DENOUNCES BUDGET

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. Fuentealba addressed the Congressional Subcommittee on Interior-Appropriations on March 25, in Washington, D.C. The entire text of that address follows:

tor W. Fuentealba, and I am the In-American Federation of Musicians, 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 En-dowment for the Arts. Such an pleasure that live music brings to action, if undertaken, would our entire population, combined drastically affect the livelihoods of thousands today and in future Union provides its members, allows generations. On paper, the figures for a successful system of em-

the Subcommittee, my name is Victor W. Fuentealba, and I am the Infunding for the arts from \$158 ternational President of the million dollars to \$88 million dollars and General Vice President of the 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 with the stability and security the

Mr. Chairman and members of involved may appear as simple ployment, one that benefits both the performer and the audience. Music strengthens the cultural heritage of our society, as it represents peoples - but the far-reaching significance | 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 donators are not denied, the reality of funding for the arts demands governmental assistance.

The philanthropic impluse 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

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 survey data to follow up with per- through 1965, private donations to provisions of broadcasting legis- founding, private donations to the arts exceeded three billion dollars, a David said, pointing out that the place May 11 and 12 also in that city. fifteen-fold increase. This enormous change indicates the prosperity enjoyed by the arts when private philanthropies are encouraged by the National Endowment for the

> For the musician, the funds distributed by the NEA represent a (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

The television medium, the main conditions, wages and hours, is source of news and information for almost never illustrated." He said most Americans, is not meeting its the "inability or unwillingness of responsibility in its portrayal of television to deal with work in workers and the world of work, President William W. Winpisinger of the Machinists declared in a network radio interview.

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

America on a real-life basis" is having a "very adverse effect on employment or career selection among young people," who are Reporting on the results of a "turned off to industrial emfourteen-month project in which ployment."

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 arts as well as an investment in the as unbalanced as entertainment future. 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 sonal visits to local television outlets the arts increased only slightly, to encourage closer compliance with from 199 to 205 million dollars. In the fairness, equal time and other 1980, fifteen years after the NEA's lation. 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 Arts. The New York Times and Frank Swoboda of The Washington Post. "Labor News Conference" is aired vital commitment on behalf of our weekly by Mutual Radio.

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

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 bargaining process." 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

The AFL-CIO Union-Industries show's theme, "Progress through how will open May 8 for a six-day Cooperation," sums up "the advantages to workers, employers and the public of the collective

> 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 highlight the skills, services and is scheduled to meet in Baltimore in Secretary-Treasurer Earl D. Mc- Treasurers' Conference will take

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Annemarie (Woletz) Franco **Assistant Editor**



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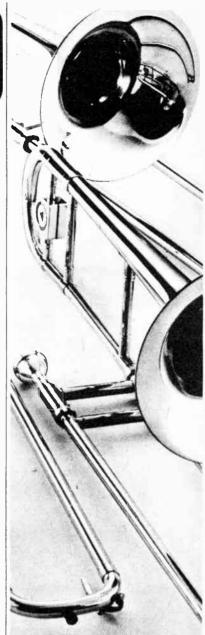
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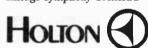
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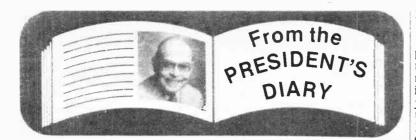
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Two significant meetings of great importance to our Federation took place since my last column appeared. On Thursday, February 26th, I met in Louisville, Kentucky, with Dave Snowden, the new President of the International the California Supreme Court. But Theatrical Agents Association, together with President Herb Hale were the recommendations and a 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. 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 the advocates of repeal of the work Federation's Booking Agent dues are successful. The IEB's pro-Agreement prior to the April 1st posal would abolish the work dues deadline and that there will be a structure that was adopted at last marked improvement in the year's Convention and increase the relationship between our Locals and | present per capita dues to \$36.00 per these agents. Elsewhere on this year, Per capita for members who page, you will find a reprint of my become honorary or life members

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 primary topic of discussion 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

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 the American Federation of mind that we are talking now exno useful purpose and could bankrupt our Union within the near future. Our expenses have been reduced to the critical point and no that was, since I had to phase out my further reductions can be made without sacrificing some of the my term as President of that Local necessary services to our members. The majority of alternate proposals for funding that have been reported of these things happening at the to me are, unfortunately, totally

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 after July 1, 1981, would be \$24.00 a

GIVE TO TEMPO-PCC TODAY

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 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.



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 Fuentealba (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

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. Fuentealba 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.

three years ago I suddenly and what is involved. Let us take the unexpectedly became President of civil courts, for example, bearing in Musicians when my predecessor clusively about traveling musicians died of a heart attack. I'm certain who may be working one week in that you can realize what a turmoil Florida, then in Texas, then in law practice in Baltimore, complete and commute to New York to assume my duties there. Despite all 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 that purpose. He would have to take achieved. Unfortunately, however, events that have transpired since working, travel back at his own that meeting have proven me wrong. Our relationship has become so strained that there is a good possibility this may be my his own Florida attorney to prepare final visit to one of your meetings. I the answers. The case may be 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

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 Assocation. Those people who make those

Good morning. Approximately | suggestions are totally ignorant of | costs. 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 time off from wherever he is expense, at a substantial financial loss. Interrogatories may be filed requiring the musician to meet with 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

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)

RELIEF FUND CONTRIBUTIONS ARE DEEPLY APPRECIATED

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 (Photo by J. Martin Emerson)

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

Since the Eighty-fourth Con- the dedication Salt Lakers had to In addition, Money magazine reention of the American Federation improving their surroundings. In addition, Money magazine reention of the American Federation improving their surroundings.

know what our city is all about

know about the Mormons, members of the Church of Jesus Christ of summer of 1847, a band of some Nauvoo, Illinois, to escape the religious persecution they experienced there. But perhaps you don't know that within only a few menths, 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 and Tabernacle is a good example of | influx of new residents to the area.

