

MUSICIAN INTERNATIONAL OCTOBER, 1996



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA UNITY • HARMONY • ARTISTRY

The American Federation of Musicians



INTERNATIONAL MUSICIAN
OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS
VOL. XLIV NEWARK, N. J. JANUARY, 1948 NO. 7

FIFTIETH ANNIVERSARY OF THE A. F. of M.
Our Early Organizers Served the Musicians' Need for Affiliation with Other Labor Crafts

ALEXANDER HILSBERG
M

Alexander Hilseberg
Associate Conductor - Concert Master of the Philadelphia Orchestra

The Philadelphia Orchestra, under the baton of Eugene Ormandy, has been one of the most distinguished musical institutions in the world. It has produced many great artists, and its repertoire is one of the most comprehensive and varied in the world. Alexander Hilseberg, who has been a member of the orchestra since 1925, is one of the most distinguished violinists of his generation. He has played with the orchestra in many of its most important performances, and his playing has been a major factor in the orchestra's success. In this article, Hilseberg discusses his early career and his experiences with the American Federation of Musicians.

AMERICAN-MUSICIAN.
VOL. 4. INTERNATIONAL FEDERATION'S JOURNAL. NO. 1.

OWEN MILLER,
President American Federation of Musicians.

Miller was born in 1878 in St. Louis, Missouri. He was a member of the American Federation of Musicians from its inception in 1903. He served as the president of the organization from 1910 to 1912. He was a strong advocate for the rights of musicians and was instrumental in the organization's efforts to secure better working conditions and higher wages for its members.



Celebrating Our Centennial

International Musician
OFFICIAL JOURNAL of the American Federation of Musicians
ST. LOUIS, MISSOURI, JUNE, 1900

The Pittsburgh Convention
By Executive Officer C. A. Weyer

The Pittsburgh Convention was a significant event in the history of the American Federation of Musicians. It was held in Pittsburgh, Pennsylvania, in 1900, and it was the first time that the organization had a national convention. The convention was attended by representatives from all over the United States, and it was a great success. It was during this convention that the organization adopted its constitution and bylaws, and it was also during this convention that the organization decided to change its name from the American Federation of Musician to the American Federation of Musicians.

WHAT'LL WE DO ON A SATURDAY NIGHT WHEN THE TOWN GOES DRY
by Harry Ruby

HAPPY 75th ANNUIVERSARY!

AMERICAN FEDERATION OF LABOR
Certificate of Affiliation

musician

AMERICAN FEDERATION OF LABOR

OVER THERE

NORA BAYES George M. Cohan

brooks / ch...

Cincinnati Musicians' Association, Local 1 • Musicians' Association of St. Louis, Local 2-197 • Indianapolis Musicians' Association, Local 3 • The Cleveland Federation of Musicians, Local 4 • Federation of Musicians, Local 5, Detroit • Musicians' Union, Local 6, San Francisco • Orange County Musicians' Association, Local 7, Santa Ana • Musicians' Association, Local 8, Milwaukee • Boston Musicians' Association, Local 9-535 • Chicago Federation of Musicians, Local 10-208 • Louisville Federation of Musicians, Local 11-637 • Musicians' Protective Union, Local 12, Sacramento • Albany Musicians' Association, Local 14 • Toledo Federation of Musicians, Local 15-286 • Musicians Guild of Essex County, Local 16, Newark • Musicians' Protective Association, Local 17, Erie • Duluth Musicians' Association, Local 18 • Local 19-675, Springfield • Denver Musicians' Association, Local 20-623 • Local 21, Inc., Wilmington • Musicians' Society, Local 23, San Antonio • Akron Federation of Musicians, Local 24 • Terre Haute Federation of Musicians, Local 25 • Peoria Federation of Musicians, Local 26 • Musical Union, Local 27, New Castle • Belleville Musical Union, Local 29 • The Twin Cities Musicians' Union, Local 30-73, St. Paul-Minneapolis • Hamilton Musicians' Association, Local 31 • Musicians' Protective Association, Local 32, Anderson • Port Huron Federation of Musicians, Local 33 • Kansas City Federation of Musicians, Local 34-627 • Joliet Federation of Musicians, Local 37 • Musicians' Association of Westchester County, New York, Local 38, Larchmont • Musicians' Association of Metropolitan Baltimore, Local 40-543 • Musical Society, Local 41, Johnstown • Musicians' Union, Local 42, Racine • Salisbury Federation of Musicians, Local 44 • Oshkosh Musicians' Association, Local 46 • Professional Musicians, Local 47, Los Angeles • Musicians' Association, Local 48, Elgin • Local 49, Hanover • Mohawk Valley Musicians' Association, Local 51 Utica • Southern Fairfield County, Connecticut, Local 52-626, Norwalk • Musicians' Protective Association, Local 53, Logansport • Local 55, Meriden • Grand Rapids Federation of Musicians, Local 56 • Saginaw Musical Association, Local 57 • Musicians' Protective Association, Local 60-471 • Local 62, Trenton • Houston 65-699 • Rochester Musicians' Association, Davenport • Omaha Musicians' Association, Musicians, Local 71 • Dallas-Fort Worth Musicians' Protective Association, Local 74, 75, Des Moines • Musicians' Association, Musical Society, Local 77 • Syracuse Musicians' Musicians' Union, Local 80 • Beaver Valley Schenectady-Amsterdam Musical Union, Danbury Musicians' Association, Local 87 • Buffalo Musicians' Association, Local 92 Local 95, Sheboygan • Lockport Federation • Musicians' Mutual Association, Local 99, Local 100, Kewanee • Local 101-473, Dayton Columbus • Local 104, Salt Lake City • Northwest, Local 105, Spokane • Musicians' 209 • Berkshire County Federation of Musicians, Local 109, Pittsfield • Canton Federation of Musicians, Local 111 • Shreveport Federation of Musicians, Local 116 • Local 117, Tacoma • Local 118, Warren • Local 120, Scranton • Newark Federation of Musicians, Local 122 • Musical Protective Association, Local 123, Richmond • Norfolk Musicians' Association, Local 125 • North Shore Musicians' Association, Local 126, Lynn • Musicians' Protective Union, Local 130, Carbondale • Musicians' Protective Union, Local 132-314, Ithaca • Jamestown Musical Association, Local 134 • Local 135-211, Reading • Appalachian Regional Musicians' Union, Local 136, Charleston • Musicians' Protective Union, Local 137, Cedar Rapids • Brockton Federation of Musicians, Local 138-343 • Musicians' Protective Union, Local 139-170, Hazleton • Local 140, Wilkes-Barre • Wheeling Musical Society, Local 142 • Worcester Musicians' Association, Local 143 • Vancouver Musicians' Association, Local 145 • Local 148-462, Atlanta • Toronto Musicians' Association, Local 149 • Local 150, Springfield-Branson • Musicians' Association, Local 151, Elizabeth • San Jose Federation of Musicians, Local 153 • Pike's Peak Musicians' Association, Local 154, Colorado Springs • Local 159, Mansfield • Springfield Musicians' Association, Local 160 • District of Columbia Federation of Musicians, Local 161-710, Washington, D.C. • Musicians' Protective Union, Local 165, Roanoke • Madison Musicians' Association, Local 166 • Manhattan Musicians' Association, Local 169 • The Professional Musicians' Association of Greater Springfield, Local 171 • Local 173, Fitchburg • Musicians' Mutual Protective Union, Local 174-496, New Orleans • Musicians' Protective Union, Local 175, Trenton • Musicians' Protective Union, Local 178, Galesburg • Musicians' Protective Union, Local 179, Marietta • Ottawa-Hull District Federation of Musicians, Local 180 • Musicians' Protective Union, Local 181, Aurora • Musicians' Protective Union, Local 182, Neenah-Menasha-Appleton • Local 186, Waterbury • Stockton Musicians' Association, Local 189 • Winnipeg Musicians' Association, Local 190 • Musicians' Association, Local 193, Waukesha • Champaign Federation of Musicians, Local 196 • Providence Federation of Musicians, Local 198-457 • Musicians' Association, Local 201, La Crosse • Musicians' Guild, Local 203, Hammond • Association of Professional Musicians, Local 204, New Brunswick • Green Bay Federation of Musicians, Local 205 • Musicians' Association of Central California, Local 210, Fresno • Greater New Bedford Association of Musicians, Local 214 • Musicians' Union, Local 215, Kingston • Fall River Federation of Musicians, Local 216 • Musicians' Federation, Local 218, Marquette • Northampton Federation of Musicians, Local 220 • Central Ontario Musicians' Association, Local 226, Kitchener • Kalamazoo Federation of Musicians, Local 228 • Musicians' Protective Union, Local 231, Taunton • The Twin Cities Federation of Musicians, Local 232, Benton Harbor • New Haven Federation of Musicians, Local 234-486 • Professional Musicians' Association, Local 238-291, Poughkeepsie • Musical Union, Local 240, Rockford • Local 245, Muncie • Victoria Musicians' Association, Local 247 • Local 248, Paterson • Birmingham Musicians' Protective Association, Local 256-733 • Nashville Association of Musicians, Local 257 • Musicians' Mutual Protective Union, Local 259, Parkersburg • Musicians' Protective Union, Local 262, Woonsocket • Musicians' Mutual Protective Association, Local 263, Bakersfield • Musicians' Protective Union, Local 265, Quincy • Musicians' Protective Union, Local 266, Little Rock • Musicians' Union of Oswego County, Local 267-441 • Musical

**The AFM:
Celebrating
One Hundred
Years of
Unity, Harmony,
Artistry**

58, Fort Wayne • Pittsburgh Musicians' Union, Professional Musicians' Association, Local Local 66 • Tri-City Musical Society, Local 67, Local 70-558 • Memphis Federation of Professional Musicians' Assn., Local 72-147 • Galveston • Musicians' Association, Local Local 76-493, Seattle • The Philadelphia Association, Local 78 • Chattanooga Musicians' Union, Local 82-545, Beaver Falls • Local 85-133 • Local 86-242, Youngstown • Tri-County Musicians' Union, Local 88, Benld • Local 94, Tulsa • Musicians' Association, of Musicians, Local 97 • Local 98, Edwardsville Portland • Musicians' Protective Association, • Local 102, Bloomington • Local 103, Professional Musicians of the Inland Association of Niagara Falls, NY, Local 106-

The American Federation of Musicians: The First Century

There is no one history—solid, immutable, carved in stone. There can't be. In a century filled with common and uncommon people, common and uncommon deeds, there are many stories. Stories of promise—attained, unfulfilled, and ongoing. Stories of progress—pursued, reviled, or embraced. Stories of trust—shared, broken, and renewed.

All these and more are the stories of the American Federation of Musicians of the United States and Canada, which was born 100 years ago this month from a common conviction that unity could do what centuries of isolation could not—elevate the economic status, social position, and general welfare of all musicians.

Of course, there is no way in these pages that we can do justice to all the stories of courage and dignity, sincerity and irony, vision and shortsightedness, defeat and victory, although in words and pictures we touch on many. Instead, through broad strokes and quick glimpses we offer a view of how the union grew, thrived, struggled, and survived a century of unprecedented social, cultural, political, and technological change.

Our primary focus is on what, for 100 years, professional musicians have held in common—their commitment to each other.

It is a remarkable commitment, not simply because it has endured for a century, although that in itself is impressive. It is remarkable because the American Federation of Musicians is essentially a collection of contrasts, counterpoints, and endless contradictions. It is stars and anonymous sidemen, full-timers and part-timers, artists and trade unionists. It is the unlikeliest of labor unions, in which, on any given day, the individual members may be their own associates, their own competition, or their own employers.

But despite its contradictions, the American Federation of Musicians of the United States and Canada has thrived for a century because at its heart lies an essential truth—that the common cause of uplifting the profession of music can only be accomplished by professional musicians working together.

That truth resonates not just through these pages but through the union itself as it stands on the threshold of its second century.

—Jessica Roe, Editor

INTERNATIONAL Musician

Vol. 95, No. 4

October, 1996

Stephen R. Sprague, Publisher
Jim Rubbone, Advertising

Jessica Roe, Editor
Michelle Matteson, Art Director

The *International Musician* (ISSN No. 0020-8051) is published monthly at 1501 Broadway, New York, NY 10036, by the American Federation of Musicians of the United States and Canada. Phone: (212) 869-1330. FAX (212) 302-4374. Subscription price: Non-member \$20.00 (U.S.) Canada \$25.00. All Foreign \$30.00.

Second Class postage paid at New York, NY 10036 and additional mailing offices. POSTMASTER: Send address corrections to: *International Musician*, 1501 Broadway, Suite 600, New York, NY 10036.

All materials intended for publication should be directed to the *International Musician*, 1501 Broadway, New York, NY 10036. The *International Musician* assumes no responsibility for loss or damage to unsolicited articles, photographs or art. Readers who submit editorial materials should enclose a self-addressed return envelope with proper postage.

Advertising Rates: Apply to Jim Rubbone, *International Musician*, 1501 Broadway, New York, NY 10036, (212) 869-1330 or Pete Wall, Alpha/Omega Group, Inc., 858 Collingwood, Maywood, NJ 07607, (201) 845-5353.

This publication is available in Microfilm from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106. For complete information write directly to University Microfilms International.

© American Federation of Musicians of the United States and Canada 1996

514 M



NAMM

OFFICERS OF THE FEDERATION

President

STEVE YOUNG

1501 Broadway, Suite 600, New York, New York 10036

Vice President

THOMAS F. LEE

4400 MacArthur Boulevard, N.W., Suite 306, Washington, D.C. 20007

Vice President from Canada

RAY PETCH

75 The Donway West, Suite 1010, Don Mills, Ontario, Canada M3C 2E9

Secretary-Treasurer

STEPHEN R. SPRAGUE

1501 Broadway, Suite 600, New York, New York 10036

EXECUTIVE COMMITTEE

KENNETH B. SHIRK

325 N.E. 20th Avenue, Portland, Oregon 97232

THOMAS C. BAILEY

1562 Kanawha Boulevard, East, Charleston, West Virginia 25311

TIM SHEA

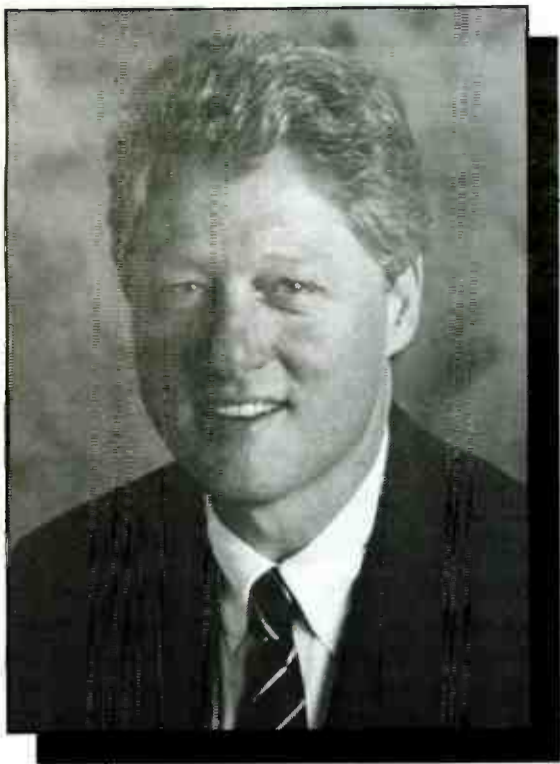
800 North Ferncreek Avenue, Orlando, Florida 32803

RAYMOND M. HAIR, JR.

1939 Stadium Oaks Ct., Arlington, Texas 76011

BILL MORIARTY

322 West 48th Street, New York, New York 10036



THE WHITE HOUSE
WASHINGTON

September 17, 1996

Warm greetings to everyone celebrating the 100th anniversary of the founding of the American Federation of Musicians.

Musicians have contributed immeasurably to the quality of our lives. From the symphony orchestra to the jazz quartet, from the legends of rock and roll to the organist at the local ballpark, musicians add depth and dimension to our emotions and experiences.

The leaders and members of the AFM recognize that, while the thousands of professional musicians across the country vary widely in their skills and style, they share in common the right to the fruits of their efforts and their own piece of the American Dream. Unions -- through the battles they have fought and won -- have made America stronger and more prosperous throughout past decades. You can take pride in knowing that the AFM has helped to build a solid foundation for professional musicians throughout this nation.

I commend the American Federation of Musicians for 100 years of dedication to representing the interests of America's musicians, and you have my best wishes for every future success.

Bill Clinton



CANADA

PRIME MINISTER · PREMIER MINISTRE

I am pleased to extend my warmest greetings to everyone marking the 100th anniversary of the American Federation of Musicians of the United States and Canada.

When an organization reaches the milestone of one hundred years of dedicated service to the artistic community, it is indeed cause for celebration. Since its inception, the Federation has encouraged its membership to look towards the future with optimism and a sense of purpose. Countless performers have been given the opportunity to share their unique gifts and explore new horizons. Their commitment to excellence has helped to promote a dynamic and ever-evolving industry.

Please accept my congratulations and my best wishes for every success in the years to come.

Jean Chrétien

OTTAWA
1996



The NLM grew quickly, but from the beginning it was unable to balance the contradictions inherent in a "Musicians Union." It allowed its Locals to retain complete autonomy, which made curtailing competition between members from different cities impossible. And it excluded from membership musicians who didn't conform to the NLM's "artistic" standards, creating a gulf that allowed pervasive undercutting of NLM standards.

More than any other single factor it was this insistence on remaining an "organization of artists" that was the NLM's eventual undoing. By the 1880s, the trade union movement was taking hold throughout North America. Unions representing all types of laborers were forming to exercise collective strength to raise wages, improve working conditions, and secure greater dignity and respect for working people.

Beginning in 1887, the American Federation of Labor (AFL) and the Knights of Labor both invited the NLM to affiliate with the trade union movement. The offers produced deep divisions within the NLM. At the heart of the bitter debate was the question of whether musicians were "artists and professionals" or whether they were "laborers." The "silk hats," who favored remaining an exclusive "artists' organization," continually exercised their majority within the NLM to vote against trade union affiliation.



M. WITMARK & SONS
Will Publish New Works of Victor Herbert.

The motto of the firm of M. Witmark & Sons, of New York and Chicago, "Success is Work," is again emulated, for there were not a few who endeavored to secure such a valuable man as Mr. Herbert; but after a careful looking over the ground the latter decided to place his interests with the Beehive firm, who have built a magnificent business on so substantial a basis.

The first of the opera, for the book list, has the music...

The New York World.
GLOBE TROTTER
Nellie Bly.

HARLEM RAG,
TWO STEP
S. De Lisle,
COMPOSED BY
DOM TURPIN.
Published by
ROBT DE YONG & CO.
ST. LOUIS, MO.

"SWEET ROSIE O'GRADY"
WALTZ SONG
AND CHORUS
MAUDIE
WRITTEN BY

Annual Concert, Ball
AND
CAKE WALK
SULZER'S HARLEM RIVER CASINO
Under the Auspices of the POGONIAS SPORTING CLUB
EASTER MONDAY NIGHT, APRIL 11th
THE OLD PLANTATION
PROGRAMME

EVERYBODY'S SWEET SONG.
MY SWEETHEART
WENT DOWN WITH THE MAINE.
WORDS & MUSIC BY
BERT MORGAN.

In Tune with the 1890s

A drop in phonograph prices and the mass production of records kindles the new recording industry, but most people still only hear music live. A national rather than regional American consciousness develops in a country newly tied together by railroads, the telegraph and reliable postal service. While music publishing is centered in New York City, sheet music is available nationwide, so many regional sounds gain popularity beyond their original borders.

Tin Pan Alley produces mainly sentimental songs and cheerful good-time music. In 1898, the Spanish-American War lasts just a few months but inspires hundreds of new patriotic songs. More opera houses are built as serious opera rises in popularity. Composers also turn to black and Native American music for inspiration. Blues music is developing in the deep South, where the singers, usually unaccompanied, express in a few repeated lines the joys or troubles of everyday life.

Thousands of wandering minstrels, especially pianists, spread the exciting rhythms of ragtime with syncopated melodies

against a march-type bass line. Though the music is initially denounced and reviled by both religious leaders and "serious" musicians, by the end of the decade nearly all popular songs are written in ragtime. Even some waltzes and classical instrumentals are played "ragged." In a departure from the written music tradition of the previous century, some musicians even improvise ragtime songs. The spirited music is perfect for the cakewalk, a favorite dance.

Some of the most popular songs of the decade are:

- "When the Saints Go Marching In" 1896
- "My Gal Is a High Born Lady" 1896
- "Sweet Rosie O'Grady" 1896
- "The Stars and Stripes Forever" 1897
- "The Sorcerer's Apprentice" 1897
- "Harlem Rag" 1897
- "A Hot Time in the Old Town" 1898
- "We Fight Tomorrow, Mother" 1898
- "Ben Hur Chariot Race" 1899
- "Doan Ye Cry, Mah Honey" 1899

The Gilmore's Band, an 1897 phonograph, Carnegie Hall (opened 1891), American Musician articles on music publishing and New York labor, sheet music title pages, listening to a recording at a phonograph parlor, dancing the cakewalk.



TM & ©1996 T.C.F.F.C.

American Federation of Labor and Congress of Industrial Organizations



815 Sixteenth Street, N.W.
Washington, D.C 20006
(202) 637-5000

JOHN J. SWEENEY
PRESIDENT

Albert Shanker
Vincent R. Sombrotto
John T. Joyce
Jay Mazur
George J. Kourpias
Michael Sacco
Gloria T. Johnson
J. Randolph Babbitt
Carolyn Forrest
Sonny Hall
William Lucy
A.L. "Mike" Monroe
Robert E. Wages

EXECUTIVE COUNCIL

RICHARD L. TRUMKA
SECRETARY-TREASURER

Edward T. Hanley
Gerald W. McEntee
Morton Bahr
Lenore Miller
John N. Sturdivant
Ron Carey
Douglas H. Donly
Clayola Brown
Pat Friend
Sumi Haru
Leon Lynch
Arthur Moore
Jake West

LINDA CHAVEZ-THOMPSON
EXECUTIVE VICE PRESIDENT

Wayne E. Glenn
William H. Bywater
Robert A. Georgine
John J. Barry
Frank Hanley
Arthur A. Coia
George F. Becker
Richard W. Cordtz
Michael Goodwin
Carroll Haynes
Doug McCarron
Arturo S. Rodriguez
Alfred K. Whitehead

James E. Hatfield
Marvin J. Boede
Gene Upshaw
Moe Biller
James J. Norton
Frank Hurt
Stephen P. Yokich
M.A. "Mac" Fleming
Joe L. Greene
James LaSala
Andrew McKenzie
Robert A. Scardelletti

October, 1996

To the Members of the American Federation of Musicians:

On behalf of the 13.1 million working women and men in the AFL-CIO, we want to send our warmest congratulations to each of you as you celebrate the 100th anniversary of the world's largest union of performing artists -- the American Federation of Musicians.

