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OF MUSICIANS
of the United States & Canada

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APRIL, 1981

AFM DENOUNCES BUDGET CUT ON ARTS BEFORE CONGRESSIONAL COMMITTEE

In response to the Reagan Administration's recent budget proposals, which would severely cut federal funding for the National Endowment for the Arts, AFM President Victor W. Fuentelba addressed the Congressional Subcommittee on Interior Appropriations on March 25, in Washington, D.C. The entire text of that address follows:

Mr. Chairman and members of the Subcommittee, my name is Victor W. Fuentelba, and I am the International President of the American Federation of Musicians, and General Vice President of the Department for Professional Employees of the AFL-CIO.

My distinguished colleagues in the arts and I are here today to indicate our concern over the proposed budget cuts for the National Endowment for the Arts. Such an action, if undertaken, would drastically affect the livelihoods of thousands today and in future generations. On paper, the figures

involved may appear as simple arithmetic — a decrease in federal funding for the arts from \$158 million dollars to \$88 million dollars — but the far-reaching significance of these proposed cuts has brought us here together to urge Congress that no reductions be made.

As President of the American Federation of Musicians, I am proud to represent the largest entertainment union in the world. The pleasure that live music brings to our entire population, combined with the stability and security the Union provides its members, allows for a successful system of em-

ployment, one that benefits both the performer and the audience. Music strengthens the cultural heritage of our society, as it represents peoples and tastes of diverse backgrounds, bringing them together much as our nation assimilates an infinite variety. But music is dependent on musicians, and musicians are dependent on a steady and secure income, to provide society with the enjoyment and enrichment it requires.

Even musicians cannot live on applause alone. The reality of making a living at a paying job demands funding, to aid their studies, to promote new compositions and performances, to encourage the basic availability of music in our daily lives. In a society as wealthy and well-endowed as ours, the image of the starving musician is unworthy, as well as totally unnecessary.

It has been suggested that all funding for the arts be returned to philanthropic individuals and foundations. The so-called "historic role" these financial sources have played should indeed be relegated to history for, while the generosity and beneficence of these donors are not denied, the reality of funding for the arts demands governmental assistance.

The philanthropic impulse had its origins in the wealthy European patrons of centuries ago. The governments of these nations, however, have long since assumed funding the arts. Today, our European counterparts recognize that governmental funding for the arts is not a burden, but a responsibility, one which springs from an immediate concern to support the arts as well as an investment in the future.

In the United States, federal sponsorship of the arts is an extremely recent phenomenon. Through the NEA's program of matching grants, private donations to the arts have dramatically increased.

In the ten years preceding the creation of the NEA, from 1955 through 1965, private donations to the arts increased only slightly, from 199 to 205 million dollars. In 1980, fifteen years after the NEA's founding, private donations to the arts exceeded three billion dollars, a fifteen-fold increase. This enormous change indicates the prosperity enjoyed by the arts when private philanthropies are encouraged by the National Endowment for the Arts.

For the musician, the funds distributed by the NEA represent a vital commitment on behalf of our

(Continued on page nineteen)



This statue of Brigham Young, the Mormon leader who founded Salt Lake City, stands prominently at the head of Main Street, at Temple Square. On June 22, AFM delegates and officers will gather in Salt Lake City for the 1981 Convention of the American Federation of Musicians. For more photos and the story of the convention site, please turn to page 4. (Photo by J. Martin Emerson)

TV ACCUSED OF FALLING SHORT IN ITS PORTRAYAL OF UNIONS

The television medium, the main source of news and information for most Americans, is not meeting its responsibility in its portrayal of workers and the world of work, President William W. Winpisinger of the Machinists declared in a network radio interview.

Reporting on the results of a fourteen-month project in which 1,500 Machinists monitored prime time programming on the three major TV networks, Winpisinger said that "unions are virtually invisible" in dramatic and entertainment programs. Even when plot situations have union aspects, he noted, "the role of the union in improving life on the job, working

conditions, wages and hours, is almost never illustrated." He said the "inability or unwillingness of television to deal with work in America on a real-life basis" is having a "very adverse effect on employment or career selection among young people," who are "turned off to industrial employment."

Questioned by reporters on the AFL-CIO public affairs program, "Labor News Conference," Winpisinger stressed that "pitifully little effort is devoted to helping viewers understand what union members do — the hard, tough, dirty jobs they do every day of their lives to provide the comforts that society enjoys." Network executives, he asserted, have been largely unresponsive to the union's efforts to get a "fair shake" for workers and union activity.

Winpisinger stated that television news, according to the monitors, is as unbalanced as entertainment programs. The monitors found the treatment of news stories "heavily weighted on the corporate side of the equation," with the best performance five to one and the worst seven to one, "heavy on the corporate side."

The Machinists' union is using the survey data to follow up with personal visits to local television outlets to encourage closer compliance with the fairness, equal time and other provisions of broadcasting legislation. If that approach is rejected, Winpisinger said the union is prepared to make specific appearances at license renewal proceedings.

Reporters questioning Winpisinger were Philip Shabecoff of *The New York Times* and Frank Swoboda of *The Washington Post*. "Labor News Conference" is aired weekly by Mutual Radio.

AFL-CIO Union-Industries Show Commences May 8 in Baltimore

The AFL-CIO Union-Industries Show will open May 8 for a six-day run in the Baltimore Convention Center. The show is produced and managed by the AFL-CIO Union Label and Services Trades Department.

More than 200,000 visitors are expected to attend the free exhibition which is held in a different major city each year. The show, the thirty-sixth staged by the department since 1938, will feature some 300 craft and skill demonstrations and displays prepared by AFL-CIO union members and their employers.

Activities are designed to highlight the skills, services and products union members help provide to consumers, ULSTD Secretary-Treasurer Earl D. McDavid said, pointing out that the

show's theme, "Progress through Cooperation," sums up "the advantages to workers, employers and the public of the collective bargaining process."

More than \$100,000 in gifts and free samples will be given away during the show, McDavid said. The prizes will range from food products to appliances, boats, television sets and musical instruments.

For information on participating in or attending the 1981 Union-Industries Show write to Show Manager, AFL-CIO Union-Industries Show, 815 Sixteenth Street, N.W., Washington, D.C. 20006.

The AFL-CIO Executive Council is scheduled to meet in Baltimore in conjunction with the show on May 7 and 8. The AFL-CIO Secretary-Treasurers' Conference will take place May 11 and 12 also in that city.

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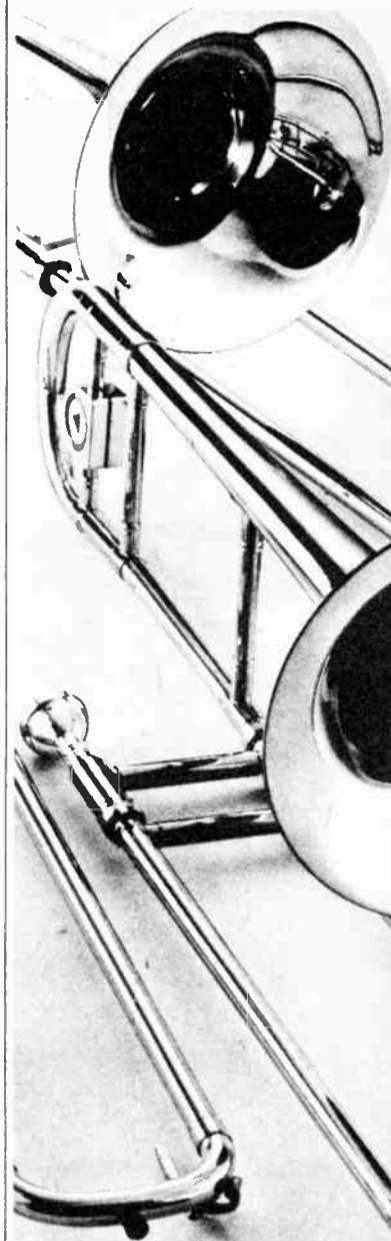
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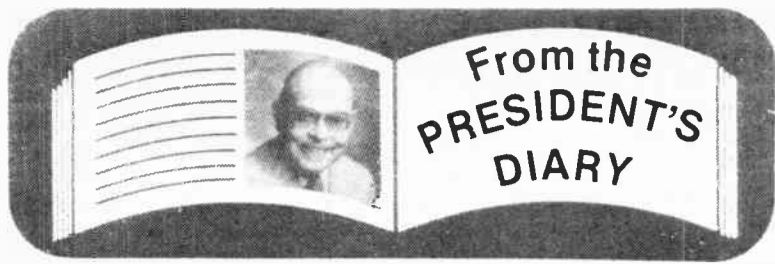
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From the
**PRESIDENT'S
DIARY**

Two significant meetings of great importance to our Federation took place since my last column appeared. On Thursday, February 26th, I met in Louisville, Kentucky, with Dave Snowden, the new President of the International Theatrical Agents Association, together with President Herb Hale and Secretary-Treasurer Don Shumate of our Local in that city. After a two-and-a-half-hour discussion of the problems of the traveling musician and the current relationship between our two organizations, it was decided that I would address the General Membership Meeting of ITAA in Atlanta, Georgia, on March 6th. Following my meeting with Mr. Snowden, I met with the Players Committee of the Louisville Orchestra and had the pleasure of attending an opera rehearsal that evening. The Louisville Orchestra is rapidly ascending in stature and its goal is a new contract providing full employment for its members. After listening to the orchestra perform at the rehearsal and meeting many of its members, I feel confident that they will be successful in achieving what they seek.

**Please Report Any
Change of Address
To Your Local Union
Secretary**

My remarks to the members of ITAA in Atlanta were well received and, following my address, I answered their many questions concerning our operation. I am happy to report that there is every indication to believe that a great majority of the ITAA membership will sign the Federation's Booking Agent Agreement prior to the April 1st deadline and that there will be a marked improvement in the relationship between our Locals and these agents. Elsewhere on this page, you will find a reprint of my address.

The International Executive Board met on March 25th, 26th and 27th in New York. Among the items on the agenda was the impact of the Graham vs. Scissor-Tail decision that was rendered in February by the California Supreme Court. But the primary topic of discussion were the recommendations and a resolution to be submitted to the upcoming Convention.

I have been quite concerned over the adverse reaction received from many areas to the new Federation work dues, which became effective on January 1st. At the recent meetings, the IEB carefully reviewed the various objections that have been lodged, the legislation itself and the possible impact it may have on our membership in general.

During a recent visit with the Executive Board of the New Jersey State Conference, I was informed that several Locals are planning to introduce resolutions seeking repeal of the work dues and offering alternative funding proposals. Repeal of the work dues with no satisfactory substitute would serve no useful purpose and could bankrupt our Union within the near future. Our expenses have been reduced to the critical point and no further reductions can be made without sacrificing some of the necessary services to our members. The majority of alternate proposals for funding that have been reported to me are, unfortunately, totally inadequate.

It is for this reason that the International Executive Board at last month's meeting decided to submit a resolution to the Convention which could be adopted in the event the advocates of repeal of the work dues are successful. The IEB's proposal would abolish the work dues structure that was adopted at last year's Convention and increase the present per capita dues to \$36.00 per year. Per capita for members who become honorary or life members after July 1, 1981, would be \$24.00 a

year.

The resolution would also establish a 1 percent work dues to be paid on scale wages earned by all members working under contracts negotiated by the Federation, which include phonograph recordings, jingles, motion pictures, television, traveling theatrical shows, Ringling Brothers and Barnum & Bailey Circus, Ice Follies, Ice Capades, etc., with the maximum amount to be paid in any calendar year to be \$500.00.

In connection with Local work dues, Locals would once again be permitted to charge Local work dues up to a maximum of 4 percent. The effective date of the resolution, if adopted by the Convention, would be July 1, 1981.

The resolution and recommendations of the Board will be printed in next month's issue and I shall also comment on other resolutions in that issue.

Victor W. Fuentelba



Negotiations between the Federation and Ringling Brothers and Barnum & Bailey Circus were successfully brought to a close during the International Executive Board's midwinter meetings in Palm Beach, Florida, in January. Looking on as President Victor Fuentelba (far right) signs the contract are (left to right) Secretary-Treasurer J. Martin Emerson, Assistant Treasurer Robert Moss and Ringling Brothers and Barnum & Bailey Senior Vice President of Marketing and Sales Allen Bloom.

AFM States Position in ITAA Dispute Over Arbitration Clause in C-1 Contract

In his address before the membership of the International Theatrical Agents Association on March 6, 1981, AFM President Victor W. Fuentelba defended the Federation's arbitration procedure while announcing a proposed amendment to the clause involving commission claims and an extension of the deadline for signing the Federation's Booking Agents Agreement. It is printed herewith in its entirety.

Good morning. Approximately three years ago I suddenly and unexpectedly became President of the American Federation of Musicians when my predecessor died of a heart attack. I'm certain that you can realize what a turmoil that was, since I had to phase out my law practice in Baltimore, complete my term as President of that Local and commute to New York to assume my duties there. Despite all of these things happening at the same time, I took time out of my schedule to fly to Chicago less than eight weeks after I had become President to address your membership meeting. I did so because I wanted to demonstrate to you my recognition of the important role that, in my opinion, booking agents fill in the entertainment industry, and to demonstrate to you my desire and determination to foster a good relationship between booking agents and our Union. Every indication was that my remarks were well received and I left that meeting satisfied that my goal had been achieved. Unfortunately, however, events that have transpired since that meeting have proven me wrong. Our relationship has become so strained that there is a good possibility this may be my final visit to one of your meetings. I think it would be helpful to review the events that have taken place since your organization came into existence, but, before doing that, I want to correct some misunderstandings that exist concerning the Federation's relationship with purchasers, traveling members and agents.

Arbitration of disputes by our Union has been traditional for as far back as I can remember. The International Executive Board has exclusive jurisdiction over disputes involving traveling members and booking agents, but apparently many of you feel the Union exercises this jurisdiction merely because it wants to exert its power and control over you and the traveling member. This is totally false. We use our arbitration procedures because no one, and, I repeat no one, has ever been able to suggest an alternative method which would be as convenient and inexpensive for the traveling musician as our method. It is very easy to say, why not use the civil courts or why not use the American Arbitration Association. Those people who make those

suggestions are totally ignorant of what is involved. Let us take the civil courts, for example, bearing in mind that we are talking now exclusively about traveling musicians who may be working one week in Florida, then in Texas, then in California, then in another state. When a contract is breached by the owner of an establishment in Florida, for example, if the musician wishes to file a civil suit, he must engage the services of a local attorney authorized to practice in that state unless the amount is so small that it would come under the jurisdiction of a small claims court, which is very rare. No attorney is going to take the case without a substantial retainer, plus an advancement of court costs. Once service is made on the defendant, the case will be placed on the trial docket in the future. In the meantime, the defendant's attorney can demand depositions from the musician which require the musician to return to Florida for that purpose. He would have to take time off from wherever he is working, travel back at his own expense, at a substantial financial loss. Interrogatories may be filed requiring the musician to meet with his own Florida attorney to prepare the answers. The case may be postponed and postponed and delayed through various legal motions and, eventually, when it comes to trial, the musician and any other witnesses will again have to go back to Florida to testify, even though on the date of the trial he may be working in California. If he wins, he may be awarded the entire amount of his claim, many times less and in no case more. All of the expenses that were involved are not recoupable other than the court

costs.

Now, let's look at the use of the American Arbitration Association. Here again, somebody has to pay the cost — the usual procedure is that both parties share them. The expenses of the arbitrator have to be paid also and, again, the musician would have to return to Florida to present his evidence. Arbitration procedures are costly, and the musician, in addition to those expenses, would, of course, have to bear all the expenses involved in taking time off from work to return to Florida.

Now, let's look at the Federation's arbitration procedure. First of all, let me say that I realize it is not perfect, but I can assure you that the new Rules of Practice and Procedure are as close to perfection as can be achieved. When I appeared before you three years ago, I told you that I was concerned over the increasing number of establishments on the Defaulters List and the policy of the Federation not to take any further action once an establishment had been placed on that list. I told you that I was going to talk to our attorneys about devising a method that would improve collection of claims, which naturally include your commissions. Our attorneys researched the laws of all fifty states and decided that, in order to achieve my goal of utilizing the civil courts for enforcement of our awards, it would be best to follow the laws of the State of New York. Following execution of the settlement agreements with the NLRB, with which most of you are familiar, the new C-1 contract was drafted containing all of the arbitration provisions required by that

(Continued on page nineteen)

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One of the best ways of acquiring the feeling of "belonging" and having done your part for your union is to obtain your 1981 AFM TEMPO-PCC membership card.

At this time Locals throughout the Federation are making their annual appeal for contributions to TEMPO-PCC, with the usual goal being at least \$1.00 per member.

TEMPO-PCC is the political arm of the American Federation of Musicians and, under existing law, can only be supported by voluntary contributions from members of the A. F. of M. and its friends who understand the need for political action to achieve their legislative goals. Its funds are used to support the campaigns of candidates for national office who have demonstrated an understanding of the problems of professional musicians. TEMPO-PCC is our voice! How about getting on its membership list? Give to TEMPO-PCC today.