vention of the American Federation improving their surroundings. of Musicians will be held in Salt Hundreds of men worked conof Musicians will be held in Salt Hundreds of men worked contake City this June 22-26, we of AFM tinuously hauling three- to five-ton the best place in the country to the tinuously hauling three- to five-ton the best place in the country to the best place in the c Local 104 thought you would like to boulders from Big Cottonwood Canyon and cutting them into blocks First of all, it's about a for the Salt Lake Temple. It background rich in religious frequently took four days to bring a tradition and the creation of a single rock from the quarry to the bustling cosmopolitan city out of a temple block. A complex system of virtual desert. Most of you probably poles, ropes and pulleys lifted the enormous granite blocks into place. The capstone was laid on the temple Latter Day Saints, who founded the in 1893. The 121/2 foot tall Angel city of Salt Lake. Back in the Moroni, which AFM delegates will see depicted on all Convention 2,000 Mormons trekked here from Nauvoo. Illinois, to escape the 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 the taming and enrichment of the unemployment rate considerably desert valley they called home. The lower than the national average. building of the Salt Lake Temple This remains true despite the large

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

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 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.

opened in 1911, one newspaper

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 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 Utah." Today that same fine orfifty-two weeks a year.

In 1951, William Christiansen

coming. When the Hotel Utah 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.

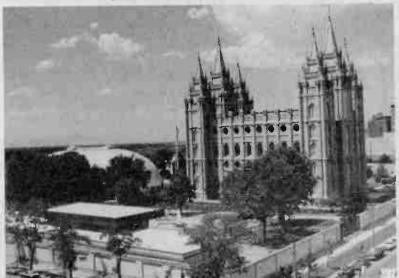
Surrounding the city are majestic mountain ranges, with the Wasatch Mountains to the east and the Oquirrh Mountains to the west. The landscape provides more than breathtaking scenery for Salt Lake City residents and visitors. Only which time he built an orchestra fifteen minutes from the downtown with a national reputation. According to one commentator, "he rated ski resorts, containing "the almost single-handedly changed the greatest snow on earth" in the cultural face of Salt Lake City and winter, and many refreshing delights to the eye, ear and palate in chestra, under the baton of Varujan the summer. Professional skiers Kojian, plays to record audiences 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 C ty 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



perished in the din which welcomed vention.

in the New Year.

Dues became officially effective, al- for the handicapped. Additionally, though many Locals have been the Salt Lake Valley Convention and sending in remittances well in ad- Visitors Bureau has made available vance of the first "due date," as was a fact-filled booklet, entitled "Acillustrated 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 threemonth 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 mem-

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,

One day Tris received a phone

- 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"

March 10th was a date we had letter comes straight to me) and been waiting for ever since the faint everything will be done to facilitate echo of Auld Lang Syne had their attendance at the June Con-

Well, it came and went. And with hotels in Salt Lake City, have exits coming the new Federation Work | cellent services and conveniences

cess Salt Lake," describing every-thing 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 ac-The Salt Palace, as well as most tions of the Convention and its respective Committees — special involving my office which are now attention to our handicapped Delegates being one example.

Other implementations include:

the January issue of the Inter- | Conservatory of Music. national 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 or more AFM Conventions.

These are several, to name a few, in operation.

The 1981 Congress of Strings is set • Publishing the Defaulters to take place at one location — the and Unfair lists once a year in University of Cincinnati College-

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 who have attended twenty-five 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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LIVE MUSIC MAKES A LIVE CITY

MERLE EVANS

THE MAN WHO CALLED THE TUNES FOR "THE GREATEST SHOW ON EARTH"

BY GENE PLOWDEN



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 | Minstrel shows supplied this need 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 Minstels. That is, until Merle returned home with his folks, but trouping 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 Where's Merle?' I'd tell 'em, 'He's

Mention the name Merle Evans 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. 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 Cornedians 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 trouping 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 menagerie in the world.

It toured coast to coast and border to border, had its own light plant, his parents found him - only one | blacksmith shop, two barbers and night later — and told Charles Van Dyke Mohair their son's real age. 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?

around someplace. He'll be here. Merle would show up, call them by name and there would be a reunion, with the whole family . 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

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 at each stop to watch the miracle of 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)



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.

followed through on an excellent

put together a circular which

Chuck Penington.

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

Local 463 Launches an Engaging

Promotional Effort

right-to-work states have to work all | those who are preparing for a

Nebraska, Local 463 has found that a the place to turn for advice on where

little ingenuity can go a long way. In | and how to find just the right music

an effort to gain a better foothold in to make the occasion a truly

what has historically been a non-memorable one. As Local Secretary

union music market, the Local Keith W. Heckman points out

idea from its Sergeant at Arms, buy flowers, a wedding dress, or to

It hired an advertising agency to idea where to find a band.

the harder to be noticed. In Lincoln, wedding reception that Local 463 is

Those Locals that are situated in imaginative brochure suggests to

this column welcomes all innovative contributions pertaining to union affairs.

Morry Helzner has long been a | 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



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

Helzner himself is the director of Why does Helzner feel Yiddish the Workmen Circle Chorus. Under

"Most people know where to go to

hire a photographer — but have no

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

"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)

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

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

imaginative fashion.

Clever? You bet! Even more to the point, it has brought positive results. Secretary Heckman happily The brochure invites the reader to reports: "We have only had them promotes the union's chief service to call the Local for a free con- out for a few months and the the community - live music. This sultation, listing both the telephone response has been terrific!



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

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 selfexpression 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 verbal communications. The medium of music serves to transcend those barriers.

In a New York Times interview with freelance writer Sue Mittenthal, 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 something they can say in their own | center also has a biannual musicale | 1950s, when Tyson was working as a

When a psychiatric patient is | way. That is also the impulse behind | in which everyone has a chance to 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,

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 selfexpression, another interactional process, and probably most important, it is removed from the source of the conflict, which can be very helpful to the patients' wellbeing. It is something to build up their egos."