Back in 1896, delegates gathered in Indianapolis for your first convention proclaimed, "the unsatisfactory condition of the musicians of the United States makes it absolutely imperative that an organization should be formed in thorough accord with other organizations of wage workers." It was true then, and it is just as true now.

Today as always, one of the great strengths of the AFM is the diversity of your members and the work you do. Young students and middle-class working people and international superstars. Musicians working in the studio and on the road. Playing Vivaldi and reggae, country-and-western hits and blues ballads and heavy metal. And with all this diversity, with the magnificent range of style and work mode in your membership, what distinguishes you is your spirit of solidarity, your idealism, and your determination to achieve decent wages and dignity in your workplaces.

We congratulate you and salute you. Happy 100 years.

Sincerely,

John J. Sweeney
President

Rich Trumka
Secretary-Treasurer

Linda Chavez-Thompson
Executive Vice-President

jjs:pg

REC-3

Canadian Labour Congress



Congrès du travail du Canada

Building on our Past - Confident in our Future * Forts de notre passé - Confiants en l'avenir

President/President
Robert White

Secretary-Treasurer
Secrétaire-trésorier
Dick Martin

Executive Vice-President
Vice-présidente exécutive
Nancy Riche

Executive Vice-President
Vice-président exécutif
Jean-Claude Parrot

(TLC-CCL)
(CMT-CCT)

40th
anniversary
anniversaire
September 6, 1996
(1956-1996)

To the Members of the
American Federation of Musicians
of the United States and Canada

Dear AFM Members:

Congratulations to you and your organization on the 100th anniversary of its birth.

Out of solidarity that is the product of collective action, your union has made it possible for more musicians to earn decent wages and benefits. This in turn makes it possible for people to choose a career in music which means more skilled performers and, ultimately, a richer culture.

You and your union have also benefitted the greater society by leading campaigns to promote culture such as pressing governments to fund music and the arts in schools. Finally, by securing fair rules and contracts for your members, you have made it possible for those listeners, who are finely attuned to justice issues, to enjoy the sound of your members' music.

Thanks to you and your union and congratulations again. May AFM look forward to another one-hundred years of enriching Canadian and American culture.

In solidarity,

Bob White
President

RW/TOB/imk
FADOCs-96MUSIC.1



2841 prom. Riverside Drive, Ottawa, ON K1V 8X7 Tel.: (613) 521-3400 Fax/Télécopieur: (613) 521-4655

1900s

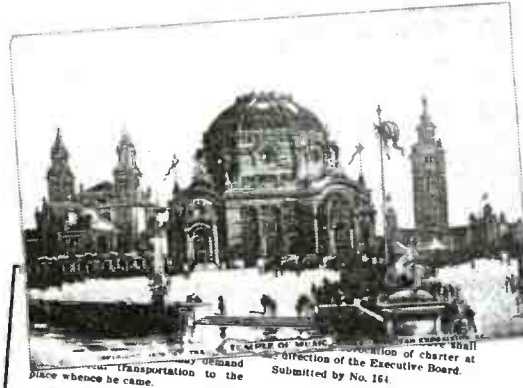
Uniting Musicians

"The unsatisfactory condition of the Musicians of the United States makes it absolutely imperative that an organization should be formed in thorough accord with other organizations of wage workers, as much to assist in elevating our condition, as well as our fellow men, and to prevent the difficulties continually occurring in the formation of local musicians into unions without being connected with a National Organization."

Fulfilling that mandate to establish a centralized organization was the primary work of the American Federation of Musicians during the first decade of the 20th century and the union approached the work of chartering and uniting Locals in order to relieve the unsatisfactory condition of musicians with a fervor that extended to all musicians.

Within its first ten years, according to a report by John R. Commons in the *Quarterly Journal of Economics*, the AFM had organized 424 Locals and 45,000 musicians, bringing into union membership virtually all instrumental musicians in the United States and Canada.

As early as 1897, the AFM invited the Montreal Musicians Protective Union and the Toronto Orchestral Association to join the union. Montreal accepted immediately and was designated as Local 62 (although it only survived a few years and was rechartered as Local 406 in 1905). By 1900 the union changed its name to the American Federation of Musicians of the United States and Canada and was actively organizing on both sides of the border. By 1905 a position on the International Executive Board was created to provide Canadian representation at the Federation level.



Sec. 12. A Local has the right to prevent a member from colonizing musicians in its jurisdiction. A leader, manager or agent (member of a Local) must obtain the consent of his Local before engaging musicians from outside.

Sec. 13. A member must not accept an engagement at a place of amusement, at a club, society or for whomsoever if said place has been declared unfair or if same appears on the unfair list of a Local.

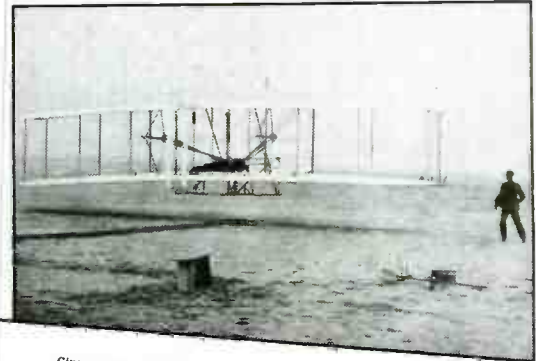
A Local placing a place of amusement, a club, society or whomsoever on the unfair list for cause must notify all Locals at once of such action, otherwise they lose protection of this section.

Sec. 14. The Local to whom a member belongs must collect the fine after receiving proper notice from the National Secretary, to whom the Local imposing the fine must report at once.

A member failing to pay his fine or give bond and appeal to the General Executive Board within thirty days from notice by the General Secretary, must be expelled forthwith by the Local with which he is affiliated.

Sec. 15. A member refusing to testify under oath as per Sec. 11, shall have a verdict rendered against him and be proceeded against as per Sec. 14.

Sec. 16. Any Local failing or refusing to comply with any of the sections of this article shall be disciplined by the Executive Board of the A. F. of M. by fine not exceeding \$100, or by suspension, or both. Said fine shall be paid within 60 days, and any Local



Given under the seal of the Local at this day of 1900

[Seal.] Secretary.

(Member's Signature.)

Countersigned General Secretary A. F. of M.

This card expires in six months from date of issue.

[Label.]

Section 5. Such members shall deposit above card with the Local Secretary before fulfilling any engagement in the jurisdiction of that Local and obtain the quarterly card of the Local. Said member must remain a member of the home Local, keeping the dues up, until the member becomes a full member of the Local in which the travelling or transfer card has been deposited, as per Section 9, when the member desires to sever connection with the home Local such member must resign. Members must

Section 6. If the member after depositing Travelling or Transfer card becomes a full member by paying the full membership fee of said Local, as per Section 9, then the card shall be returned to the Local issuing same, with proper endorsement signed by

JOHN POWELL, Local 43.
T. J. COLLINS, Local 171.
F. E. HAYDEN, Local 126.
CHAS MELBER JR, Local 1.
F. H. GOEDFCKE, Local 42.
JAMES BEGOS, Local 42.
CHAS. H. ROSS, Local 32.
E. L. WRIGHT, Local 164.
JOS. B. CAMERON, Local 2.

ARTICLE III.
UNIVERSAL MEMBERSHIP.

Section 1. Members in good standing, wishing to locate in another jurisdiction, shall, upon application to their following Travelling or Transfer card:

TRAVELING OR TRANSFER CARD
A. F. of M.

This is to certify that the bearer hereof, whose signature appears on the margin, is a member in good standing of Local No. of and has paid dues to 1900.

Sec. 1. The Committee on Finance shall superintend the financial affairs of the Federation; examine annually the accounts of the Secretary and the Treasurer, and all other committees and officers who may be entrusted with the receipt or expenditure of the funds, and make full reports in writing of all their proceedings.

Sec. 2. To the Committee on Laws and Supervision shall be referred all decisions of the President, which may be appealed from, and all constructions of the written law (laws to influence legislative enactment in favor of the Federation). They shall report all proposed changes or modifications in the written law, and all other matters that may be referred to them; and, should necessarily require it, they shall have power to employ counsel.

Sec. 4. The Committee on Measures for the Benefit of the Federation shall report on all such matters as may be referred to them by the Federation, or any member thereof.

engagement in another jurisdiction, either in a personal capacity or to furnish bands or orchestras, members shall first ascertain from their Local Secretary if any official notice has been received from the General Secretary of the A. F. of M., or the Secretary of the Local into whose jurisdiction they intend to enter, that valid reasons exist why the members should not accept the engagement. A strike, lock-out, failure to pay indebtedness or breach of contract with members of the A. F. of M., shall constitute valid reasons, and in no case shall a member be allowed to accept an engagement below the schedule of prices of the Local it is intended to enter. A Local placing a club, place of amusement, society or whomsoever on the unfair list for cause, must notify all Locals and the General Secretary at once of such action, otherwise they lose the protection of this section.

Sec. 2. Any member or members of a Local of the A. F. of M. found guilty by the Executive Board of the A. F. of M. upon charges which have been referred, of misrepresenting the conditions existing in the jurisdiction of the Local for the purpose of deterring members of the A. F. of M. from accepting or fulfilling an engagement, as provided in Section 1, the member or members shall be fined not more than \$50.00, and in case of failure to pay the same within thirty days, be expelled. Where a Secretary or any official misrepresents conditions as above

70 Woodland Ave., ...
President, A. G. Weis; Secretary
Chas. A. Young.

61. Newark, O.,
The Buckeye Local 107 N 6th st.
Meets 1st Monday each month.
Pres., --- Secretary, H. McCarthy.

62 Montreal, Que.
Musicians Protective Union.

63 Bridgeport, Conn. 42 James st.
Musical Pro. Union. President
A. ...; Secretary, J. D. Bou

ARTICLE III.
Travelling or Transfer Members.
Section 1. Before accepting any

Sec. 2. Any member or members of a Local of the A. F. of M. found guilty by the Executive Board of the A. F. of M. upon charges which have been referred, of misrepresenting the conditions existing in the jurisdiction of the Local for the purpose of deterring members of the A. F. of M. from accepting or fulfilling an engagement, as provided in Section 1, the member or members shall be fined not more than \$50.00, and in case of failure to pay the same within thirty days, be expelled. Where a Secretary or any official misrepresents conditions as above

44 St. Louis, Mo. (colored) chartered Feb. 18, 1900 FEB. 22, 1897
OCEAN CITY, MD - changed to Salisbury Feb. 1909, 7-3-1903



Omaha, Nebraska - June, 1900

The Wright Brothers' first flight, excerpts from the AFM's Official Proceedings, the *American Musician* and the Official Charter book, a 1907 phonograph.



1900	1901	1902	1903	1904
Joseph N. Weber serves as AFM President from 1900-1914.				
John Powell is elected AFM Vice President. Owen Miller is elected Secretary. Otto Ostendorf is elected Treasurer.	The AFM Convention passes a resolution that no Local may enact any law that conflicts with the Constitution, Bylaws or Standing Resolutions of the Federation.	President Weber advises the Convention that "At last the musicians of America and Canada have an organization which bids well in the future to comprise in its fold all musicians of this continent."	C.H. Ross is elected AFM Vice President.	George W. Bope is elected AFM Vice President.
The union changes its name to the American Federation of Musicians of the United States and Canada, to reflect the desire to organize professional musicians throughout North America.	The Federation's official journal, which was printed privately, will now be published by the AFM Secretary and will be retitled as <i>International Musician</i> .		Spurred by the World's Fair in St. Louis, a resolution is passed against foreign bands usurping domestic bands.	The National League of Musicians dissolves at its convention.
				The first scales for orchestras traveling with comic operas, musical comedies and similar shows and attractions are set, including transportation.

On its own, this sweeping geographic presence was an impressive achievement for a fledgling union. But it only touched the surface of the progress the AFM made in the early 1900s in building an organization that would unite wage earning musicians.

According to Commons, before 1910 the AFM had developed greater control over its business and extended its interests farther than any other union in the American Federation of Labor. It attained this strength by creating a structure that connected its members to a single national organization that provided a fair degree of Local autonomy and yet was sufficiently centralized to harness the collective power that came from representing the vast majority of professional musicians.

One of the fatal flaws of the National League of Musicians (NLM) was that since they were autonomous rather than centralized, NLM Locals practiced such a high degree of protectionism that NLM members were unable to travel freely from one area to the other to work, even though they belonged to the same national organization. The inevitable result of this local protectionism was that instead of joining the NLM increasing numbers of musicians competed against NLM members, leaving local and traveling NLM members out of work while nonmembers traveled freely, taking work for lower wages than the NLM scales.

LABOR DAY
At the Cincinnati Fall Festival.
Address by Samuel Gompers Monday Evening, Sept. 24.

EXTRA BINGHAMTON PRESS AND LEADER
LITTLE LEFT OF FRISCO, THOUSANDS HOMELESS

THE American Musician
Devoted to the Interests of the Musicians of America and Voicing Their Demands.
An International Journal in Defense of Organized Labor.
VOL. V. CINCINNATI, MAY, 1901. No. 5

RESOLUTIONS
Adopted by the Musicians' Protective Association, No. 31, HAMILTON, O.
HAMILTON, O., Sept. 19, 1900.

THE BATTLESHIP OREGON
MARCH AND TWO-STEP
An Excellent March. A Beautiful Souvenir.
JAS. FULTON
The Rudolph Wurlitzer Co., 121 East Fourth St., Cincinnati, O.

Preachers Prohibit Patronizing "Rag-Time Music."
The Wisconsin District of Evangelical Lutherans of the Missouri Synod adopted resolutions prohibiting any of its members from taking part in any public entertainment where "rag time" music is played. The Missouri Synod embraces the greater part of the United States.

CRYPTIC
A..... 60c Per Year
..... 75c Per Year
Copies..... 10 Cents
Entered at Post Office at Cincinnati as Second Class Matter.

CINCINNATI, JUNE, 1901.

The American Musician is growing every issue in strength and circulation. Every honest man considers a journal devoted to his interests—where he and his fellow members have access to columns of paramount value, and no scoundrel monger or blackmailing scheme can be waged that will defeat its purpose or change its course.

It is to be hoped that the Trades Unionists of Cincinnati and vicinity will not be insulted and disgusted with the affrontive menace of an international President under the A. F. of L. at the head of a division of the Labor Day parade sporting a "scab" uniform, as has been the case formerly. It is queer how surrounding circumstances pound trade union principles into a...

Official Journal
OF THE
AMERICAN FEDERATION OF MUSICIANS
INCL. 1901
February 1901

THE BATTLESHIP OREGON
MARCH AND TWO-STEP
An Excellent March. A Beautiful Souvenir.
JAS. FULTON
The Rudolph Wurlitzer Co., 121 East Fourth St., Cincinnati, O.



1905	1906	1907	1908	1909
Joseph N. Weber is AFM President (1900-1914).	The Federation donates \$1,000 to victims of the San Francisco earthquake. President Weber reported to the Convention that "it is a good omen to note that the sense of brotherhood has developed in our Federation to such a marked degree that practical results and not only cheap sentiment are offered to brothers in need."	President Weber attempts to establish state political action committees but advises the Convention, "the response from Locals was not encouraging. Barely one third of them answered."	The AFM adopts rules to eliminate abuses of the transfer card system used to monitor the activities of musicians playing outside their home Local.	An appeal is made to President Theodore Roosevelt to restrain the Marine Band from competing against civilian musicians.
A letter is sent to President Theodore Roosevelt petitioning him to protect American musicians by limiting the importation of musicians from abroad.	The first scales for traveling Grand Opera are set.	Victor Herbert speaks before the U.S. Congress in support of copyright reform on behalf of composers and the AFM.		

Determined not to recreate a structure that pitted musicians both in and out of the AFM against each other, President Joseph Weber successfully lobbied for the creation of workable "transfer laws" that allowed musicians to perform outside their home Local without being penalized. This compromise enabled musicians to operate within the union's framework wherever they were working, thereby providing the union with the collective strength it needed to take control of the music business.

During these years, the AFM made another significant compromise in order to bring all musicians into union membership. In 1896 the United States Supreme Court ruled that "separate but equal" facilities for blacks and whites were legal. Nevertheless, during the first decade of the 20th century (and well into the century) there were national and local unions throughout the U.S. that specifically denied membership to people based on race.

The AFM was not among those unions. In 1897, in order to comply with the law and represent black musicians in St. Louis, the AFM chartered its first "colored" Local. By the mid-1940s there would be 50 more "black Locals," most found in the South (except in these areas, black and white musicians joined the same Local). From the beginning these Locals were entitled to equal voice and vote at all AFM conventions and had the same level of autonomy as their white counterparts. And they all pursued the same union goals for the musicians they represented. ●

American

Sousa's Coming.



After a triumphant trip that led him to all the great musical centers of Europe, Sousa has again returned to his land. Sousa is now engaged upon one of his remarkable concert tours, so impressive in their record of mileage and number of concerts. The success of Sousa and his band in Europe, as well as the personal success of John Philip Sousa, both as conductor and composer, has had no parallel among American musicians. His positive genius in the creation and direction of the wonderful wind orchestra which he maintains, his graceful yet firmly dominating personality at the conductor's desk, as well as the forceful, stirring and inspiring rhythms of his music made a profound impression upon Continental music lovers.

for one concert at Music Hall on March 20. The soloists this season will be: the band are Blanche Buffield, soprano, and Bertha Bucklin, violinist. Instrumentalists from the band proper, such as Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet, and Frank Hell, timpanist, will also be heard. The Sousa aggregation will appear under the popular management of Ballenberg and Keefe.



BERTHA BUCKLIN, VIOLINISTE.

Green Bay, Wis.



An example of the high praise bestowed upon the American musicians in Europe may be noted in the following long notice in the *Journal of Casse*.

Green Bay, Wis., March 11, 1901. Editor AMERICAN MUSICIAN: The following are officers for the year 1901: President, Chas. E. Jacobs; Secretary, Wm. W. Burt; Treasurer, Ed. H. Krueger, 1239 Doty St.; Treasurer, Louis Villm; Fin. Sec., Fred Gluebe; Sergeant, Chas. Zipperer. Executive Board: Chas. E. Jacobs, Wm. W. Burt, Ed. H. Krueger. Examining Board, Jos. Heynen, J. Grognet, F. Villm, Sr. Delegates to Federated Trades and Labor Council: H. Maes, J. E. Jacobs, E. H. Krueger, T. Nannebach and C. F. Daugherty. This local has always been in a flourishing condition, and has little or no trouble with non-union musicians. All the orchestras have done a good business the past winter and the indications for a busy band season this summer are very bright. We have one large band called Heynen's Band, under the direction of Prof. Jos. Heynen, late of The Royal Conservatory of Music, Brussels, Belgium. Hereafter you will hear from Local No. 68 more often.



Decadence of "Rag-Time" Music

One of the best known exponents of legitimate music in the West, and who has a world-wide reputation, not only as a performer, but as an orchestral and band director, is Michael Brand, of Cincinnati. Mr. Brand has always been a standard of his profession, and is not impressed by the fads and fashions of those who follow fads and are not impressed by the standard of good quality. The other day he was asked to give his views about "rag-time" and its effects upon the public. He said:

"The rag-time craze was an epidemic, and the evil influence resulting therefrom is just as disastrous to the divine art of music as the wreckage after a storm, or casualty after a battle. It came as a scourge, and like a scourge, it inflicted its debasing character upon all alike. The very air was filled with its poisonous contagion, and nowhere could one take himself to get rid of its harshly juggled syncopation. Rag-time has produced many crimes and criminals in music and fostered and increased all manner of lewd movements for the bowdy houses and places of low resort. It is so depraved, vulgar and suggestive of indecency, that it is a surprise that a majority of the world take to it so readily. The law suppresses obscene literature and pictures, and why should not the prostitution of the divine art of music be defended and protected? Is not music a language, universal and divine? By divine consecration, music is sacred and holy, and therefore why should we permit or tolerate it being trifled with. Music is the language which the soul uses to voice its prayer and praise to heaven, to render its psalms of devotion and faith to its Maker, to hilt the babe to voice the prayer of the

could their public rag-time passing will re preme faction glad to ters ba out im ing Al sician: he en upon divine for hi at ban is my

Band

Mexl Capt. F compan under CIA Cue ernmen the Un 74th men, M 65th men, M 71st I 13th June 3 June 10 Sousa Elgin 8 to Au Scinta 29 to At Carlin 40 men, thaca qust F

To the Maple Leaf Club

MAPLE LEAF RAG.

The King of Ragtime writes

Scott Joplin.

Composer of "Swipesy Coo Walk," "Agustan Club Walk," "Sunflower Slow Drag."

WILLIAMS AND WALKERS

JONAH MAN

AVTOMOBILE

VINCENT HRYAN

GEORGE EVA

In Tune with the 1900s

The dawn of the new century is a time of excitement. People throw off the restrictions of the past. The airplane, Ford's Model T, radio transmissions and motion picture houses make their first appearances. Composers break away from European traditions in an effort to build a genuine American musical expression based on folk songs. Refined music loses favor to "primitive" trends like futurism, which uses atonality, more percussion and the harsher orchestral instruments to destroy accepted forms in favor of machine-like precision.

In parades, funeral marches and the brothels, saloons and gambling joints of the Storeyville district, jazz—as yet unnamed—is brewing in the New Orleans gumbo of African tribal rhythms, field work songs, gospel, spirituals, brass bands and more. This blend of ingredients forms the perfect recipe for "America's music," which in its early days is rough, unwritten, ensemble music seldom featuring solos.

In 1903 Columbia begins releasing "Celebrity Discs" of the great voices of

the day, such as Marcella Sembrich and Antonio Scotti. By the end of the decade, nearly all notable singers have recorded. A few instrumentalists experiment with the medium, but the human voice fares best on recordings. The phonograph can't compete with live musicians, whose popularity is aided by the thousands of public schools offering musical instruction and appreciation. More symphony orchestras are founded, and the first Broadway hits—with the first Broadway hit songs—appear.

- "Creole Belle" 1900
- "A Bird in a Gilded Cage" 1900
- "Bill Bailey, Won't You Please Come Home?" 1902
- "Toyland" 1903
- "Give My Regards to Broadway" 1904
- "Come Take a Trip in My Airship" 1904
- "Kiss Me Again" 1905
- "Hail, Hail, the Gang's All Here" 1908
- "Take Me Out to the Ball Game" 1908
- "I Wonder Who's Kissing Her Now" 1909

American Musician articles on Sousa and ragtime, Jelly Roll Morton.

BREDHOFF & KAISER, P.L.L.C.