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The Members of the International Executive Board of the American Federation of Musicians would like to express sincere thanks to all individual and Local contributors to the Musicians Relief Fund of Los Angeles Local 47. These demonstrations of generosity and solidarity in a time of need do much to ease the hardships suffered by AFM members during the recent 167-day strike against the Association of Motion Picture and Television Producers and the Alliance.

Continued support will help ensure that such a crisis never again arises. Those wishing to add their donations to the fund that supplies grants and loans to needy musicians may send their checks (made payable to the Relief Fund) to the Benefit Committee, Local 47, American Federation of Musicians, 817 Vine Street, Hollywood, California 90038.



Utah's Capitol Building (above) in Salt Lake City is the seat of government for the state, and is a beautiful example of Corinthian architecture. The muraled Rotunda and elegant Gold Room are open to the public, and guided tours are available. (Photo by J. Martin Emerson)

SALT LAKE CITY, UTAH: An Inside View of the 1981 Convention Site

Since the Eighty-fourth Convention of the American Federation of Musicians will be held in Salt Lake City this June 22-26, we of AFM Local 104 thought you would like to know what our city is all about.

First of all, it's about a background rich in religious tradition and the creation of a bustling cosmopolitan city out of a virtual desert. Most of you probably know about the Mormons, members of the Church of Jesus Christ of Latter Day Saints, who founded the city of Salt Lake. Back in the summer of 1847, a band of some 2,000 Mormons trekked here from Nauvoo, Illinois, to escape the religious persecution they experienced there. But perhaps you don't know that within only a few months, these pioneers had laid out a city, planted and harvested crops of corn, beans and potatoes, established lumbering and salt-mining operations and built a fort of log cabins to shelter them through the winter. All this was accomplished a thousand miles from the nearest settlement of comparable size. In the first ten years, the Mormons founded nearly 100 communities in the valley surrounding the Great Salt Lake. From 1856 to 1860, 8,000 people emigrated to the Salt Lake Valley, 3,000 of whom came on foot, pushing or pulling carts.

It's about the incredible courage and tenacity of people dedicated to the taming and enrichment of the desert valley they called home. The building of the Salt Lake Temple and Tabernacle is a good example of

the dedication Salt Lakers had to improving their surroundings. Hundreds of men worked continuously hauling three- to five-ton boulders from Big Cottonwood Canyon and cutting them into blocks for the Salt Lake Temple. It frequently took four days to bring a single rock from the quarry to the temple block. A complex system of poles, ropes and pulleys lifted the enormous granite blocks into place. The capstone was laid on the temple in 1893. The 12½ foot tall Angel Moroni, which AFM delegates will see depicted on all Convention materials, was hammered from bronze and placed atop the temple in 1894. Next to the magnificently spired temple stands the domed Tabernacle, home of the world renown Mormon Tabernacle Choir. Some 140 men worked for two years on the exterior of the Tabernacle at a salary of \$2.00 to \$3.50 a day. Seventy worked inside plastering the interior. The 80 foot high, 250 foot long wooden roof is self-supporting. People walked as many as 100 miles to see the dedication of the Tabernacle in August of 1867.

Along with its proud history, Salt Lake City is also about progress. Besides the Salt Lake Temple and Tabernacle stand modern buildings, but careful planning has resulted in a skyline that allows the past and the present to co-exist beautifully. Business is thriving in Salt Lake, and the city boasts an unemployment rate considerably lower than the national average. This remains true despite the large influx of new residents to the area.

In addition, *Money* magazine recently cited the state of Utah as the best place in the country to retire, due to "low energy costs, moderate cost of living and healthy job growth."

Tourism is one of the industries that is booming in Salt Lake City. In 1880, there were seven hotels here. By 1900, there were twenty-four. Today, the city has well over a hundred hotels, with still more

coming. When the Hotel Utah opened in 1911, one newspaper declared that it would help make the state of Utah synonymous with progress. In the 1920s, the Roof Garden atop that hotel offered romantic dining, dancing and a splendid view of the city. It still does, by the way, minus the dancing. The Hotel Utah also continues to bring some of the finest musical talent available to Salt Lake. Such greats as Oscar Peterson, Woody Herman, George Shearing, Floyd Cramer and Maynard Ferguson appeared there just last year. For dancing, the city has one of the largest and loveliest ballrooms in the States — the Terrace, located right across the street from the main Convention hotel. Hundreds flock there every Tuesday night to dance to the live music of Max Engeman and his Orchestra.

From the time the early settlers were encouraged by Mormon Church leader Brigham Young to "go to the dance, study music, read novels" and "to add fire to their spirits," music has been an integral part of the city's way of life.

The Utah Symphony Orchestra began under Franklin D. Roosevelt's Works Progress Administration (WPA) program for musicians, artists and writers. In 1940, the symphony hired musicians to perform in parks, public halls and schools. Maurice Abravanel directed the Utah Symphony Orchestra from 1947 to 1979, during which time he built an orchestra with a national reputation. According to one commentator, "he almost single-handedly changed the cultural face of Salt Lake City and Utah." Today that same fine orchestra, under the baton of Varujan Kojian, plays to record audiences fifty-two weeks a year.

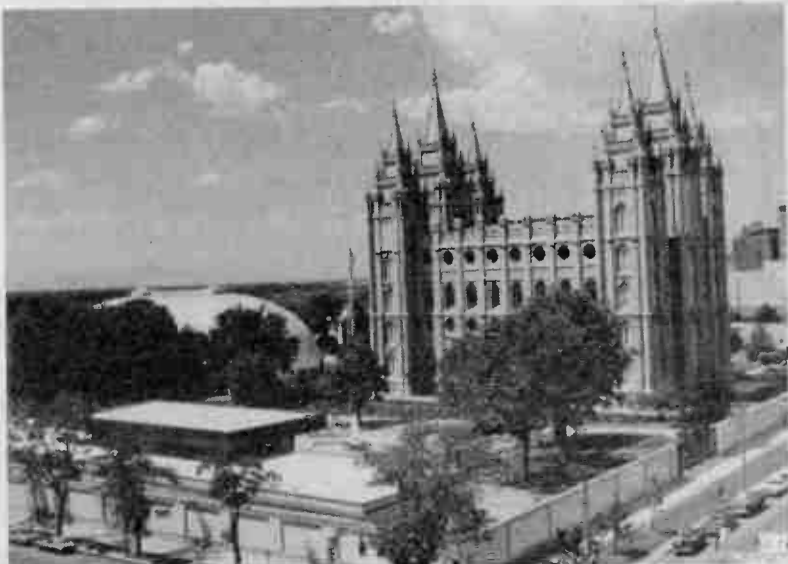
In 1951, William Christiansen

established the first American university ballet at the University of Utah. The university also pioneered in modern and children's dance. In 1955, the ballet company, now known as Ballet West, joined with the Utah Symphony to produce its first annual performance of the *Nutcracker*. Twenty years later, it is still performed. The Capitol Theatre, once a center for high-class vaudeville under the name Orpheum, is newly renovated and now concentrates on ballet and opera.

The original Salt Palace, built in 1899, boasted an amusement park, roller coaster, thousands of electric lights and the fastest bicycle track in the country. That elaborate structure burned down in 1910, but the Salt Palace Center that replaced it more than compensates for the loss. It can handle any number of sporting events, large conventions and a variety of exhibitions, as well as live entertainment of many scopes, including country-western, jazz and rock performers. For symphony concerts, the modern Symphony Hall, part of the center's complex of four buildings, is filled with gold leaf and cut crystal chandeliers, and, most important, is acoustically perfect.

Surrounding the city are majestic mountain ranges, with the Wasatch Mountains to the east and the Oquirrh Mountains to the west. The landscape provides more than breathtaking scenery for Salt Lake City residents and visitors. Only fifteen minutes from the downtown area are some of the world's highest rated ski resorts, containing "the greatest snow on earth" in the winter, and many refreshing delights to the eye, ear and palate in the summer. Professional skiers gather at Park City, Brighton, Alta and Snowbird every year to par-

(Continued on page eighteen)



Above left: This granite and bronze monument in Pioneer Trail State Park was built to commemorate the arrival of the Mormon emigrants to the Salt Lake area in 1847. Above right: The Eagle Gate, with the symbol of the United States, the eagle, and the symbol of Utah, the beehive, perched atop its massive arches, stands as a tribute to patriotism. In the background, diverse architecture reflects how Salt Lake City blends traditional values with progressive ideas. Left: At Temple Square is the international headquarters of the Church of Jesus Christ of the Latter Day Saints. The spired building is the Temple, the domed structure is the Tabernacle, the home of the Mormon Tabernacle Choir. Right: The Salt Palace Center, located immediately downtown, will house the 1981 AFM Convention in June. (Photo of Eagle Gate by J. Martin Emerson. Others courtesy of Salt Lake Valley Convention and Visitors Bureau.)



INTERNATIONAL MUSICIAN

BETWEEN YOU & MARTY ERMERSON



March 10th was a date we had been waiting for ever since the faint echo of *Auld Lang Syne* had perished in the din which welcomed in the New Year.

Well, it came and went. And with its coming the new Federation Work Dues became officially effective, although many Locals have been sending in remittances well in advance of the first "due date," as was illustrated in the model three-month period published in this column two issues ago.

At that time, we pointed out that Federation Work Dues generated from scale wages earned during January were to be paid to the Locals by February 15th. The Locals, in turn, had until the 10th of the following month — March 10, to be exact — to remit the Federation's one-half percent share. Each three-month period works the same way.

As they say, there is some good news and there is some bad news.

The "good news" label certainly has to be made applicable to the amount of Federation Work Dues collected for the first quarter of 1981. As the April issue of the *International Musician* went to press, about March 31st, we had received \$150,358, an encouraging amount indeed, all factors considered.

The "bad news" has to be the reported unpopularity of the new Federation Work Dues among a considerable number of Locals, as well as a certain amount of resistance to it which has developed within a large segment of the membership.

Any experienced officer or person who has been active in the music business can readily recognize the underlying reasons why so many members might prefer some other method of financing the Federation. But, as the saying goes, "Right now, baby, you're all we got!"

Undoubtedly, the Federation Work Dues will come under the close scrutiny of Delegates attending the AFM Convention in Salt Lake City this June. In fact, I predict it will be the No. 1 subject.

Since the column is being written in advance of the deadline date for submission of resolutions, there is no way to discern any particular trend developing which might affect the Federation Work Dues. Suffice it to say that should Convention action rescind this source of income, there had better be something to take its place — or there won't be a Federation! 'NUF SED.

As I think of it, Tris Hauer was the tallest (6'8") and one of the best trumpet players I ever played with. In addition, he was a music teacher of outstanding merit and later the principal of a good size school in Virginia, just outside Washington, D.C.

One day Tris received a phone call.

"Frank Benson will not be attending school today."

"Who is speaking?"

"My father."

At the 1980 Convention in Portland, Maine, I remember assuring a handicapped Delegate that special consideration would henceforth be given to our people with mobility limitations at future Conventions. Same has been and will be done.

If any handicapped Delegate has special needs, he or she is invited to write me direct (a "Dear Marty")

letter comes straight to me) and everything will be done to facilitate their attendance at the June Convention.

The Salt Palace, as well as most hotels in Salt Lake City, have excellent services and conveniences for the handicapped. Additionally, the Salt Lake Valley Convention and Visitors Bureau has made available a fact-filled booklet, entitled "Access Salt Lake," describing everything in detail. A copy can be obtained by writing or calling my office. And, as usual, on the last day of the Convention, your Per Diem and Hotel Card will be picked up and the money returned to you at your table by an International Representative — usually Armie Passarell. Let us know how we can help.

WE LISTEN DEPARTMENT: The foregoing item reminds us that everything possible is done to respond to and implement the actions of the Convention and its respective Committees — special attention to our handicapped Delegates being one example.

Other implementations include:
 • Publishing the Defaulters and Unfair lists once a year in

the January issue of the *International Musician*.

• Printing lists of brochures and other material available for the information of Locals and new members.

• Changing the Federation's accounting system from a Cash Basis to an Accrual Basis.

• Preparing and making available Certificates of Recognition for those Delegates who have attended twenty-five or more AFM Conventions.

These are several, to name a few, involving my office which are now in operation.

The 1981 Congress of Strings is set to take place at one location — the University of Cincinnati College-

Conservatory of Music.

There will be other progress reports, to be sure, but for now I'm going to let the piece prepared by William S. (Bill) March, President of Local 341, Norristown, Pennsylvania, which appeared in that Local's latest Bulletin, speak for the subject matter at hand.

PRESIDENT'S MESSAGE

"I always enjoy reading my monthly issue of the *International Musician* because of the interesting and informative contents. If a Federation member is truly concerned about the activities, administration, problems, accomplishments, etc., etc., of the AFM, the reading of this worthwhile journal is a must. Of course, one does not always ap-

(Continued on page eighteen)

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Mention the name Merle Evans and millions of people will recall the man in the snappy red, blue and gold uniform leading the band for the Ringling Brothers and Barnum & Bailey Circus through fifty happy and exciting seasons.

They will be pleased to know he is enjoying retirement at his home in Sarasota, Florida, and is in remarkably good health and spirits at the age of eighty-eight.

As the man who called the tunes for "The Greatest Show on Earth," Evans charmed audiences all over the United States and Canada, and on tours to Cuba, South America, Europe and the Soviet Union. One authority, counting circus attendance figures, estimated he played to 165,120,000 people from 1919 to 1969, and that's not including the ten years prior of playing Shrine circuses and other engagements.

In fact, the *International Musician* reported in June, 1952, that Evans "has probably played to a larger number of actually present persons than any other single entertainer in history."

The circus maestro seemed to know he was destined for a career in music at an early age. When he was only six years old, he would sneak into the fire house in his hometown of Columbus, Kansas, to listen to the band practice. Bill Bowers, the leader, later formed a children's band, and Merle was the first in line to join. Asked what instrument he played, he said, "Gimme an alto."

When the instruments arrived, Merle's father brought home a John Slater cornet that cost a princely \$16.95. The boy and his horn became inseparable.

Whenever Merle wasn't practicing his music, he was selling newspapers, shining shoes, working on a farm or in a greenhouse, driving a grocery delivery wagon, or working as a waiter and handy man at the Brooks Hotel, on which he later held a mortgage. He was a good, industrious boy, but the lure of show business proved too great for him to ignore, and he ran away to join Mohair's Minstrels. That is, until his parents found him — only one night later — and told Charles Van Dyke Mohair their son's real age. Merle returned home with his folks, but tramping was now in his blood.

Eventually, Evans bought a Boston Three-Star cornet and joined the S. W. Brundage Carnival Company in Columbus. There, he met Cleve Pullen, the leader of a seven-piece band, and got a job with him at \$10.00 a week.

Evans and Pullen became fast friends, and they later found jobs together on the showboat, Cotton Blossom, a floating theatre with a sixteen-piece band cruising down

the Mississippi from Paducah, Kentucky, to Baton Rouge.

Following several engagements with various stock companies and carnivals, Evans got a big break in 1916, when he was hired to organize and direct an eighteen-piece band for Miller Brothers 101 Ranch Wild West Show, featuring Buffalo Bill. After two seasons there, he joined Joe Berry's band, and later was with Gus Hill's Minstrels, which had a twenty-eight-piece ensemble.

"It was an excellent band," Merle recalls. "Sometimes I wonder if people today realize the popular demand for music in those days. Minstrel shows supplied this need for nearly 100 years, from before the Civil War to well into the 1920s and '30s. This country grew up on fine music, and in those days nearly every town had a band."

A second, and even bigger break came when Merle was playing cornet with Brunk's Comedians in Cincinnati. He met Charlie Wilson, Ringling Circus train superintendent, and found that the Ringling Brothers and Barnum & Bailey circuses were about to be combined. Word went to the Ringlings that Merle was available.

Just before Christmas, 1918, Charles Ringling telegraphed the young musician to offer him the job of bandleader on the combined shows at \$60.00 a week. They opened the season in New York on March 29, 1919.

After the premiere performance, John Ringling made his way to the bandstand in Madison Square Garden and spoke to Merle.

"Young man," he said, "I like the way you handle that horn. When you were in the grand entry, you damn near blew me out of my box."

Merle found circus life demanding and rugged, but no worse and in some cases better than tramping for the past ten years. The show traveled aboard four railroad trains with 90 to 107 cars, 1,200 to 1,400 in personnel and the largest menagerie in the world.

It toured coast to coast and border to border, had its own light plant, blacksmith shop, two barbers and even a hospital car. People gathered at each stop to watch the miracle of loading and unloading "The Greatest Show on Earth."

Arthur M. Concello, a longtime friend, triple somersault star and later general manager of the Big Show, claims that many fans also flocked to the circus to visit with Merle Evans, and bask in his friendliness and remarkable memory.

Concello reminisces: "Every day before opening, people would come to me and ask, 'Where's Merle? Where's Merle?' I'd tell 'em, 'He's

around someplace. He'll be here.' Merle would show up, call them by name and there would be a reunion, with the whole family . . . Merle had more damn friends than anybody else on the show, at every stop we made."

Merle was also second to none in his love of the circus.