The idea of establishing a treatment center devoted completely to own bit of turf, their own statement, poetry, dance and a rock band. The arts therapy evolved in the early

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



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



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

Morning Jazz Band, directed by Mike Crotty, February 18 at Brock and Kain's Bombay Grove in the Best Western Motel, Falls Church, Virginia... Billy Taylor recently was a recipient of New York's annual Mayor's Award of Honor for Art and Culture. This award is in recognition of distinguished contributions to the cultural life of New her trio. Ms. Bell and her ing, April 3. . .

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, York City and the nation . . . From Mexico, Wednesday. The ship de-Charleston, West Virginia, comes parted Thursday morning and news of singer-pianist Iris Bell and docked in San Pedro Friday morn-Slated for the colleagues, Jim Martin (bass) and Hollywood Bowl during the warm Steve Moore (drums), have been weather months, says producer appearing at Cagney's Pier in the George Wein, are some exciting gracious Southern city. . . . Now in events. Among them: a celebration University of Bridgeport (Con-

its third year at Gus and Andy's of swing music starring Lionel | necticut).... Saxophonist Carter and Teddy Wilson and others and a tribute to Dizzy Gillespie.

The University of Nevada, Las Vegas, Jazz Ensemble, directed by performed the Greig "Piano Concerto in A Minor" and Gershwin's 'Medley for Piano and Orchestra" 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

Steak House in Tucson, Arizona, is | Hampton and his orchestra, Benny | Konitz, trombonist-composer Roh 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 Frank Gagliardi, tours South 20-22. . . . The New England Con-America for two weeks beginning servatory's Afro-American Studies June 1... Marian McPartland Department presented "An Evening of Contemporary Jazz," with special guest pianist John Lewis, at Boston's Jordan Hall, February 23. with the Queens Symphony Orchestra under the direction of David 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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THE JUNOS

The eleventh annual Juno Awards ceremony - presented for the best | ministers the Junos, pleaded for 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 21/2 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; inumental artist of the year, Frank Perfect," by Rob McConnell and the | formation. Boss Brass.

The TV audience didn't see

Canadian Academy of Recording Arts and Sciences, which adtighter 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.

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 Sayyde Abdul Al Khabbyre, 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 Leylekian 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 | can be done. 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 onefor me. I felt it mainly worked for a musicianship. select group of musicians, and the money I was paying in dues was that way, you know how discouraging that can be.

involving a non-union band which Directors and/or lounge musicians was hired in the club I was playing themselves to help our situation to in, after our band's contract was improve and become more secure. I completed. I went to one of the would be much in favor of such an Board meetings to see what the association. Again, participation is union could and would do. There I the key. Mills; best jazz album, "Present received some enlightening in-

labor union, by various statutes to continue to do so. Also, I plan to Federal Communications Minister such as Taft-Hartley and Landrum-start attending meetings to do what Francis Fox, who said his depart- Griffin laws, which in many inment will be launching a separate stances restrict the use of pickets. secure as possible. Remember, the study of the recording field in April, Other factors we have to endure are Board of Directors is only a small and will help finance a first in geographical situations, such as no part of the union. You and I are the ventory of all Canadian recordings public sidewalks or easements. other part. We must once again in cooperation with the industry This would mean having our pickets become an active organization if we and the Canadian Radio-Television walk either on private property or at are to become a strong labor union and Telecommunications Com- the side of a busy street or roadway, for all members. mission. Also off-camera, Brian thus endangering lives. In short, Hope I see you at the next Robertson, president of the there are times when almost nothing meeting.

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 night casuals, I've often thought cut above non-union musicians in that the union really didn't do much business matters as well as

At the Board meeting it was suggested that a Lounge Musicians' almost wasted. If you've ever felt Association be created similar to the Philharmonic Association. Such an association could outline plans to be An incident occurred recently implemented by the Board of

I've been as guilty in not participating as anyone. But, I play We are bound, as is every other music for a living, enjoy it and plan I can to make my livelihood as

OVER FEDERATION FIELD

Local 166 in Madison, Wisconsin, find it difficult to relate and perwas thoughtful enough to send the sonally accept the realization that I offices of AFM Secretary-Treasurer wish to withdraw in good standing J. Martin Emerson a copy of a letter and retire from the American he received from Jack Pingel, Federation of Musicians and my Executive Secretary of the Wis- own Local affiliate, Local 166. consin Music Educators Conference. "With all the negativism years of playing and entertaining on membership, I think the letter is terrific." It reads:

Robert H. Johnson, Secretary of | phone a couple of weeks ago, I still

you get and hear," Johnson stated, piano and drums, it's time to this guy says the AFM's not so bad answer the question: 'Will I do this after all. Notwithstanding the fact for another year?' Well, I have been he is withdrawing his Local 166 answering that question for the past five years and now fully realize that, because of my responsibility to "After talking with you on the music education for Wisconsin, my

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.



Farmer 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 Mamber). Robert B. Keel (Vice President), Vincent Caruso (President) and Mr

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.



Delegates and guests to the mid-year meeting of the Southern Conference of Locals, held on October 23-25, 1980, in Char leston, West Virginia, were treated to a V.I.P. tour of the city's cultural center (shown above) following an official reception at the affice 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 Lacal 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 of ficials 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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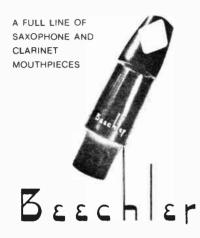
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In recognition of Rafael Duchesne's artistic achievements, the Institute of Puerto Rican Culture dedicated a whole week to this noted clarinetist-composer as well as presented a concert of his works at the institute this past January. In fact, his 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 Present members are Raymond Mase, trumpet; John Aley, trumpet; Ronald Borror, tenor trombone; Robert Biddlecome, bass trombone; and David Wakefield,

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, by New York composers Philip Hough and Allen Shawn.