Attorneys and Counselors

1000 Connecticut Avenue, N.W.

Washington, D.C. 20036-5398

(202) 833-9340

Telecopier: (202) 833-5588

George H. Cohen
Robert H. Chanin
Robert M. Weinberg
Jeffrey L. Gibbs
Julia Penny Clark
Jeffrey R. Freund
W. Gary Kohlman
Jeremiah A. Collins
Mady Gilson
David M. Silberman
Bruce R. Lerner
Patricia Polach
Virginia A. Seitz
Andrew D. Roth
John M. West
Douglas L. Greenfield

Laurence Gold
Michael H. Gottesman
Susan L. Carney
Of Counsel

Roger Pollak
Anne Ronnel Mayerson
Page Kennedy
Francis R. A. Sheed
Leon Dayan
Paul M. Zimmerman
James Donald Moorehead*
Alice O'Brien**
*Massachusetts Bar Only
**California Bar Only

Elliot Bredhoff
Senior Counsel

Henry Kaiser
Counsel to the Firm
(1911-1989)

September 9, 1996

To the Musicians of the AFM:

Congratulations on your hundred year history of intense activities as unionists and artists! You have fought on many battlegrounds to improve the professional and economic conditions of musicians, and all the while have continued to make the music that constitutes one of the world's greatest art forms and treasures. We salute your successes as unique professionals in the movement of organized labor. And we thank you for your artistry -- whether it be live or recorded, classical or country, rock or big band, symphony or solo -- that fills the big concert halls and the small gatherings of our lives and makes the diverse sounds of our culture.

Bredhoff & Kaiser is honored to have been associated with the AFM throughout much of its century-long struggle on behalf of musicians. We are proud to carry on the legal tradition of Henry Kaiser, and to work for the the continued improvement of the AFM's collective bargaining agreements as well as the strengthening of such crucial institutions as the Music Performance Trust Funds and the two Special Payments Funds.

The issues facing the AFM are as varied as the different styles of music and types of musicians, and as groundbreaking as the new technologies that confront musicians today. We look forward to working with you as the struggle continues!

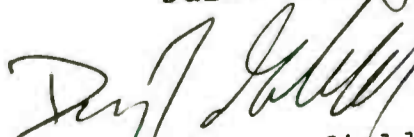
In Solidarity,


George H. Cohen
General Counsel

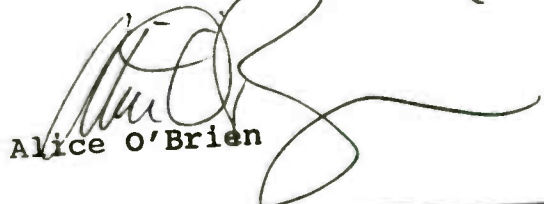

Julia Penny Clark


Patricia Polach


Bruce R. Lerner

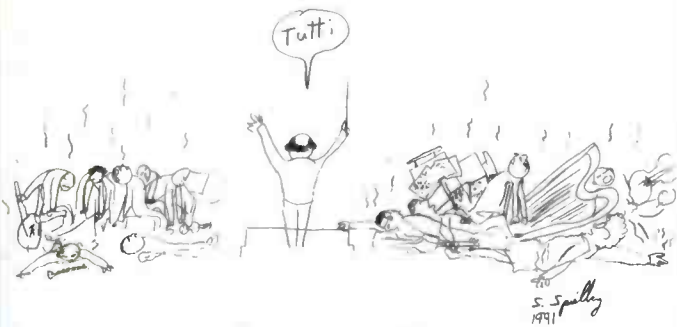

Douglas L. Greenfield


Anne Ronnel Mayerson


Alice O'Brien

*Sharing in the Milestone
of the AFM and its colorful history*

100
AFM Years



the voice for recording musicians



NASHVILLE ORLANDO NEW YORK LOS ANGELES SPOKANE NORTHERN CALIFORNIA TORONTO

International Conference of Symphony & Opera Musicians (ICSOM)

Affiliated with the American Federation of Musicians — AFL-CIO

GOVERNING BOARD

EXECUTIVE COMMITTEE

Chairperson
Robert Levine
Milwaukee Symphony
7680 North Longview Drive
Glendale WI 53209-1862
(414) 352-3246 / FAX 352-6090

President
David R. Angus
Rochester Philharmonic
284 Castlebar Road
Rochester NY 14610
(716) 244-2514 (Voice/FAX)

Secretary
Lucinda-Lewis
New Jersey Symphony
4 West 31st Street #921
New York NY 10001
(212) 594-1636 (Voice/FAX)

Treasurer
Stephanie Tretick
Pittsburgh Symphony
3979 Boulevard Drive
Pittsburgh PA 15217
(412) 422-7275 (Voice/FAX)

Editor, Senza Sordino
Marsha Schweitzer
905 Spencer Street #404
Honolulu HI 96822
(808) 531-6617

MEMBERS AT LARGE

James L. Clute
Minnesota Orchestra
447 Newton Avenue South
Minneapolis MN 55405
(612) 374-9373

Michael Moore
Atlanta Symphony
953 Rosedale Road NE
Atlanta GA 30306
(404) 875-TUBA (Voice/FAX)

Mary Plaine
Baltimore Symphony
630 Deepdene Road
Baltimore MD 21210
(410) 433-6063 (Voice/FAX)

Charles Schlueter
Boston Symphony
60 Otis Street
Newtonville MA 02160
(617) 964-4019 / FAX 630-8077

COUNSEL

Leonard Leibowitz
400 Madison Avenue #600
New York NY 10017
(212) 832-8322 / FAX 605-0909

September 9, 1996

To the Members of the American Federation of Musicians:

On behalf of the 4,000 musicians in the 44 member orchestras of the International Conference of Symphony and Opera Musicians, I am honored and pleased to mark the centennial of the American Federation of Musicians of the United States and Canada.

ICSOM has been a part of the AFM for more than one-third of the Federation's history. Since ICSOM's founding in 1962, we have worked with the officers and staff of the Federation and its locals towards the core goals of trade unionism: the betterment of our members' working lives and democratic governance. Because of the understanding of these principles and the goodwill that we have always found within the AFM family, the American Federation of Musicians has become a model within the American labor movement of peaceful and democratic change.

We at ICSOM wish the American Federation of Musicians another century of innovative service to its members and dedication to the trade union movement, and look forward to being an integral part of the AFM's future.

In solidarity,

Robert Levine
Chairperson
International Conference of Symphony and Opera Musicians

Printed by Union-donated Labor



TO THE MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear members:

The Organization of Canadian Symphony Musicians (OCSM) extends sincere congratulations to the American Federation of Musicians on its 100th Anniversary.

OCSM celebrates with the AFM in Unity, Harmony and Artistry.

Evelyne Robitaille
President

Organization of Canadian Symphony Musicians
l'Organisation des Musiciens d'Orchestres Symphoniques du Canada



A Conference of the American Federation of Musicians, AFL-CIO

Andrew Brandt, *President*
218 Boulevard Street
Shreveport, LA 71104-2420
318/222-5452
Internet e-mail: abrandt@afm.org

September 9, 1996

On behalf of the musicians in over 50 ROPA orchestras, I send our congratulations to all the members of the American Federation of Musicians on the celebration of our 100th anniversary.

In particular, we recognize the hard work of all the performing musicians in every local who helped build this Federation. As we look forward to the challenges of the next 100 years, we must also remember our predecessors who embodied the principles of unity, harmony and artistry. We should never forget this heritage as we prepare for the future.

In Solidarity,

Andrew C. Brandt

1910s

Flexing Its Strength

By 1910, with Locals in virtually every city in the United States and Canada, the AFM was in a position to begin exercising its collective strength. Local and traveling scales were established. The union, through its Locals, began negotiating with a variety of employers from vaudeville and burlesque to symphonies and operas.

But even as the AFM became more active in representing its members, their livelihoods were still threatened by undercutting and competition from non-union musicians—primarily military and foreign musicians. The fight to minimize this competition would become the first serious test of the new union's strength.

Since they were reasonably well-paid and their off duty activities were not well policed, military musicians could be hired at rates far below those charged by their civilian counterparts. As early as 1824, civilian musicians had filed protests against competition from musicians in the armed services with the U.S. War Department. The first collective protests were made by the National League of Musicians, but the NLM lacked the clout to achieve any substantive or lasting relief.

The AFM later took up the cause and as early as 1903 appealed to President Theodore Roosevelt, who promised some relief. But the competition continued. So the AFM turned its attention to securing legislative relief through Congress. In 1908, with the help of a Republican member of Congress, Richard Bartholdt, provisions were included in the appropriations bills for both the Army and Navy that banned those musicians from competing with civilians. However, the United States Marine Band obtained a ruling from the Attorney General exempting it from the order.



...inst a man who employ...
of the Federation at the time, ...
themselves through such acts from the
American Federation of Musicians.
Sec. 35. No member of the American
Federation of Musicians shall be per-
mitted at any time to play a paid en-
gagement with any enlisted man in
the United States Army or United
States Navy.
Sec. 36. A member of the American
Federation of Musicians who is sus-
pended, erased or expelled from a
Local of the Federation of this Federation. This does
not apply to engagements lasting one
week or less.

Sec. 8. No card shall be issued to
an applicant of foreign birth unless he
be a citizen of the United States or
Canada, or if he be a resident within
the United States, not until he shall
have taken out his first papers de-
claring his intention of becoming a
citizen. But such member so ac-

COMPETITION BY ENLISTED MEN.

The competition of enlisted men with members of our Federation has not been appreciably minimized during the last year in spite of all that may be said to the contrary. The fact remains that, in many such cases where in good cause we enter complaints with the proper authorities, they fall short of affording us the deserved redress. Whereas, in the past, the authorities in Washington passed upon our complaints, same are today almost always referred to the Department Commanders of the Army or the heads of the different departments of the Navy in the various parts of the country for final judgment thereon. If, therefore, the Federation enters a protest against the playing of a civic engagement by an enlisted band, let us say of Massachusetts, they report of the situation from the Department Commander of those jurisdiction the State thereafter content themselves with referring such report to the War Department as the answers to its pro-cess. It thus be seen that the on in such cases rests, as with the Department Com-Commander, of course, are expected upon the existing law-uses to protect the civilian against the competition of en. These Department-ers, however, seem to com-compass of this law ex-



MUSICIANS FROM ABROAD.

All of you no doubt remember that for the French Opera Company in New Orleans orchestras have of late years been employed abroad. That this is done for no other purpose except to create an opportunity for the management of said opera company to employ musicians for less than American wages, I have conclusively proved to past conventions. This company, in a measure, is still fairly successful in this, in spite of the publicity which the Federation, through the international organization of musicians in Europe, has given to the matter, it continues to find some foreign musicians every season who are willing to accept this engagement, even though it is taken in unfair competition with American musicians. Such men, no doubt, look at this engagement as a good opportunity to emigrate to the United States without personal expense and as affording them ample time during its continuance to look for further engagements, to be enabled to remain in this country. This is the situation in spite of the fact that if they en-

THE MARINE BAND AND MUSICAL UNIONS.

The American Federation of Musicians and the labor movement in general are particularly interested in the passage of a bill by the Congress of the United States affecting the competition of the United States Marine Band, otherwise known as the White House or President's Band, with civilian organizations. It is a notable fact that this organization has assisted in breaking several musical strikes in Washington, D. C. although its members receive higher salaries than those of any other mili-

DECISION OF THE EXECUTIVE BOARD.

An applicant for membership was rejected by a Local because he refused to answer a number of questions in reference to theory, harmony, thorough bass and composition. This applicant took an appeal to the Executive Board of the A. F. of M., claiming that this form of examination was specially devised to reject him. The Executive Board granted the appeal by an unanimous vote, and decided that an applicant can qualify who can read music, play a part at sight correctly, and is of good character.

The New York Times.

PRESIDENT CALLS FOR WAR DECLARATION, STRONGER NAVY, NEW ARMY OF 500,000 MEN, FULL CO-OPERATION WITH GERMANY'S FOES

Text of the President's Address
The War Declaration New Yorker Congress
The President's address to Congress on August 6, 1914, called for a declaration of war against Germany, a strengthening of the Navy, and the creation of a new Army of 500,000 men. He also urged full cooperation with Germany's enemies.

THE GREATEST MENACE.

Prohibition is not only a menace, but the greatest menace threatening the peace, progress and prosperity of the American people. It is a menace to business, a menace to property rights, a menace to religion, a menace to liberty, a menace to patriotism, a menace to national unity, a deadly menace which threatens to create discord, discontent, ill feeling and resentment among millions of people upon whose support the President depends for victory in the great world war.

The time has come for plain talk. Somebody must tell the truth about prohibition and its spon-

THE LIQUOR PROBLEM.

In an argument in favor of a constitutional amendment prohibiting the manufacture and sale of spirituous liquors, Senator Works, the author of the amendment, submitted a very interesting table as to the relative strength, on an alcoholic basis, of wine, beer and spirituous liquor, as follows:
Comparative Percentages of Alcohol in Permented and Distilled Liquors.
From Dr. John Billing's work on "The Liquor Problem," a standard authority, volume 11, page 337, we find that the average percentage of alcohol contained in the different liquors is as follows:

Liquor	Percent
American beer	3.8
German beer	4.7
English ale	5
American champagne	8
French claret	8.7
Rhine wine	9
American red wine	10
Champagne	10.3
French white wine	15
Madeira	17.5
Sherry	18
Port	20
Spiruous Liquors.	
Gin	35
Whiskey:	43
American, common	40
American, best	47
Scotch	47
Randy	51



The Home of the 'A' and the Eagle

Here visitors are cordially welcomed and are shown the result of over fifty years unswerving loyalty to the highest ideals of Quality and Purity. Here they learn the reasons why

"The Old Reliable" Budweiser

King of all Bottled Beers

Shall All German Music Be Barred?

There is at present in this country a widespread agitation for banning during the period of the war the performance of all German and Austrian music whatsoever—Schubert as well as Wagner, Beethoven together with Strauss. This is a not unnatural consequence of the revelation that even an art of such innocent seeming as that of tones could be perverted by Germany into an ambush for kultur.

AFM Bylaws, International Musician articles on military band competition, prohibition and German music.



1910	1911	1912	1913	1914
------	------	------	------	------

Joseph N. Weber is AFM President (1900-1914). Frank Carothers serves as AFM President for one year.

The Convention adopts a Standing Resolution granting the President and Executive Board full power to draw on the Treasury to further the union's interests.	The Convention adopts a standing resolution urgently requesting that all Locals affiliate with their State Federation of Labor or Central Body, in accordance with the AFL Constitution.	The union allows Locals to meet in state and district conferences, held under the supervision of a member of the International Executive Board. The union makes a donation to the widows and orphans of the musicians on the Titanic. The union raises the issue of establishing a pension fund.	The Federation and IATSE sign an agreement that they support each other in controversies in theaters.	President Weber advises the union that "approximately eleven thousand members are employed in the theater orchestras of the United States and Canada. This includes a usual quota of members traveling with theatrical companies."
---	--	--	---	--

Despite this initial victory infractions continued, particularly by the Marine Band, prompting the AFM to lobby in both the House and Senate for passage of stricter laws. In 1916, Democratic Senator James A. Reed succeeded in attaching an amendment to a service-related bill that prohibited enlisted Army, Navy and Marine musicians from interfering with the opportunities of civilian musicians. The bill became law that same year and was strictly enforced during President Woodrow Wilson's administration.

In succeeding years there were some infractions, primarily by the Navy, but the AFM vigilantly monitored the situation and by 1934 the Navy prohibited its bands from competing with civilians.

While military bands displaced musicians on short-term engagements, competition from foreign musicians was a greater threat to U.S. musicians. As far back as the 1800s there were no laws that prevented employers from importing foreign musicians on a wholesale basis.

NEARER, MY GOD, TO THEE.

One can hardly imagine a scene of greater solemnity and tragic beauty than the final moments before the Titanic sank beneath the waves with its freight of human souls. The cold, star-lit, moon-lit night, in mid-ocean; the wide sweep of placid sea, marked here and there by giant icebergs that glittered like diamonds under the soft rays of light; the lifeboats moving rapidly away from the scene of the tragedy, the hearts of their occupants frozen with horror in anticipation of the final convulsion; the twinkling lights of the steamer as it rolled and pitched in the stress of dissolution; the screams of men and women aboard and at sea in the boats; and then, softly over the waters the melody of the ship's band playing as though in a concert before happy people, "Nearer, My God, To Thee."



September, 1915.]

tra. Many musicians of the latter orchestra at that time joined the Federation, but were forced to withdraw on account of the Federation failing to agree that they should be permitted in future as in the past to play with all musicians if the owner of the orchestra may choose to import. The Federation could not agree to such a proposition, as by doing so it would have practically agreed that American talent was unworthy of positions in symphony orchestras and that the country, by reason of the lack of proper talent, was in such cases forced to forever remain dependent upon Europe. The Federation's policy to properly safeguard the development of the art of music in this direction in this country is borne fruit, as many symphony orchestras now exist in America composed entirely of American citizens, and are all maintained without taking recourse to importations. Among the American symphony orchestras so maintained we find some which in many respects—as is freely conceded by competent critics of the country over—are of the same standard as the Boston orchestra. Indeed, in some of the sections of such orchestras, such as wood wind, etc., they even surpass same. The Boston orchestra no longer stands in a class by itself except in so far as it practically represents the only foreign musical organization in this country.

That American talent is available, the Boston orchestra has often agreed, for when it fails to find foreign talent, members of the Federation, with due condescension, are induced to promise of long employment to resign from the Federation for the purpose of joining this orchestra. Thus only formal recognition is shown American musicians.

For all the aforesaid reasons, the Federation cannot permit its members to play with the Boston orchestra under any circumstances whatsoever as long as this orchestra practically remains a foreign institution, as, were it to give such permission, it would thereby forego further opportunities to enhance the independence of this country from Europe in the field of art and music.

The question of wages and conditions was not the reason for the disagreement between the owner of the Boston orchestra and the American Federation of Musicians. However, the opinion seems to be that the highest paid orchestra does not play as high, as the membership orchestras.

CAPTAIN F. A. BAGLEY, EXECUTIVE OFFICER OF THE NEWLY CREATED ELEVENTH DISTRICT.



MUSIC IN SCHOOLS.

Mr. Owen Miller, St. Louis, Mo.: Dear Sir and Brother—In a recent issue of the International Musician you published an article on the theatre orchestra and other musical conditions. The theatre managers and leaders are not to blame; it is the ignorance and lack of appreciation of what good music is by the American public that is the cause of these conditions. We are teaching too much of the executive side of music and not enough of what the mission of this greatest of all arts is. We should begin with the public schools all over the country and teach the pupils what is good in music (musical appreciation) both vocal and instrumental, and we should see that musicians are appointed to those positions who have had a good musical experience in connection with a knowledge of public opinion and no other.

LABOR ORGANIZATION IN CANADA, 1914.

The fourth annual report on Labor Organization in Canada containing 238 pages, embodying statistics, etc., for the calendar year 1914, has been issued by the Department of Labor. Many will find a special interest in the chapter containing a discussion of the bearing of the European war on various aspects of trade unionism, which includes also the text of deliveries in different countries with reference to the present war. Members of trade unions, who are or reservists gone to the front in all 3,498 recruits and 417 these figures not including the forces since...

SAINT LOUIS, MISSOURI, MAY, 1914

Toronto Orchestral Association,
1618 YONGE STREET,
Toronto, July 29th 1892

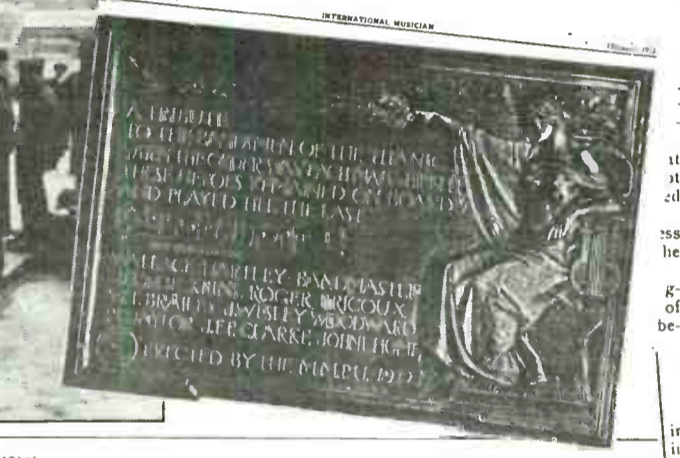
on behalf of Gen. Com. of T.O.C.

We, the undersigned, hereby agree to pay to J. Ball the sum of \$800.00 Eighty Dollars for the services of a Brass Band of Twelve, Five onyx with leader, to lead Parade of the Trade & Labor Council on Sept 10th 1892 said Band to consist of Union Musicians

R. Glockling
Chair of Committee

J. C. Crutcher
Secretary of Committee

Fac simile of the first Musicians' Union contract made in the Dominion of Canada. J. Ball, who represented the musicians, is at present Secretary of Local No. 149, A. F. of M., of Toronto, Ont. R. Glockling, who signs as chairman of the committee, representing the Trades and Labor Council, afterwards became widely known as the President of the International Bookbinders of North America. Since this contract was made many changes have taken place. Local No. 149, of Toronto, is considered one of the best conducted Locals of the A. F. of M.



THE LABORING MAN'S NICKLES

THE PICTURE HOUSE MAN'S DOLLARS

THE WORLD IS FULL OF THEM

DOCK'S IDEA OF THE PICTURE SHOW SITUATION IN TOLEDO, OHIO.

All but two of the picture shows in Toledo have refused to employ either union musicians, operators, or any other union help. The above does not typify the picture show man as a whole. A whole lot of them throughout the country are fair to union labor. Many of them are members or ex-members of organized labor, and have sons and daughters in the business under fair conditions. Toledo is the exception, not the rule. Here is the way Dock graphically describes how to get in the business in Toledo:

NOTICE TO THE PUBLIC
WE EMPLOY ONLY UNION LABOR (WHEN FORCED TO DO SO)

-BUT-
I PLAY DRUMS IN THE ORCHESTRA AND MY DAUGHTER PLAYS THE PIANO. MY WIFE SELLS TICKETS AND MY SON RUNS THE PICTURE MACHINE. I CAN SET ALL THE SCENERY FOR VAUDEVILLE WHEN NEEDED. THE LABORING PEOPLE ARE MY FRIENDS AND I WANT THEIR PATRONAGE. EVEN MY HAT HAS THE LABEL IN IT.

SCALE FOR MUSICIANS.

President Harold C. Brenton, of Boston Musicians' Union, on his return from New York, announced that at a conference in that city with managers controlling several large vaudeville and moving picture theatres in Boston, a satisfactory compromise has been reached for the wage and working conditions of the musicians at 56 combination vaudeville and moving picture houses in Boston.

None of the regular theatres or Keith's is affected by this year's request of the union, as they have an agreement which does not expire until next year.

President Brenton stated that he and International President Weber had a fourteen hours' conference with the managers.

In Boston the hours have formerly been 51 a week, and the union had asked for 36 hours a week for a minimum of \$27.00. It was finally decided to make the Boston scale 39 hours and \$27.00 the minimum wage.

It is expected that theatres not controlled by the New York managers or having working connections with them will agree to the same terms.

INTERNATIONAL MUSICIAN

yet, the Typographical Union is today probably the best organized craft in the country.