"Very few people realize the importance of music to the circus, especially in those days under the Big Top," Merle says. "In a single performance our band had to provide more than 200 music cues, actually representing that many different compositions.

"Some of them were mere fanfares; others were brief excerpts of a certain rhythmic type. But there were many complex pieces ranging from old-fashioned waltzes to elaborate production numbers and classics of the world's great music."

No other musical group is quite like a circus band, primarily brass and the tempo very fast. It has coordination, rhythm, style and volume all its own. Playing in all kinds of weather, the Merle Evans band created a picnic atmosphere and embellished every act.

Every member had a strong lip and was master of his instrument — clarinet, trombone, saxophone, cornet, baritone, bass, percussion, French horn and, in Moscow, many violins.

The band played a solid 2 hours and 20 minutes during every performance, plus in the street parade until this was discontinued in the 1930s. The band set the tempo, playing to the center ring if it had a choice, but every performer had likes and dislikes.

"I still think a good many circus fans don't realize the skill and training that must go into a lot of acts," Merle said. "Performers must keep in top physical condition because their acts are timed to the fraction of a second. The band must stay in shape, too.

"Every act is done to counts; acrobats steady themselves to it, jugglers get in the groove and aerialists time their swings, leaps, downdrops and hand contacts to it."

Some foreign acts brought in their own music, and, if Merle found it acceptable, he played it. But the choice was always his.

A strike took Evans and his band off the circus in 1941, after its New York opening Merle was caught in the middle between his friends, John Ringling North, president of the show, and Arthur M. Concello, the general manager, and the president of the musicians union, James C. Petrillo.

"Both North and Petrillo were very demanding persons; they got

(Continued on page twenty)

PRO FILE: MORRY HELZNER

Morry Helzner has long been a part of musical life in the Delaware Valley. A member of AFM Local 77 in Philadelphia for over forty years, he began his career in music there in the 1930s, fronting his own dance band. During World War II, Helzner was stationed in Fort Ord, California, where he entertained the troops by playing French horn in the concert band, piano in the dance band and bass drum in the marching band. He was also called upon to do some arranging.

Following the war, Helzner returned to Pennsylvania and to his first musical love, the Diamond Band of Temple University, for which he eventually served as band director. But his greatest love was then, and is now, Yiddish music. For the past forty years, it has been his deep personal commitment to perpetuate and present Yiddish music in the Delaware Valley.

Helzner spent thirty-five of those years as a teacher at the Walter Biddle Saul High School of Agricultural Sciences. Now that he has retired from teaching, he is able to devote more of his time and energy to studying and compiling his catalog of Yiddish songs.

Why does Helzner feel Yiddish

music is so important to the Jewish culture? "First of all," he explains, "Yiddish has been the language of the masses for centuries, while Hebrew has been the language of the scholars. Second, the creativity of



Morry Helzner

the Jewish people has historically expressed itself in song." He pauses, then smiles, "The Jews have always been singing."

Helzner himself is the director of the Workmen Circle Chorus. Under

his leadership, the sixty-voice chorus has become the only group of its kind in the Delaware Valley to specialize in Yiddish choral music.

As perhaps the sole Yiddish musicologist in the area, Helzner is also much in demand as a lecturer for synagogues, Jewish community centers, B'nai B'rith lodges and other interested gatherings. He draws on his experience both as a teacher and as a professional musician in his lectures, which are rich in detail of the history and development of Yiddish music. Then, he brings his subject to life as he sings these songs to his own piano accompaniment. His anecdotes reflect an impressive amount of research on his subject, and an equal measure of pride in his heritage.

"Yiddish folk music," he states, "is similar to all folk music. It tells the story of the people through songs of joy, tragedies, love and games, their work and their lifestyles. From the heights to the depths, there is music to tell and retell it all."

According to Helzner, Yiddish culture is about a thousand years old, but he believes that the golden age of Yiddish occurred in eastern Europe. Much of the songs and lore of the Jewish people came out of this period and were absorbed by world culture.

"During the first phases of World War II," he says, "much of the physical evidence of the golden age was, unfortunately, destroyed as Jews were persecuted and fled from the Nazi tyranny. Still, those people were like most people in a similar situation. When they fled, they took

(Continued on page nineteen)



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BRIGHT IDEAS FROM OUR LOCALS

The following is submitted by Local officers who have constructive suggestions they wish to share with other AFM affiliates. As a clearinghouse for these ideas, this column welcomes all innovative contributions pertaining to union affairs.

Local 463 Launches an Engaging Promotional Effort

Those Locals that are situated in right-to-work states have to work all the harder to be noticed. In Lincoln, Nebraska, Local 463 has found that a little ingenuity can go a long way. In an effort to gain a better foothold in what has historically been a non-union music market, the Local followed through on an excellent idea from its Sergeant at Arms, Chuck Penington.

It hired an advertising agency to put together a circular which promotes the union's chief service to the community — live music. This

imaginative brochure suggests to those who are preparing for a wedding reception that Local 463 is the place to turn for advice on where and how to find just the right music to make the occasion a truly memorable one. As Local Secretary Keith W. Heckman points out, "Most people know where to go to buy flowers, a wedding dress, or to hire a photographer — but have no idea where to find a band."

The brochure invites the reader to call the Local for a free consultation, listing both the telephone

number and office hours prominently. It reminds the potential purchaser of music that the Local has the widest access to a variety of professional musicians, from soloists to groups, specializing in music to fit every taste. To illustrate this point, photographs of some Local 463 members are included: a harp soloist, a guitarist, a string quartet, a five-piece band.

The attractively printed copy is cleverly positioned on the two-fold brochure so that as a reader opens it out, she or he will get this message: "If you're hearing bells, give us a ring. . . Music makes the wedding. . . We can get the music to make your wedding swing." Not exactly Shakespeare's measured verse, but it does get the idea across in an imaginative fashion.

The circulars have been distributed to invitation printers, photographers, florists, bridal shops and are also made available at local bridal shows.

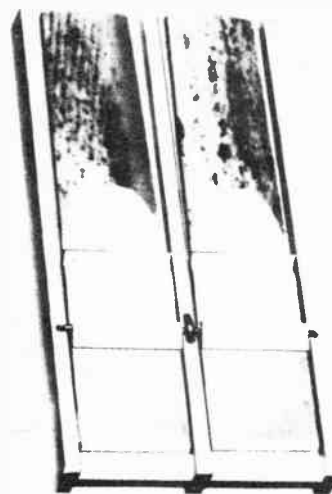
Clever? You bet! Even more to the point, it has brought positive results. Secretary Heckman happily reports: "We have only had them out for a few months and the response has been terrific!"

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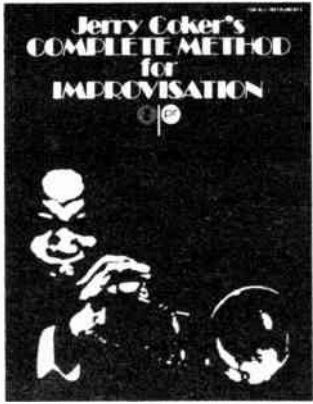
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The Creative Arts Rehabilitation Center: A CLINIC WHERE MUSIC IS THE MEDICINE

When a psychiatric patient is diagnosed as "seriously non-functioning" and traditional therapy proves unsuccessful, that's when Florence Tyson steps in with her prescription — music.

Tyson, a music therapist, is the founder of the Creative Arts Rehabilitation Center, Inc., in Manhattan. There, some ninety patients find an outlet for self-expression in individual therapy sessions that have been most effective in the treatment of their mental and emotional disorders. Frequently, these patients arrive too withdrawn to fully respond to verbal communications. The medium of music serves to transcend those barriers.

In a *New York Times* interview with freelance writer Sue Mittenhal, Tyson said of this form of expression in therapy, "I think the arts provide a looser language. In other words, there's an inborn need for communication, people need to be perceived. We have patients who improvise, and it's really way out, morbid, spooky stuff. But it doesn't matter. They're groping for their own bit of turf, their own statement, something they can say in their own

way. That is also the impulse behind a lot of creativity."

Ralph Robertson, the center's program director, was a patient at the clinic himself over a decade ago. After successfully undergoing a program of music therapy in which he learned to play the flute, he went on to earn his master's degree in social work. Robertson strongly advocates Tyson's theories on music therapy.

"Playing the instrument," he states, "allows you to dissipate a lot of the built-up anger and then you don't explode like a volcano every year and a half and wind up in the hospital."

In addition to music, the clinic utilizes dance and art as therapeutic devices. Each patient is given the choice of which medium he or she would like to use. Tyson notes that the majority choose music, perhaps because it is the most primal form of communication. "Music sounds," she says, "the way emotions feel."

All the center's patients are encouraged to join in the weekly social activities which include drama, poetry, dance and a rock band. The center also has a biannual musicale

in which everyone has a chance to perform.

Although arts therapy is not really a new concept in psychiatric treatment, it is still not wholly endorsed by traditional therapists, who seem divided on the issue.

"I don't know of any studies that have proven that arts therapy would work on its own," remarks Dr. John O'Connor, a psychoanalyst and associate clinical professor of psychiatry at Columbia University.

"However," he adds, "it is an adjunctive service. In other words, if your basic form of treatment is either psychotherapy or drug therapy, arts therapy can be quite helpful in the eventual recovery of the patient."

"It offers several additional components: a channel for self-expression, another interactional process, and probably most important, it is removed from the source of the conflict, which can be very helpful to the patients' well-being. It is something to build up their egos."

The idea of establishing a treatment center devoted completely to arts therapy evolved in the early 1950s, when Tyson was working as a

supervisor and fund-raiser for the Musicians Emergency Fund. The fund had been initiated during the Depression to provide employment for musicians, who were sent out to work with patients in mental hospitals.

Tyson then founded and supervised the fund's Mental Health Division. She began to see the tremendous benefits of music when administered by a qualified therapist, and became increasingly more enthusiastic about music therapy as something more than just occupational therapy. Tyson particularly remembers one young, female patient who remained noncommunicative until one of her therapists asked her "What do you like to do? What is your passion?" The patient then revealed that she was a pianist, and through the medium of music, she at last began to break through her barrier of silence, opening the gateway for other, more traditional forms of therapy. Tyson cites the case as being a catalyst to her idea of founding an arts therapy center.

Later, Tyson formed the Music Rehabilitation Center, to which patients were referred by their doctors. However, in 1962, financial allocations for the center fell through. Undaunted, Tyson moved her small staff into the basement of her ex-husband's music store. The next year they officially incorporated as the Creative Arts Rehabilitation Center.

The center, located since 1976 in bright, cheerful quarters on Man-

(Continued on page nineteen)

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INTERNATIONAL MUSICIAN

POP & JAZZ SCENE

OUT OF THE COUNTRY

Trumpeter Pee Wee Erwin, plus a group including Johnny Blowers (drums), Jimmy Andrews (piano), Warren Vache, Sr. (bass), Kenny Davern (clarinet) and Eddie Hubble

BY BURT KORALL

(trombone), open a five-day swing through Holland on May 22. . . . Polyrock was one of the American contemporary pop bands that participated in the New Music Festival, held at the Rainbow in London on February 20. . . . Clark Terry's new sixteen-piece band recently returned from Europe where it played for six weeks. . . . A card from baritone saxophonist Cecil Payne, sent from West Germany, indicates all is going well on his current European sweep. . . . Drummer Billy Cobham's new group, Glass Menagerie, which features violinist Michal Urbaniak and guitarist Barry Finnerty, played in Great Britain last month.

POP ITEMS

Frank Zappa, the composer and performer whose innovations in the area of pop music have won him an



Frank Zappa

international following, highlights an Orchestra of Our Time "Music Tribute to Edgard Varese" at the Palladium in New York City, April 17. . . . Now in their eighth year at the Cloister Restaurant in Buffalo are Jack Jocko (piano-vocals) and Joe Peters (drums). . . . Charles



Charles Fox

Fox, one of our leading TV and film composers, reports he will start work soon on the motion picture, "No Small Affair," starring Sally Field. Also on his schedule is "Misdeal," a film starring John Heard.

JAZZ NOTES

Tenor saxophonist Al Cohn made his first appearance with the Sunday

its third year at Gus and Andy's Steak House in Tucson, Arizona, is the Bourbon Street Jazz Band — Len Ferrone (bass), Ed Ross (drums), Mary Jane (piano), Jim Hockings (trombone), Red Sather (clarinet and tenor sax) and Manny Treumann (cornet). . . . Trumpeters Mike Vax and Fred Radke, with Tom Collier (percussion), Dan Dean (bass) and Barney McClure (piano) recently were heard at Jazz Alley in Seattle. . . . Guitarist Kenny Burrell, tenor saxophonist Red Holloway and singing star Joe Williams were the featured artists on the Western Cruise Lines' "Jazz at Sea" cruise aboard the S.S. Seas. The ship left San Pedro, California, late in the afternoon of Monday, March 30, and docked at Ensenada, Mexico, Wednesday. The ship departed Thursday morning and docked in San Pedro Friday morning, April 3. . . . Slated for the Hollywood Bowl during the warm weather months, says producer George Wein, are some exciting events. Among them: a celebration

of swing music starring Lionel Hampton and his orchestra, Benny Carter and Teddy Wilson and others and a tribute to Dizzy Gillespie.

ON CAMPUS

The University of Nevada, Las Vegas, Jazz Ensemble, directed by Frank Gagliardi, tours South America for two weeks beginning June 1. . . . Marian McPartland performed the Greig "Piano Concerto in A Minor" and Gershwin's "Medley for Piano and Orchestra" with the Queens Symphony Orchestra under the direction of David Katz, March 15. The concert took place at the Colden Center for the Performing Arts on the Queens College (New York City) campus. . . . Clarinetist Owen Engel, who has worked extensively to internationalize jazz, has been using big band arrangements from Finland for high school and college bands on his recent school dates. . . . The Black Eagle Jazz Band recently performed at the University of Bridgeport (Con-

necticut). . . . Saxophonist Lee Konitz, trombonist-composer Rob McConnell and percussionist Bud Harner served as judges for a band competition at the fourteenth annual Midwest College Jazz Festival, held on the Elmhurst College (Elmhurst, Illinois) campus, February 20-22. . . . The New England Conservatory's Afro-American Studies Department presented "An Evening of Contemporary Jazz," with special guest pianist John Lewis, at Boston's Jordan Hall, February 23. The program, which included Stravinsky's "Ebony Concerto" and compositions by Lewis, J.J. Johnson, Jimmy Giuffre and Pat Hollenbeck, were performed by members of the Medium Rare Big Band and the Afro-American Studies Department, under the direction of Mr. Hollenbeck. . . . The seven-piece Dixieland jazz band from Golden West College, Huntington Beach, California, took top honors at the Collegiate Dixieland Jazz Contest, held at the recent National Asso-

(Continued on page eighteen)

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CANADIAN SCENE

THE JUNOS

The eleventh annual Juno Awards ceremony — presented for the best in Canadian popular music — took

BY MURRAY GINSBERG

place at Toronto's O'Keefe Centre on February 5 and, as expected, Anne Murray walked away with an armful. Not able to be at the gala presentation in person because of travel arrangements from the Riviera Hotel in Las Vegas, where she had appeared earlier, Ms. Murray was voted four of the skinny pyramid-shaped awards. Her "Greatest Hits" album won as album of the year, "Could I Have This Dance" won as single of the year, and she was chosen best female vocalist and best country female vocalist of the year. (She also picked up a Grammy in New York on February 25 for best country female vocalist of the year for the same single.) Repeating last year's triumphs, she won over virtually every other established female singer in the country in one category or another.

Joni Mitchell, however, received an honor greater than any of the others — she became the fifth performer to be admitted to the Canadian Music Hall of Fame, following Guy Lombardo, Oscar Peterson, Hank Snow and Paul Anka. It was Prime Minister Pierre Trudeau who gave the blonde singer, born in Fort McLeod, Alberta, thirty-seven years ago, the plaque as he sang her praises as "one who expressed the spirit of the West." In front of an audience packed with musicians and industry workers, the Prime Minister delivered an eloquent appraisal of Ms. Mitchell's contribution to popular music. "Liberty and freedom played an important part in her songs," he said.

During the 2 1/2 hour show there were some surprises. Prism, the subject of a huge promotional push in the past year by Capitol Records, was named group of the year. Martha and the Muffins tied with Anne Murray for single of the year, for "Echo Beach." The award for most promising group went to Vancouver-based Powder Blues, while The Good Brothers received the country group of the year award. Eddie Schwartz was named composer of the year for "Hit Me with Your Best Shot;" Graham Shaw named the most promising male vocalist; Rough Trade's Carole Pope named the most promising female vocalist; and Bruce Cockburn male vocalist of the year and folk artist of the year.

Other awards included: producer of the year, Mike Jones; best children's album, "Singing and Swinging," by Sharon, Lois and Bram; best classical album, "Stravinsky, Chopin Ballads," performed by Arthur Ozolins; instrumental artist of the year, Frank Mills; best jazz album, "Present Perfect," by Rob McConnell and the Boss Brass.