The Labor Education Center of played near to capacity crowds for its entire subscription series in 1980. What's more, the MCS earned glowand 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 Fetler, 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"

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 difficult Concerto for Cello and Ormember of Local 802.

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

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 award from the New York State nationally-known conductor and

Hotel Association. Currently with band competition judge, he has the Beverly Hotel in New York City, 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 chestra by the late Samuel Barber - first in January, 1978, and, more Henry Charles Smith has been 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 Guarnerius cello, made in Cremona in 1708.

(Continued on page nineteen)

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The Cremona String Quartet (Kay Livolsi and Olga Gussow, violins, Jack Rosen berg, 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 Alex-

ander Kouquell 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

COMPETITIONS AND

tainer, Ray Price, is sponsoring the church and Dunedin. 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 scheduled for August 15 to 23 at the contest finals in October, the ten Cleveland Institute of Music. finalists will be featured on a TV and starring Price. In addition, the Johannesen, President, The Clevefirst prize winner will receive land Institute of Music, 11021 East \$50,000 in cash, a one-year recording Boulevard, Cleveland, Ohio 44106. contract and the services of a booking agency. Many other local, state and national prizes will also be | Miami in Coral Gables, Florida, awarded.

5668, Beaumont, Texas 77702.

Twenty-two-year-old pianist Jonathan Klibonoff and twentyeight-year-old Minnesota Orchestra cellist Mina Fisher captured top in the Musicians' Union Scholarship 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 for contemporary programs, as a Street, New York, New York 10024.

Country music singer and enter- in Auckland, Wellington, Christ-

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

The Robert Casadesus Fourth International Piano Competition is

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Last spring the University of awarded Joe Baker, seventeen, with For details write Ray Price's a renewable music scholarship and "Country Starsearch '81," P.O. Box 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 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

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.

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- month. My husband and I have finally gotten divorced. Do I have to | Even if you don't file to be 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.
- recently came to live with me so approved, it will be at least six that she can attend school here. My weeks before you receive your ic ctill gotting 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 rep- a lifetime maximum of 190 days of security about the income tax reresentative payee, the law requires | care in a participating psychiatric | fund because it is not counted as inthat the money be spent to meet hospital. Psychiatric services come.

Q. I receive an SSI check every | your sister's current living expenses or, if they are all met, saved for her. 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 re-Q. My twelve-year-old sister quirements and your application is health insurance card.

> Q. I need an expensive new 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

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 proceeding 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 hearing aid. Will Medicare help pay 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



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RAFAEL DRUIAN, Artistic Director: In the newly-created position of artistic director, Mr. Durian 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 Mahier-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 Nationai. His widely admired compositions reveal his diversity: ballets such as "Fali River Legend" and "Clarinade," orchestrai 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 Copiand as head of the composition department at Tangiewood'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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Allegro Moderato Poco Adagio Scherzo Allegro Moderato

Paul Hindemith

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Langsam-Langsam-Lebhaft
Sehr Langsam-Lebhaft

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Aus Holbergs Zeit
Allegro Vivace
Sarabande Andante
Gavotte
Air Andante Religioso
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Notturno, Opus 40 Adagio and Fugue Eight Variations Symphony for Strings Antonin Dvorak Wolfgang Mozart David Koblitz Jean Rivier COLLEGE-CONSERVATORY (
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CONGRESS OF STF

FRANK BRIEFF, Music Director RAFAEL DRUIAN, Artistic Advisor and Gue

> Thursday evening, July 30, 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

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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 Medai. 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





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FRANK BRIEFF, Music Director MORTON GOULD, Guest Conductor

Thursday evening, August 13, 1981 Corbett Auditorium

PROGRAM

Benjamin Britten

Morton Gould

Morton Gould Piotr Tchaikovsky

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.

OUALIFICATIONS: 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

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The Penn-Del-Mar-D. C. Conference of Locals will hold its sixtyseventh 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

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Cayley, Bill, member, Local 467, Brantford, Ontario, Carada. Morris, Jimmie, member, Local 353, Long Beach, California, and

Local 257, Nashville, Tennessee. Proctor, Jim, former member, Local 293, Hamilton, Ontario,

Anyone knowing the whereabouts | son, Rex Van.

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 Kolb, Ray Melchiorre, Luther Musical Society of Newport News.'

DEATH ROLL

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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.

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Local 510 - San Leandro, California — Betty Lee Howard.

(Continued on page twenty-one)



probably best remembered for years 1955-56, after which their fame were often bestowed upon him: the highly stylized music written for western movies starring Clint East- of Elvis Presley, Buddy Holly and wood, died on February 6 after a lengthy bout with emphysema. The Haley's recording career faded, but fifty-five-year-old composer-conductor was a longtime member of especially celebrated in Europe. New York City Local 802.

His theme from the film, "The Good, The Bad and The Ugly,' reached the number two spot on the music charts in 1968. He also scored in Texas. such movies as "Hang 'em High," "Lady in Cement," "The Wrecking unlikely candidate for music's first Crew," "Charro," "The Ambushers" and "Hurry Sundown."

For television he wrote the and delivery were mild compared to background music for "I Dream of those who followed. He did not in-Jeannie" and "The Partridge vent rock 'n' roll, but did create a Family.

BILL HALEY

William John Clifton Haley, Jr., better known to millions of rock 'n' roll fans as Bill Haley, died of a heart attack on February 9 at his home in Harlingen, Texas. Fiftyfive years old, he had been a member of Local 484, Chester, Pennsylvania, until his retirement more than a year ago.