Music machines are beginning to displace orchestras in the cheaper theatres. The "Player" has an interesting article on this question, which is appended:

AUTOMATIC INSTRUMENTS VS. MUSICIANS.

Some recently acquired applications of electricity, used in connection with the musical instrument manufacturer's art, are the making of a new industry, automatic-players and automatic-orchestras. The advent of these new instruments is becoming a vexatious problem to the musician of today. What the Mergenthaler linotype did to the printer a few years ago, the "automatics" are, to some extent, doing today to the musicians. But the musician will always have two facts to bank on: First, the machine can never pick up a cue; second, no matter how much the automatic instrument may develop in the future, it will always be approaching human skill and human perfection, but never quite reaching it. People admire the machine to a limited extent only. It is interesting only in-so-far as it imitates a human being, in the production of musical tones. Man's handicraft is not so interesting as man himself when it comes to the rendition of a piece of music. The old music lovers will always want to hear the artist himself playing, not the machine. The uninitiated audiences will produce a demand for the new machine.

This is the day of "trusts," and the manufacturers say they can make an automatic instrument which will do the work of large orchestras at a very low cost. Music is now universally regarded as a "paramount necessity." It is in fact a regular commodity. Hence the musical instrument manufacturers are concerning themselves with the manufacture of labor-saving devices. These devices will take the place of anywhere from five to fifteen-piece orchestras in our modern theatres. Within the past few weeks an auxiliary keyboard has appeared on the market which can be operated electrically with the theatre piano. It is mounted on a standard directly in front of the piano. They are equipped with pipe organ, xylophone, orchestra bells, flute, violin, drums, cymbals.

MACHINE MUSIC.

The Toronto convention of the A. F. of M. recognizing that "machine music" is a fact that must be taken into consideration, adopted the following law:

Sec. 48, Art. VI, By-Laws.

Sec. 48. A Local may claim jurisdiction over the operator of any mechanical instrument which replaces all or part of an orchestra, and which requires the services of a person of musical ability to operate.

When the printers were faced with the Mergenthaler, which threatened to result in throwing a large percentage of them out of business, they were at first

UNION SHOP CARDS.

Local No. 82
A. F. of M.

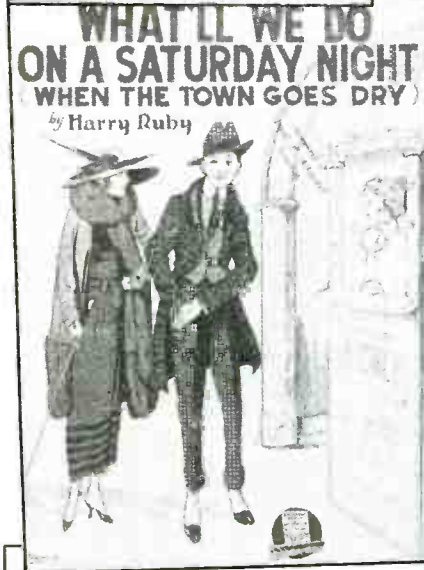
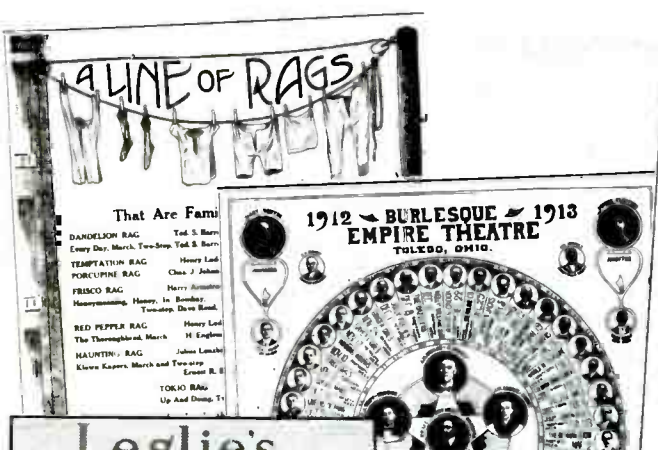
UNION MUSIC

This is to Certify that
Union Musicians are Employed here.

The International Musician Printing Plant is prepared to furnish "SHOP CARDS" same as dimension, in two colors, with words "UNION MUSIC" embossed in red ink, size 6x8 inches, at ten cents each. Address: All orders to OWEN MILLER, 3335 Pine street ST. LOUIS, MO.

International Musician articles on scale wages, the Titanic, music machines, the Boston symphony, music education and Canadian labour.

1915	1916	1917	1918	1919
Joseph N. Weber is AFM President (1915-1940).	William J. Kemgood is elected AFM Vice President. Congress passes a law prohibiting members of the armed services from competing with civilians, helping to alleviate military band competition.	The union urges its members to put every effort into winning the war.	The AFM wages a campaign to prevent passage of the 18th Amendment, also known as the "Prohibition Amendment." To support the war effort, Congress adopts a 20% "Cabaret Tax" on admissions to various entertainment establishments.	William L. Mayer is elected AFM Vice President. A strike by Actors Equity causes further unemployment for musicians.



Send all donations to... 605 Railroad Building, Denver, Colo.

AN UNIQUE CEREMONY.
 West Virginia, the "Great Little Mountain State" will be fifty years old June 20th of this year. For the first time in the history of the world the people of an area of 300 by 400 miles will be enabled, without leaving their homes, to hear every word and sound of the ceremony enacted at one point. To make this possible, not only have the latest developments in electric science been called into use, but the state has made this hour an absolute holiday: all business within the State as far as possible will be suspended. The lines of all the great transportation, telegraphic and telephone corporations will be turned over to the State. These wires are to be connected with a mammoth, especially erected receiving board, into which the President of the United States, the Governor of the State, the speakers of the day, the poet who composed the

AN INTERESTING CONTROVERSY.
 The Times-Picayune of New Orleans, La., has opened its columns to a discussion of jass music. Some remarkable opinions have been expressed by the contributors. The Times-Picayune sums up the case as follows:
Jass and Jassism.
 Why is the jass music, and therefore, the jass band? As well ask why is the dime novel or the grease-dripping doughnut? All are manifestations of a low streak in man's tastes that has not yet come out in civilization's wash. Indeed, one might go farther, and say that jass music is the indecent story synco-pated and counter-pointed. Like the improper anecdote, also, in its youth, it was listened to blushing behind closed doors and drawn curtains, but, like all vice, it grew bolder until it dared decent surroundings, and there tolerated because of its oddity. We either think of people as either musical or non-musical, as if there were a simple



In 1885 Congress passed a law prohibiting individuals from importing and contracting with aliens to perform labor in the United States. In 1907, the law was amended to prohibit skilled and unskilled foreign laborers. However, the Attorney General ruled that musicians, as "artists and professionals," were not included in the scope of the law.

While the AFM would lobby for many years to convince the Attorney General to reverse the ruling, the union applied other pressures to combat the displacement of its members by foreign musicians. AFM members who were involved in bringing over foreign musicians became subject to fines and other penalties. Agents and employers who imported foreigners were placed on the AFM's Unfair List and members were prohibited from working for them. Foreign musicians were also prohibited from joining the union. And the AFM Secretary regularly wrote to European musicians unions, warning them of the difficulties their members would encounter in securing employment in the U.S.

These actions made it difficult for many employers, including symphony orchestras, to import large numbers or whole sections of foreign musicians. Meanwhile, as a result of the continual lobbying by the AFM and the rest of the labor movement, Congress reenacted the ban on all foreign contract labor in 1917. The law was then interpreted by the Secretary of Labor to include most musicians, admitting only soloists under the new law.

While the immigration laws would be revised several times thereafter, while the AFM would work for decades to achieve easier access for Canadian and U.S. members crossing the border, and while the issue of foreign musicians continues to pose concerns for the union, before 1920 the AFM succeeded in seriously curtailing the pervasive, unregulated admission of foreign musicians into the U.S. ●

In Tune with the 1910s

Regional folk music continues to enter the mainstream. The first volume of cowboy songs is published in 1910. In 1912, W. C. Handy publishes "Memphis Blues," setting off the rise in popularity of the genre. The word "jazz" or "jass" begins to appear in newspapers soon after. Jazz spreads throughout the U.S. and abroad after the Navy Department closes down Storeyville during the war. But it's Chicago, with its flourishing nightspots and growing black population that attracts the most jazz musicians.

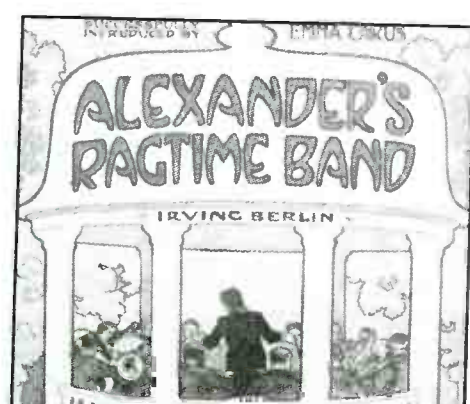


The fox-trot and the passionate tango echo the exuberance of the new music. Meanwhile, "the decade of ballets" features important works by composers such as Igor Stravinsky, Richard Strauss and Béla Bartók. Isadora Duncan creates "modern" dance, using movement to show the "inner life of man which arises from the soul."

In 1917, record companies issue condensed versions of single symphonic movements by the New York Philharmonic, the New York Symphony, the Philadelphia Orchestra and the Boston Symphony. That year, composers such as Sergei Rachmaninoff flee the Russian revolution for the U.S., influencing American composers.

When the U.S. declares war against Germany, German musicians suffer persecution in America. Many orchestras refuse to play works by any German composers, so more French and Italian music is performed.

- "Down by the Old Mill Stream" 1910
- "Waiting for the Robert E. Lee" 1912
- "Row Row Row" 1912
- "Ballin' the Jack" 1913
- "You Made Me Love You, I Didn't Want to Do It" 1913
- "I Didn't Raise My Boy to Be a Soldier" 1915
- "Poor Butterfly" 1916
- "M-I-S-S-I-S-I-P-P-I" 1916
- "When Yankee Doodle Learns to Parlez Vous Français" 1917
- "Swanee" 1919



... is far enough, but it is a great improvement. Payne-Aldrich infamy.
RAGTIME ON THE WANE.
 Is ragtime syncopating its way to an early death? J. N. Weber, President of the Musicians' Union, which met in Toronto last week, says it appeals to the legs and not to the brains and that the fever is at its height. The cheap music of vaudeville barnstormers is not calculated to tarry long in a world gradually lifting its ideals. Ragtime has prospered not only as a stage attraction but in the drawing-rooms of the social elect, but we are told that the change for the responsible Go into



Sheet music and magazine covers, *International Musician* articles on jazz, West Virginia and ragtime, a 1912 phonograph, Bessie Smith.



WARNER MUSIC GROUP

congratulates the

**American Federation of Musicians
of the United States
and Canada**

on its

100th anniversary.

*We wouldn't have the
music without you!*



RECORDS



Elektra Entertainment



THE
ATLANTIC
GROUP

SECRETARY OF LABOR
WASHINGTON

Mr. Steve Young
1501 Broadway, Suite 600
New York, New York 10036-5503

Dear Mr. Young:

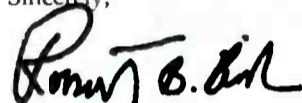
Please convey my congratulations to the members of the American Federation of Musicians on its 100th anniversary.

American music, in all of its forms, is a national treasure and those who bring us this great pleasure, musicians, are national assets.

That their lives, pay and working conditions have improved immeasurably over the years is due chiefly to the work of your union.

May your members continue to enjoy the benefits of this union and continue giving America the great variety and beauty of music.

Sincerely,


Robert B. Reich

WORKING FOR AMERICA'S WORKFORCE

Deputy Prime Minister and
Minister of Canadian Heritage



Vice-première ministre et
ministre du Patrimoine canadien

Ottawa, Canada K1A 0M5




Congratulations to the American Federation of Musicians of the United States and Canada, as you celebrate your 100th anniversary!

A century in music represents an exciting evolution of musical styles, and an incredibly dynamic variety of musical trends and tastes. On the technological side alone, the changes of the past 100 years have been revolutionary, rocketing professional musicians through transitions in the creation, presentation, recording and marketing of all types of music.

Throughout it all, the American Federation of Musicians has been there, nurturing professional artists at all phases of their careers, bringing them together and representing them, within the proud tradition of *Unity, Harmony and Artistry*.

As Deputy Prime Minister and Minister of Canadian Heritage - and a great supporter of Canadian music - I am delighted to congratulate the American Federation of Musicians of the United States and Canada.

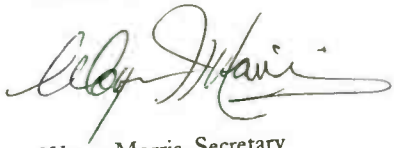

Sheila Copps

Canada

LOCALS' CONFERENCE COUNCIL

On behalf of the Locals' Conference Council (LCC), the newest representative group within the AFM, I would like to congratulate the Federation on 100 years of uniting professional musicians throughout the U.S. and Canada, for establishing a tradition of representation of musicians in an ever-evolving industry that is unparalleled, and for creating an international union founded on fairness and democracy.

None of this would be possible without the dedication, good will and hard work of the Locals, who serve as an invaluable link in the representation and service that the AFM provides to professional musicians. The LCC wishes to also congratulate the rank-and-file members on their contributions to 20th century music and entertainment—as well as on their commitment to working together collectively to continually enhance the music profession in all its many and varied forms.



Wayne Morris, Secretary
Local 145
Chairperson of Inaugural LCC

Organization of Professional Women in Music



AMERICAN FEDERATION OF MUSICIANS
LOCAL 82-545
260 RIVER ROAD • BEAVER, PENNSYLVANIA 15009

TELEPHONE: 412-774-8829

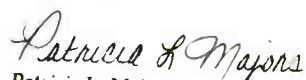
FAX: 412-728-5044

To the Members of the American Federation of Musicians,

As we unite to celebrate the 100th Anniversary of the founding of the American Federation of Musicians of the United States and Canada, OPWIM salutes you, the members, whose dedication, loyalty and strong sense of unity has led us to become the largest union of performing artists in the world.

The Music Industry is one of constant change, reflecting the social attitudes of North America's people and culture. Women and minorities in music for the past 100 years have confronted the social issues of discrimination of people of color, ethnic heritage, gender, age sexual orientation and physical handicap. At a time when discrimination and exploitation was an accepted part of life, music pioneers influenced and paved a way for social acceptance of all people. Through the universal language of music, we were role models who served to influence social reform that has been and continues to be a vital part of North American History. Our musicians have provided a solid foundation for the growth of the American and Canadian music heritage. Through education, composition, performance, community service and humanitarianism, our musicians continue to enrich and encourage the cultural growth of today's modern world. We honor those who paved the way before us, and we applaud each of you who continue to uphold the highly professional and ethical standards that are representative of today's AFM musician. As we celebrate our past and present, let us look forward to the next century knowing that together, we will continue to make a difference!

Fraternally,



Patricia L. Majors,
President, OPWIM

1920s

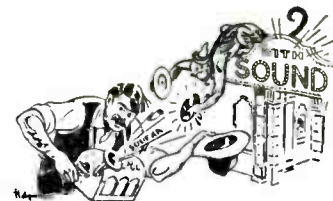
Economic Influences

For the AFM, the roar of the '20s was the sound of money talking—telling the union for the first time just how profoundly economic and social forces can affect the livelihoods of the musicians it represents.

The decade began with noticeably fewer employment opportunities for musicians. One reason was that the high cost of living after World War I, coupled with the Cabaret Tax enacted during the war, meant people had less money to spend on concerts, vaudeville shows, and other musical entertainments. But it wasn't just inflation that caused jobs to dry up. Prohibition took an even greater toll.

Recognizing the threat posed by Prohibition, the AFM, in coalition with the American Federation of Labor, hotel and restaurant interests, and brewers and distillers, launched a 1918 campaign against passage of the Eighteenth Amendment. But the public's support of Prohibition was so overwhelming that even in the face of this concerted effort, passage of the amendment was inevitable.

Once the Eighteenth Amendment and the Volstead Act (which was created to enforce the amendment) were adopted, the employment landscape for musicians was altered radically. As the AFM anticipated, musicians all across the United States lost jobs in taverns, hotels, cafes and restaurants that went bust when they could no longer sell booze. And while there was employment in the speakeasies, there was no way the union could organize these illegal establishments.



UP FROM THE GRIND ORGAN

International Musician

OFFICIAL JOURNAL
American Federation of Musicians

VOL. XXVII NEWARK, NEW JERSEY, JULY, 1929

Real Conditions in Los Angeles

The Number of Musicians Employed At The Studios Not As Large As When Only Silent Pictures Were Manufactured

THE Vitaphone and Movie-tone question has led to a peculiar development in the jurisdiction of Local 47, Los Angeles, Calif. For obvious reasons the Federation established a special price for vitaphone and movietone services, the majority of which are rendered in Hollywood moving picture studios. By reason of this special price hundreds of members have transferred into Los Angeles with the hope of finding lucrative employment at the moving picture studios.

As to the real conditions in these studios, upon investigation it is found that hardly 200 musicians are employed therein. The vast majority of them are not permanently engaged but are subject to calls for individual days or sessions. The number of musicians employed at the studios is not as large as was formerly employed during the time that only silent pictures were manufactured therein.

It was also found that several of the members who came to their city as the field was overcrowded. Instead of keeping members from Los Angeles, the warning had the opposite effect as through it the Los Angeles local created the impression that it intended to preempt lucrative employment at the moving picture studios for its own members, and therefore instead of keeping members from Los Angeles, it induced them to go there.

All of this has created a condition of emergency and in order to protect the members from going to Los Angeles for the purpose of finding employment, which as already stated they cannot find in the moving picture studios, it is necessary that members from outside of Los Angeles be protected against themselves.

Members who go to Los Angeles and do not find employment often are stranded as it generally takes a small fortune for them to return to the place from whence they came. However, all of this has created a condition of emergency and in order to protect the members from going to Los Angeles for the purpose of finding employment, which as already stated they cannot find in the moving picture studios, it is necessary that members from outside of Los Angeles be protected against themselves.

SPECIAL NOTICE I

THE Denver Convention enacted a law moderately increasing the wages of musicians traveling with musical companies and burlesque shows.

The enforcing of such law, however, must be postponed until August 1, 1930, by reason of the existing understanding between the International Theatrical Managers' Association and the Federation that the prices and conditions determined upon by the Louisville Convention (1928) will remain in full force and effect for a period of two years.

The following prices and restrictions will be held to govern Vitaphone, Movietone and similar services, as well as photograph work, and will govern services of members in all jurisdictions:

A—For single sessions, 3 hours or less, per man \$30.00

Two sessions per day, divided into 3 hours each, or into one of 2 and one of 4 hours with not less than one hour intermission, per man \$40.00

Overtime for one-half hour or fraction thereof, per man \$5.00

B—For week of 5 1/2 days, hours of service during week not to exceed 33, not more than two sessions per day, with an intermission of not less than one hour \$200.00

On all service, single or weekly, contractor or leader or conductor, double.

Only such time can be considered overtime which continuous with regular time of service.

The weekly engagement of 5 1/2 days of 33 hours per day over a week of seven days. However, the man a full day and one-half rest during such week.

Best conductors may be employed at sound studios to replace leader or conductor.

A contracting member or leader must be employed extra working at a studio. A contractor cannot do so for more than one orchestra.

A member being the contractor for a studio cannot be a member of an orchestra of any other studio.

No contracts exceeding one week are permissible without the consent of authorities of the American Federation of Musicians.

Photograph Work

One session, not to exceed three (3) consecutive hours \$20.00

Two sessions, same day, not to exceed five (5) hours \$30.00

Three sessions, same day, not to exceed three (3) consecutive hours \$40.00

Retime, for 15 minutes, or fraction thereof, double.

"RADIO,"—World's Greatest Beneficiary of Free Service

By E. C. MILLS

The development of radio activity, with the resultant discovery of the transmitting of sound and the establishment of broadcasting stations, have created a problem which at the present time affects only a limited number of local unions, but which will without any doubt grow in proportions and must be met.

Until a short time ago musical organizations played for broadcasting stations free of charge, holding to the erroneous opinion that the resultant advertising would prove so profitable as to more than repay them for their services. Since then some of these organizations have realized their error and have begun to charge for their services. As a result, in many cases their services are being discontinued and other organizations are being established.

What Mechanical Devices Have Done to the Worker

An Expert Analysis of Existing Conditions in Industry by James C. Petrillo, President of the Chicago Federation of Musicians

HUMAN NATURE is the same the world over. The things that affect us most are those which we are most familiar with. The things that affect us most are those which we are most familiar with. The things that affect us most are those which we are most familiar with.

considered for this... It is something worth thinking about...

Mr. Volstead, Meet Major Heise

GENERALIZATIONS frequently fall down when applied to individual cases. But not always. Albert Briggs was charged with violating the Volstead Act. One Major August Heise, Assistant Prohibition Commissioner for the New York district, thought Briggs wasn't "coming through" with all he knew.

Major Heise admitted afterward that he had ordered his men to bind Heise's hands and feet and then to a towel around his head. Speaking of Briggs, Heise said: "I told him that if he did not tell the truth I would twist it."

Major Heise said this was a Chinese method of torture. Whatever it was, it was torture—the third degree, hated instrument of baffled police.

Alleged prohibition is bringing more and more of this kind of dirty business, and more and more corruption. The generalization is that laws like the Volstead Act are pretty sure to yield the Heise kind of results. Unlike most generalizations, this one holds up.

Rockefeller No Longer a Bogue

ROCKEFELLER is 88 and his birthday...

...vocational department of the College of Business Administration.

RUM RUNNER KILLS BOOTLEGGERS IN BOAT

Man Aboard the Imatra Opens Fire on Motor Craft After Dispute.

WOMAN LEADS GUN FIGHT

Wounds Detective in Fusillade Preceding Capture of \$10,000 in Whisky.

An alleged bootlegger was killed in a motor boat off a Brooklyn pier last night in a controversy over several cases of liquor which men of the crew of the tramp steamer Imatra had bargained to sell to five young men who came alongside the vessel in a small power-craft. A man charged with the shooting...

August, 1929

The Cherry Tree

Where with our Little Hatchet we tell the truth about many things, sometimes profoundly, sometimes flippantly, sometimes recklessly

Fanaticism, of course, knows no bounds. Officialdom, turned loose with a propaganda machine, never knows when to quit.

So it was that Anna B. Sutter, chief of what is called the division of statistics and education of the United States Prohibition Bureau, launched her plan to teach prohibition in the public schools.

It wasn't intended that there should be so much publicity about the scheme, but it got noised abroad a little bit and then the news burst forth with a bang!

It was proposed that the United States with the Anti-Saloon League organizations in the...