The TV audience didn't see Federal Communications Minister Francis Fox, who said his department will be launching a separate study of the recording field in April, and will help finance a first inventory of all Canadian recordings in cooperation with the industry and the Canadian Radio-Television and Telecommunications Commission. Also off-camera, Brian Robertson, president of the

Canadian Academy of Recording Arts and Sciences, which administers the Junos, pleaded for tighter copyright laws and heavier fines for those who violate them because "There's \$60 million a year in record piracy in Canada and fines are \$10." He didn't mention rental record shops and illegal home taping.

JAZZ

Anyone contemplating a trip to Montreal at any time of the year should have no trouble getting his or her fill of jazz in any of the dozens of clubs dotting the downtown area. During the month of February, for example, Chez Dumas on Emery Street featured the Kenny Alexander Quartet, the Guy Menard Quartet, the Charles Ellison Trio, Nelson Symonds Quartet, Tourville Blues Band, Demeseurs Jazz Group, Trudy Silver Quintet and the Joanne desForges/Geoff Lapp Trio. The Rising Sun on St. Catherine Street presented a number of top groups, including Johnny Dollar and his Chicago Blues Band with Big Moose Walker on piano. L'Air du Temps on St. Paul saw Sayde Abdul Al Khabyre, the Freddie Franco Quartet and the Roger Walls Quintet, while the Jazz Bar on Ontario Street presented Joe Burrello, Charlie Biddle and the Nelson Symonds Trio and the Ivan Symonds Trio. They never run out of music in Montreal. Before you go home check out the Cock 'n' Bull, Cafe Bebop, Rockhead's Paradise, Gringo's, L'Imprevu, and, if you

still have time and dig Dixieland, try Thursday's Restaurant on Crescent Street. You might be lucky and catch Tommy Aubertin and his Dixieland Band with Harry Nelson on trumpet, Rolland Donato on tenor sax and clarinet, Herbie Keetch on banjo, Jack Gardiner on trombone and Aubertin on drums.

In Toronto, too, the jazz scene is rampant. During February Jim McHarg's Maple Leaf Jazz Band was at the Copper Lounge of the Inn on the Park, as was the Eugene Amaro Quartet. The Excelsior Jazz Band played the Northgate Hotel, Climax Jazz Band at Malloney's, the Joe Sealy Trio at Errol's. In Lytes (the new jazz room of the Royal York Hotel) Buddy De Franco, backed up by the Carol Britto house trio, played a two-week stint, followed by Jim Galloway and Jane Fair in a "Battle of the Saxes." The same room saw Barney Kessel followed by Ruth Olay in March; coming up in April are Terry Gibbs, Al Hibbler and Anne Marie Moss. The Chick 'n' Deli in north Toronto presented the Swing Sisters, Paul Christopher, Phil Antonacci, all in March, and, coming up in April, Wild Bill Davison and Dr. McJazz.

Peter Appleyard, vibraphone soloist with Benny Goodman, has taken over as musical director of the Chelsea Inn on Gerrard Street. In addition to the various jazz groups playing the hotel, Appleyard has instituted a touch of class in the hotel's classy dining room, the Chelsea Bun, by the presentation of afternoon classical music with the Peter Daminoff Symphony Quartet, comprised of Daminoff, Hans Kaufman, on violins, Paul Weidman on bass and Lylekian Raymond on piano. During the last week of April Appleyard flies off to Switzerland where he will appear with Peanuts Hucko and the Pied Piper Quintet.

(Continued on page eighteen)

WORTH REPEATING FROM AFM LOCAL JOURNALS

EDITOR'S NOTE: From time to time we come across items in the official publications of our various affiliated Locals across the country which we feel should be brought to the attention of all our members.

The following message from Local 34-627 member Dave Gaiser appeared in a recent issue of "Unison," the voice of the Kansas City Federation of Musicians.

My Union As I View It

As a member of a group that plays regularly in lounges and for one-night casuals, I've often thought that the union really didn't do much for me. I felt it mainly worked for a select group of musicians, and the money I was paying in dues was almost wasted. If you've ever felt that way, you know how discouraging that can be.

An incident occurred recently involving a non-union band which was hired in the club I was playing in, after our band's contract was completed. I went to one of the Board meetings to see what the union could and would do. There I received some enlightening information.

We are bound, as is every other labor union, by various statutes such as Taft-Hartley and Landrum-Griffin laws, which in many instances restrict the use of pickets. Other factors we have to endure are geographical situations, such as no public sidewalks or easements. This would mean having our pickets walk either on private property or at the side of a busy street or roadway, thus endangering lives. In short, there are times when almost nothing

can be done. Another factor which has hampered the union, I was told, was the fact that lounge musicians were not, and evidently had not for some time been active, participating members within the union. What this means is that paying dues is not enough. We've got to start showing up at meetings and stating points of view: Ways we can guarantee that job security and wage scales for union members continue and increase, things we can do to show music buyers that union musicians are a cut above non-union musicians in business matters as well as musicianship.

At the Board meeting it was suggested that a Lounge Musicians' Association be created similar to the Philharmonic Association. Such an association could outline plans to be implemented by the Board of Directors and/or lounge musicians themselves to help our situation to improve and become more secure. I would be much in favor of such an association. Again, participation is the key.

I've been as guilty in not participating as anyone. But, I play music for a living, enjoy it and plan to continue to do so. Also, I plan to start attending meetings to do what I can to make my livelihood as secure as possible. Remember, the Board of Directors is only a small part of the union. You and I are the other part. We must once again become an active organization if we are to become a strong labor union for all members.

Hope I see you at the next meeting.

INTERNATIONAL MUSICIAN

OVER FEDERATION FIELD

Robert H. Johnson, Secretary of Local 166 in Madison, Wisconsin, was thoughtful enough to send the offices of AFM Secretary-Treasurer J. Martin Emerson a copy of a letter he received from Jack Pingel, Executive Secretary of the Wisconsin Music Educators Conference. "With all the negativism you get and hear," Johnson stated, "this guy says the AFM's not so bad after all. Notwithstanding the fact he is withdrawing his Local 166 membership. I think the letter is terrific." It reads:

"After talking with you on the

phone a couple of weeks ago, I still find it difficult to relate and personally accept the realization that I wish to withdraw in good standing and retire from the American Federation of Musicians and my own Local affiliate, Local 166.

"I believe that after twenty-six years of playing and entertaining on piano and drums, it's time to answer the question: 'Will I do this for another year?' Well, I have been answering that question for the past five years and now fully realize that, because of my responsibility to music education for Wisconsin, my

personal commitment to the continued growth and involvement with people of all ages in music — whether performer or consumer of music — and, most importantly, my family, I must offer this reluctant resignation.

"As you know, my father was very active, not only with state musicians' associations but with the national office. He constantly reminded me about loyalty, attitude, dedication and pride in the American Federation of Musicians. I never forgot those important words. After all, he had achieved fifty years in the business to reinforce those beliefs! (Even AFM President Emeritus Jimmy Petrillo consulted him for advice.)

"In submitting this letter to you — with respect to the IEB, both state and national, as well as the many friends and professional musicians I have worked with through meetings and "gigs" — I want to share my sincere thankfulness for the many years of true social gratification, musical awareness and professional growth achieved as a member of the AFM. I shall continue to support the activities of the Federation through my professional occupation. I also support the integrity and constant effort for improvement that Local 166 is making for its members. If I may reflect on the previous paragraph: Union means unity! This only comes from a concerned personal involvement — in other words, pride. How proud I am to have served and been a member of the American Federation of Musicians, especially Local 166."

The Inter-Maine Council of the American Federation of Musicians, representing Portland Local 364, Biddeford Local 408, Lewiston Local 409 and Bangor Local 768, has just celebrated the tenth anniversary of its founding. The council states as its purpose the promotion of live music, unity, the Young Sounds program and the American Federation of Musicians.

At a recent meeting in Auburn, Maine, the council was joined by International Representative Stephen Sprague and U.S. Senator George Mitchell, the latter of whom assured the group that as a legislator from Maine, he would support the causes of the AFM, specifically the advancement of live music.

Other items up for discussion at the meeting were improving relations with music educators on all levels in order to promote the establishment and perpetuation of string and brass programs in their respective schools, and the exchange of meeting newsletters.

All in all, it was a great meeting. Much was accomplished.



Pictured at a recent Inter-Maine Council meeting in Auburn, Maine, are (from left) Donald Guillerault, Local 408; Tom Sawyer, Local 409; Arthur N. Kesaris, Jr., Local 409; Jerry Der Boghosian, Locals 364 and 409; George Mitchell, U.S. Senator from Maine and special guest of the council; Stephen Sprague, International Representative; Donald Houde, Local 408; Harold S. Burrill, Jr., Local 768; Norman Stansfield, Local 408. At the meeting, Senator Mitchell pledged his legislative support of live music and the American Federation of Musicians.



Former Assistant Secretary of the American Federation of Musicians, Guy Scola, was on hand January 11 to administer the oath to the newly elected Officers of Local 484, Chester, Pennsylvania. Left to right: Ralph Jones, Nick Mancini, James Palo, Jahn Cenatiempo, Bill Jacono, Audrey Vernon, Howard Griffith, Don Ramos (Board Members), Anthony Fusco (Sergeant at Arms), Al Landino (Board Member), Edward Grueninger (Secretary-Treasurer), Michael Vaccaro (Board Member), Robert B. Keel (Vice President), Vincent Caruso (President) and Mr. Scola.



Delegates and guests to the mid-year meeting of the Southern Conference of Locals, held on October 23-25, 1980, in Charleston, West Virginia, were treated to a V.I.P. tour of the city's cultural center (shown above) following an official reception at the office of West Virginia Governor John D. Rockefeller, IV. Representing the AFM at the three-day meeting were International Representatives Harold "Cochise" Divine and Gerald Storm and International Executive Board Member Max Herman (President of Los Angeles Local 47). Also present were AFM Vice President David Winstein (President of New Orleans Local 174-496), AFM-EPW Fund Manager Edward Peters and MPTF Staff Assistant Nick Cutrone. After business meetings were adjourned, a celebration of the seventy-third anniversary of Charleston Local 136 was held. Southern Conference officials are President Ned Guthrie (President of Local 136), Vice President Richard Cole (President-Secretary of Dallas Local 147) and Secretary-Treasurer John Scheuermann, Jr. (Secretary-Treasurer of Local 174-496).

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NEWS NUGGETS

The Labor Education Center of the University of Connecticut is interested in attracting distinguished applicants with knowledge, experience and teaching skills in the field of labor education/studies. Those interested in teaching courses in labor studies or in becoming a research associate in labor history should submit a letter of application, a detailed resume and three references to George E. O'Connell, Director, Labor Education Center, U-13, University of Connecticut, Storrs, Connecticut 06268. The deadline for application is April 24.

In recognition of Rafael Duchesne's artistic achievements, the Institute of Puerto Rican Culture dedicated a whole week to this noted clarinetist-composer as well as presented a concert of his works at the institute this past January. In fact, his music has been recorded and is kept with an anthology series of Puerto Rican music.

Mr. Duchesne, who is ninety years of age, has won countless honors and awards for his compositions in his native country. He writes mostly for band and orchestra, specializing in the "danza," music of Puerto Rican folklore.

French horn virtuoso Peter Gordon has been named "Most Valuable Player of the Recording



Peter Gordon

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Formerly with the Boston Symphony and the Metropolitan Opera Orchestra, Mr. Gordon resides in New York City where he performs with many organizations, including his own group, "French Toast."

The American Brass Quintet is celebrating its twentieth anniversary this season. The quintet has toured the U.S. and Europe on several occasions, as well as Central and South America, Asia and Australia. It has also participated in festivals throughout the world, including Spoleto, Shiraz, Edinburgh, the Festival Casals and, for eleven consecutive summers in residence, the Aspen Festival. Present members are Raymond Mase, trumpet; John Aley, trumpet; Ronald Borrer, tenor trombone; Robert Biddlecome, bass trombone; and David Wakefield, horn.

The Minneapolis (Minnesota) Chamber Symphony is now gearing up for its third season, and the goal is to top last season's success. It won't be easy. The Chamber Symphony, under the conductorship of its musical director Jay Fishman,

played near to capacity crowds for its entire subscription series in 1980. What's more, the MCS earned glowing reviews, enthusiastic ovations and ticket sales increased by over 50 percent. All in all, a very successful season.

Using monies provided by the Music Performance Trust Funds for many of its community concerts, the Chamber Symphony credits the cooperation of Minneapolis AFM Local 73 and Saint Paul AFM Local 30, under whose jurisdictions the MCS works, for aiding it throughout its season of achievement.

For its new season, the Minneapolis Chamber Symphony has scheduled the premiere of a work by prominent local composer Paul Fetter, who was awarded a commission by the Minnesota Composers Forum under the sponsorship of the Jerome Foundation. The MCS also has planned to expand its subscription concert series by another program, and to add more community concerts.

In honor of the United Nations' thirty-fifth anniversary and the upcoming four hundredth birthday Hugo Grotius, often called the father of international law, the Ridgefield (Connecticut) Orchestra presented the world premiere of Vaclav Nelhybel's *Six Fables for All Time* at the Ridgefield High School last October. Beatrice Brown, music director of the orchestra, conducted the work which featured the Pro Arte Chamber Singers of Connecticut, Arthur Sjorgren, conductor, and Skitch Henderson, narrator. Nelhybel had been commissioned to write both the words and music for the performance by the U.N. Association of Connecticut.

Bandleader and hotelier Eddie Lane was honored on March 18 by the Hotels and Allied Industries division of the United Jewish Appeal-Federation of Jewish Philanthropies at its annual reception, held this year at New York City's St. Moritz Hotel.

A past director of the New York State and New York City hotel associations, Mr. Lane earned "Man of the Year" awards from the New York City Convention Visitors Bureau and the Hotel Executive Club, as well as the "Hotel Key" award from the New York State



The Cremona String Quartet (Kay Livolsi and Olga Gussow, violins, Jack Rosenberg, viola, and Amy Camus, cello) will present concerts, lecture demonstrations and workshops as part of its second year of residency at the Wave Hill Center for Environmental Studies located in Riverdale, New York. Appearing with the quartet on the 1980-81 Masterwork Series will be pianist Beveridge Webster, cellist Alexander Kouguell and violist Arthur Granick. The Cremona Quartet will also present an unusual series of concerts devoted to "Music in America" which will feature the first modern day performances of works by nineteenth century American composers William Henry Fry and Fidelis Zitterbart, and newly commissioned works by New York composers Philip Hough and Allen Shawn.

Hotel Association. Currently with the Beverly Hotel in New York City, his career includes almost fifteen years at the Berkshire Hotel as its General Manager.

In his heyday Mr. Lane is reputed to have led bands in more New York City hotels than almost anyone in the business. He is a longtime member of Local 802.

Henry Charles Smith has been named resident conductor of the Minnesota Orchestra. He has been associate conductor of the orchestra since 1973, playing a major role in orchestra performances and educational programs year-round, both at Orchestra Hall and throughout the region. As part of the orchestra's five-conductor team, he conducts some sixty events each year. In addition, Mr. Smith teaches and conducts at the National Music Camp in Interlochen, Michigan, and is artistic director of the Bach Society.

The International Trumpet Guild will convene its four-day conference, June 1 through 4, 1981, at the University of Colorado in Boulder. Student competitions in solo trumpet, improvisation and orchestral auditions will be held. Scheduled visiting artists include the Tokyo Brass Ensemble, Wisconsin and University of Colorado Brass Quintets, James Burke, Mel Broiles, Vince Dimartino, The Denver Symphony Trumpet Section, Gerald Endsley, Rolf Smedvig, Mike Vax and a pedagogy panel.

For further information contact: Frank Baird, College of Music, University of Colorado, Boulder, Colorado 80309.

On March 21 the New York Recording Musicians Workshop, Inc., sponsored a lecture by promoter-manager Sid Bernstein. Mr. Bernstein, who has worked with talent throughout the world, was responsible for introducing a new and exciting group to our shores back in the '60s — the Beatles.

Among the other numerous workshop lecturers featured thus far this year were Marvin Stamm, Bucky Pizzarelli, Emmanuel Vardi, George Marge, Garry Sherman and Jack Cavari.

Kenneth G. Bloomquist, Michigan State University music department chairman and professor, is the new president of the National Band Association.

Before settling in Michigan, Mr. Bloomquist served as director of bands at the University of Kansas. A nationally-known conductor and

band competition judge, he has appeared as a guest artist in Southeast Asia, Australia, Mexico and Europe.

Italo Babini, principal cellist with the Detroit Symphony Orchestra since 1960, has twice performed the difficult *Concerto for Cello and Orchestra* by the late Samuel Barber — first in January, 1978, and, more recently, in October, 1980, both times with the DSO. Having learned that this rarely performed piece was one of the composer's favorites,



Italo Babini

he invited Mr. Barber to attend the concerts. Although the composer graciously accepted the invitations, the meeting, unfortunately, was not to be. Mr. Barber missed the 1978 performance because a snow storm of blizzard proportions grounded his airline flight from New York. He was unable to attend the 1980 program, a special tribute in honor of his seventieth birthday, because he was hospitalized for cancer treatments.