Regarded by many as the "father" of rock 'n' roll, Haley came to national (and international) prominence in 1955, when he and recognition almost from the very the Comets were heard playing "Rock Around the Clock" on the sound track of the motion picture. "The Blackboard Jungle." This rock "anthem" has sold 22.5 million



today's TV viewers as the theme song for "Happy Days." Haley and the Comets went on to record several big hits, paving the way for the wide acceptance of this new

Haley was born on July 6, 1925, in Highland Park, Michigan. His study piano at age six, to compose at mother was a church family organist, father played banjo - encouraged his interest in music by giving him his first guitar when he was nine years old. At fifteen, Haley | contralto, Louise Homer. was on the road playing with various country and western bands and. before the age of twenty, he had in Philadelphia recorded his first record, "Candy piano with Isabelle Vengerova, G. R. Booking Agency (10993)

jockey at a Chester, Pennsylvania, and graduated in 1932. radio station, and also fronted his own band, The Saddlemen. More one time, considered a professional and more attracted to rhythm and singing career. His rich baritone D. C. Music, Inc. (10998) blues, he and the group recorded the | may be heard on the recording (now r&b tune, "Rocket 88," in 1951. The a collectors item of his comfollowing year the Saddlemen position Dover Beach. He was also a became the Comets, and shortly skillful and sensitive pianist. When Hillberg, George A. (11000) after Haley and this band recorded Leontyne Price premiered Barber's the hits, "Crazy, Man, Crazy" and Hermit Songs at the Library of "Shake, Rattle and Roll."

Haley and the Comets hit the Hugo Montenegro, who is zenith of their popularity during the organ music. Honors and prizes was eclipsed by the phenomenal rise Little Richard. As the 1950s wore on, he continued to tour, and was During the 1970s, he played a few rock 'n' roll revivals in the United States, but by the end of the decade retired to a quiet life with his family

> Bill Haley was, perhaps, an rock star. Shy, soft-spoken, and a little on the chunky side, his music and delivery were mild compared to style of playing which has influenced generations of young musicians, some of whom went on to become legends in their own rights. SAMUEL BARBER

> Samuel Barber, American composer who received the Pulitzer Prize on two occasions, died on January 23 in his Manhattan apartment after a long illness. He was seventy years old.

Mr. Barber leaves behind a legacy of beautiful music. His extraordinary talent was accorded beginning of his professional career. He was twenty-one when he composed his first orchestral piece, the Overture to the School of Scandal, which was premiered to critical copies, and is still familiar to acclaim by the Philadelphia Orchestra under Alexander Smallens in 1933. His compositions attracted the attention of the world's foremost artists: Vladimir Horowitz introduced his Excursions in 1945 and Piano Sonata in 1949; Albert Spaulding first performed the Violin Concerto in 1941; dancer Martha Graham premiered the ballet Medea (Cave of the Heart) in 1946; Eleanor Steber sang the lead in the Metropolitan Opera's premiere of Vanessa in 1958; Arturo Toscanini, who did not usually favor "new" music, chose to introduce both First Essay for Orchestra and Adagio for Strings in 1938. Other renowned conductors also championed his works, including Bruno Walter, Wilhelm Furtwangler, Fritz Reiner, Dimitri Mitropoulos, George Szell, Eugene Ormandy, Charles Munch and Serge Kossevitzky. Almost all Corvo, Jim, Entertainment Agency of Barber's works have been recorded, and many are still heard in the repertoire of major orchestras.

Born in 1910 in West Chester, Shavel, Paul, Productions (Reinst.) Pennsylvania. Barber began to seven and first tried his hand at writing opera at ten. His musical inclinations were greatly influenced by his mother's sister, the great

In 1924 he entered the then just established Curtis Institute of Music composition with Rosario Scalero In 1949, Haley worked as a disc and singing with Emilio de Gorgoza,

> Barber was a fine singer who, at Congress in 1953, she was ac-

companied by the composer in one | a member of Locals 802, New York | of his last public performances.

Barber's main passion was composing - he routinely refused invitations to perform, conduct, lecture or teach. He expressed himself musically in a diversity of forms — orchestral works, chamber pieces, concerti, operas, ballets, choral music, pieces for voice and orchestra, for voice and piano, for cello and piano and just piano, and American Prix de Rome in 1935, a Pulitzer traveling scholarship in 1935-6, a Guggenheim Fellowship in 1946. Pulitzer Prizes in 1958 (for Vanessa) and 1963 (for Piano Concerto). an honorary doctorate from Harvard University in 1959, appointment to ASCAP's Board of Directors in 1968 and numerous



Samuel Barber

commissions for orchestral and ballet pieces. Despite the limelight of success, those who knew him say Barber was a modest man - softspoken, cultivated, with an aristocratic bearing and a practical objectivity about his works.

Mr. Barber was a member of the American Academy of Arts and Letters and AFM Local 389, Ossining, New York.

SHEP FIELDS

Shep Fields, best known as leader of the Rippling Rhythm Orchestra (a name Fields fashioned to describe its unique sound), succumbed to a heart attack on February 23. The seventy-year-old musician was

City, and 65, Houston.

Born in Brooklyn, New York, Fields got his first break in music at the age of eighteen, fronting an orchestra and playing saxophone at his father's Catskills resort, the Queen Mountain House, in Ferndale. Originally Fields planned a law career, but when his father died he was forced to leave St. John's Law School and enter the music business on a full-time basis. His first major engagement was in 1931 at the Roseland Ballroom in New York City. Three years later he and his orchestra began a long association with the Veloz and Yolanda dance team touring the country. Fields also had his own network radio show, "The Rippling Rhythm Review," for a time and was featured in the movie, "The Big Broadcast of 1938." Over the years Fields and his orchestra made more than 300 records, including such hits as "I've Got You Under My Skin," "It's D'lovely," "September in the Rain," "Thanks for the Memory," "Easy to Love" and "The Jersey Bounce.

In 1963 Fields joined Creative Management Associates, leaving several years later to work with his brother, producer Freddie Fields.