1920	1921	1922	1923	1924
Joseph N. Weber is AFM President (1915-1940).	William J. Kemgood is elected AFM Vice President. The union combats post-World War I unemployment.	The union adopts a Standing Resolution stating it is "unalterably opposed to all so-called blue laws." The union adopts a Standing Resolution declaring it is "unalterably opposed to child labor."	H.E. Brenton is elected AFM Treasurer. President Weber advises that "As to the traveling dance orchestras, they are here to stay."	President Weber tells the union, "Radio...has created a problem which at the present time affects only a limited number of Local unions, but which will undoubtedly grow in proportions and must be met."

As a result, by the mid-1920s many musicians dropped out of membership. This loss of membership, coupled with rising administrative costs, led the AFM to seriously consider increasing the union's operating income.

Funding the international union has always been tenuous. Initially there were only per capita dues. But with the vast majority of the membership working only part-time, per capita has to remain low enough to retain members—even when it isn't necessarily enough to service them.

To alleviate its financial problems the union adopted a 30 percent surcharge over local scales that was to be paid by traveling musicians. The surcharge was divided (at various times and in varying percentages) among the Federation, the Local and later the traveling musicians. The surcharge served a dual purpose. It provided additional income to the Federation and the Locals. It also, theoretically, protected work for local musicians. At a time when local bar, hotel and restaurant jobs were being lost to Prohibition, local musicians could charge purchasers less than traveling musicians because they didn't have to cover the costs of the surcharge

Changes in Prices Governing Traveling Members and Leaders

(Effective August 1st, 1924.)

Traveling Members (Other Than Leaders)	
With musical comedies, etc., when playing week stands	\$ 80.00
When playing broken weeks	85.00
With vaudeville companies	73.00
With vaudeville acts	73.00
With burlesque companies	75.00
With dramatic companies, with admission of \$1 or more	55.00
With dramatic companies, with admission of less than \$1	55.00
With picture shows, for two or three performances, exclusive of pay for successful fifteen minutes or more, and that is, disorganizing	75.00
Some renegade traveling orchestras make fictitious contracts, others return part of their wages and others do not charge the 30% over local price which traveling orchestras under the law should charge and still others even play below price of locals in whose jurisdiction they work. What is the answer? Drive all of them good or bad out of the Federation? Proper discipline and if necessary the expelling of all violators and not the expelling of all of them is the only constructive procedure. In addition to this, the Federation should proceed against employers who enter into collusion with such orchestras to defeat the rules of our organization.	
At the last convention an action was taken to define the exact nature of traveling work.	



STOCKS COLLAPSE IN 16,410,030-SHARE DAY, BUT RALLY AT CLOSE CHEERS BROKERS; BANKERS OPTIMISTIC, TO CONTINUE AID

CLOSING RALLY VIGOROUS
Leading Issues Regain From 4 to 14 Points

Use \$15,894,818,894 in Month; p in Full Exchange List Vastly Larger

Officers of Wall Street's October bear market had the good fortune of becoming acquainted with his sterling qualities and lovable character.

WHAT IS A TRAVELING DANCE ORCHESTRA WITHIN THE MEANING OF THE LAWS OF THE A. F. OF M. ?

The following definition has been placed thereon by the 1926 Convention of the A. F. of M. at Salt Lake City, Utah, and members will be governed accordingly:

... upon the... of engagements of not less than one week... Canada Plans 1925 Music Week... Most of the North American continent will be covered by the Music Week movement next May at the time of the second annual synchroized observance in America. It has just been announced that Canada will have its celebration during the period of the National Music Week in the country. This news comes from the report of the Advancement of inmates of the... institutions of which they are a part.



CLARENCE DARROW'S OPINION OF THE INJUNCTION

(By studying the following "opinion," which was written by the three great authorities on Labor Law in this country, not content a man to work if he does not want to, particularly when the agreement under which he has been employed has expired. This opinion is supported by a decision of the U. S. Supreme Court, which decision is quoted in the following article. Members are urged to read the entire opinion carefully and keep it in mind for the future.)

The officers of the Chicago Federation of Musicians have today consulted attorneys Clarence Darrow, Donald Ribberk, and David E. Lillenthal concerning the temporary restraining order issued recently by Judge Wilkerson of the United States District Court, and upon the advice of counsel make the following statement concerning the situation for the information of the membership and the public:

FIRST:—As to those members of the Union whose contracts do not expire on September 2nd, 1928, the members are urged to carry out the terms of their contract as made regardless of whether other contracts expiring on September 2nd, are renewed or not.

"All the News That's Fit to Print"

SAMUEL GOMPERS DIES IN SAN ANTONIO, BLESSING 'OUR GREAT INSTITUTIONS,' NATION MOURNS THE GREAT LABOR CHIEF

END COMES ON HOME SOIL

His Last Wish Granted, He Cheers Sorrowing Labor Colleagues.

STATE HONORS ARE OFFERED

Federal Train, With Body in Brass Casket, Starts for Washington and New York.

FUNERAL HERE THURSDAY

Body Will Lie in State in Two Days

UNION LABOR LIFE INSURANCE COMPANY

The last Convention decreed that the Federation become a stockholder in the Union Labor Life Insurance Company to the extent of \$25,000.00. This company has perfected its organization and now functions.

The company was conceived and organized for the purpose of eventually placing insurance within reach of the worker at a much lower rate than any other company could possibly furnish.

All its profits with the exception of the 6 per cent dividends to be paid to shareholders will eventually revert back to the policy holder as premium with the ultimate result of greatly cheapening the cost of their policies. The dividends for shares, no matter how profitable the company may become, cannot exceed 6 per cent. In addition to this the company will save tremendous amounts in overhead, as the officers of local unions will be the agents to write policies and their commissions will be...

Canada Plans 1925 Music Week

MOST of the North American continent will be covered by the Music Week movement next May at the time of the second annual synchroized observance in America. It has just been announced that Canada will have its celebration during the period of the National Music Week in the country. This news comes from the report of the Advancement of inmates of the... institutions of which they are a part.

Number 24.

The Federation is unalterably opposed to child labor and urges upon all members to use their influence with Senators, Representatives and Legislators to raise the age limit to sixteen years.

MUSIC WEEK

It appears that Music Week is destined to become a national institution. Nineteen towns observed same in 1919. In 1924 their number had grown to 848. It appears that this number will be even larger during 1925.

The purpose of Music Week is to clearly emphasize the value of music, and hence the creating of the opportunity to acquaint more and more people with same, that is, to have them join the circle of those who now derive relaxation, pleasure and entertainment from music. As an agent of culture, music is perhaps the most valuable of all the arts and sciences, hence to create a more general appreciation of same is almost the duty of a commonwealth. Music is a factor in improving community life. The advocates of Music Week said that many cities are backward in community singing and other musical activities as a means of enriching the life of the city and creating a community spirit.

JURIES OF CITIZENS TO BAR BAD PLAYS

Conference of Actors, Dramatists, Managers and Vice Crusaders Fixes Details.

TO AVOID POLITICAL CENSOR

JOBLESS SOLDIERS

Of the 4,000,000 men who volunteered or were selected for service against Germany, more than 800,000 are out of work, according to American Legion figures. Scores of the 11,000 posts of the Legion have been forced to provide lodgings and meals for their unfortunate comrades-in-arms—a state of affairs such as no one could have believed would be possible, a brief five years ago. When these men shouldered their rifles and marched to the country's defense. To such veterans, who gave up everything at the call of duty, the country owes a reciprocal duty—the right to the utmost consideration.

Child Labor Amendment Seems Doomed

FOUR more states have voted against adoption of the Child Labor or Twentieth Amendment to the United States Constitution. They are Texas, North Dakota, Kansas and Ohio. With adverse action already taken by Georgia, North Carolina and Massachusetts, seven states have voted down Federal regulation of child labor.

Arkansas have voted...

GANDHI ARRESTED ON CHARGE OF VIOLATING LAW AFTER DAY OF TERROR IN THE RAND; RIFERS KILL A MANAGER AND TEN

LONDON REPORTS INDIA QUIET THUS FAR; LORD DERBY TO TAKE MONTAGU'S PLACE

ARREST IS MADE QUETLY

What of the High Prices?

ECONOMISTS are puzzled as to whether the present sharp increase in wholesale prices of grain and cotton means the beginning of "gold inflation." They point out that there is no precedent in history for such an enormous movement of gold from the world in general to one country as has been witnessed in the past ten years.

Today more than half of the world's gold is in the United States, and this naturally would result in higher prices and higher wages until a changing trade balance would bring the gold to flow...



International Musician

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS

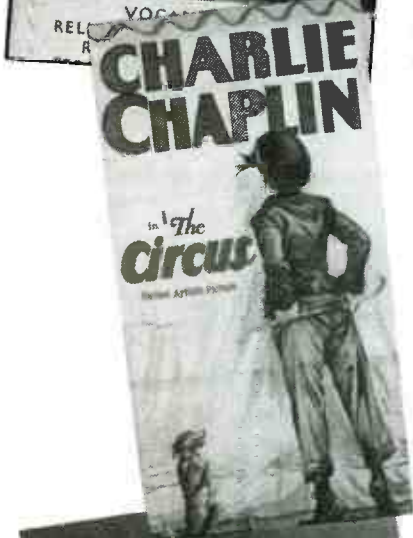
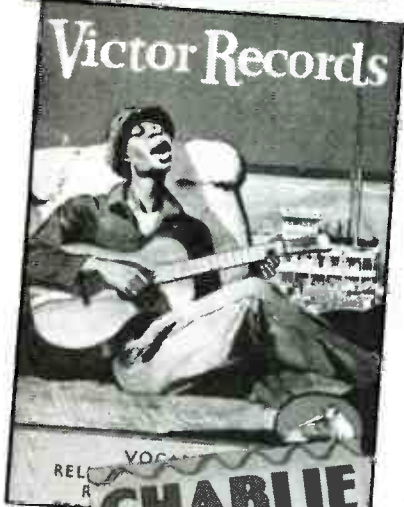
UNION LABOR LIFE INSURANCE

Through Its Own Insurance Company, Labor Will Demonstrate Its Ability to Render Service to the Working People at Rates Less Than Charged by Old Line Companies

TABLE OF SPECIMEN ANNUAL PREMIUM RATES FOR \$1000 INSURANCE

PREPARED CLASS	SELECT CLASS	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT	IF YOU START AT
18-20	21-25	26-30	31-35	36-40	41-45	46-50	51-55	56-60	61-65	66-70	71-75	76-80	81-85	86-90	91-95	96-100	101-105	106-110	111-115	116-120
\$1.00	\$1.25	\$1.50	\$1.75	\$2.00	\$2.25	\$2.50	\$2.75	\$3.00	\$3.25	\$3.50	\$3.75	\$4.00	\$4.25	\$4.50	\$4.75	\$5.00	\$5.25	\$5.50	\$5.75	\$6.00

1925	1926	1927	1928	1929
Joseph N. Weber is AFM President (1915-1940).				
The union endorses National Music Week, noting, "The purpose of Music Week is to clearly emphasize the value of music, and hence the creating of the opportunity to acquaint more and more people with same, that is, to have them join the circle of those who now derive relaxation, pleasure and entertainment from same."	The Union Labor Life Insurance Company is organized. To support this effort by organized labor, the Federation becomes a stockholder.	To combat free appearances on radio for "publicity," the Convention rules that "Leaders cannot advertise their orchestras free of charge to a Radio Broadcasting Station, even though they pay the members of their orchestras the local price for their services."	While the union decries the use of "canned music" with motion pictures, the Denver Convention sets scales for Vitaphone, Movietone and phonograph record work.	The Convention instructs "the International Executive Board to continue the propaganda pursued by the President's office against canned music" and use all methods and monies necessary to enlarge same...."



Duke Ellington, Grauman's Chinese Theatre, Count Basie (at piano), Fletcher Henderson, Bee Jackson, World Charleston Champion.

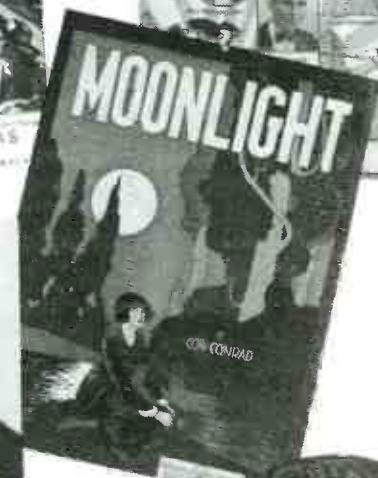
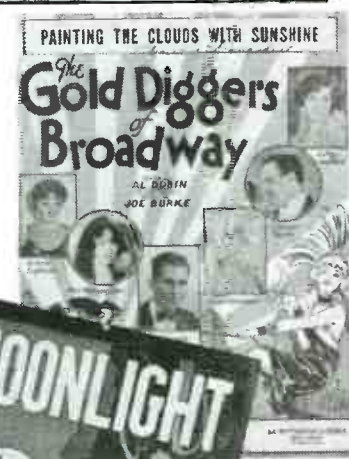
While Prohibition cost many musicians their jobs, an even larger threat to live music employment was looming by the end of the decade. In 1927, with the release of the first "talkie," *The Jazz Singer*, the AFM had its first encounter with wholesale technological unemployment.

By the late 1800s, inventors like Thomas Alva Edison were developing devices to record sound and music. As early as 1903, phonograph recordings of musical celebrities were being made. Over the next 20 years, recorded music gained greater acceptance among the public. As more people brought phonographs into their homes the public's understanding and appreciation of music grew, so up to that point, the use of recorded music had not curtailed the number of jobs available for musicians.

But within three years after the debut of the first talkie, 22,000 theater jobs for musicians who accompanied silent movies were lost, while fewer than 200 jobs for musicians performing on soundtracks were created by the new technology over the same period.

Rather than taking action against the musicians who were now employed in the fledgling sound film industry or pressuring them to stop doing that work, the union responded to this first major encounter with technological unemployment by launching an extensive public relations campaign in 1929. Then-President Joseph Weber theorized that since the public would make the final decision on whether or not it favored the talkies, the union should work to sway the public against the "dehumanizing entertainment of canned music."

While the campaign lasted through the early 1930s, the public was unconvinced and live accompaniment of motion pictures as a means of employment essentially vanished.



In Tune with the 1920s

Chicago, the home of speakeasies, bathtub gin, Al Capone and the "Golden Age" of jazz, epitomizes the decade of "Makin' Whoopee." Clubs, theaters and dance halls employ jazz musicians, who now focus on virtuoso solos. Small groups play loose, rhythmic music in tough dives on Chicago's South Side, while in New York, Harlem nurtures a smoother, big band style with written arrangements for large dance halls, and raucous rent parties move to ragtime piano. Lively dances like the shimmy and Charleston are the rage.

Vaudeville is in its prime, with about 4,000 theaters in the U.S. and Canada. Broadway glows in its Golden Age, with more musicals than in any other decade. And over 1,000 radio stations spring up, most broadcasting live bands.

But the recording industry is branching out rapidly as new record companies search for all types of music to feed their growth. In 1920, vaudeville performer Mamie Smith records "Crazy Blues," which sells so well that record producers scramble for other black women singers. Blues develops a smoother style, with piano and

small band accompaniment behind great female vocalists.

In 1922, two Southern fiddlers, A.C. "Eck" Robertson and Henry Gilliland, take a train to New York and demand to be recorded. Their record sells well enough to start talent scouts searching the South for "hillbilly" music. The "WSM Barn Dance" show—later called the "Grand Ole Opry"—begins broadcasting from Nashville in 1925. By the end of the decade, people have more music to listen to, and more ways to listen to music, than ever before.

- "April Showers"1921
- "Tea for Two"1924
- "California Here I Come"1924
- "Rhapsody in Blue"1925
- "Ol' Man River"1927
- "I'm Looking Over
a Four-Leaf Clover"1927
- "Me and My Shadow"1927
- "I Can't Give You Anything
But Love"1928
- "Happy Days Are
Here Again"1929
- "Singin' in the Rain"1929

PolyGram

MERCURY

DEUTSCHE GRAMMOPHON

POLYGRAM GROUP DISTRIBUTION

ISLAND

A&M RECORDS

PERSPECTIVE RECORDS

ROCKET RECORDS

WORKING TITLE FILMS

GRAMERCY PICTURES

MOTOWN

DEF JAM RECORDINGS

INTERSCOPE COMMUNICATIONS

THE VERVE GROUP

POLYGRAM FILMED ENTERTAINMENT

**POLYDOR
LONDON**

PROPAGANDA FILMS

POLYGRAM MUSIC PUBLISHING

PHILIPS CLASSICS

POLYGRAM VIDEO

© 1996 PolyGram Records Inc.

*100 years old and you've
never missed a beat.*

POLYTONE//ON THE MOVE//DOES IT AGAIN!

**NEW STEREO RESONATOR SYSTEM
FOR STRING BASS ACHIEVES THE
ULTIMATE NATURAL SOUND
ASK RAY BROWN!**



POLYTONE, in the late 60's, pioneered the 1st "NATURAL" sounding string bass pickup that made sense. Now, POLYTONE'S STEREO RESONATOR SYSTEM, once again leads the way.

A contact-type mic, placed in the bridge, measures vibrations. The other half of this system - POLYTONE RESONATOR with FEEDBACK ELIMINATOR switch - is placed in front of the f-hole and measures air pressure, similar to expensive microphones used in studios. **SIMPLE INSTALLATION** - no tools (or engineers) required and no need for a separate preamp. Will operate into POLYTONE amplifiers (especially our famous MINI-BRUTE III) or any other quality amp. With the bow, our RESONATOR SYSTEM is **UNBELIEVABLE**. **ASK RAY BROWN!**

IF YOU LIKE YOUR BASS YOU WILL LOVE POLYTONE'S NEW STEREO PICKUP SYSTEM. ASK RAY! - ASK ANDY SIMPKINS - ASK JIM DE JULIO!



For INFORMATION, call or write:

6865 Vineland Ave, North Hollywood CA 91605
818)760-2300 FAX 818)760-2302

POLYTONE MUSICAL INSTRUMENTS



CONGRATULATIONS FROM



HSBC Asset Management Americas Inc.

**Your advertisement could go HERE
for \$170.00* per month**

And it would be seen by more than 155,000 professional musicians in the United States and Canada.

For more information contact:
Pete Wall, Alpha/Omega Group, Inc.
858 Collingwood, Maywood, NJ 07607
Phone 201-845-5353

*the cost is less if placed on a 12 time basis.

**AMERICAN FEDERATION OF MUSICIANS' and
EMPLOYERS' PENSION WELFARE FUND (CANADA)**

(AFM & EPW FUND-CANADA)
2265 Sheppard Avenue East, Suite A110, North York, Ontario M2J 4Y1
1-888-462-6666
Telephone (416) 497-4702
Fax (416) 497-4742

September 4, 1996

To the Members of the American Federation of Musicians
of the United States and Canada

On behalf of the Board of Trustees, the Administrator and Staff, we wish to congratulate the AFM for 100 years of service to its' members in both countries.

The AFM-EPW Fund (Canada) registered in 1962, is indeed, an integral part of the history of the AFM. Due to the foresight and leadership of the Federation, we now have more than 1,000 pensioners and beneficiaries, and over 6,000 active Plan participants.

Contracts and agreements negotiated by the AFM and its' Locals, which include pension contributions, are one of the many reasons that the members should be proud of the achievements of their Federation. In most cases, the members or their representatives have had input in the negotiation process, and they should also be congratulated for their activity on behalf of the many members who will have a more comfortable life upon retirement.

Congratulations to all on your 100th Anniversary.

Ellen M. Versteeg-Lytwyn
Fund Administrator



American Federation
of Musicians and
Employers' Pension Fund

September 16, 1996

304 East 44th Street
New York, N.Y. 10017-4402
(212) 551-1200
Fax (212) 551-1294

Dear Members of the American Federation of Musicians:

Congratulations on your 100th Anniversary!

The American Federation of Musicians and Employers' Pension Fund (Fund) owes its' existence and success to the forward thinking members of the AFM. The Fund, which now has assets in excess of 1 billion dollars, was established in 1959 through collective bargaining between the AFM and various employers to provide financial stability to musicians upon their retirement. Currently, seven of the Fund's 14 Trustees are musicians appointed by the President of the AFM. Approximately 26,000 musicians accrue credit toward benefits on an annual basis and 8,000 retirees/beneficiaries receive monthly benefits from the Fund.

The American Federation of Musicians and Employers' Pension Fund's Board of Trustees, staff and I wish the American Federation of Musicians continued success and growth.

Sincerely,

M. Delores Thrower
Fund Administrator

PHONOGRAPH RECORD MANUFACTURERS'
SPECIAL PAYMENTS FUND

304 East 44th Street
New York, NY 10017-4402
(212) 551-1260
Fax (212) 551-1266

International Musician
1501 Broadway
Suite 600
New York, New York 10036

The Phonograph Record Manufacturers' Special Payments Fund has been an integral part of the American Federation of Musicians since 1964 and has received the full cooperation of the American Federation of Musicians as set forth in the Collective Bargaining. As the result of these cooperative efforts the job to collect the contributions from signatory employers on behalf of the Special Payments Fund musicians has been positive.

Therefore, on behalf of the Phonograph Record Manufacturers' Special Payments Fund congratulations to the American Federation of Musicians of the United States and Canada for their 100 years of historic accomplishments.

As always,


Edward C.A. Peters
Fund Administrator

THEATRICAL AND TELEVISION MOTION PICTURE
SPECIAL PAYMENTS FUND

304 East 44th Street
New York, NY 10017-4402
(212) 551-1260
Fax (212) 551-1266

International Musician
1501 Broadway
Suite 600
New York, New York 10036

The Theatrical & Television Motion Picture Special Payments Fund since 1974, has been making distributions to musicians who had worked in the Television and Motion Picture industry. These distributions were a result of the successful negotiation by the American Federation of Musicians of the United States and Canada.

Contributions from various signatory employers have grown from \$10,670,199.00 in fiscal year 1988 to \$35,987,656.00 in fiscal year 1996.

On behalf of the Theatrical & Television Motion Picture Special Payments Fund I would like to thank you for your support and congratulate the American Federation of Musicians of the United States and Canada for their 100 years of service.