Mr. Babini, who grew up in Brazil, came to the United States at the invitation of the Yale University School of Music. Before joining the Detroit Symphony Orchestra, he studied with Pablo Casals and was a soloist in the Casals Festival in Puerto Rico. In 1959, he appeared as soloist at the Tanglewood Festival, where he was awarded first prize. He plays a famous Guarneri cello, made in Cremona in 1708.

(Continued on page nineteen)

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COMPETITIONS AND AWARDS

Country music singer and entertainer, Ray Price, is sponsoring the largest country music talent contest ever organized.

More than 600 radio stations in the U.S. and Canada have agreed to participate in "Country Starsearch '81" by organizing a series of preliminary contests for talented unknown performers. Following the contest finals in October, the ten finalists will be featured on a TV special originating from Nashville and starring Price. In addition, the first prize winner will receive \$50,000 in cash, a one-year recording contract and the services of a booking agency. Many other local, state and national prizes will also be awarded.

For details write Ray Price's "Country Starsearch '81," P.O. Box 5668, Beaumont, Texas 77702.

Twenty-two-year-old pianist Jonathan Klibonoff and twenty-eight-year-old Minnesota Orchestra cellist Mina Fisher captured top honors in the finals of the ninth Kathleen and Joseph M. Bryan Young Artists Competition presented annually by the North Carolina Symphony.

The winners each received \$1,000 in prize money and will appear with the North Carolina Symphony during its 1981-82 season.

Gordon Epperson, concert cellist and professor at the University of Arizona, has been awarded a Fulbright grant for playing cello recitals and holding master classes in New Zealand from April through August, 1981. He will be affiliated with the four principal universities

in Auckland, Wellington, Christchurch and Dunedin.

Epperson's book, "The Art of Cello Teaching," was published by the American String Teachers Association in 1980.

The Robert Casadesu Fourth International Piano Competition is scheduled for August 15 to 23 at the Cleveland Institute of Music.

For information about this prestigious competition write Grant Johannesen, President, The Cleveland Institute of Music, 11021 East Boulevard, Cleveland, Ohio 44106.

Last spring the University of Miami in Coral Gables, Florida, awarded Joe Baker, seventeen, with a renewable music scholarship and grant-in-aid package totalling more than \$7,000 per year.

Mr. Baker, a member of Local 451 in Bellingham, Washington, has been the recipient of numerous honors, including winning first place in the Musicians' Union Scholarship Audition Contest. He has performed with such groups as the All-American High School Tuba Ensemble, the Bellingham Civic Band and the Brass Bottom, an award winning tuba quartet.

Scintillae by Stanley A. Funicelli was chosen as the winning work of the Saint Paul Chamber Orchestra's 1980 Annual Composers Competition and was given its world premiere in January by the SPCO, Jorge Mester conducting.

The Annual Composers Competition was conceived by Marc Neikrug, SPCO special consultant for contemporary programs, as a

manifestation of the orchestra's commitment to performance of contemporary music. It is intended to encourage the creation of works for chamber orchestras by young American composers and carries a cash prize of \$2,500 in addition to the premiere performance by the SPCO. The competition is made possible by a gift from Mr. and Mrs. William A. King of Minneapolis.

The Saint Paul Chamber Orchestra, Pinchas Zukerman, music director, is noted for its performances of contemporary music. In 1979-80, the orchestra received an award for "its adventuresome programming of contemporary music" from the American Society of Composers, Authors and Publishers. As part of its regular programming, the SPCO offers two series which feature twentieth century music.

The deadline for the East and West Artists Seventh Annual Composers Competition is May 20. Works that use one to four instruments/voices and electronic music are eligible.

For more information send a stamped, self-addressed envelope to Dr. Bo Lawergren, East and West Artists, 310 Riverside Drive, New York, New York 10025.

The second annual international competition for vocal jazz compositions is now open. Entries may be submitted in two categories: Best Original Vocal Jazz Composition in a Contemporary Jazz Idiom and Best Vocal Jazz Arrangement of a Standard Popular Work. Pieces must be written for four to eight vocal parts and submitted by June 30, 1981. First prize in both categories is \$500 plus performance and publication; second prize in both categories is \$250 plus performance and publication.

Any person wishing to submit material should write for further details to Vocal Jazz, Inc., 60 West 84th Street, New York, New York 10024.

received as an inpatient of a general hospital are not counted toward this limitation. The regular rules of a ninety-day benefit period plus sixty reserve days apply — up to the 190-day maximum — except in the first benefit period. If the beneficiary is in a participating psychiatric hospital at the time Medicare starts, the number of days of covered hospitalization in this benefit period is reduced by the number of days of hospitalization during the preceding 150-day period.

Medical insurance will pay for physicians psychiatric services outside a hospital up to a maximum of \$250 in reasonable charges in any one year. Charges for initial diagnostic services are not subject to this limitation.

Q. My wife and I get SSI. Do I have to tell social security that our daughter is moving in with us.

A. Yes, you should notify social security any time there is a change in your household.

Q. How much money will I be allowed to earn in 1981 without losing any social security benefits?

A. If you are under age sixty-five, you will be allowed to earn \$4,080 before social security withholds any benefits. If you are sixty-five or older, you may earn \$5,500 before any withholding. There is no limit on the amount you can earn if you are seventy-two or older.

Q. I get SSI and I keep track of any money I make to tell social security. Should I tell social security about the income tax refund I just got?

A. As long as you were eligible for SSI the month before you got the refund, you do not have to tell social security about the income tax refund because it is not counted as income.

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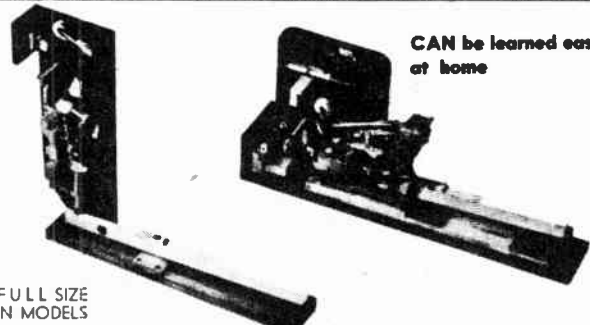
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Q. I receive an SSI check every month. My husband and I have finally gotten divorced. Do I have to notify social security even though we've been separated for years?

A. Yes, you should notify social security of any change in your marital status.

Q. I think my father, who is an alcoholic, could qualify for SSI but I'm afraid that with more money he would just drink more. Can social security help?

A. The law specifies that SSI payments to disabled alcoholics or drug addicts must be made to a representative payee on the person's behalf. Furthermore, disabled alcoholics or drug addicts are referred for appropriate treatment if it is available at an approved facility or institution.

Q. My twelve-year-old sister recently came to live with me so that she can attend school here. My mother is still getting her social security checks. Since I am paying all of my sister's expenses, can I get the checks instead of my mother?

A. The Social Security Administration makes every effort to serve the best interest of children beneficiaries. If you feel that it is in your sister's best interest for you to manage her social security checks, you should file an application to be made her representative payee. Whether you or her mother is representative payee, the law requires that the money be spent to meet

your sister's current living expenses or, if they are all met, saved for her. Even if you don't file to be representative payee, you should notify social security that your sister is now living with you.

Q. When I reached age sixty-five, I applied for social security benefits just to get Medicare. I make too much money to get any benefits, but I was told that my benefits would be figured as if I were receiving benefits. Now I understand it is possible to get Medicare only. Can I change my application?

A. Yes, you can withdraw your application for benefits and still keep your Medicare protection.

Q. I just applied for Medicare. How long will it be before I get my Medicare card?

A. If you meet all the requirements and your application is approved, it will be at least six weeks before you receive your health insurance card.

Q. I need an expensive new hearing aid. Will Medicare help pay for it?

A. No, medical insurance does not cover the costs of purchasing a hearing aid.

Q. Please explain the special rules that apply to Medicare payments for psychiatric treatment.

A. Hospital insurance will pay for a lifetime maximum of 190 days of care in a participating psychiatric hospital. Psychiatric services

CONGRESS OF STRINGS

The Students of Today Are the Pro



Rafael Druian



Frank Brieff



Morton Gould



Gunther Schuller

RAFAEL DRUIAN, Artistic Director: In the newly-created position of artistic director, Mr. Druian handles general supervision of the program's artistic aspects on a year 'round basis. A renowned conductor and violinist, he is currently a professor of music at the Hartt College of Music in Hartford, Connecticut, and also serves on the faculty of the Berkshire Music Festival at Tanglewood. He previously was affiliated with the COS as a faculty member during the summers of 1960-66, and served as a guest conductor in 1978, '79 and '80. He will again guest conduct the COS Orchestra this summer.

FRANK BRIEFF, Music Director: Conductor of the Waterbury (Connecticut) Symphony Orchestra, Mr. Brieff joins the COS for the first time and will be on the podium to conduct the season's opening concert. Accomplished on viola and violin, his first career ambition was to be a chamber music player. During 1951-73, he was conductor of the New Haven Symphony Orchestra and has guest conducted the NBC and CBS orchestras, the Naumburg Orchestra and Bach Aria Group, among others. He is the recipient of the Alice M. Ditson Conducting Award, the Mahler-Bruchner Society Citation, and Yale School of Music Alumni Association's Certificate of Merit.

MORTON GOULD: A distinguished composer and conductor, Mr. Gould last served as a COS guest conductor in 1969. He has led many of the country's major orchestras, including the New York Philharmonic, American Symphony, Chicago, Cleveland and National. His widely admired compositions reveal his diversity: ballets such as "Fall River Legend" and "Clarinade," orchestral works including "Pavane" and "American Salute," pieces for symphonic band and scores for TV shows such as "F. Scott Fitzgerald in Hollywood" and "Holocaust." He serves on the board of directors for the American Symphony Orchestra League, the American Music Center and ASCAP.

GUNTHER SCHULLER: A dynamic composer, conductor, educator and author, Mr. Schuller has composed many noted works on commission for the leading U.S. orchestras, as well as ballets and opera pieces. He has guest conducted in the U.S., Canada and Europe and will make his first guest appearance this year on the COS podium. Succeeding Aaron Copland as head of the composition department at Tanglewood's Berkshire Music Center in 1965, he was appointed artistic director in 1970, and has also served on Yale University's music faculty and as President of the New England Conservatory of Music (1967-77).

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UNIVERSITY OF CINCINNATI
and
AMERICAN FEDERATION OF MUSICIANS
present
CONGRESS OF STRINGS
FRANK BRIEFF, Music Director
FRANK BRIEFF, Conductor
Thursday evening, July 2, 1981
Corbett Auditorium

PROGRAM

Adagio for Strings	Samuel Barber
Symphony No. 9	Felix Mendelssohn
Allegro Moderato	
Poco Adagio	
Scherzo	
Allegro Moderato	
Five Pieces, Opus 44, No. 4	Paul Hindemith
Langsam-Langsam-Lebhaft	
Sehr Langsam-Lebhaft	
Aus Holbergs Zeit	Edvard Grieg
Allegro Vivace	
Sarabande Andante	
Gavotte	
Air Andante Religioso	
Rigaudon Allegro con Brio	

COLLEGE-CONSERVATORY OF MUSIC
UNIVERSITY OF CINCINNATI
and
AMERICAN FEDERATION OF MUSICIANS
present
CONGRESS OF STRINGS
FRANK BRIEFF, Music Director
GUNTHER SCHULLER, Guest Conductor
Thursday evening, July 16, 1981
Corbett Auditorium

PROGRAM

Notturmo, Opus 40	Antonin Dvorak
Adagio and Fugue	Wolfgang Mozart
Eight Variations	David Koblitz
Symphony for Strings	Jean Rivier

COLLEGE-CONSERVATORY OF MUSIC
UNIVERSITY OF CINCINNATI
and
AMERICAN FEDERATION OF MUSICIANS
present
CONGRESS OF STRINGS
FRANK BRIEFF, Music Director
RAFAEL DRUIAN, Artistic Advisor and Guest Conductor
Thursday evening, July 30, 1981
Corbett Auditorium

PROGRAM

Divertimento K. 136
Allegro
Andante
Presto
Serenade for Strings
Allegro Piacavole
Larghetto
Allegretto
Rounds
Allegro Molto
Adagio
Allegro
Serenade for Strings
Moderato
Tempo di Valse
Scherzo
Larghetto
Finale

1981 Professionals of Tomorrow



Muir String Quartet

MUIR STRING QUARTET: Violinists Joseph Genualdi and Bayla Keyes, violist Steven Ansell and cellist Michael Reynolds join the COS's faculty for the first time. In addition to coaching student groups for ensemble performances, the quartet will concertize in four programs including works by Beethoven, Bartok, Schubert and Mozart.

FRANK DILIBERTO: Bassist and conductor Diliberto, who has an extensive background in performance and music education, will complete this year's faculty lineup. He served on the COS faculty during the summers of 1975-80, and is himself a COS graduate.

DONALD McINNES: A former member of the COS faculty, violist McInnes returns to the program this summer to give a master class. A professor of viola and an artist in residence at the University of Cincinnati, he is an acclaimed concert artist.

NATHANIEL ROSEN: In 1978, Mr. Rosen became the first American cellist to win the Tchaikovsky Competition Gold Medal. A student of and, later, assistant to Gregor Piatigorsky, Mr. Rosen will be on hand to conduct a master class for the COS.

DOROTHY DeLAY: A member of the Juilliard School's faculty, Ms. DeLay is widely recognized as one of this country's foremost violin teachers. Her most famous pupil is Itzhak Perlman, and many others are now concertmasters with major orchestras. A visiting professor at the University of Cincinnati, she will be on campus this summer to conduct a COS master class.

Frank Diliberto

Donald McInnes

Nathaniel Rosen

Dorothy DeLay



OF MUSIC
NATI

MUSICIANS

INGS

st Conductor

1981

Wolfgang Mozart

Edward Elgar

David Diamond

Antonin Dvorak

COLLEGE-CONSERVATORY OF MUSIC
UNIVERSITY OF CINCINNATI

and

AMERICAN FEDERATION OF MUSICIANS

present

CONGRESS OF STRINGS

FRANK BRIEFF, Music Director
MORTON GOULD, Guest Conductor

Thursday evening, August 13, 1981
Corbett Auditorium

PROGRAM

Simple Symphony	Benjamin Britten
Boisterous Bourree	
Playful Pizzicato	
Sentimental Sarabande	
Frolicsome Finale	
Spirituals for Strings	Morton Gould
Elegy	Morton Gould
Serenade	Piotr Tchaikovsky
Pezzo in forma di Sonatina	
Walzer	
Elegie	

TIME AND PLACE: Unlike recent years' programs, the 1981 Congress of Strings will hold forth at only one campus — The University of Cincinnati, from June 22 to August 14.

THE PROGRAM: "Experience is the best teacher" is a popular truism. The Congress of Strings offers the career-minded student a unique opportunity to study with professional musicians accomplished in the field. In addition to master classes and rehearsals, COS students prepare for and perform concerts under the baton of noted conductors.

AUDITIONS: AFM Locals that have sponsored COS scholarships hold audition competitions within their jurisdictions before the end of March. Winners' names are forwarded to the office of the AFM Secretary-Treasurer before the March 31 deadline.

QUALIFICATIONS: Students must be between the ages of sixteen and twenty-three. Exceptionally talented and mature students younger than sixteen may be considered by the participating AFM Local. Scholarship winners must bring their own instruments.

HOW ALL THIS IS POSSIBLE: The Congress of Strings is cosponsored by the American Federation of Musicians and the University of Cincinnati. AFM Locals further support the program by contributing \$500 for a COS scholarship. Through the efforts of Secretary-Treasurer J. Martin Emerson, COS Project Director, additional funding has been obtained in the past from the National Endowment for the Arts.

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OFFICIAL BUSINESS

PENN-DEL-MAR-D.C. CONFERENCE

The Penn-Del-Mar-D. C. Conference of Locals will hold its sixty-seventh annual meeting on May 8, 9 and 10, 1981, at the Harrisburg Marriott Inn, 4650 Lindle Road, Harrisburg, Pennsylvania. The first business session will be called to order at 12:00 noon on May 9.
George W. Swanger, Jr.,
Secretary-Treasurer

TRI-STATE MUSICIANS' ASSOCIATION

The annual meeting of the Tri-State Musicians' Association will be held May 10 and 11 at the Holiday Inn North Canton, 4520 Everhard Road, N.W., North Canton, Ohio.
Don Angel,
Secretary

CHANGE OF OFFICERS

Local 14, Albany, New York — Pres. Vincent Catalano, 452 Albany-Shaker Road, Loudonville, New York 12211.

Local 36, Topeka, Kansas — Pres. Gilbert W. Anderson, 1737 Randolph, Topeka, Kansas 66604.

Local 44, Salisbury, Maryland — Pres. Kendall A. Martin, Rt. 10, Cedarhurst Village, Salisbury, Maryland 21801.

Local 124, Olympia, Washington — Pres. Lyall Smith and Sec. Deena Tveden, 119 1/2 Capitol Way, Labor Temple, Room 9, Olympia, Washington 98501.