RUSSELL PROCOPE

Russell Procope, clarinetist and saxophonist with the Duke Ellington Orchestra for nearly thirty years, died on January 21, 1981, of an apparent heart attack. He was seventy-two years old.

A native of New York City, Mr. Procope was fourteen years old when he first heard and became an avid admirer of Duke Ellington. then fronting a six-piece unit at Manhattan's uptown Lincoln Theatre. "When I eventually joined Duke almost twenty years later,' Procope confided to New York Times writer John S. Wilson in an interview that appeared in the July 20, 1979, edition, "I had been mentally playing with him all those years." His dreams became reality in 1927, when Ellington asked him to sit in for a one-nighter in Baltimore. Procope joined the orchestra on a permanent basis in 1945.

Between 1928, when he was twenty (Continued on page twenty)

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BETWEEN YOU AND MARTY EMERSON

(Continued from page five)

preciate everything that is read, as | I was disappointed with some in- \$28.00 single and \$34.00 double those who took time to tell us "What formation that appeared in Federa- rooms (we only had forty) at the the American Federation of tion Secretary-Treasurer Marty Headquarters Hotel in Salt Lake Musicians Has Done for Me." All 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 nothing but praise and appreciation perience they received. Many of these people are now successful, sat in on synthesizer for professional musicians and Local Wars" numbers. 341 members can feel pleased with the help provided to our scholarship appropriate thing and presented winners. Let us hope that the fi- Emile with an honorary card, nancial situation throughout the making him the youngest member Federation will improve so that the ever in that union. Congress will have 120 young musicians in attendance next year Bulletin.

CONVENTION NOTE: All of the City — Little America — have been sold out on the regular first-comefirst-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

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 over the past years have had right at home; not due to the locale, but because wife Elisabeth was at for the wonderful musical ex- the organ, older son Greg played drums and ten-year-old son Emile

Local 56 veep Bob Kataja did the

We are most pleased with the at two locations. Incidentally, this response to our Organized Labor year's Local 341 scholarship winner Stamp — George Meany First Day will be announced in the next 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 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 All reservations still must be 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)

resorts offer varied enough terrain | trip to the Great Salt Lake - only 17 | much what Salt Lake City is all to please even the non-pros. During | miles west of the city center. Except | about. We think the AFM Conventhe summer, Snowbird's aerial tram for the Dead Sea, the Great Salt tion delegates are going to love it, to the 11,000 foot summit of Hidden | Lake is the saltiest body of water in | and we hope they, and other AFM Peak affords an awesome view, the world, six times more saline members, will be inspired to visit and, for the earth-bound, there is than the ocean, so there's no way us after the Convention for the sole tennis and swimming.

Hardwicke (banjo), Dan Zeilinger

(tuba) and Ed Slauson (drums).

gave a special performance, Feb-

ruary 19, in Ackerman Hall — A

Level — at UCLA. The group is the

Horace Arnold, Pete Cannarozzi

choir recently was featured at the

. Ambiance, a jazz fusion group,

ticipate in races, but all these ski | City would be complete without a | a promising future - that's pretty anyone can sink. Hundreds of purpose of enjoying all that our Of course, no visit to Salt Lake sailboats line the marina and can be beautiful city has to offer!

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

A rich past, a fruitful present and



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)

ZZ SCENE

page nine)

emble Festival at Belmont College n 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

Middle Tennessee State Jazz En- headed by horn players Jean Johnny Williams.

(Texas) area observance of man (vibes), Mike Richmond February as Black History Month, brainchild of reed player Daoud the Concerned Musicians of Houston Balewa, who was born in sponsored ten jazz and poetry per-Nigeria.... On the faculty of the formances in elementary schools. Rhythm Section Lab in New York Bubbha Thomas and The Lightmen City are John Scofield, Jack Wil- participated. Funding for the ten room of New York's Ginger Man, kins, Ryo Kawasaki, Rick Laird, performances was provided by grants from the Musicians Perand Robbie Gonzales, among formance Trust Funds and the Cul- jazzmen as Eddie Durham, Tommy others.... Vibraharpist Jerry Ta- tural Arts Council of Houston. Benford, Al Casey, George James, . . Deuce, a funk-jazz group Gene Rodgers, Bobby Williams and

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. As part of the Greater Houston | Her associates were David Fried-(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 Thursday through Sunday. The band is comprised of such veteran

Fineburg and Ellen Seeling, was

heard at Home, a club on the upper

CANADIAN SCENE

(Continued from page ten)

concert for the Restoration Fund of has hosted his own TV jazz series on the weekly 1/2-hour syndicated free standing structure. '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 behind Downes on piano '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 bands (Tommy and Jimmy Dorsey, Artie Shaw, Stan Kenton, etc.) came through to the delight of Toronton- music. ians. Among the guests at the Niosi celebration will be all the musicians television.

As everybody knows, they don't now he has a Juno. dance today the way they used to back in the '30s and '40s, but dancing Leroy Sibbles and his six-piece stance. Considered among Toronto's front into a raucous dance hall back group, Japan. on February 18. The crowd that sweet voice and wealth of experience helped turn a concert into something else.

which commenced February 8 with
Jim Galloway and the Metro
Stompers. Only the best in local jazz

Which commenced February 8 with
chestrates himself with enough effects to launch a cheap-day return to

Then on to a ten-day tour of Great | groups appear in this unique club, a Britain with Hucko and the Pied different name each Sunday. Piper group. Somewhere along the | Elevators transport the guests 1,186 way Appleyard will do a benefit feet above Toronto to Sparkles, where a magnificent view of Lincoln Cathedral. During the past | Toronto Harbor and Lake Ontario is four years the Canadian musician ever present. The CN Tower, over 1,800 feet tall, is the world's tallest

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 Swing," and he and his band held month. They tried to teach me about forth at the famous ballroom where things like floating diminished thousands came to listen and dance chords and I didn't know a floating to Niosi's music. It was at the diminished chord from my mother's Palaise, too, that the first American | chicken soup. I graduated in English literature, but along the way met a lot of people who helped with my