As always,


Edward C.A. Peters
Fund Administrator

THE CANADIAN
BRASS 1996-97
CONCERT
SCHEDULE

October

- Thu 24 Civic Center Theater, Monroe, LA
- Fri 25 Henderson Auditorium, Anderson, SC
- Sat 26 Hugh Hodgson Concert Hall, Athens, GA
- Sun 27 Page Auditorium, Durham, NC
- Tues 29 Tennessee Theater, Knoxville, TN

November

- Fri 8 Modlin Center, Richmond, VA
- Sat 9 Performing Arts Center, Topeka, KS
with the Topeka Symphony, John Strickler
- Fri 15 Shubert Theater, New Haven, CT
- Thu 21 St. John, Newfoundland, Canada
- Fri 22 Halifax, Nova Scotia, Canada
- Sat 23 St. John, Newfoundland, Canada
- Sun 24 St. John, Newfoundland, Canada
- Mon 25 Moncton, New Brunswick, Canada
- Sat 30 Centennial Hall, Tucson, AZ

December

- Sun 1 Sundome Auditorium, Sun City West, AZ
- Tues 3 Jesse Hall, Columbia, MO
- Wed 4 Linn Performing Arts Center, Maryville, MO
- Thu 5 Cedarville, OH
- Fri 6 CV Stevens Auditorium, Ames, IA
with Iowa State University Chorus
- Sat-Sun 7 & 8 Heritage Theater, Saginaw, MI
with Saginaw Choral Society
- Mon 9 Prudential Town Center, Detroit, MI
- Tues 10 Peristyle, Toledo, OH
- Thu 12 Wilson Concert Hall, Glassboro, NJ
- Fri 13 Tilles Center, Greenvale, NY
- Sun 15 River Falls, WI
- Mon 16 Barron Area Community Center, Barron, WI
- Tues 17 Benson Great Hall, St. Paul, MN
- Thu 19 Chicago Hilton, Chicago, IL
- Fri 20 Paramount Arts Center, Aurora, IL
- Sat 21 Theater A, Purchase, NY
- Sun 22 Roy Thompson Hall, Toronto, Ontario, Canada
- Mon 23 Roy Thompson Hall, Toronto, Ontario, Canada
- Sat-Sun 28 & 29 Avery Fisher Hall, New York, NY
with New York Philharmonic Brass

January 1997

- Fri-Sun 10, 11, 12 Jones Hall, Houston, TX
with the Houston Symphony
- Sat 18 Zurich, Switzerland
- Sun 19 Lucerne, Switzerland
- Mon 20 Bern, Switzerland
- Tues 21 Geneva, Switzerland
- Thu 23 Freiburg, Germany
- Fri 24 Frankfurt, Germany
- Sat 25 Swiss TV
- Mon 27 Bremen, Germany
- Tues 28 Hannover, Germany
- Wed 29 Wurzburg, Germany
- Thu 30 Bamberg, Germany
- Fri 31 Stuttgart, Germany

February

- Sat 1 Karlsruhe, Germany
- Fri 21 Toledo, OH
- Sat 22 Constitution Hall, Washington, DC
- Tues 25 Youkey Theater, Lakeland, FL
with Imperial Symphony, Larry Cullison
- Wed 26 Sebastian River High School, Vero Beach, FL

March

- Sat 1 Pantages Theater, Tacoma, WA
- Wed 5 Fulkerson Hall, Arcata, CA
- Thu 6 Arlene Schnitzer Hall, Portland, OR
- Fri 7 Memorial Auditorium, Stanford, CA
- Sat 8 Marsee Auditorium, Torrance, CA
- Fri 21 Brady Theater, Tulsa, OK
with Oklahoma Sinfonia, Barry Wepperley
- Sat 22 Fellowship Bible Church, Plano, TX
with Plano Chamber Orchestra,
Hector Guzman

April

- Fri-Sat 11 & 12 Embassy Theater, Fort Wayne, IN,
with Fort Wayne, Philharmonic,
Edvard Tchivzhel
- Sat 19 Memorial Auditorium,
Moorhead, MN
- Fri 25 Proctors Theater, Schenectady, NY
- Sat 26 Music Hall, Liberty, MO
- Sun 27 Macomb Cntr, Clinton Twp, MI
- Mon 28 Pew Fine Arts Cntr, Grove City, PA



CB Instrument Information: 1-800-366-5584
Visit our Web Site at <http://www.CanBrass.com>



1930s

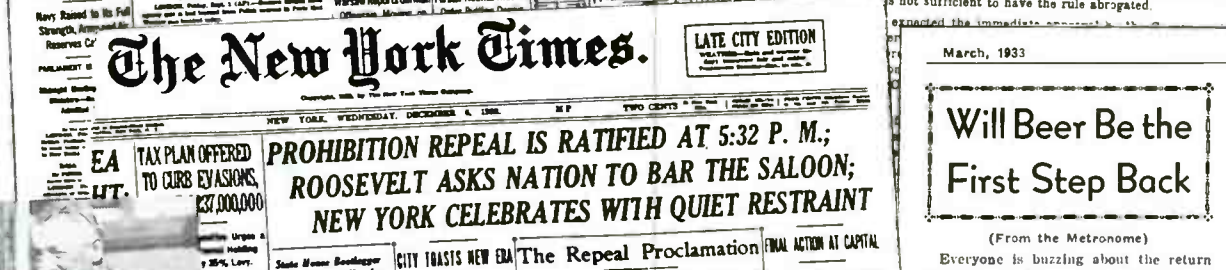
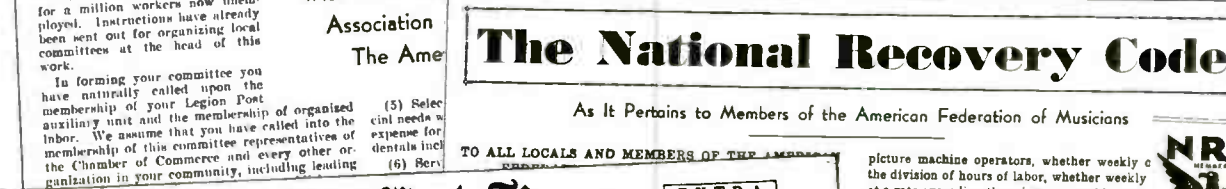
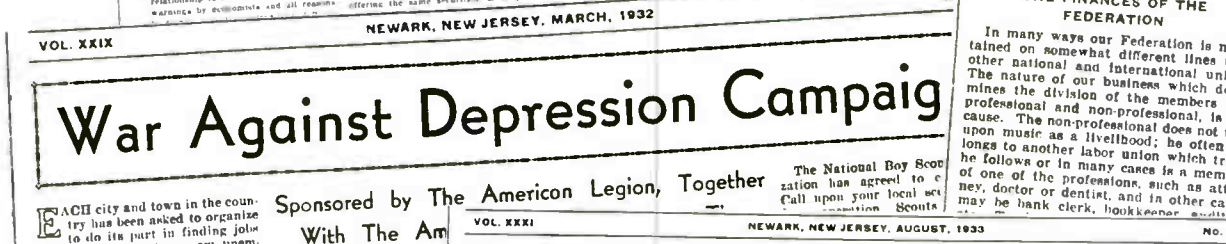
Advancing Technology

The birth of the talkies created a dilemma for the union that still exists today. For professional musicians the technological developments of the 20th century act as both snake and snake charmer, luring musicians with the potential of worldwide fame while striking at the life span of their profession with potential obsolescence at the hands of their own product.

For the union the challenge is representing the best interests of the whole in industries that generate generous financial rewards for the few, massive underemployment for the many and even greater means of exploitation for all. And while technology wasn't the only test for the union in the era of the Great Depression, the 1930s marked some of the AFM's first crucial encounters with employers involved in new entertainment mediums.

Then-AFM President Joseph Weber was convinced that "nothing will destroy the usefulness of an organization surer than to set its face against progress no matter how unfavorable we may at present consider same to our interests."

While he launched a public relations campaign against "canned music" he also firmly believed "that any musician who receives pay for his musical services" should benefit from union representation. And so it was determined that the AFM should act to represent musicians in these emerging workplaces.



Headlines from the *International Musician*, a millionaire-turned-apple peddler, and Walter Murdoch, International Executive Officer for Canada.

1930	1931	1932	1933	1934
Joseph N. Weber is AFM President (1915-1940).				
The union establishes the Music Defense League to gain public support for its fight against "canned music" in movie theaters.	As unemployment rises, President Weber warns against dismantling the transfer member system, saying that without it, "we would subject the majority of our members to uncontrolled competition."	Charles L. Bagley is elected AFM Vice President. President Herbert Hoover signs an amendment to the Alien Contract Labor Laws giving a specific definition of "musical artists," making it impossible for orchestra and band members to enter the U.S. under the "artists" exemptions of the law.	Musicians are as afflicted by the Great Depression as the general population and join other unions in advocating the creation of a public works program.	Washington agrees that musicians are entitled to relief under the National Recovery Act.

Music?

A PICTURE NO ROBOT CAN PAINT

THE ROBOT ON THE RUN!

THE ROBOT SINGS OF LOVE

"FLESH" MUSIC FOR FREE ACTS NECESSARY FOR ARTISTIC PURPOSES

N. B. C. SYMPHONY ORCHESTRA TO BE 52-WEEK FEATURE

AMAZING DEMAND FOR REAL MUSIC

MUSIC DEFENSE LEAGUE RAISES MIGHTY PROTEST

IMPORTANT!

Movie Moguls Beginning to Realize Their Mistakes

The "Billboard" Sees a Gradual Swinging Back to the Legitimate Stage and Flesh and Blood

RUNYON SEES VAUDEVILLE READY FOR A COMEBACK

Damon Runyon's

A. F. L. PLEDGES EFFORTS TO MAINTAIN WORLD PEACE

SOCIAL SECURITY HAS ACHIEVED BIG PROGRESS

RADIO ANNOUNCEMENTS OF RECORDED MUSIC MUST CONTINUE, SAYS FEDERAL COMMITTEE

F. C. C. REFUSES TO ALTER ITS RULES

OUR EXECUTIVE BOARD CONFERS WITH RADIO INDUSTRY OFFICIALS

Conference Ordered by Louisville Con.

Social Security Most Important Problem

SOCIAL SECURITY BOARD EXEMPTS MUSICIANS FROM EMPLOYERS' TAX

All But Leaders of Name Bands on Regular Salary Exempt Under New Ruling

Two Countries

SOCIAL SECURITY BILL IS ENACTED BY BOTH HOUSES

75,000 Acclaim Miss Anderson; Easter Visitors Throng Capital

Television

As early as 1928 the Federation established "special prices" (i.e. scales) for Vitaphone and Movietone services, as well as for phonograph work. Since the movie studios in particular needed high caliber musicians to record for the synchronized sound films, the AFM was able to command high wages for the work and a musician could earn \$200 per week or more.

As a result, hundreds of newly unemployed musicians flocked to Los Angeles hoping to find work in the still fledgling sound movie business. Instead, they found only greater unemployment.

Within a year the Los Angeles Local was scrambling to help these transplants, even paying to send some home. To provide the Local with some relief from this mass migration, Weber decreed that the Local need not accept transfer members to take work in the movie studios.

If musicians were finding little relief from unemployment in Los Angeles, the expansion of another technology was providing more job opportunities at both national and local levels. The founding of the major radio networks in the late 1920s and the discovery by the radio industry that it could sell "air time" to advertisers helped turn radio into an increasingly profitable enterprise, particularly since radio, which was inexpensive for consumers, was fast becoming a primary source of entertainment for a public suffering through the Great Depression.



Cartoons from the union's public relations campaign against "canned music" at the movies, *IM* and other newspaper headlines, an early electronic piano, Benny Goodman and his band, Marian Anderson.

1935	1936	1937	1938	1939
Joseph N. Weber serves as AFM President (1915-1940).	Fred W. Birnbach is elected AFM Secretary. The Convention authorizes and directs the AFM President to bring about an effective booking agent licensing policy.	The Social Security Board exempts leaders from employers' tax. Walter Murdoch is elected International Executive Officer for Canada.	The union begins licensing record companies in the same manner as booking agents. The licensing continues until a collective bargaining agreement is reached after the end of the recording ban.	The Federal Communications Commission upholds the rule that radio stations must announce when they are using recorded music, and rules that they must now keep a log of all recorded music use.

Musicians began performing on radio for free in the early 1920s, believing that the publicity was adequate compensation. The union however saw things differently. The AFM first began establishing local and then national scales for radio work. And as radio became more profitable, the industry was willing to pay for talent in order to stay competitive. However, they also began using records to lessen the need for live musical broadcasts.

In 1937, as the result of a Convention mandate, Weber began a fight against the encroachment of recorded music on radio. He called in representatives of the radio, transcription, and record companies for conferences—and insured their participation by setting a nationwide radio strike date if they failed to appear. He also threatened to halt all recording work by AFM members.

After 14 weeks of intense negotiations, the AFM reached an agreement with the networks and with independent network affiliates that provided that the networks would spend an additional \$2 million employing staff musicians. (The networks and their affiliates were already paying musicians a total of \$3.5 million per year.) In 1938, similar agreements were reached with the unaffiliated stations.

However, the Department of Justice subsequently advised the union and industry that these agreements were illegal. So when they expired two years later they were not renewed. For several years an uneasy truce succeeded these agreements, but while the number of radio stations increased after 1940, the number of staff musicians began to decline. Nevertheless, the union had taken a strong stand in representing its members working in radio.



In Tune with the 1930s

The end of Prohibition tames Chicago's nightlife and the Depression kills record companies. But the recording business revives enough by mid-decade so that the first *Encyclopedia of Recorded Music* is published and newspapers start record columns. Radio, recorded music and music education create a music-conscious nation, while the greats of world music head to America seeking refuge from the growing trouble in Europe, giving American music a cosmopolitan air.

In 1935, George Gershwin's "Porgy and Bess," an American opera influenced by jazz and featuring black performers, debuts on Broadway. American ballet is revitalized with popular music, producing works such as "Union Pacific," about the building of the transcontinental railroad, and "Billy the Kid," which features cowboy tunes. While the movies dazzle audiences with elegant ballroom dancing, young people prefer the athletic and risqué jitterbug.

Highly arranged smooth jazz replaces the original "hot" jazz at the beginning of the decade. But then it gives way to the freestyle improvisation of swing, popularized by bandleaders like the Dorsey Brothers, Glenn Miller and Benny Goodman, the "King of Swing." College kids shock the older generations with their swooning idolatry of stars like Goodman, Rudey Vallee and Bing "the Groaner" Crosby. In turn, Goodman defies social convention when his Trio, with Teddy Wilson and Gene Krupa, performs and records as the first famous mixed-race group.

- "I Got Rhythm"1930
- "Good Night Sweetheart"1931
- "Brother Can You Spare a Dime"1932
- "Who's Afraid of the Big Bad Wolf"1933
- "Winter Wonderland"1934
- "I'm in the Mood for Love"1935
- "Pennies from Heaven"1936
- "My Funny Valentine"1937
- "God Bless America"1939
- "Over the Rainbow" (Oscar, "The Wizard of Oz")1939

"Porgy and Bess," Bing and Bob Crosby, WSM Barn Dance radio broadcast with Roy Acuff, center, George Gershwin, Dana Suesse and Paul Whiteman, "Fats" Waller, Benny Goodman, Artie Shaw, Woody Herman, the jitterbug.



Congratulations AFM ...

On Your 100th Anniversary!



Albert H. Wohlers & Co. would like to congratulate the American Federation of Musicians on an incredible 100 years. Wohlers is happy to provide members with the AFM "All-Risk" Musical Instrument & Equipment Insurance Plan.

Albert H. Wohlers & Co., Administrator
AFM Group Insurance Plans
1440 N. Northwest Highway
Park Ridge, IL 60068-1400
1-800-503-9230



John C. Hall, Jr.
Trustee

September 1, 1996

To the members of the American
Federation of Musicians
c/o International Musician
1501 Broadway, Suite 600
New York, NY 10036

Ladies and Gentlemen:

It gives me great pleasure to salute the American Federation of Musicians as you celebrate your first 100 years. For the more than four decades that the Trust Fund has had the privilege of working closely with the Federation's members, we have seen you strive constantly to inspire and entertain audiences throughout the world.

Working in concert with the recording industry through the Recording Industries Music Performance Trust Funds, we have today an even greater opportunity to bring to new audiences the enrichment that comes only from exposure to the finest music of every discipline. You should be proud of your accomplishments in enriching the lives of millions with your musical talents.

What better time to rededicate ourselves to this important mission than now, on the occasion of the Federation's centennial celebration.

Congratulations from all of us at MPTF.

John C. Hall, Jr.
Trustee
Recording Industries Music Performance Trust Funds

1501 Broadway
New York, NY 10036-5596

Voice 212 391 3950
Fax 212 221 2604
E-mail jhall@mpf.org
Web http://www.mpf.com

R I A A

HILARY B. ROSEN
President
Chief Operating Officer

To the Members of the American Federation of Musicians:

Congratulations on 100 years of inestimable service to American music and to setting the standard by which the world's musicians try to measure.

No other nation can boast of the talent, diversity and professionalism of their musicians, and the American Federation of Musicians has guided and represented this standard for what is now a century.

The recording industry is proud of the relationship that has developed and grown between our industry and the musicians who bring recorded music to life. Over the years, we have jointly faced the unique opportunities and challenges of technological innovations which bring music to a wider audience, while seeking to protect the rights of those without whom the music would not exist in the first place.

These mutual efforts recently resulted in the historic passage of "The Digital Performance Right in Sound Recordings Act of 1995" -- landmark copyright legislation signed into law by President Clinton in 1995. This legislation simply could not have become law without the cooperation and spirit of friendship of AFM and the recording industry.

It is this same cooperation and friendship that has made the Recording Industries Music Performance Trust Fund the single largest sponsor of live music in the world. Virtually no community has been untouched by the free performances of every genre of music that the Recording Industries MPTF provides. The Recording Industries MPTF has brought the richness and breadth of every form of live music to young listeners at a time when there may be no other such exposure. As the Recording Industries MPTF approaches its fiftieth anniversary, the recording industry looks back with pride on being the originating and primary sponsor of this exceptional partnership and to the opportunity to continue to reach American listeners of every age and in every region of the country.

As we approach the 21st century, the American Federation of Musicians and the recording industry will continue to face challenges that will call for joint efforts to protect American music and musicians. We will face this new century with strong friendship, and we wish the American Federation of Musicians a new 100 years of continued success.

Sincerely,

RECORDING INDUSTRY ASSOCIATION OF AMERICA
1020 NINETEENTH ST., N.W., STE. 200, WASHINGTON, D.C. 20036
PHONE 202.775.0101 FACSIMILE 202.775.7253

1940s

The Petrillo Years

Perhaps if he had been a better musician he might not have become a famous labor leader. But it was because he was a lousy trumpet player, as even he conceded, that James Caesar Petrillo threw his considerable energy and heart into the musicians' union.

Along the way this alumnus of Jane Addams' Hull House would become the friend of countless professional musicians and at least one President of the United States—and the enemy of many media moguls and members of Congress. He would have the dubious distinction of being the first U.S. labor leader to be investigated by Congress and under his leadership his union would be the first to have legislation passed specifically to curb its actions.

Petrillo served as AFM President from 1940 to 1958 and in his time he would be both a progressive and a reactionary. While there is no way to capture in a few lines the breadth of this larger-than-life character, several major events of the 1940s can help distill the Petrillo myth.

In one of the ultimate labor confrontations, Petrillo challenged the reality of technological unemployment, defying the public and the federal government by calling a strike on the record companies, which he saw as one of the musicians' greatest sources of technological unemployment.



Newspaper cartoons on the recording ban, the 1940 Convention, Petrillo's gavel.

1940	1941	1942	1943	1944
James C. Petrillo is elected AFM President (1940-1958).				
The union adopts a bylaw calling for the expulsion of any known "Communist, Nazi, or Fascist" from union membership.	The Convention decides that arrangers and copyists must receive at least the basic Local scale for engagements with traveling orchestras.	After a Federation-led campaign to exert pressure on management, the Boston Symphony becomes the last major symphony to be unionized. All members who enter the Armed Services shall remain on their Local's membership rosters free from all dues and assessments.	Leo Cluesmann is elected AFM Secretary. Thomas E. Gamble is elected AFM Treasurer. For the first time in its history the Federation holds no Convention, in compliance with a request from the Office of Defense Transportation.	The union obtains its first written collective bargaining agreement with the movie industry.

NEWARK, N. J., APRIL, 1914

NEW AGREEMENT FOR TURN-TABLE OPERATORS (PANCAKE TURNERS) IN RADIO STATIONS

For the information of our members, during December, 1943 and January 1944

NEWARK, N. J., JULY, 1914

VOL. XLIII

THE DECISION OF THE NATIONAL WAR LABOR BOARD AND THE CANNED MUSIC CONTROVERSY

By JAMES C. PETRILLO
President, American Federation of Musicians

President's Office
AMERICAN FEDERATION OF MUSICIANS
370 Lexington Avenue
New York, N. Y.

NEWARK, N. J., OCTOBER, 1912

VOL. XLII

A. F. OF L. CONVENTION UNANIMOUSLY ENDORSES FEDERATION'S RECORD FIGHT

The A. F. of L. Convention at Toronto, Canada, on October 8, 1942, Passed the Following Resolution Which was Recommended by Their Executive Council.

TORONTO, Ont., Convention today endorsed the American Federation of Musicians' fight against the National War Labor Board's decision on the canned music controversy.

THE NATIONAL WAR LABOR BOARD
June 15, 1941.

AUGUST, 1914

ALL TURNTABLE WORK IN A. F. OF M. JURISDICTION

To the Members of the American Federation of Musicians:

Locals and members are advised that the placing of records on turntables in connection with musical and dramatic shows as well as all types of presentation, vaudeville and burlesque shows, comes within the jurisdiction of the American Fed.

JULY, 1942

A. F. OF M. PROHIBITS MAKING RECORDINGS

President Petrillo Sets July 31st as Dead-line for Members to Make Recordings and Transcriptions.

The following communications, which are self-explanatory, have been sent to the transcription and recording companies as well as to the local unions:

"Gentlemen:
"Your license from the American Federation of Musicians for the employment of its members in the making of musical recordings is hereby terminated as of July 31, 1942."

Signing the Recording Pact



After signing trusteeship agreement program (left to right): Frank Wharton, Samuel R. Rosenbaum of P.

FIRST PLAN FOR THE EXPENDITURE OF THE RECORDING AND TRANSCRIPTION FUND

The following letter and plan have been addressed to all local unions of the American Federation of Musicians and are self-explanatory.

February 8, 1947.

TO THE MEMBERS OF THE INTERNATIONAL EXECUTIVE BOARD:

December 28th, 1946.

TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

In accordance with Resolution No. 1, passed by the International Executive Board, I have the honor to inform you that a plan for the expenditure of the Recording and Transcription Fund has been formulated. This committee consists of James C. Petrillo, Chairman, J. Wharton Gooter, President, Local 1, Samuel P. Meyers, President, Local 2, Ed. S. Moore, President, Local 6.

The committee met in Chicago on January 15, 1947, and discussed the plan. It is believed that the plan is in the best interests of the Federation and its members. I believe it necessary to give an explanation of the Executive Board's action.

The introduction and development of television presents the same threat to employment of musicians as did the change from silent to sound motion pictures. As television grows from one stage to another, it is apparent that motion picture

Why Members of the American Federation of Musicians Are Not Working for Television and Frequency Modulation Radio

By JAMES C. PETRILLO
President, American Federation

In February, 1945, the International Executive Board ruled that members of the American Federation of Musicians shall not play for television in any form until further notice.

I believe it necessary to give an explanation of the Executive Board's action.

The introduction and development of television presents the same threat to employment of musicians as did the change from silent to sound motion pictures. As television grows from one stage to another, it is apparent that motion picture

and misled by the employers so many times by their saying that every new invention would help us, that if we permit ourselves to fall in line again with that kind of talk, we deserve the consequences. However, the musicians of the United States and Canada have seen the light, and they understand that the action taken by the International Executive Board is a wise one.