Local 256-733, Birmingham, Alabama — Pres. Johnny D. Jacobs, 2115 Pershing Road, Birmingham, Alabama 35214; Sec. Robert L. (Bob) Summers, 715 6th Street, S.W., Birmingham, Alabama 35211.

Local 270, Marshfield, Wisconsin — Pres. Ray Kraemer, 807 South Peach Street, Marshfield, Wisconsin 54449.

Local 272, Provo, Utah — Sec. Robert H. Bird, 1662 West 820, N., Provo, Utah 84601.

Local 278, South Bend, Indiana — Sec. Craig Heitger, Suite 702, LaSalle West Building, 120 West LaSalle Avenue, South Bend, Indiana 46601.

Local 304, Canton, Illinois — Sec. C. Bruce Donaldson, 717 Van Winkle Drive, Canton, Illinois 61520.

Local 338, Mount Vernon, Ohio — Pres. F. William Fettes, 111 Miller Avenue, Mount Vernon, Ohio 43050; Sec. Doris F. Moran, 20 West Ohio Avenue, Mount Vernon, Ohio 43050.

Local 356, Ogden, Utah — Pres. Ronald K. Nichols, 1473 Lewis Street, Ogden, Utah 84404; Sec. Jeff W. Benson, 2046 Adams Avenue, Ogden, Utah 84403.

Local 361, San Angelo, Texas — Pres. Calvin Bell, Box 681, Knickerbocker, Texas 76939.

Local 384, Brockville, Ontario, Canada — Pres. Richard Crotty, 348 Brock Street, Brockville, Ontario, Canada K6V 4G9.

Local 387, Jackson, Michigan — Pres. Roy A. Saari, 652 Commonwealth Avenue, Jackson, Michigan 49202; Sec. Michael J. Austin, 1931 Horton Road, Building 1, Jackson, Michigan 49203.

Local 395, Port Angeles, Washington — Pres. Carla Umbecker, Rt. 3, Box 3000, Port Angeles, Washington 98362.

Local 403, Willimantic, Connecticut — Sec. Paul Milette, 3159 Main Street, Coventry, Connecticut 06238.

Local 441, Oswego, New York — Sec. David B. Brown, 180 East 11th Street, Oswego, New York 13126.

Local 451, Bellingham, Washington — Pres. Lew Nordby, 5519 Poplar Drive, Ferndale, Washington 98248; Sec. Robert J. Wood, Suite 1, 1509 Broadway, Bellingham, Washington 98225.

Local 453, Winona, Minnesota — Pres. Richard Ahrens, 190 West Main Street, Lewiston, Minnesota 55952.

Local 480, Wausau, Wisconsin — Sec. Brian Seehofer, 3118 Seymour Lane, Wausau, Wisconsin 54401.

Local 514, Torrington, Connecticut — Sec. Joseph Languell, 662 Main Street, Torrington, Connecticut 06790.

Local 532, Amarillo, Texas — Pres. Richard McMillen, 2608 Northwest 2nd Avenue, Amarillo, Texas 79106.

Local 601, Daytona Beach, Florida — Sec. William Benton, Suite 107, 115 Seabreeze Boulevard, Daytona Beach, Florida 32018.

Local 603, Kittanning, Pennsylvania — Pres. Joseph A. Alese, R.D. 1, Kittanning, Pennsylvania 16201; Sec. Ethel Fahlor, Box 102, Cowansville, Pennsylvania 16218.

Local 604, Kewaunee, Wisconsin — Pres. Gene LeBotte, 320 Church Street, Algoma, Wisconsin 54201.

Local 649, Hamburg, New York — Pres. Eugene Zegger, 77 George Street, Hamburg, New York 14075.

Local 656, Minot, North Dakota — Sec. Jeffrey L. Yost, P.O. Box 521, 5 Labor Temple, Minot, North Dakota 58701.

Local 729, Clearwater, Florida — Pres. Joseph P. Verdi and Sec. Jeanne Pisanto, 609 Court Street, Clearwater, Florida 33516.

WESTERN CONFERENCE

Pres. William J. Catalano, Local 6, A. F. of M., 230 James Street, San Francisco, California 94102; Sec. Margaret Bettencourt, Local 210, A. F. of M., 139 West Olive, Fresno, California 93728.

CHANGE IN ADDRESSES OF OFFICERS

Local 26, Peoria, Illinois — Sec. Walter B. Coughlin, 405 William Kumpf Boulevard, Peoria, Illinois 61605.

Local 192, Elkhart, Indiana — Pres. Bernard B. Elting, Apt. 110, 1512 Locust, Elkhart, Indiana 46514.

Local 247, Victoria, British Columbia, Canada — Sec. Benjamin C. Manning, 8-819 Fort Street, Victoria, British Columbia, Canada V8W 1H6.

Local 365, Great Falls, Montana — Sec. Jack D. Harper, Mailing Address: P. O. Box 1454, Great Falls, Montana 59403; Office: 511 Rocky Mountain Building, 601 Central Avenue, Great Falls, Montana 59403.

Local 539, Roseburg, Oregon — Sec. Paulette Johnson, 955 Dairy Loop Road, Roseburg, Oregon 97470.

Local 680, Elkhorn, Wisconsin — Sec. Edd Hennerley, Box 66, Elkhorn, Wisconsin 53121.

WANTED TO LOCATE

Cayley, Bill, member, Local 467, Brantford, Ontario, Canada.
Morris, Jimmie, member, Local 353, Long Beach, California, and Local 257, Nashville, Tennessee.
Proctor, Jim, former member, Local 293, Hamilton, Ontario, Canada.
Anyone knowing the whereabouts

of the above please get in touch with J. Martin Emerson, Secretary-Treasurer, A. F. of M., 1500 Broadway, New York, New York 10036.

NOTICE

Effective immediately Local 199, Newport News, Virginia, has changed its name from "Musicians' Protective Union" to "Peninsula Musical Society of Newport News."

DEATH ROLL

Local 1 — Cincinnati, Ohio — Michael P. Denovchek, Oscar Gamby, Jr., Vincent Heimlich, Milton Henych, Roy E. McClellan, Ray Mueller, Herman Rafalo, Bruce Scott.

Local 3 — Indianapolis, Indiana — S. Thomas Beversdorf, Joseph Henry Massaro, Harold J. Sowash.

Local 5 — Detroit, Michigan — Elsa J. Bigsby, J. R. Conley, Arpad Slepisky.

Local 6 — San Francisco, California — Henry M. Gilbert, Martin Langer, Michael "Mickey" Meditto, Charles Tieso.

Local 7 — Santa Ana, California — William "Cully" Reese.

Local 9-535 — Boston, Massachusetts — Guido DeMarco, Helen Harbison, James T. Harkins, Henry F. Kelleher, William A. Rhein, Charles Santamaria, Angie Trovato, Albert S. Ward.

Local 10-208 — Chicago, Illinois — Leander Barnes, Nathan Bold, Nicholas Candratovich, Frank S. Carsella, Aldo A. Cerqua, Leo Coniglio, Leo Fergen, David Galardy, Lawrence W. Grady, Frank P. Jackson, William Johnson, Frank J. Kadlec, Bill Kamana, Ruth Lowe, Homer L. Menge, Verne Meyer, Elwood L. Olson, William Phillips, Guido Rossi, Walter F. Smetana, Alfred W. Snurpus, Ray A. Snyder, Martin R. Stone, James A. Thatcher, Woodie White, Marshall Williams.

Local 11-637 — Louisville, Kentucky — Harold Benfield, Frank J. Bimmerle, Beryl Brock, Michael P. Clark, Winifred Cunningham, William "Bobby" Jones, William V. Meredith, Henry E. Robben, Joe C. Stone, Richard Vaughn.

Local 19-675 — Springfield, Illinois — Willard "Bill" Blood, Raymond "Ray" Cappella, Charles "Chuck" Jedrosky, Elmer H. Overman, Cecil Smith, Kay Tavender, Hilda V. Taylor, Joseph "Joe" Ushman, Harry Wrennick.

Local 26 — Peoria, Illinois — Ruth Dixon Black.

Local 34-627 — Kansas City, Missouri — William H. Gilbert, Alonzo Kelly, Pearl Kelly, Wilfred S. Sitton.

Local 37 — Joliet, Illinois — Harold Leonhardt, Kurt Oder, William Sillivan.

Local 40-543 — Baltimore, Maryland — Theodore A. Bocklage, Jr., Herbert L. Zampini.

Local 47 — Los Angeles, California — Sarah Abramson, Cameron B. Anderson, George E. Beebe, Edmund E. Birge, Ormande V. Bissell, Ralph C. Boas, George B. Cole, Leo Coniglio, E. Juanita Connors, Arthur Finston, Elmer Heuer, Clarence F. Hoose, Helen K. Jeffries, Bryan S. Lee, Frances Clow Martin, Homer L. Menge, Verne Meyers, Hugo M. Montenegro, Dorothy F. Nardi, Lillian Pass, Paul Powell, Allen Schrader, Ivan F. Smith, Karl Stiska, John Tranchitella, Alexander Walden, Stanley (Hank) West, Richard A. Wilson.

Local 49 — Hanover, Pennsylvania — Raymond C. Spangler.

Local 55 — Meridan, Connecticut — James Donahue.

Local 58 — Fort Wayne, Indiana — Glenn Behmer.

Local 65 — Houston, Texas — Richard Hurlbert, J. D. Kelley, Clement Oliver, Archie E. Thompson, Rex Van.

Local 67 — Davenport, Iowa — Harry T. Knox.
Local 69 — Pueblo, Colorado — Howard Warder.

Local 77 — Philadelphia, Pennsylvania — William H. Andrews, Lillian Trotter Bowman, Frank A. Cuneo, Herbert Fritzsche, George Gold, Bernard Gorodetzer, Frank Juele, Schima Kaufman, Clifford H. Kolb, Ray Melchiorre, Luther Neiman, B. F. Pallota, Frank G. Verdi.

Local 95 — Sheboygan, Wisconsin — Harry Herman.

Local 99 — Portland, Oregon — Glenn Burreight, Earl C. Caine, Ed Covey, Prospera P. Hartshorn, Harold L. Hoyt, Harold McKenna, Nate Pope, Vernon Romine, Larry Spencer.

Local 103 — Columbus, Ohio — Rex Paul O'Neal.

Local 104 — Salt Lake City, Utah — Mustie Braun.

Local 123 — Richmond, Virginia — Marshall W. Rotella.

Local 125 — Norfolk, Virginia — Wadus Reese Duncan, Jr., Felix J. Laramey, Eugene L. Loughran.

Local 143 — Worcester, Massachusetts — M. Gordon Ross.

Local 145 — Vancouver, British Columbia, Canada — R. V. Cox, Gordon Delamont, W. T. Jones.

Local 159 — Mansfield, Ohio — Kenneth J. Hoffman.

Local 167 — San Bernardino, California — Elmer Heuer.

Local 188 — Butler, Pennsylvania — Vernon (Fritz) Waldron.

Local 191 — Peterborough, Ontario, Canada — Malcolm Bradt, Peter DeCarlo.

Local 196 — Champaign, Illinois — Howard McClughen.

Local 198-457 — Providence, Rhode Island — Don Mario Alvarez.

Local 203 — Hammond, Indiana — John B. Doll.

Local 210 — Fresno, California — Gil Rodriguez.

Local 213 — Stevens Point, Wisconsin — John A. Miller, Sr.

Local 215 — Kingston, New York — Harold Reed.

Local 228 — Kalamazoo, Michigan — Freeman H. Carey, Clyde F. Hinkley.

Local 248 — Paterson, New Jersey — Frank Cielo, Paul Jerrahan.

Local 256-733 — Birmingham, Alabama — Otis C. "Tex" Harmon.

Local 290 — Sudbury, Ontario, Canada — J. P. Barney, Pete DeBrie.

Local 299 — Saint Catharines, Ontario, Canada — Robert C. Johnston, Charles Keil, Charles A. Larson, Michael Trivisonoli, Livio (Gambi) Zuliani.

Local 369 — Las Vegas, Nevada — George E. Beebe, William Bennett, William T. Johnson, Kenneth C. Nelson, Paul Powell, Robert Sherwood.

Local 373 — Perth Amboy, New Jersey — David J. Evans, Peter J. Meyers.

Local 375 — Oklahoma City, Oklahoma — Billy Burke, Hugh J. McQuilken.

Local 380 — Binghamton, New York — Patrick Monforte.
Local 385 — Fort Smith, Arkansas — Ivan F. (Buddy) Smith.
Local 390 — Edmonton, Alberta, Canada — Michael Wasilenki.
Local 407-613 — Mobile, Alabama — Jayne D. Bigsby.
Local 444 — Jacksonville, Florida — John Brackett Rupee.
Local 467 — Brantford, Ontario, Canada — Donald Greiner.
Local 472 — York, Pennsylvania — Lloyd F. McCullough.
Local 495 — Klamath Falls, Oregon — Muriel "Billie" Simpson Peltz.
Local 498 — Missoula, Montana — Alfred J. Dixon.
Local 508 — Chico, California — Louis D. Ehr Gott.
Local 510 — San Leandro, California — Betty Lee Howard.
(Continued on page twenty-one)

BETWEEN YOU AND MARTY E. MERSON

(Continued from page five)

preciate everything that is read, as I was disappointed with some information that appeared in Federation Secretary-Treasurer Marty Emerson's column.

"Reference is made to the shortage of scholarships for the Congress of Strings this year. Instead of 120 young musicians attending the Congress at two different locations, about half of this number will be attending at one site. Local 341 has been supportive of the Congress since its inception and we hope we will be able to continue sending a scholarship winner for many years to come. The young men and women who have attended over the past years have had nothing but praise and appreciation for the wonderful musical experience they received. Many of these people are now successful, professional musicians and Local 341 members can feel pleased with the help provided to our scholarship winners. Let us hope that the financial situation throughout the Federation will improve so that the Congress will have 120 young musicians in attendance next year at two locations. Incidentally, this year's Local 341 scholarship winner will be announced in the next Bulletin."

CONVENTION NOTE: All of the \$28.00 single and \$34.00 double rooms (we only had forty) at the Headquarters Hotel in Salt Lake City — Little America — have been sold out on the regular first-come-first-served basis. Rates for the remaining deluxe rooms (and they are super) are:

Singles \$44.00, \$48.00, \$57.00

Doubles \$50.00, \$54.00, \$65.00

All reservations still must be made through the Salt Lake Valley Convention and Visitors Bureau.

When the Shrine Circus visited Grand Rapids in January, Local 56 band director Clement Toca felt right at home; not due to the locale, but because wife Elisabeth was at the organ, older son Greg played drums and ten-year-old son Emile sat in on synthesizer for "Star Wars" numbers.

Local 56 veep Bob Kataja did the appropriate thing and presented Emile with an honorary card, making him the youngest member ever in that union.

We are most pleased with the response to our Organized Labor Stamp — George Meany First Day Cover item which appeared the last two issues. We must, indeed, have a

large cadre in the membership interested in philately and collecting FDCs.

Appreciation is expressed to all those who took time to tell us "What the American Federation of Musicians Has Done for Me." All will receive a First Day Cover free of charge.

Incidentally, I was able to get hold of ten more. So, the first ten members to send in short compositions (250 words or less) on the above subject will be sent one of these attractive and valuable FDCs.

I was waiting in line at the local post office. The lady in front of me was returning several hundred stamps, telling the postal clerk she just could not use the stamps on wedding invitations.

You see, the stamps were "commems" honoring John Paul Jones with the motto imprinted: "I have not yet begun to fight."

CODA: I closed last month's column with: The mother whale said to her offspring: "It is when you are spouting that you are most likely to be harpooned."

Lawrence J. McLaughlin of Local 379 writes: . . . and the father whale said: "Rise and spout."

LATER!

J.M.E.

SALT LAKE CITY, UTAH

(Continued from page four)

ticipate in races, but all these ski resorts offer varied enough terrain to please even the non-pros. During the summer, Snowbird's aerial tram to the 11,000 foot summit of Hidden Peak affords an awesome view, and, for the earth-bound, there is tennis and swimming.

Of course, no visit to Salt Lake

City would be complete without a trip to the Great Salt Lake — only 17 miles west of the city center. Except for the Dead Sea, the Great Salt Lake is the saltiest body of water in the world, six times more saline than the ocean, so there's no way anyone can sink. Hundreds of sailboats line the marina and can be

seen dotting the entire lake on any given weekend in the summer.

A rich past, a fruitful present and a promising future — that's pretty much what Salt Lake City is all about. We think the AFM Convention delegates are going to love it, and we hope they, and other AFM members, will be inspired to visit us after the Convention for the sole purpose of enjoying all that our beautiful city has to offer!



A castle-like edifice dominates Salt Lake City — but it is only the old post office building. Unlike a number of major U. S. cities whose downtown areas have succumbed to deterioration, Salt Lake City is experiencing a fervor of new construction, beautification programs and renovation projects. (Photo by J. Martin Emerson)

JAZZ SCENE

(page nine)

emble Festival at Belmont College in Nashville. Of late he also has given clinics and concerts at Tennessee Tech University and the Conservatory of Music in Quebec, Canada.