He worked with singer Charity Brown and as a staff songwriter for who played for the multi-talented a publisher — "I mean, it was better bandleader during those early years. In his seventies today, the reedman is still playing as well as \$1,200 to record a demo and hired ever, mostly on CBC radio and some of the better players around town. It was only the beginning. And

Nash the Slash, one of Canada's more eccentric contributions to rock is still in, only in another form. Take music, has been attracting attention in England with his brand of elecbacking band, Ital Groove, for in- tronic and visual gimmickry. Following several appearances in top reggae performers, Sibbles and London, the Toronto musician ap-Ital Groove turned the sedate peared recently at the Odean Brigantine Room down at Harbour- Hammersmith with the British

Nash is a one-man band who came to listen to reggae wound up appears on stage surrounded by a dancing on an overcrowded floor mountain of electronic gadgetry, his because Sibbles and the musicians face completely covered in banbrought the room alive with dollops dages, decorated by dark sunof jazz, heavy metal rock, but glasses and topped by a fedora, mostly healthy reggae. Sibbles' reminiscent of Hollywood's Invisible Man.

Times critic Robert Sheldon said Nash provided the true novelty of Sparkles, the club near the top of the evening with Japan. "Playing an the CN Tower, instituted a "Jazz It athletic, electronically augmented Up" series every Sunday night violin and mandolin, Nash or-

INTERNATIONAL MUSICIAN

AFM STATES POSITION IN ITAA DISPUTE

(Continued from page three)

arbitration laws. Now, many of you with the court's decision, and I'll have complained over the fact that | tell you why. 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

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 procedures. First, bear in mind that which has jurisdiction only in the back provisions, and an optional in-

First of all, neither any of our Locals nor the Federation were a party in this case at any stage of the our arbitration procedures were parties, many of which were arbitrated under our old system. The Rules of Practice and not going to have any affect whatof the International Executive claim originates with the Board, including claims arising in California. Its only impact will be on 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 the agent, the member and the 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 going to have on our arbitration provision providing for the payment of interest by the member on this was a decision by the Supreme | delinquent commissions, the in-> Court of the State of California clusion of key personnel in the book-

crease of the bookback period to 180 days. I arranged for a meeting of traveling musicians to discuss their agreement and the New York State | State of California. I do not agree | 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 litigation in the lower court. As a all intents and purposes, we had result, the testimony and evidence reached an agreement on the use of submitted in the case concerning an ITAA contract form including our arbitration procedures and the based on the statements of the terms and conditions in the new Booking Agent Agreement. Our inaccurate. Second, this case was attorneys had discussed it with your counsel and we anticipated concurrence by your general mem-Procedure that are now in effect bership. Unfortunately, this did not were not required. It is the opinion happen, and, instead of an of our counsel that this decision is agreement, I was advised of new demands, which I was forced to soever on the arbitration procedures | reject. It seems as if this is a socalled one-way street. Board in those cases where the Federation has been making all of the concessions and absolutely nothing has been done in return. What were we seeking? All we were Locals in California arbitrating 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 pleased when your organization have told members that they would came into being because I felt that not book them unless they terminated their membership in our Union would benefit. We invited 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

> 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 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 an-|system. Federal funding for the arts nually extend support for live is a necessity, in order that future music, as well as the other arts. A generations will have access to the much-discussed survey released arts. The benefits of copious artistic 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 of day-to-day pressures, and the esproposed budget cuts would not only disregard this public mandate, but healthier and contented populace. would actually decrease by half the current funding. When it is remembered that matching grants proximately seventy cents, per from the private sector accompany citizen, per year. Such a and abet NEA funding, such a distribution, although relatively decision would seriously affect the small, is as significant for our healthy future of the arts in nation's artists and general public 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.

mental resources or educational the Arts

expression are truly immeasurable - they embrace the basic cultural quality of our lives, the amelioration tablishment of a more perceptive,

At present, the Federal government allocates, for the arts, apas 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 For it is important to realize that these arts. Now is the time for the public desire for a healthy arts Congress to acknowledge that community is as basic a need for demand with your continued supsociety's welfare as our environ- port of the National Endowment for

PROFILE: MORRY HELZNER

(Continued from page seven)

possessions — their songs, their books and other folk pieces. These Helzner's own were their valuables.

Helzner has concentrated on collecting songs that were composed Guide for the school district of on the curriculum committee, remarked, "One song I am particularly proud of is 'The Partizanen Lied' (Song of the Partisans) rather than make it, future written by a twenty-three-year-generations of Jews may know little old Jewish resistance fighter about him. But through his imnamed Hirsch Glik." Glik was portant contributions to the killed in the resistance effort, maintenance of their heritage, they

with them their most prized inspiration for all Jewish partisans

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 in the ghettos and concentration and father played instruments and camps of World War II. Three of the sang. His brothers, Abe and Jules, outstanding songs of the Holocaust | are also musicians and members of were included in the recently AFM Local 77. As Morry grew to published Holocaust Curriculum manhood, Yiddish music was an integral part of his life, and it gave Philadelphia. Helzner, who served him a feeling of indentity with his forebearers.

Because Morry Helzner is one of but his song became a rallying cry will know a great deal about for the cause, and was a source of themselves

MUSIC IS THE MEDICINE

(Continued from page eight)

hattan's West Side, strives for a sacrifice and struggle." But, she ferent from that of a hospital. There 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 son's point. Tyson accompanies and corporate donors, with actress Celeste Holm acting as the center's number one champion. Holm, who lifetime, I feel like a giant, I soar is president of the center's board of like an eagle, as though I had directors, has organized numerous wings . . benefit performances with her husband, Wesley Addy.

cozy atmosphere distinctly dif- adds, "each time a new patient comes through the door and I see are fifteen professional therapists 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 Tyhim on the piano as Daniel sings in a strong voice, "For once in my

He smiles and says, "If I didn't sing, I couldn't live. I only feel hap-The work for all involved is, according to Tyson, "a tremendous music, or listening to music."