Television in many respects is similar to motion pictures. Executives of broadcasting and picture in-

musicians think we must be for it. Well, I see that I am fighting a rearguard action. I am only doing my duty.

The New York Times

FIRST ATOMIC BOMB DROPPED ON JAPAN. MISSILE IS EQUAL TO 20,000 TONS OF TRITAN WARNS Foe OF A 'RAIN OF R

Jet Plane Explosion Kills Major Bomb, Top U.S. Ace
Kiyosuki City Battered by British Steel Tower 'Vaporized' in Trial of Mighty Bomb

All Network Broadcasting Contracts Other Than Staff Orchestras and Staff Leaders, Must Be Approved by the Federation.

On April 5, 1946, the following telegram was sent to those local unions whose jurisdiction network broadcasts now originate, also to the Music Directors and Booking Agencies engaged in network broadcasting:

UPON RECEIPT OF THIS TELEGRAM YOU ARE HEREWITH DIRECTED THAT IN THE FUTURE, ALL CONTRACTS OR RENEWALS OF CURRENT CONTRACTS, FOR THE SERVICES OF MEMBERS OF THE FEDERATION FOR BROADCASTING PURPOSES OTHER THAN STAFF ORCHESTRAS AND STAFF LEADERS, MUST BE APPROVED BY THE FEDERATION. THIS INCLUDES SINGLE INSTRUMENTALISTS, TRIOS AND ALL TYPES OF INSTRUMENTAL COMBINATIONS, GROUPS, ORCHESTRAS, BANDS AND LEADERS.

JAMES C. PETRILLO, President,
American Federation of Musicians.

Music on the Air in Car

RADIO IN Canada demonstrates a unique system which is a combination of the portable and the stationary. The latter is a portable radio which is carried in the car and is used for listening to the radio while driving. The portable radio is a small, lightweight device which can be carried in the car and is used for listening to the radio while driving. The portable radio is a small, lightweight device which can be carried in the car and is used for listening to the radio while driving.

International Musician headlines, Petrillo testifying before Congress on the union's television ban, Truman and Petrillo at the Convention, the AFM's inaugural float, Truman's gold card and plaque.

1945	1946	1947	1948	1949
James C. Petrillo serves as AFM President (1940-1958).				
A survey of conditions in symphony orchestras is made by the Federation.	The AFM celebrates its 50th anniversary.	The first distribution of the Recording and Transcription Fund (later the music Performance Trust Funds) is made to Locals.	Harry Steeper is elected AFM Treasurer.	The AFM grants the Voice of America permission to use single records and entire concert series free of charge.
The Federation urges Locals to make special concessions for members who are Honorably Discharged.	Members are prohibited from working on television and Frequency Modulation (FM) radio until union conditions exist.	Congress passes the Taft-Hartley Act, overriding President Truman's veto.	President Harry S Truman duets with Petrillo at the Convention.	

But if Petrillo was a rebel he was also a patriot. As the union's contribution to the war effort, Petrillo issued a carte blanche strike clearance to all musicians making "V Discs," or "Victory Discs," which were distributed by the War Department to the troops overseas. It was the AFM's way of boosting morale by providing the troops with the music from back home.

The recording ban helped establish Petrillo as one of the most powerful labor leaders of his era, but it wasn't just the recording industry that Petrillo was willing to tangle with. For example, in 1942, under the terms of the AFM's agreement with NBC radio, Petrillo ordered the network to cancel a series of concerts by students at the National Music Camp at Interlochen, Michigan.

The union maintained that the student concerts (which had been broadcast on NBC since 1931) were commercial in nature and therefore directly competitive with the employment of professional musicians. As such they were in violation of the union's closed shop agreement with NBC. NBC complied with the order to stop the Interlochen broadcasts, but painted Petrillo as a villain in an attempt to weaken the union and its leader.

Public outrage ran high against this attack on children and helped push a broadcaster-friendly Congress to enact the Lea Act.

ENLISTED OR DRAFTED MEN REMAIN IN A. F. M.

New Law Provides That All Members in the Armed Service Remain in Good Standing For the Duration of the War

MAJOR MILLER MISSING
Major Glenn Miller, who before his enlistment in the Army in 1942 with the rating of captain, was a top-ranking orchestra leader and who since has been made director of the United States Air Force Band, has been reported missing on a flight from England to Paris. With



WANTED - FIGHTING DOLLARS

MAKE EVERY PAY-DAY BOND-DAY



UNITED STATES BONDS-STAMPS



Chicago HOME

TODAY - V-E DAY!

NAZIS REFUSE Stalin's Offer to Fight in Czech Area
GERMANS SIGN UNLITTLE RED SCHOOLHOUSE
OFFICIAL WORD TO BE GIVEN BY BIG 3 AT 8 A.M.

What Petrillo's Victory Means

of the country and the culture of the country. We cannot stop canned music. We don't want to. But we want the musicians of America to share in the profits it makes for other people.

On the phonograph records issued for sale during the period, and even before it, the label bore a printed notice: "Only for non-commercial use on phonographs in homes. Mr. & original purchaser have agreed this record shall not be resold."



When Petrillo kept the Music Camp of Interlochen, Mich., off the air, these kids picketed in protest.

International Musician and other newspaper headlines, a "V Disc," label, Interlochen music students picketing Petrillo.

Join Your Uncle's Band!



The United States Army Bands offer a challenging and exciting career as a soldier musician. Competitive pay, regular performances and the opportunity for travel are just a few of the many benefits. The following vacancies are announced:

- Clarinet**
- Piano/Keyboard • Oboe**
- Bass • Horn in F**
- Bassoon • Conductor**

Applicants must qualify for enlistment in the U.S. Army. Travel to auditions by qualified applicants will be paid for by U.S. Army. Generous benefits package and advanced grade available for qualified applicants.

For vacancy notice and additional information contact:
Your nearest Army recruiter or call Staff Sgt. Edwards at 1-800-223-3735 (ext. 6-0485)

U.S. ARMY. BE ALL YOU CAN BE.

The United States Army is an Equal Opportunity Employer

MUSIC SPEED READING

Quickly increase your speed and accuracy in music sight reading. NEW & EASY method shows students and professionals how to train the eye in reading music. University of Illinois statistical analysis shows MUSIC SPEED READING average gain of 17.35 points improvement; opposed to 2.00 improvement when not used. Adopted from Juilliard to North Texas State to Oregon. MUSIC SPEED READING \$9.95 plus \$2.50 shipping and handling. FREE MUSIC CATALOG. Order yours today.

WIMBLEDON MUSIC INC.

1888 Century Park East (Suite 1900)/Century City, California 90067/(310) 284-6890

FEDERATION OFFERS GOVERNMENT FREE RECORDINGS

President Petrillo, in the following letter, reiterates the stand of the A. F. of M. in the matter of recordings for the men in Service: July 1, 1942.

Mr. Elmer Davis, Director, Office of War Information, Washington, D. C.

Dear Mr. Davis:

The American Federation of Musicians is desirous of enlarging its contribution toward the war effort. As you well know, despite the discontinuance of commercial recordings by the American Federation of Musicians since last August 1, 1942, there has been no interference with

PRES. PETRILLO DISCUSSES SITUATION AT INTERLOCHEN

Text of Correspondence Between President Petrillo and J. L. Fly, Chairman Federal Communications Commission

Below is a communication President Petrillo received from Mr. James Lawrence Fly, Chairman, Federal Communications Commission, and his answer thereto:

FEDERAL COMMUNICATIONS COMMISSION
Washington, D. C.
July 22, 1942.

Mr. James C. Petrillo, President, American Federation of Musicians, 162 Broadway, New York City.

Dear Mr. Petrillo:

We have received a letter from Senator Arthur E. Vandenberg of Michigan suggesting that the Commission obtain information concerning the recent cancellation by the National Broadcasting Company of a broadcast by the National High School Orchestra from Interlochen, Michigan.

The Commission would appreciate it if you would, at your earliest convenience, send us a full statement of the facts relating to the cancellation of the program.

Your truly,
JAMES LAWRENCE FLY, Chairman.

The Lea Bill

THE Lea Bill in brief and stripped of its legal language, prohibits the American Federation of Musicians (under penalty of imprisonment for not more than one year or by fine of \$1,000 or both):

1. Use of force or intimidation to coerce a broadcast licensee;
- (a) to employ any person in excess of the number needed;
- (b) to make payments in lieu of so employing;
- (c) to pay more than once for services performed;
- (d) to pay for services not performed;
- (e) to refrain from broadcasting of non-commercial, educational or cultural programs in connection with which the participants receive no money other than their actual expenses;
- (f) to refrain from broadcasting any radio communication originating outside the United States.

It is clear to be seen that in explicit statement and by

The Lea Act, also known as the Anti-Petrillo Act, made it a criminal offense for a union to “use coercion... to win observance of its rules by radio stations.” In essence, it made it illegal for the union to bargain collectively with broadcasters over such issues as hiring standby musicians, paying for rebroadcasts of live performances, or “interfering” with noncommercial educational programs. Although challenged in the courts by the AFM, the Lea Act was held to be constitutional by the Supreme Court in 1947.

But while the Lea Act eventually contributed to the almost total elimination of live music broadcasting on radio, the Interlochen incident also led to the 1947 adoption of the Music Code of Ethics between the union and the Music Educators National Conference. The code, which is still in existence today, discusses the rights of professional and student musicians.

These and many other actions reveal the contradictions of Petrillo, the man and the labor leader. Throughout his tenure as AFM President he would be a colorful and controversial public figure—respected and reviled by employers, feared and loved by musicians. ●



In Tune with the 1940s

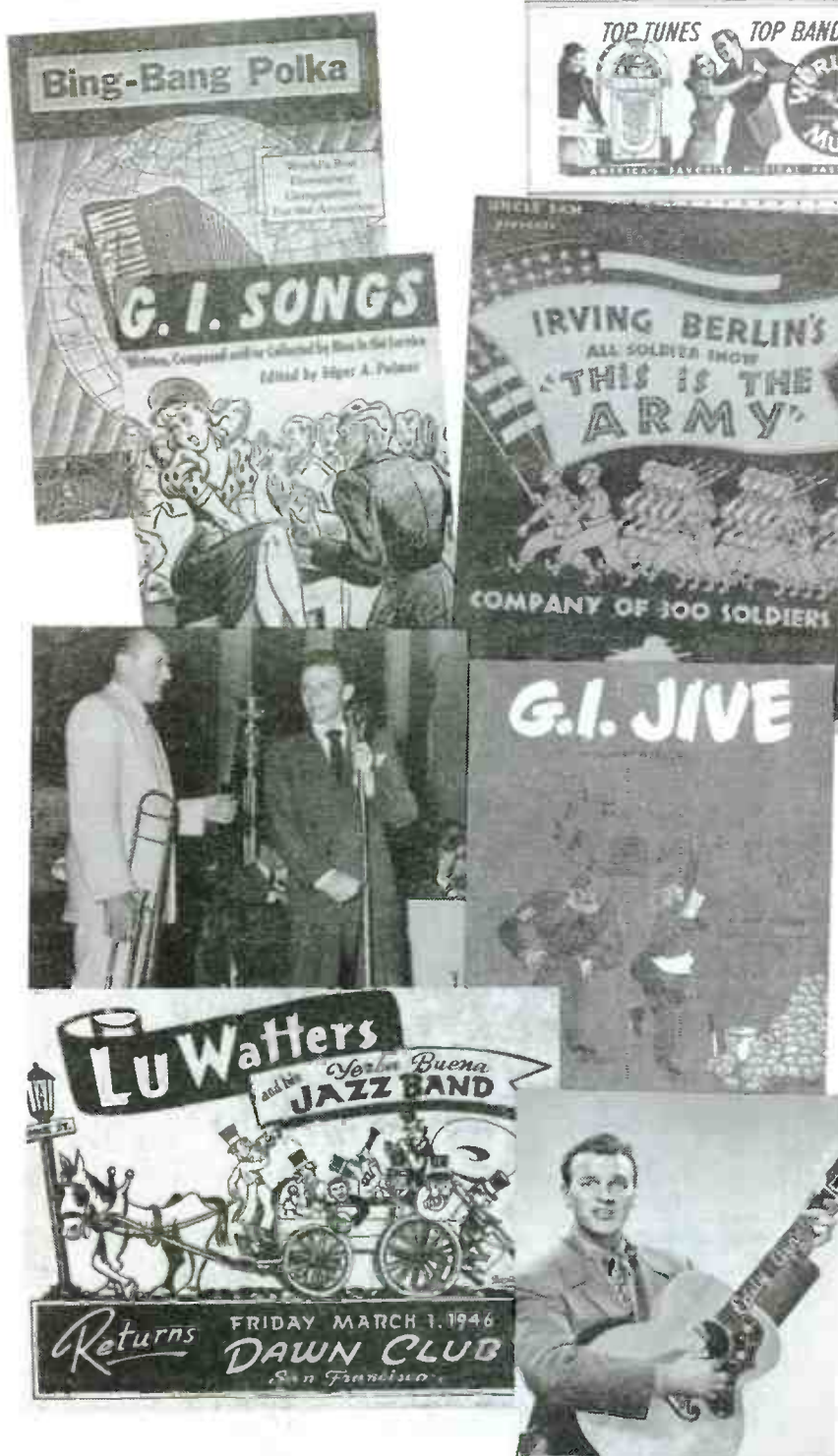
Radio and records, rather than sheet music, are now the dominant means of popularizing music, as new technology offers quality sound reproduction. FM radio, which eliminates static, is demonstrated at Massachusetts station WIXOJ in 1940. After the war, the army declassifies information about a machine seized in Germany—the tape recorder—but the music industry believes that wire recorders have more of a future. Soon Columbia Records introduces the LP Microgroove, a 12-inch vinylite disc with 25 minutes of music on each side.

Meanwhile, the musicians are as active as the technicians. Boogie woogie, born in Texas in the '20s, becomes a national craze early in the decade. Harlem musicians create “bop” music in a series of informal, experimental sessions at Minton’s Playhouse. Frank Sinatra, whose suggestive, breathy singing draws the first screaming, fainting bobby soxers, begins emceeing a top radio show, the “Lucky Strike Hit Parade.” The Cab Calloway Orchestra makes \$750,000 in 1944, but Calloway is refused entrance as a customer in a white ballroom. In 1946 *Billboard* describes

Joe Liggins’s album “Sugar Lump” as “right rhythmic rock and roll music,” marking the first known time the term appears in print.

In 1943 Richard Rodgers and Oscar Hammerstein II collaborate for the first time with “Oklahoma.” Agnes de Mille choreographs the dances, integrating them smoothly into the story and inaugurating a new era in musicals, with focused plots rather than loosely connected skits and songs.

“Bewitched, Bothered and Bewildered”	1941
“White Christmas” (Oscar, “Holiday Inn”)	1942
“Praise the Lord and Pass the Ammunition”	1943
“Lili Marlene”	1943
“Rum and Coca-Cola”	1944
“Tenderly”	1946
“There’s No Business Like Show Business”	1946
“Zip-A-Dee-Do-Dah” (Oscar, “Song of the South”)	1947
“Rudolph the Rednosed Reindeer”	1949
“Some Enchanted Evening”	1949



Cab Calloway, Petrillo conducts a chorus of Metropolitan Opera vocalists in a Christmas greeting to President Truman, the first recording after the second ban, Ella Fitzgerald, Glenn Miller, Buddy Rich, Tommy Dorsey and Frank Sinatra, Eddy Arnold.

Birthday Wishes from the Road

ALABAMA

Randy Owen *Randy Owen*

Larry August *Larry August*

thanks for 100 years
of strengthening the
musical community —
solidarity forever!

Steve McArthur
Local 1000



Happy Happy Hundredth. Long may you wave.



Tom Chapin

It's so nice to come home to
ALPINE INN MOTEL
Three miles west of I-90 on U.S. Bus 20
6404 E. State St. • Rockford, IL 61108
(815) 399-1880

Home comfort at reasonable prices • 116 Rooms • Near
shopping centers • Large heated outdoor pool • Hand
crafted gifts • Continental breakfast

POST CARD

FELIZ CUMPLEAÑOS
A.F. of M!
Congratulations on
100 YEARS ... AND
counting!
Tish HINDESA
Tish NJ

A.F. of M.
JESSICA ROE-EDITOR
1501 BROADWAY
SUITE 600
NEW YORK, N.Y.
10036

Jim Lath

John ...

Dear AF of M -
Happy 100th!
Peter Seeger
(member, # 802,
since 1939)

Cindy Cashdollar
Peggy Berman

Asleep at the Wheel
Since 1970

Sept. 2, 1996



9/5/96

Ms. Jessica Roe
INTERNATIONAL MUSICIAN
1501 Broadway, Suite 600
New York, NY 10036

Dear Jessica,
Hoping this reaches you in time.
Happy 100th Anniversary, INTERNATIONAL MUSICIAN! We do know where we'd
be without you.

In solidarity
Tom Paxton
Tom Paxton
Local 1000

Love,
Gene Murray

*Congratulations
on
100 Years
of Service*

§ HERITAGE ASSOCIATES, INC.

Insurance



Suite 102
727 Raritan Road
Clark, New Jersey 07066

Phone: (908) 388-9200
Fax: (908) 388-9221

John F. Giegerich, C.P.C.U.
President

Barbara A. Douglas, C.P.C.U.
Vice President & Manager

broadcast business consultants, ltd.

The PREMIER Talent Payment Company
wishes The American Federation of Musicians
a very, very Happy 100th Anniversary!!!

317 Madison Avenue, New York, N.Y. 10017 (212) 687-3525 FAX:(212) 949-8143

LOCAL 65-699, HOUSTON, TX

Chartered October 23, 1897

Congratulates

**The American Federation of Musicians
on its 100th Birthday**

*Y'all come on down for our
100th birthday next year*
HOUSTON PROFESSIONAL MUSICIANS ASSOCIATION

**Your advertisement
could go HERE
for \$85.00 per month**
For more information contact:
Pete Wall
Alpha/Omega Group, Inc.
858 Collingwood, Maywood, NJ 07607
Phone 201-845-5353

*Congratulations
to the AFM
from Emile Charlap.*



American Federation of Television and Radio Artists

NATIONAL OFFICE
260 MADISON AVENUE • NEW YORK, NY 10016
BRANCH OF THE ASSOCIATED ACTORS AND ARTISTES OF AMERICA

FAX: 212-532-2242

212-532-0800

To the members of the American Federation of Musicians,

It gives AFTRA great pleasure to offer you our best wishes and congratulations as you celebrate the 100th Anniversary of the American Federation of Musicians of the United States and Canada. Celebrating "only" our 60th Anniversary in 1997, AFTRA finds the American Federation of Musicians' tenure and place in history remarkable.

As true partners in so many activities -- the Digital Performance Right in Sound Recordings Act of 1995 and the Audio Home Recording Act of 1992 to name only two of the most recent efforts -- AFTRA understands the significance of the AFM's role in performers' lives. As technology continues to change our worlds, it is more important than ever to work closely together.

We look forward to continuing that cooperation. Congratulations again!

Sincerely,

Shelby Scott
National President

Bruce A. York
National Executive Director



INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES, MOVING PICTURE
TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED STATES AND CANADA,
SUITE 601, 1515 BROADWAY, NEW YORK, NEW YORK 10036-5741



Affiliated with the AFL-CIO, CLC
Telephone (212) 730-1770
TWX 446-052

FAX (212) 921-7699

THOMAS C. SHORT
International President

MICHAEL W. PROSCIA
General Secretary-Treasurer

JOHN J. NOLAN, First Vice President
801 Kramsey Place, Paramus, NJ 07652
JOHN J. RYAN, Second Vice President
3208 Greencastle Rd., Burtonsville, MD 20866
EDWARD C. POWELL, Third Vice President
107 Esmeray Drive, San Rafael, CA 94903
NICK LONG, Fourth Vice President
1223 Paseo Gracia, San Dimas, CA 91773
DANIEL J. KERINS, Fifth Vice President
20 No. Wacker St., Rm. 722, Chicago, IL 60606
JAMES B. WOOD, Eleventh Vice President
2200 Lakeshore Blvd. West, Suite #210, Etobicoke, Ontario M8V 1A4

RUDY N. NAPOLEONE, Sixth Vice President
1031 Lester Dr., N.E., Albuquerque, N.M. 87112
CARLINE A. PALAZZO, Seventh Vice President
11365 Ventura Blvd., #202, Studio City, CA 91604
JEAN FOX, Eighth Vice President
13949 Ventura Blvd., #304, Sherman Oaks, CA 91423
BEN F. LOWE, Ninth Vice President
8025 NW 36th St., Suite 303, Miami, FL 33166
TIMOTHY F. MAGEE, Tenth Vice President
20017 Van Dyke, Detroit, MI 48234

August 19, 1996

To The Members of the American Federation of Musicians

Dear Sisters and Brothers:

It is with a great sense of solidarity that we extend to you our wholehearted congratulations as you celebrate One Hundred years of excellence in representing the finest musicians in the world.

A great debt is owed to those members who, though no longer with you, built the legacy that is the American Federation of Musicians today. Upon the foundation they built rests a strong and viable union with wages, benefits and conditions for its members that are second to none.

While we must always pay tribute to the part played by those Sister and Brother members of the Musicianship who built the union, it is the current membership and leadership that are responsible for its future. You have retained some of the old traditions that stand the Union in good stead today. At the same time, you have had the courage to abandon those traditions that simply do not fit or work in a rapidly changing entertainment industry. If you are the future of the American Federation of Musicians, its next hundred years will outshine its first.

Once again, and on behalf of the over 80,000 members of this Alliance, we extend to you our wholehearted congratulations on your Centennial Celebration.

Sincerely and fraternally

Thomas C. Short
International President

Michael W. Proscia
General Secretary-Treasurer

Vantage Group Services

A Division of Vantage Financial Service, Inc.

Vantage Group Congratulates the

AMERICAN
FEDERATION
OF MUSICIANS

*on 100 Years of Representing the Finest
Professional Musicians in the World.*

WE'RE PROUD TO BE WORKING WITH YOU

1950s

Social Influences

The 1950s are often viewed as an era of peace, prosperity and complacency. But for the AFM it was a decade in which the union would be led by one social movement and would lead another.

As early as 1897 the AFM chartered Locals that exclusively represented black musicians, in keeping with an 1896 Supreme Court ruling that separate but equal facilities for blacks and whites were legal. But by the 1950s society was moving toward integration in all areas, from the armed services and public schools to labor unions, including the AFM.

Beginning with the merger of Locals 47 and 767 in Los Angeles in 1953, many black and white Locals began voluntarily negotiating merger agreements. But the movement to end segregation within the AFM was neither immediate nor universally embraced. For example, in 1956 the white Local in San Francisco defeated a proposal to integrate with the black Local.