MORE ABOUT JAZZ

As part of the Greater Houston (Texas) area observance of February as Black History Month, the Concerned Musicians of Houston sponsored ten jazz and poetry performances in elementary schools. **Bubbha Thomas and The Lightmen** participated. Funding for the ten performances was provided by grants from the Musicians Performance Trust Funds and the Cultural Arts Council of Houston. . . . **Deuce**, a funk-jazz group headed by horn players Jean

Fineburg and Ellen Seeling, was heard at Home, a club on the upper East Side of New York on March 12. . . . **Dino's** in Pasadena featured trumpeter-flugelhorn player **Don Rader** and his group on February 27. . . . A late March feature at **Palsson's** in New York was **David Amram and Friends**. . . . **Jane Ira Bloom**, a promising saxophonist, appeared in concert on February 24 at the Tomi Theatre in New York. Her associates were **David Friedman** (vibes), **Mike Richmond** (bass) and **Frank Bennett** (drums). . . . **Benny Carter** returns to New York this month (the 21st-25th) at Sweet Basil. . . . **The Harlem Blues and Jazz Band** plays in the back room of New York's **Ginger Man**, Thursday through Sunday. The band is comprised of such veteran jazzmen as **Eddie Durham**, **Tommy Benford**, **Al Casey**, **George James**, **Gene Rodgers**, **Bobby Williams** and **Johnny Williams**.

CANADIAN SCENE

(Continued from page ten)

Then on to a ten-day tour of Great Britain with Hucko and the Pied Piper group. Somewhere along the way Appleyard will do a benefit concert for the Restoration Fund of Lincoln Cathedral. During the past four years the Canadian musician has hosted his own TV jazz series on the weekly 1/2-hour syndicated "Peter Appleyard Presents," on which local jazz artists as well as international stars have been featured.

Bourbon Street on Queen Street saw Zoot Sims and Eddie "Cleanhead" Vinson split the month of March accompanied by local players Jerry Fuller on drums, Don Thompson on piano and Steve Wallace on bass playing the first two weeks, then Fuller again, the same Don Thompson moving over to bass (yes, Thompson plays drums, piano, bass, vibes, French horn and trumpet, each instrument with incredible proficiency) and Wray Downes on piano behind "Cleanhead" Vinson. On March 30, super jazz guitarist Lennie Breau came to Bourbon Street for two weeks, after which he traveled to Winnipeg to do two concerts, several TV shows and one radio show, all within two days (April 14 and 15). Paul Grosney, agent for Bourbon Street, informs us that following Lennie Breau, the Concord Super Band played the Queen Street club on April 13, with Scott Hamilton, Warren Vache, Jake Hanna, Ed Bickert and Dave Piltch. On April 27, Jackie and Roy finish off the month and continue into May.

The spring big band series at Toronto's Seneca College has been announced: **Rod McConnell** and the **Boss Brass**, March 6; **Toshiko Akiyoshi/Lew Tabackin**, March 27; **Maynard Ferguson**, April 9; **Harry James**, May 8; and **Count Basie**, May 22. In past years the series has been sold out. Looks like the same thing will happen this year.

On May 21, Bert and Marg Niosi will celebrate their fiftieth wedding anniversary at the **Palaise Royale** on Toronto's Lakeshore Boulevard. And why the **Palaise**? Back in the '30s, the '40s and the '50s, Bert Niosi was known as "Canada's King of Swing," and he and his band held forth at the famous ballroom where thousands came to listen and dance to Niosi's music. It was at the **Palaise**, too, that the first American bands (**Tommy and Jimmy Dorsey**, **Artie Shaw**, **Stan Kenton**, etc.) came through to the delight of Torontonians. Among the guests at the Niosi celebration will be all the musicians who played for the multi-talented bandleader during those early years. In his seventies today, the reedman is still playing as well as ever, mostly on CBC radio and television.

As everybody knows, they don't dance today the way they used to back in the '30s and '40s, but dancing is still in, only in another form. Take **Leroy Sibbles** and his six-piece backing band, **Ital Groove**, for instance. Considered among Toronto's top reggae performers, Sibbles and **Ital Groove** turned the sedate **Brigantine Room** down at Harbourfront into a raucous dance hall back on February 18. The crowd that came to listen to reggae wound up dancing on an overcrowded floor because Sibbles and the musicians brought the room alive with dollops of jazz, heavy metal rock, but mostly healthy reggae. Sibbles' sweet voice and wealth of experience helped turn a concert into something else.

Sparkles, the club near the top of the CN Tower, instituted a "Jazz It Up" series every Sunday night which commenced February 8 with **Jim Galloway** and the **Metro Stompers**. Only the best in local jazz

groups appear in this unique club, a different name each Sunday. Elevators transport the guests 1,186 feet above Toronto to Sparkles, where a magnificent view of Toronto Harbor and Lake Ontario is ever present. The CN Tower, over 1,800 feet tall, is the world's tallest free standing structure.

ROCK/NEW WAVE

Eddie Schwartz, from Downsview in Toronto, "is one of the major new talents in rock music," writes Peter Goddard in the *Toronto Star*. "the hot new singer and songwriter in Canada today." He's part of the new generation that is beginning to take over both locally and internationally. As mentioned earlier in this column, Schwartz was named composer of the year at the Juno Awards, mostly because his song, "Hit Me with Your Best Shot," sold a million copies within weeks after singer **Pat Benatar** released it. He's also written for **Peter Frampton**, **Long John Baldry** and **Amii Stewart**, among others. Now he's writing for himself. His debut album, "Schwartz," was helped out by guitarist **Rick Derringer**, **Bruce Springsteen's** saxophonist, **Clarence Clemons**, **Nona Hendryx**, **Kate and Anna McGarrigle**. Another album soon to be released will be distributed by **Atlantic Records** in the United States and **A&M** in Canada. Where did he get the musicians for the recording? "I was after the best," he says, "and you know where to find them. You have to look in the dingiest bars in Toronto." And Schwartz knows the Toronto bar scene. Years ago he was with a band called **Icarus** which was being courted by various record producers. "I was feeling a lot of pressure and when my father passed away I decided I'd had enough and headed for Europe," he explains. "I wound up playing in nightclubs and bars in Spain. Well, Spain didn't seem to be such a healthy place to be at the time — there were armed guards on every corner — so I went to Italy and did some work for a singer or two.

"I came back to Toronto in York University's music course. I lasted a month. They tried to teach me about things like floating diminished chords and I didn't know a floating diminished chord from my mother's chicken soup. I graduated in English literature, but along the way met a lot of people who helped with my music."

He worked with singer **Charity Brown** and as a staff songwriter for a publisher — "I mean, it was better than driving a cab. I was getting paid to write music." He borrowed \$1,200 to record a demo and hired some of the better players around town. It was only the beginning. And now he has a Juno.

Nash the Slash, one of Canada's more eccentric contributions to rock music, has been attracting attention in England with his brand of electronic and visual gimmickry. Following several appearances in London, the Toronto musician appeared recently at the **Odean Hammersmith** with the **British group, Japan**.

Nash is a one-man band who appears on stage surrounded by a mountain of electronic gadgetry, his face completely covered in bandages, decorated by dark sunglasses and topped by a fedora, reminiscent of Hollywood's **Invisible Man**.

Times critic **Robert Sheldon** said Nash provided the true novelty of the evening with Japan. "Playing an athletic, electronically augmented violin and mandolin, Nash orchestrates himself with enough effects to launch a cheap-day return to Mars."

AFM STATES POSITION IN ITAA DISPUTE

(Continued from page three)

agreement and the New York State arbitration laws. Now, many of you have complained over the fact that the contract goes into so much detail concerning the arbitration procedure. Our old contract did not, but incorporated our Constitution and By-Laws by reference. If any of you had ever had the opportunity to review our By-Laws, you would have seen that New York State law was applicable to our arbitration procedures even under the old contract.

Let me describe precisely what our procedures are now. First of all, our attorney drafted a set of rules of practice and procedure, which must be utilized in the processing of all claims for the International Executive Board. This has resulted in many drastic changes from the past practices. For example, all statements made by any witness in the case or party must be under affidavit. Any party to the proceedings can request a hearing. The entire procedure is set out in the Rules (a copy of the Rules is given to each party at the outset of a case). If the case involves an establishment or member from the jurisdiction of a member of the International Executive Board, that Board member must abstain from participating in the case. All votes of the Board are now under oath. But let's get to the most important factor and that is what happens after the Board has made its award. In the past, if the claim was not paid within a certain period of time, the final step was to place the name of the establishment on the Defaulters List. This no longer happens if the case has been processed under our new Rules. When the time has elapsed and payment has not been made, the case is immediately sent to our New York attorneys who file suit in the New York courts for confirmation of the award. Under the arbitration laws of the State of New York, this is a simple procedure and the only defense that can be raised is fraud or mistake. Once the judgment has been rendered by the New York courts, the defendant is again requested to make payment and, if he fails to do so, the case is referred to a local attorney for collection. All of these procedures are done at the expense of the American Federation of Musicians and do not cost the traveling member a nickel. The musician has not had to lose income to return for a trial. In the event that a hearing is requested, every attempt is made to select a date and location which is most convenient to all parties, including the musician. If you have a better system, let me know about it. Of course, all of you are familiar with the Scissor-Tail case and you are probably wondering what impact this decision is going to have on our arbitration procedures. First, bear in mind that this was a decision by the Supreme Court of the State of California which has jurisdiction only in the

State of California. I do not agree with the court's decision, and I'll tell you why.

First of all, neither any of our Locals nor the Federation were a party in this case at any stage of the litigation in the lower court. As a result, the testimony and evidence submitted in the case concerning our arbitration procedures were based on the statements of the parties, many of which were inaccurate. Second, this case was arbitrated under our old system. The Rules of Practice and Procedure that are now in effect were not required. It is the opinion of our counsel that this decision is not going to have any affect whatsoever on the arbitration procedures of the International Executive Board in those cases where the claim originates with the Board, including claims arising in California. Its only impact will be on Locals in California arbitrating claims before their Local boards involving Local members. Its immediate impact will only be felt by Locals, such as our Local in Los Angeles, which has had a policy of filing civil suit for enforcement of its awards.

Now, let us go back to what I referred to in the beginning and that is a review of what has happened since ITAA was formed. I was pleased when your organization came into being because I felt that the agent, the member and the Union would benefit. We invited representatives of your organization to meet with the International Executive Board and with various representatives of the Federation. You were never denied an opportunity to meet with me or the Board at any time. We listened attentively to your suggestions and adopted many of them, despite the criticism of many of our Local officials and a multitude of our traveling members. For example, we increased the commission rates because representatives from your group convinced us of the need for the increase and assured us that it would not adversely affect our members. Unfortunately, from all reports that I have received, it has affected our members adversely, and we are still being criticized for that action. We made changes in our By-Laws and policies after listening to your recommendations. We established the summary judgment procedure for the speedy processing of certain commission claims, adopted a more liberal policy concerning riders to contracts and, when the new Booking Agent Agreement was drafted, before it was finalized, I met with your representatives to discuss the new terms. As a result of those meetings and particularly the meeting held in Chicago last year, we added a provision providing for the payment of interest by the member on delinquent commissions, the inclusion of key personnel in the book-back provisions, and an optional in-

crease of the bookback period to 180 days. I arranged for a meeting of traveling musicians to discuss their problems and requested your cooperation, which, unfortunately, I did not receive. The meetings were held anyway in an attempt to improve the services rendered to our traveling members. Last March, for all intents and purposes, we had reached an agreement on the use of an ITAA contract form including our arbitration procedures and the terms and conditions in the new Booking Agent Agreement. Our attorneys had discussed it with your counsel and we anticipated concurrence by your general membership. Unfortunately, this did not happen, and, instead of an agreement, I was advised of new demands, which I was forced to reject. It seems as if this is a so-called one-way street. The Federation has been making all of the concessions and absolutely nothing has been done in return. What were we seeking? All we were trying to do is to draft a Booking Agent Agreement which would be signed by those agents wishing to book Federation members. That's all, but what has happened? Not only have many of you refused to sign the agreement, but some of your membership have been openly urging members of our Union to terminate their membership, refuse to file contracts and refuse to pay work dues. In some cases, agents have told members that they would not book them unless they terminated their membership in our Union. Many of you have encouraged purchasers not to sign our C-1 contract form and have misguided our members by giving them false information concerning the remedies available to them in the event of a default of a civil contract.

Our Locals are getting tired of what has been happening during the past few years and have demanded that the Federation take whatever steps are available to it to protect the interests of members. When the new agreements were issued, the deadline for return was August 1, 1980, and, despite the fact that the deadline was months ago, my office did not take any further action in order to give non-signatories an opportunity to sign. Ladies and gentlemen, we can wait no longer. The deadline will be April 1, 1981, and immediately thereafter, our Locals and membership will be notified that all exclusive agreements in existence with agents who have failed to sign the new agreement will be void, and our members will be reminded of the By-Law which restricts them to working for signatory agents.

Once again, in an effort to demonstrate our good faith, I flew to Louisville last week and met with your President for over two and a half hours. Following that meeting, I met with our General Counsel and we discussed another possible way in which the Booking Agent Agreement could be amended to assist the agents in resolving claim disputes. We have decided, and I will recommend to the International Executive Board at its next meeting, that the agreement be amended to permit those agents who wish to utilize the services of the American Arbitration Association in claims involving commissions, provided that the agent pays the cost of the arbitration. Of course, if the majority of the members of your organization still refuse to sign the new agreement, there will be no point in making this additional change which, as I am certain you realize, is a drastic departure from our past policies. The record shows that the American Federation of Musicians has done its part, the next move is up to you.

Thank you.

AFM DENOUNCES BUDGET CUT ON ARTS

(Continued from page one)

nation, by our legislators, to annually extend support for live music, as well as the other arts. A much-discussed survey released last month reports that a majority of Americans would even be willing to pay \$25 more in taxes, per year, to support the arts. And yet, the proposed budget cuts would not only disregard this public mandate, but would actually decrease by half the current funding. When it is remembered that matching grants from the private sector accompany and abet NEA funding, such a decision would seriously affect the healthy future of the arts in America.

In these fiscally precarious times, that encouragement from the American people is a signal to Congress that the public desire for greater exposure to the arts should be not only a federal responsibility, but a federal priority.

For it is important to realize that the public desire for a healthy arts community is as basic a need for society's welfare as our environmental resources or educational

system. Federal funding for the arts is a necessity, in order that future generations will have access to the arts. The benefits of copious artistic expression are truly immeasurable — they embrace the basic cultural quality of our lives, the amelioration of day-to-day pressures, and the establishment of a more perceptive, healthier and contented populace.

At present, the Federal government allocates, for the arts, approximately seventy cents, per citizen, per year. Such a distribution, although relatively small, is as significant for our nation's artists and general public as any budgetary outlay.

The strength of a society is measured by more than its technological know-how or political prowess. An awakening awareness of the vital role that music and other arts play in American daily life has led to a demand, by the people, for greater opportunities to experience these arts. Now is the time for Congress to acknowledge that demand with your continued support of the National Endowment for the Arts.

PROFILE: MORRY HELZNER

(Continued from page seven)

with them their most prized possessions — their songs, their books and other folk pieces. These were their valuables."

Helzner has concentrated on collecting songs that were composed in the ghettos and concentration camps of World War II. Three of the outstanding songs of the Holocaust were included in the recently published Holocaust Curriculum Guide for the school district of Philadelphia. Helzner, who served on the curriculum committee, remarked, "One song I am particularly proud of is 'The Partizan Lied' (Song of the Partisans) ... written by a twenty-three-year-old Jewish resistance fighter named Hirsch Glik." Glik was killed in the resistance effort, but his song became a rallying cry for the cause, and was a source of

inspiration for all Jewish partisans during the war.

Helzner's own interest in Yiddish music seems a logical consequence of his youth. Born in Russia, he grew up in a musical family. His mother and father played instruments and sang. His brothers, Abe and Julius, are also musicians and members of AFM Local 77. As Morry grew to manhood, Yiddish music was an integral part of his life, and it gave him a feeling of identity with his forebearers.

Because Morry Helzner is one of those who chooses to gather history rather than make it, future generations of Jews may know little about him. But through his important contributions to the maintenance of their heritage, they will know a great deal about themselves.

MUSIC IS THE MEDICINE

(Continued from page eight)

hattan's West Side, strives for a cozy atmosphere distinctly different from that of a hospital. There are fifteen professional therapists on staff, but only three can afford to devote themselves full-time to the center. Because music therapy is considered to be adjunctive, the clinic is not eligible for Medicaid or any other government funding. All of its resources come from private and corporate donors, with actress Celeste Holm acting as the center's number one champion. Holm, who is president of the center's board of directors, has organized numerous benefit performances with her husband, Wesley Addy.

The work for all involved is, according to Tyson, "a tremendous

sacrifice and struggle." But, she adds, "each time a new patient comes through the door and I see what it can mean, I'm just inspired all over again. It happens every day."