NEWS NUGGETS

(Continued from page twelve)

"The World of Piano," the Na- tional Piano Foundation, 435 North conferences for piano teachers, will 60611. be presented in three locations this American Arbitration Association in summer: Holy Names College in A new center for summer study of Oakland, California, June 22-24; music and recreation, the "Luzerne Wichita (Kansas) State University, July 13-15; and Lesley College in Adirondacks," opens June 28, 1981, Boston, Massachusetts, August 3-5.

Cosponsored with local educational institutions, the three-day conferences include demonstrations, strategies and lectures designed to improve teaching efstruction, both group and individual.

programs is available from the Na- in Lake Luzerne.

tional Piano Foundation's special Michigan Avenue, Chicago, Illinois

Music Center, A Camp in the 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 fectiveness at all levels of piano in- Toby Blumenthal, they have already established a successful series of chamber music concerts Information on each of the held at St. Mary's Episcopal Church

LABEL TRADES ISSUES NEW DIRECTORY OF UNION PRODUCTS AND SERVICES

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

The 244-page directory contains alphabetical listings of brandname 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.

CLOSING CHORD

(Continued from page seventeen)

years old, and 1945, Mr. Procope had | graduated with highest honors from played with some of the most noted the Imperial Conservatory in 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 Eharp 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 Gretch 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 appeared as a pianist with the set up a music scholarship in Boston Symphony, at which time Emeritus of Local 123, Richmond, Kelley's memory.

MISCHA MISCHAKOFF

Mischa Mischakoff, who thrilled 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-

Born in Proskurov, Russia, on

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. Mischa-

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 MARSHALL W. ROTELLA many proclaimed him to be a child Virginia, died on January 31 at the

Much later, his career led him to Hollywood, first to work as a millions with his flawless violin 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

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 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 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.

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 conventioneers, he had served as a delegate for twenty five years.

Mr. Rotella began his musical career more than sixty years ago, phonia" and many more marches, April 3, 1895, Mr. Mischakoff began Mario Lanza. Sinatra also led the playing drums for silent motion smears, gallops and quadrilles. He doesn't forget much, which is great. his celebrated career when he was orchestra on seven of the singer's pictures in a theatre in his cut ten albums under such labels as He has so much to remember.



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 becomming 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 that Local's delegate. to city employees for distinguished organizer and board member of the the Lyric Band of Hanover.

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 sixtyseven. 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

Active in the area's music circles, service. Mr. Rotella was an Mr. Spangler was Vice President of

MERLE EVANS

(Continued from page six)

Merle recalls. "North tried to bluff, Crest and Century. but nobody could bluff Jimmy Petrillo."

\$56.00 a week and the union own stuff on the show. 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, 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 an-nouncing. 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

"Imagine me; never made it through high school, leading a college band and going to meetings with other professors. I enjoyed it 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 twentyeight years — an unbelievable feat.

Evans wrote many circus numbers, among them "Red Wagons," are often called upon to settle "Fredella," "Fanfare," "Sym- arguments pertaining to the circus.

into some heated arguments," RCA, Columbia, Everett, Capitol, "We didn't use many of the pieces

I wrote," he said, "because I didn't Band members were getting want people to say I only played my He had a wide selection of circus

music by such composers as Charles E. Duble, 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. 'Merle, why don't you come back Petersburg Sunshine Band for many and play?' I said, 'John, I couldn't years: later was honorary president years; later was honorary president do that. Why, they'd kick me out of and guest conductor of the Sarasota the union and I'd never be able to 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 ame, 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, MARSHALL W. ROTELLA

Marshall W. Rotella, President

Emeritus of Local 123 Richmond

Marshall V. Rotella, President

Marshall V. Rotella, President

Emeritus of Local 123 Richmond 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

Even at his age, Merle Evans

OFFICIAL BUSINESS

(Continued from page sixteen)

sey — Herman Stengele.

Local 561 — Allentown, Pennsylvania — Herman J. Kulowitch, Jasper A. Santoro, John Weninger.

Local 573 — Sandusky, Ohio Barbara Jean Fresch, Phillip Andrew Reed.

Local 586 - Phoenix, Arizona -Bill Dagley, Donald C. Gunder, Ammon M. (Brick) Herndon, David "Cokie" Hughes, Nolan R. Kinnaman, Michael Lebet, Ray M. Turner.

Local 592 — Charleroi, Pennsylvania - James Lostlen, James H. Wessel

Local 655 - Miami, Florida -Paul K. Gogel, Charles Gresh, E. Horst.

Local 526 — Jersey City, New Jer- | James Humphrey, Robert H. Kearney, Gus Page, Ezio Scateni.

Local 657 — Mentor, Ohio — Morgan Overholser.

Local 677 — Honolulu, Hawaii – Charles P. Kaleikoa.

Local 680 - Elkhorn, Wisconsin -Earl P. Olsen.

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William Lutes. Local 729 — Clearwater, Florida

Phil Reed. Local 734 — Watertown, New York - Donald E. Wellings. Local 750 — Lebanon, Pennsyl-

vania - Lee H. Collins, Boyd R. Norman H. Buck, Willby A. Goff, Felty, Harry L. Folmer, George W.

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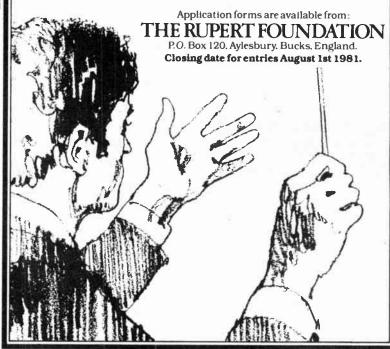
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Qualified applicants, please send personal /professional resume (as complete and comprehensive as possible - please include telephone number) to:

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