Daniel, a patient at the center who had a nervous breakdown two years ago and who occasionally suffers depressions, illustrates Tyson's point. Tyson accompanies him on the piano as Daniel sings in a strong voice, "For once in my lifetime, I feel like a giant, I soar like an eagle, as though I had wings ..."

He smiles and says, "If I didn't sing, I couldn't live. I only feel happy when I'm singing, or looking at music, or listening to music."

NEWS NUGGETS

(Continued from page twelve)

"The World of Piano," the National Piano Foundation's special conferences for piano teachers, will be presented in three locations this summer: Holy Names College in Oakland, California, June 22-24; Wichita (Kansas) State University, July 13-15; and Lesley College in Boston, Massachusetts, August 3-5.

Cosponsored with local educational institutions, the three-day conferences include demonstrations, strategies and lectures designed to improve teaching effectiveness at all levels of piano instruction, both group and individual.

Information on each of the programs is available from the Na-

tional Piano Foundation, 435 North Michigan Avenue, Chicago, Illinois 60611.

A new center for summer study of music and recreation, the "Luzerne Music Center, A Camp in the Adirondacks," opens June 28, 1981, at Lake Luzerne, New York.

Its founder and Executive Director is Bert G. Phillips, a cellist with the Philadelphia Orchestra and the Philarte String Quartet. Together with his wife, concert pianist Toby Blumenthal, they have already established a successful series of chamber music concerts held at St. Mary's Episcopal Church in Lake Luzerne.

LABEL TRADES ISSUES NEW DIRECTORY OF UNION PRODUCTS AND SERVICES

An updated directory has been published by the AFL-CIO Union Label and Service Trades Department to help consumers identify and locate goods and services produced by union members.

The 244-page directory contains alphabetical listings of brand-name products, organized companies and services provided by eighty-five AFL-CIO unions.

Department Secretary-Treasurer Earl D. McDavid described the consumer directory as the most extensive such listing ever assembled. "Its purpose," he said, "is to help promote the sale of union goods and services by making them easier to locate. Every dollar spent on union label, union-made products and services helps create and protect jobs."

Copies of the consumer directory are available for \$1.50 each (minimum order, ten copies) from the AFL-CIO Union Label and Service Trades Department, 815 16th Street, N. W., Washington, D. C. 20006.

CLOSING CHORD

(Continued from page seventeen)

years old, and 1945, Mr. Procope had played with some of the most noted artists of the jazz idiom, including Jelly Roll Morton, Chick Webb, Fletcher Henderson, Tiny Bradshaw, Teddy Hill, Willie Bryant and John Kirby. In 1942, he temporarily left the music scene for two years of service in the Army.

When the Duke died in 1974, Mr. Procope left the orchestra, explaining simply, "I joined the band because I wanted to play with Duke." He performed with drummer Sonny Greer and pianist Brooks Kerr for several years and in 1978 formed Russell Procope's Ellingtonia, a quintet which included bassist Peck Morrison, tenor saxophonist George Kelly, pianist Sadik Kadim and drummer Ronnie Cole.

Mr. Procope had been a member of New York Local 802 since 1927.

"EDDIE" ALKIRE

Elbert H. "Eddie" Alkire, whose mastery of his instrument led to concert appearances and recitals throughout the U.S. and Canada and the establishment of his position as a leading exponent of Hawaiian guitar music, died on January 25 at the age of seventy-three.

A native of Hacker Valley, West Virginia, Mr. Alkire began his professional career in 1927 on radio stations coast to coast. Then in 1934, together with his wife, Margaret, he opened a teaching studio and music publishing business in Easton, Pennsylvania. During the years that followed Mr. Alkire developed an electrically amplified six-string Hawaiian guitar (1936), a new tuning system with greater harmonic resources (1937), a ten-string E-harp steel guitar (1939) and a twenty-string electric Hawaiian guitar (1972).

In recognition of his dedication to the advancement, enrichment and promotion of the steel guitar and its music, Mr. Alkire received numerous national and international honors, including the American Guild of Music's Achievement Award, the Fred Gretsch Trophy Award, an honorary life membership in the Fretted Instrument Guild and a gold card in Easton Local 379.

JOHN D. "PECK" KELLEY

John D. "Peck" Kelley, jazz pianist, passed away on December 26, 1980, at age eighty-two. A member of Houston (Texas) Local 65 for sixty-one years, he was best known for fronting the jazz group, Peck's Bad Boys. Formed in the early 1920s, the band featured such jazz greats as Jack Teagarden and Pee Wee Russell.

Although he received offers to join several big name bands, Mr. Kelley chose to perform only in the Houston area. Nevertheless, his achievements receive mention in John Chilton's "Who's Who in Jazz," among other publications. Mr. Kelley had been in retirement since the mid-1950s.

A separate listing of contributions has been established in the Local 65 Benevolent Fund as the Peck Kelley Memorial and Houston's University of St. Thomas has plans underway to set up a music scholarship in Kelley's memory.

MISCHA MISCHAKOFF

Mischa Mischakoff, who thrilled millions with his flawless violin performances for more than five decades, died of heart failure on February 1 at the age of eighty-five. He held memberships in New York City Local 802 and Chicago Local 10-208.

Born in Proskurov, Russia, on April 3, 1895, Mr. Mischakoff began his celebrated career when he was

graduated with highest honors from the Imperial Conservatory in Leningrad at the age of sixteen. Immediately he was appointed concertmaster and violin soloist of the Petrograd Symphony Orchestra; subsequently he held the same posts with the Moscow Philharmonic Orchestra and the Bolshoi Theatre Orchestra.

After the outbreak of the Russian revolution, Mr. Mischakoff fled to Poland where he became concertmaster of the Warsaw Philharmonic. Following his arrival in the United States in 1922 he was quickly engaged by Walter Damrosch as concertmaster of the New York Symphony Orchestra. This began a series of similar associations with outstanding ensembles — the Philadelphia Orchestra, the Chicago Symphony Orchestra, the NBC Symphony, the Detroit Symphony Orchestra and the Baltimore Symphony Orchestra. Mr. Mischakoff's fame rested on more than being one of the world's greatest concertmasters; he was as thoroughly familiar as the conductor with the score of the work being presented.

In addition to his career as an orchestra performer, Mr. Mischakoff played with chamber groups,



Mischa Mischakoff

most notably the Mischakoff String Quartet. He was equally distinguished as a teacher, having served on the faculties of the Juilliard School, the Chautauqua Institute and Boston University's School of Fine and Applied Arts.

In every community in which he lived, he became an integral part of its musical life. Even though he turned down many a lucrative concert engagement, Mr. Mischakoff was never able to turn down a request to help some struggling musical group or a chamber ensemble in need of another violin. Audiences who were fortunate to have heard him in concert knew they had heard one of the masters of that instrument.

RAY SINATRA

Bandleader Raymond Dominic Sinatra passed away in November at his Las Vegas home at the age of seventy-six. He had been in failing health since undergoing major intestinal surgery five years ago.

A member of Los Angeles Local 47 and Las Vegas Local 369, Mr. Sinatra immigrated to America from Italy as a boy. At age seven he appeared as a pianist with the Boston Symphony, at which time many proclaimed him to be a child prodigy.

Much later, his career led him to Hollywood, first to work as a freelance arranger, then as a composer, arranger and conductor for Universal Studios, where he scored eleven films, and for MGM. He conducted both the CBS and NBC radio orchestras, and many will remember his work on CBS radio's "Coca Cola Hour," starring tenor Mario Lanza. Sinatra also led the orchestra on seven of the singer's

gold records.

Sinatra conducted for several Broadway productions and also scored and conducted TV specials for his cousin, Frank Sinatra, and for Mr. Lanza.

Since moving to Nevada in 1952, he had been steadily employed to lead the house orchestras of the Sands, Riviera, Tropicana, Landmark and Stardust hotels.

ROBERT R. CRANK

Robert R. Crank, a life member of Local 207, Salina, Kansas, passed away on December 23, 1980, at the age of sixty-three. He served as an Executive Board Member of the Local in 1967 and 1968 and was elected its President in 1969, a position he held through 1977. While holding office in the Local, he attended several AFM Conventions.

Born on July 29, 1917, in St. Louis, Missouri, Mr. Crank had lived in Salina for many years and played saxophone with various dance bands in the area.

BETTY LEE HOWARD

Betty Lee Howard, Secretary-Treasurer of Local 510, San Leandro, California, for the past four years, died December 20, 1980, after a brief illness.

Mrs. Howard was a fine cellist who, until she assumed the duties of her office, had been active in both orchestral and chamber music ensembles in the area.

A delegate to the last four AFM Conventions, Mrs. Howard had previously attended several other such conclaves as a guest in order to gain a broader knowledge of the workings of the Federation. She was also keenly interested in the aims and activities of the Western Conference and had a fine working relationship with the officers of other Locals.

HAZEN B. DRURY

Hazen B. Drury, President of Local 298, Niagara Falls, Ontario, Canada, for eighteen years and a delegate to numerous AFM Conventions, died on January 11.

Born in Detroit, Michigan, Mr. Drury went to Canada with his family in 1932 and initially entertained at garden parties in the Parry Sound area. Then for ten years he fronted his own band, the Niagara Falls Skyliners. He was also active as a member of the Niagara Falls Concert Band and St. Ann's Symphonic Band. For the past twenty years he supplied music for the area's senior citizens homes, clubs and organizations.

KENNETH J. HOFFMAN

Kenneth J. Hoffman, a life member of Local 159, Mansfield, Ohio, died on December 31, 1980, at the age of seventy-one. In addition to having served that Local as its President and Vice President for a time, he also held gold membership cards in Local 655, Miami, Florida, and Local 5, Detroit, Michigan.

During the 1920s Mr. Hoffman was selected as one of the top high school musicians in the United States. He later played clarinet with the Luis Mendez Band and taught music in the Ashland (Ohio) City Schools as well as privately.

MARSHALL W. ROTELLA

Marshall W. Rotella, President Emeritus of Local 123, Richmond, Virginia, died on January 31 at the age of seventy-eight.

A member of the Local since 1924, Mr. Rotella was its Vice President for fifteen years and its President for twenty-eight years, retiring from the latter position in 1978. Well known to AFM conventioners, he had served as a delegate for twenty-five years.

Mr. Rotella began his musical career more than sixty years ago, playing drums for silent motion pictures in a theatre in his



Marshall W. Rotella

hometown of Norton, Virginia. In 1920 he joined a band called The Ten Virginians which toured the East Coast for four years when it disbanded.

After settling in Richmond, Mr. Rotella worked with several local groups before becoming a Local official. He did not limit himself to music and musicians, however. From 1940 until his retirement in 1971 he was also chief of supervised park activities with the city Recreation Bureau. During that period he helped build Dogwood Dell and developed its summer programs. In 1963 he received the Sherwood Reeder Award, given annually to city employees for distinguished service. Mr. Rotella was an organizer and board member of the

MERLE EVANS

(Continued from page six)

into some heated arguments," Merle recalls. "North tried to bluff, but nobody could bluff Jimmy Petrillo."

Band members were getting \$56.00 a week and the union demanded a raise of \$2.50 a week, plus more for the side show band. The union pulled the band off the circus in Philadelphia, but the show had plans of its own. It had made four tapes of the entire performance.

"Johnny North says to me, 'Merle, why don't you come back and play?' I said, 'John, I couldn't do that. Why, they'd kick me out of the union and I'd never be able to work again. I just couldn't do it.' I belonged to the union since 1910 — and still do.

"So they played records on the show the rest of the season. Frank McClosky, manager and assistant to Concello, played the tapes.

"I left the circus and went on the Fitch Bandwagon radio show, National Broadcasting Company with Graham McNamee announcing. It was the first real big band to go on nationwide radio regularly. I thoroughly enjoyed it."

After his radio engagement, Merle went to Hardin Simmons University in Abilene, Texas, as music instructor and bandleader. He especially liked playing at football games and following the team.

"Imagine me; never made it through high school, leading a college band and going to meetings with other professors. I enjoyed it but it wasn't circus-y, and I really missed the show. When the strike was settled, I went back."

About that time, Robert L. Ripley's "Believe It or Not" syndicated feature said the Ringling Brothers Circus bandmaster had played 7,790 performances without missing a show in twenty-two years. It was to go on for another twenty-eight years — an unbelievable feat.

Evans wrote many circus numbers, among them "Red Wagons," "Fredella," "Fanfare," "Symphonia" and many more marches, smears, gallops and quadrilles. He cut ten albums under such labels as

Richmond Symphony, a member of the Virginia Recreation Society and a former member of the Metropolitan Richmond Chamber of Commerce.

JOHN A. MILLER, SR.

John A. Miller, Sr., Secretary-Treasurer of Local 213, Stevens Point, Wisconsin, for more than twenty years, passed away on January 9 at the age of seventy-two. He also served as a delegate to AFM Conventions for the past ten years and on the Executive Board of the Wisconsin State Conference.

Born in Stevens Point on July 22, 1908, Mr. Miller was a graduate of Carrol College. In 1924 he joined the Union as a bull fiddle and trumpet player. During his musical career, he performed with bands fronted by Ray Jacobs, Irv Lietz, Benny Graham and Frank Geier, among others. He was also a member of the Wausau (Wisconsin) Symphony Orchestra for a time.

RAYMOND C. SPANGLER

Raymond C. Spangler, a longtime member of Local 49, Hanover, Pennsylvania, passed away on February 11 at the age of sixty-seven. A former Business Agent, having served in that capacity for over forty years, Mr. Spangler more recently was a member of Local 49's Executive Board. He also attended a number of AFM Conventions and Penn-Del-Mar-D.C. Conferences as that Local's delegate.

Active in the area's music circles, Mr. Spangler was Vice President of the Lyric Band of Hanover.

RCA, Columbia, Everett, Capitol, Crest and Century.

"We didn't use many of the pieces I wrote," he said, "because I didn't want people to say I only played my own stuff on the show."

He had a wide selection of circus music by such composers as Charles E. Doble, Frederick Jewell, John J. Richards, Karl King, Walter English, Al Sweet and Henry Fillmore.

Evans, who has made his home in Sarasota since 1925, led the St. Petersburg Sunshine Band for many years; later was honorary president and guest conductor of the Sarasota Concert Band, organized in 1956. His final appearance as a conductor was with the Sarasota High School band last spring.

"After seventy-seven years, I think it's time to hang it up," he said.

Most of his music and a Besson horn he used for twenty-eight years were sent to the Circus World Museum in Baraboo, Wisconsin, the Ringling Brothers' hometown.

Other uniforms, horns and music are in the Ringling Museum of the Circus at Sarasota, Circus Hall of Fame, now moving from Sarasota to Orlando, and elsewhere in collections all over the country.

A book on his life, entitled "Merle Evans, Maestro of the Circus," published in 1971, is out of print and quite popular among collectors.

Merle and his peppery wife, Nena, a performer and for many years secretary to John Ringling North, have a plush home on the outskirts of town. They keep abreast of all local happenings and sports. Merle especially likes baseball and says he should have been a pitcher.

Merle and his wife spend much of their time answering the telephone, writing letters and entertaining friends who drop in for a visit. They keep abreast of circus goings-on and like to talk over old times.

Both have fantastic memories and are often called upon to settle arguments pertaining to the circus.

Even at his age, Merle Evans doesn't forget much, which is great. He has so much to remember.



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 Closing date for entries August 1st 1981.



The Great River Festival of Arts
 Francesco Italliano, Musical Director

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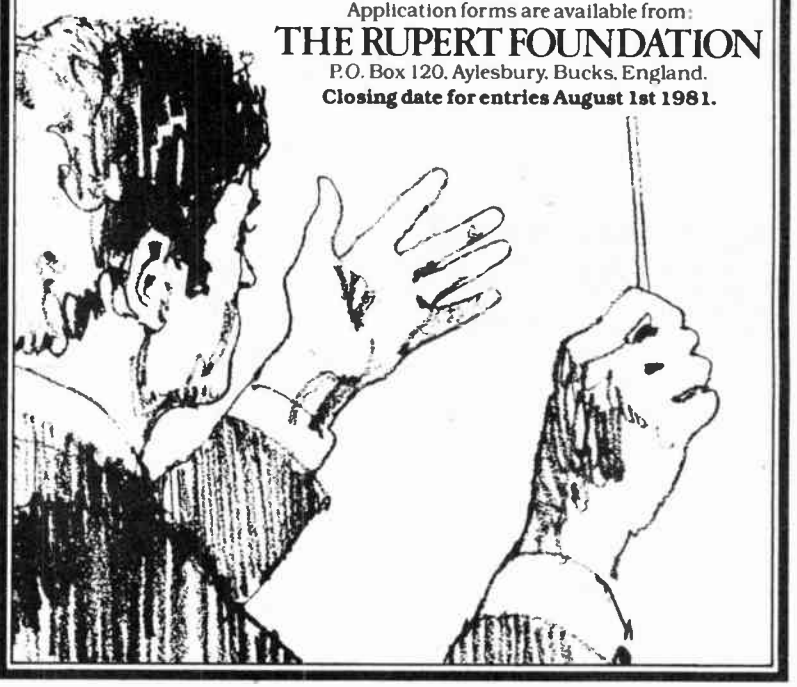
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