At the 1957 Convention, the recently integrated Local 47 submitted a resolution calling on the AFM to immediately take steps to integrate all Locals. However, 60 black delegates signed a petition opposing enforced integration, citing the "financial aspect involved with some of the larger colored Locals," many of which were as financially stable, if not more so, than their white counterparts. These delegates were also concerned about losing their voice within the union.

The union adopted. Delegates Daniel Tranchitella and Herman of Local 47, voting no. and President [unclear] The report of the committee is adopted.

RESOLUTION No. 34 LAW

WHEREAS, It is the purpose and objective of the A.F.L.-C.I.O., as stated in its Constitution, to extend the benefits and privileges of union membership and protection to all working people, regardless of race, color, creed, religion or place of national origin, and

WHEREAS, The policy of our Federal Government as announced in decisions of the United States Supreme Court in cases involving labor unions, employment rights, schools, colleges, transportation and voting rights, is to eliminate all distinctions, discrimination, and segregation based upon differences of race, color, creed, religion, or place of national origin, and

WHEREAS, The continued maintenance in our Federation of locals limited to persons of any one racial or ethnic group is contrary to our good morals, and tends to degrade all members of our Federation, and imposes an improper stigma and burden upon members of our Federation, and

WHEREAS, It is the desire of our union to improve the standards of all of our locals and to bring dignity and respect equally to all of our members, and believing these objectives can be accomplished by eliminating such practice, and

WHEREAS, The last sentence of Article 7 of the Constitution of the American Federation of Musicians states, "It is provided, however, that in no case whatsoever can the jurisdiction of a local union extend into the municipal lines of a town or city in which another local union is chartered," and

WHEREAS, In many instances there are two locals exercising jurisdiction in the very same town or city, now, therefore,

BE IT RESOLVED:

(1) That this Convention publicly announce its opposition to the continued maintenance of any local on a segregated basis.

(2) That the members of all such locals be urged to take immediate steps to eliminate any membership restrictions based upon race, color, creed, religion or place of national origin.

(3) That in any area or jurisdiction where two or more locals exist, immediate steps be taken to merge on an equitable basis without discrimination to any member, or to any application to membership, on the basis of race, color, creed or place of national origin.

(4) That if such steps (as stated in 2 and 3 above) are not taken by such locals that the International Executive Board be empowered to take the necessary steps to eliminate such membership restrictions and/or to take whatever steps may be necessary to outlaw such segregated locals and/or direct any two locals in the same jurisdiction to amalgamate under the guidance

The following petition, signed by many of the colored delegates, was submitted to the Law Committee in connection with Resolution 34:

We, the undersigned, being duly elected delegates to this Sixtieth Annual Convention of the American Federation of Musicians, wish to go on record as being opposed to Resolution No. 34, presented by Local 47, A. F. of M.

The subject matter contained in Resolution No. 34 should not be acted upon at this time because of the financial aspect involved with some of the larger colored locals, who have spent many years of hard work to attain their present status in the Federation.

The subject matter can best be resolved by its various locals involved, who are better informed as to the advantages or disadvantages of a merger. Under no circumstances should a merger be forced upon us, but should rather be accomplished by mutual agreement between parties concerned.

HARRY W. GRAY,
W. L. SMITH,
JAMES SHORTER, SR.,
CHARLES GAINES,
Local 208.

W. L. SMITH, Local 635.
JAMES SHORTER, SR.,
CHARLES GAINES, Local 274.

JOHNNIE WARREN,
SAMMY BARON,
FRANK CLEMON,
WILLIAM LEONA,
JESSE VELME,
CHARLIE R. C. JG. NE. P. T.

CIVIL RIGHTS

IN THE AMERICAN FEDERATION OF MUSICIANS

CIVIL RIGHTS IN A UNION

be judged as to whether or not they compare must be established. One organization is the protection of civil laws of the United States of America. Commonly referred to as the government. While all of these rights and their members, those which are incorporated in these protections seem to merit the adjective, "to be but firmly guaranteed should not be taken away from the civil rights of any and all advanced members of our union. Trade

Musicians Union Votes Segregation

White union musicians here voted last night not to merge with Negro musicians.

The vote recorded by the National Council of the American Federation of Musicians, was 554 to 55 against joining forces with Negro Local 669.

spokesman for Local 669 said the results ruled out a joint balloting by Local 669 and Local 47 on Monday and Tuesday on which it favored an end to segregation.

The Local 669 results reject the recommendation of its officers and James C. Petrillo, national president of the American Federation of Musicians Union. Both supported the amalgamation, which has been under study for several years.

Music in the Public Interest

Forty-three Years of Live Music
Fund Encourages Little Symphony
The Massachusetts town of Worcester is blessed with a most happy combination: an ensemble of skilled and talented musicians, and a wise Board of Directors of its Local 143, who have patriotically dispensed the Music Performance Trust Fund allowances in such a way as to encourage further development of the symphonic music.

The Support of Live Music in an Electronic Age

IN THE last few years, live music has become a scarce commodity. Accounts for both the shrinkage, \$10,000 musicians' theaters. The city

THERE is a growing realization in official Washington that music and the arts must be given realistic Federal support if they are to survive.

Canada Cuts Income Taxes In a Bid to Spur Prosperity

By RAYMOND DANIELL
OTTAWA, April 5—The Canadian Government

Federal Aid for the Fine Arts



Canada Prepares to Aid Music

Cloudy, Mild High Here 50
TORONTO, TUESDAY, NOVEMBER 16, 1954

New Harmony for Canada

Musicians and Variety Artists End Long Feud in New Pact

Convention resolutions, International Musician and other newspaper headlines, Petrillo meeting President Dwight D. Eisenhower.

Danger Ahead FOR AMERICAN MUSICIANS!

By ISIDORE STOROVSKY
Reprinted from "Musical America" January 1, 1954

Congressional Record

United States of America
PROCEEDINGS AND DEBATES OF THE 83rd CONGRESS, SECOND SESSION

The Fate of Music Should Be Everybody's Concern. The Survival of Music Must Be Everybody's Problem... James C. Petrillo

1950	1951	1952	1953	1954
James C. Petrillo serves as AFM President (1940-1958).	The union supports a bill that would exempt nonprofit organizations, such as symphony orchestras, from paying the 20 percent tax, also known as the Cabaret Tax. The Lester Petrillo Memorial Fund for Disabled Musicians is created by President James C. Petrillo in memory of his late son.	The union supports creation of a Federal Department for the Arts as a "means of elevating the low estate of music and all the arts." The union obtains its first collective bargaining agreement with independent motion picture producers. This agreement is separate from the agreement with the major motion picture producers.	Rejecting a charge of "featherbedding," the Supreme Court rules that Akron Local 24 "requested and significantly negotiated for actual employment" (in the form of Local theater minimums in connection with traveling shows).	The National Labor Relations Board rules that musicians may, incidental to their work as instrumentalists, speak or sing on radio or television without having to join any other union.

Editors and Columnists from Coast to Coast Tell U. S. Readers Why Twenty Per Cent Federal Amusement Tax Should be Repealed.

NEW YORK POST, FRIDAY, NOVEMBER 16, 1955

Our Musicians' Plight

By Sylvia F. Porter

President Kenin Launches Tax Relief Campaign

President Kenin Launches Tax Relief Campaign

A stepped-up grass roots campaign aimed at confronting every senator in the fifty states before December 15 with his responsibilities regarding the 20% tax in new

Hotels Seek Eased Tax On Cabaret
Would Give Jobs To Entertainers



Catching Up??

TEXT OF SUPREME COURT'S LANDMARK DECISION

NLRB v. GAMBLE ENTERPRISES, INC.
Supreme Court of the United States
NATIONAL LABOR RELATIONS BOARD v. GAMBLE ENTERPRISES, INC., No. 238, March 9, 1955
LABOR-MANAGEMENT RELATIONS ACT—Featherbedding
Musicians' union demand that theater hire

The Federation uses its nationwide control to help individual members and local unions. Band contracts be subject to its rules, laws at 18, § 4, of its By-Laws provides: "Traveling in the consent of a Local, play any presentatio jurisdiction unless a local house orchestra is a From this background we turn to the instan 12 years the Palace Theater in Akron, Ohio, has chain of theaters managed by respondent, Ga which is a Washington corporation with its York. Before the decline of vaudeville and un employed a local orchestra of nine union m at that theater. When a traveling

MUSIC IN THE COLD WAR

(EDITOR'S NOTE: The role of the American Federation of Musicians and its loyal membership is considerable and definable. In this, the first of two articles, a review of the progress of the work, in the fashion of the Marshall Plan, is presented. The second article, in the next issue, will discuss the role of the AFM in the Cold War and how it is the first step in this campaign.)

HOUSE UN-AMERICAN ACTIVITIES COMMITTEE PROBES ALLEGED COMMUNIST INFILTRATION IN LOS ANGELES-HOLLYWOOD GROUPS

Los Angeles Herald and Express—Monday, April 16, 1954

20 Musicians Named By Ex-Red in Probe



CONGRESS COMMITTEE INVESTIGATING ALLEGED RED MUSICIANS
Left to Right: Rep. Clyde Doyle of South Gate, Morgan M. Mondler of Missouri, Donald Jackson of Santa Monica and Gordon Schorer of Ohio

Commie Try to Grab Union Fails

William Doe Waddilove, admitted former Communist, today named 20 musicians as having been members of the Communist Party.



NAMES 20 MUSICIANS AS COMMUNIST
William Doe Waddilove Testifies He Knew As Party Members From 1947 to 1949
The speaker testified he was souredly beaten by members of the Communist Party. The speaker testified that an attempt of the Communist Party to capture control of the musicians' union by spon were: Henry Roth, Sam Albert, Anita

UNITED STATES OF AMERICA
NATIONAL LABOR RELATIONS BOARD
AFFIDAVIT OF NONCOMMUNIST UNION OFFICER
(Subject complete copy only. Before completing, read the instructions on its back.)

The undersigned, being duly sworn, deposes and says:

- I am a responsible officer of the Union named below.
- I am not a member of the Communist Party or affiliated with such party.
- I do not believe in, and I am not a member of nor do I support any organization that believes in or teaches, the overthrow of the United States Government by force or by any illegal methods.

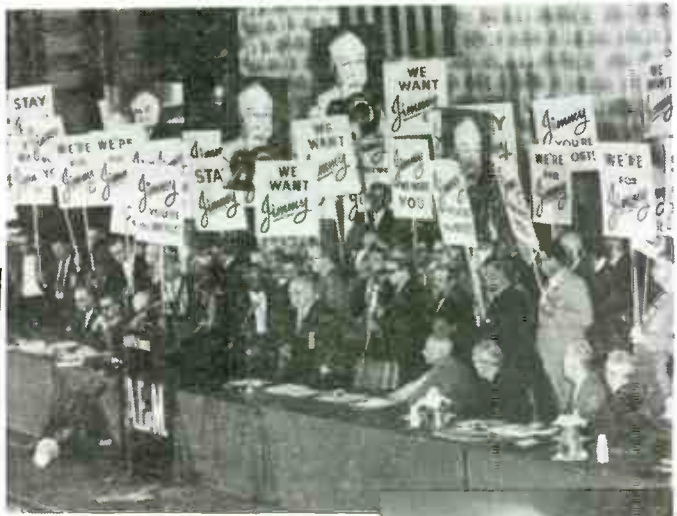
American Federation of Musicians of the United States
This is an international union.
AFL-CIO

COMMUNISM IN LABOR UNIONS

HEARINGS
BEFORE THE
SUBCOMMITTEE TO INVESTIGATE THE ADMINISTRATION OF THE INTERNAL SECURITY ACT AND OTHER INTERNAL SECURITY LAWS
OF THE
COMMITTEE ON THE UNITED STATES SENATE
EIGHTY THIRD CONGRESS
SECOND SESSION
ON
COMMUNISM IN LABOR UNIONS
JANUARY 28 AND FEBRUARY 1, 1954
Printed for the use of the Committee

PRESIDENT PETRILLO CREATES A CHARITABLE TRUST FUND IN MEMORY OF HIS SON, LESTER, WHO DIED AT THE AGE OF THIRTEEN.

Following is the complete text of the "Lester Petrillo Memorial Fund for Disabled Musicians":
I, James C. Petrillo, do hereby give and transfer to the Executive Board of the American Federation of Musicians the sum of \$10,000.00, in trust, vesting title thereto in the members of said Executive Board as trustees, to have and to hold the same for the following purposes and upon the following conditions:



International Musician headlines, union documents concerning the "Red Scare," delegates demonstrating against Petrillo's retirement.



1955	1956	1957	1958	1959
James C. Petrillo serves as AFM President (1940-1958).	George V. Clancy is elected AFM Treasurer. The union adopts a law allowing the union to trustee Locals in the interests of safeguarding members and the union.	Los Angeles Local 47 submits a resolution to the Convention demanding that the Federation take immediate steps to merge segregated Locals. The resolution is defeated. The 20% Cabaret Tax is reduced to 10% by Congress.	Herman Kenin is elected AFM President (1958-1970). Petrillo announces he will retire as President of the union. The union announces plans to begin a training program (in 1959) for student string players, to be known as the "Congress of Strings."	William J. Harris is elected AFM Vice President. Stanley Ballard is elected AFM Treasurer. Through negotiations with the record industry the AFM-Employers Pension Welfare Fund is established marking the first Federation pension.

To prevent these styles of music from becoming extinct, the AFM launched an intensive lobbying and public relations effort aimed at preserving America's cultural heritage. Beginning in 1955, the union began asking Congress and the general public to do their part by subsidizing the nonprofit arts industry through government-sponsored grants.

After a decade-long struggle led by the AFM, the National Endowment for the Arts (NEA) was created to fulfill America's responsibility to conserve its culture. Much of the subsequent growth in the number of professional symphony orchestras and other nonprofit music programs is a result of the AFM's dedicated lobbying for the creation of the National Endowment for the Arts.

While the AFM struggled to establish the NEA in the U.S., the Canadian Parliament used death duties paid by the estates of two Canadian millionaires to establish the Canada Council in 1957. According to an *International Musician* article, in three years the Canada Council was responsible for "creating an aura of musical achievement such as that country has never witnessed before."

HON. DWIGHT D. EISENHOWER
THE WHITE HOUSE
WASHINGTON, D. C.

DEAR MR. PRESIDENT:

IN LISTENING TO YOUR STATE OF THE UNION ADDRESS I WAS PARTICULARLY INTERESTED IN YOUR PROMISE TO SEEK LEGISLATIVE APPROVAL FOR THE CREATION OF A FEDERAL ADVISORY COMMISSION TO ENCOURAGE THE ARTS. SINCE I HAD THE HONOR IN DECEMBER, 1953, OF DISCUSSING WITH YOU AT THE WHITE HOUSE THE DECLINE OF MUSIC, THE SITUATION WITH RESPECT TO LIVE MUSIC AND MUSICIANS HAS NOT IMPROVED. EUROPE HAS LONG RECOGNIZED THE NECESSITY FOR FEDERAL ENCOURAGEMENT OF THE ARTS. INDEED, OUR OWN GOVERNMENT HAS PLAYED NO SMALL PART IN MATERIALLY SUPPORTING THE ARTS AND ARTISTS IN OTHER LANDS. IT IS HEARTENING TO ME AND TO THE QUARTER OF A MILLION MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS TO KNOW THAT YOU RECOGNIZE THE SERIOUS DEFICIENCIES THAT EXIST IN OUR OWN COUNTRY IN THIS RESPECT AND THAT YOU ARE PREPARED TO LEND YOUR GREAT LEADERSHIP TO CORRECT THEM. WITH GREAT RESPECT AND SINCERE GOOD WISHES, I AM, SINCERELY,

(Signed) JAMES C. PETRILLO, PRESIDENT
AMERICAN FEDERATION OF MUSICIANS

To this the President made the following reply on January 24, 1955.

THE WHITE HOUSE
WASHINGTON

DEAR MR. PETRILLO:

THANK YOU VERY MUCH FOR YOUR ENCOURAGING TELEGRAM IN SUPPORT OF THE ESTABLISHMENT OF A FEDERAL ADVISORY COMMISSION ON THE ARTS. FROM EXPRESSIONS OF INTEREST LIKE YOURS, I AM CONFIDENT THAT SUCH A COMMISSION CAN CONTRIBUTE SIGNIFICANTLY TO HEIGHTENING APPRECIATION OF THE ARTS IN THE UNITED STATES.

SINCERELY,
(Signed) DWIGHT D. EISENHOWER

KEEP MUSIC ALIVE - - -



In Tune with the 1950s

Elvis Presley bursts into the North American consciousness with his sultry voice, flamboyant "cat" clothes and scandalous gyrations. Soon he has top hits on the Rock, Country & Western and Rhythm & Blues charts, stars in movies and is featured on merchandise from lipstick to bookends.

Like many poor southern whites, Elvis grew up listening to black musicians, imitating their sound, clothes and dances. He is the "white man with the Negro sound" who knocks down the crumbling race barriers. Earlier musicians integrated their bands. Elvis and his contemporaries integrate the audiences. Melding black and white cultures into rock and roll is Elvis's greatest achievement—or, to his critics, his greatest crime.

Rock—its power and freedom—is made for teens. And it sends their parents into a panic over "juvenile delinquency"—senseless crime, alcohol, cigarettes, premarital sex, riding motorcycles and driving hopped-up cars.

The censors react to the proliferation of suggestive and even explicitly sexual songs by banning them; nevertheless, dances such as the bop and lindy are physical and flirtatious.

When Elvis is drafted late in 1957, teens are devastated and parents heave a sigh of relief. But even that—together with the plane crash deaths of Buddy Holly, Richie Valens and the Big Bopper (J. P. Richardson), as well as the government investigation of the recording industry's payola—isn't enough to turn back rock and roll.

- "On Top of Old Smokey" 1951
- "Doggie in the Window" 1953
- "Rock Around the Clock" 1955
- "Sixteen Tons" 1955
- "April Love" 1957
- "Wake Up Little Susie" 1957
- "Johnny B. Goode" 1958
- "Purple People Eater" 1958
- "This Land Is Your Land" 1958
- "Mack the Knife" 1959

Excerpt from *IM*, the Newport Youth Band, Victor, Lebert, Guy and Carmen Lombardo, Minnie Pearl, Louis Armstrong, Muddy Waters, George Jones, the Kingston Trio, Dick Clark in *Life*, Bill Haley, Pee Wee King's band, Charles Mingus, Buddy Holly, Elvis Presley, "West Side Story", Charlie Parker, Hank Williams, AFM float for President Eisenhower's Inauguration.



To further advance symphonic music the AFM launched the Congress of String in 1959 as a union-conducted training program to counteract the shortage of qualified string musicians available to perform in the symphonies of the United States and Canada. During the 30-year history of the union's "noble experiment," some of the greatest artists in the orchestral world, including composers Roy Harris and Morton Gould, conductors Eugene Ormandy, Erich Leinsdorf and Max Rudolf, musicians and teachers Pablo Casals, Dorothy DeLay and Gary Karr shared their talents with the students who attended the Congress of Strings summer camps.

Before it was deemed to have fulfilled its mission and was dissolved in 1990, the Congress of Strings provided more than 3,000 students with training that would give them the grounding they needed in performance technique—and trade unionism—to begin professional careers. Even today, virtually every orchestra in the U.S. and Canada has at least one alumnus of the Congress of Strings. ◉



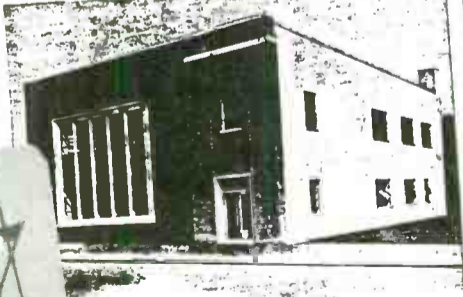
The Federation's New Building

Headquarters for the Secretary and the Treasurer

THE NEW office building erected by the Federation in Newark, to serve as headquarters for the International Secretary, the International Treasurer, and their staffs, is a modern, functional structure, with a maximum of light and air, and no waste space. Located on a corner plot one hundred by one hundred and thirty feet, at 220 Mt. Pleasant Avenue, Newark, the building itself is fifty feet by eighty, with a floor layout that will promote efficiency in operation.

The man who came furthest was Ralph C. Scott, president of Local 9, Boston. Sam Davey, president of Local 9, Boston. Sam Davey, president of Local 9, Boston. Sam Davey, president of Local 9, Boston.

Treasurer Storer and Secretary Clusmann each made twenty-second speeches—and there the oratory ended. Instrumental music for the occasion was furnished by Al Lang, accordionist, of Local 16, Newark, who was spelled off from time to time by Treasurer Steyer. There were a good many old-fashioned singing bees around the floor—favorite tunes being "Put On Your Old Gray



Kenin with Congress of Strings students, an *International Musician*, the union's orientation booklet for new members.



YOU

MUSIC DIRECTORY CANADA

Available October '96

SEVENTH EDITION

The Most Comprehensive Directory for the Canadian Music Industry ever released!

- Radio Stations, Recording Studios, Equipment, Associations, Festivals, Agents... and much more!

Book \$ 34.95
 CD-ROM \$ 89.95
 Book & CD-ROM package \$109.95
 (Plus s/h & Cdn. Residents 7% GST)

Call & Order Today!
1-800-265-8481
 NWC, 23 Hannover Dr., #7,
 St. Catharines, ON L2W 1A3
 e-mail:order@nor.com

MUSIC IS SOMETHING WE ALL BELIEVE IN

MICHAEL V. SMITH KATHY LEE COLLIE RICHIE MULLINS

GARY CLELAND CAROLYN ARENDS LINDA WY

AND ASHLEY CLEVELAND, CLAY CROSSE, JOANNA CARLSON

Congratulations to all members of the American Federation of Musicians of the United States and Canada on 100 years from your friends at Reunion Records.

REUNION RECORDS

MUSIC YOU CAN BELIEVE IN

fox

OBOES
 BASSOONS
 CONTRABASSOONS

FOX PRODUCTS CORPORATION

SOUTH WHITLEY, INDIANA 46787 • U.S.A.
 Telephone: (219) 723-4888

AN OBOE

By FOX

We are pleased to announce that we are now making oboes on a limited production basis, in grenadilla wood, and also by totally machining ABS Resin.

These instruments are being made in conjunction with our bassoons, by the same craftsmen, and with the same attention to detail. Tuning is being done on an individual basis by a competent oboist, and custom inquiries are invited.

Our 1966 catalog of bassoons and oboes is now available from the factory or through your local Fox dealer.

fox

Dept. 1M

FOX BASSOON COMPANY

South Whitley, Indiana
 A Division of Fox Products Corp.

Ad appeared in the *International Musician* in February, 1966.

Congratulations
to the
American Federation
of Musicians
on your
100th anniversary.

Sony Music Entertainment Inc.

**Clarinet Sharp?...Click Up!
Clarinet Flat?...Click Down!**



FITS ALL BRANDS

The
CLICK
• Tuning Barrel •
7 BARRELS IN ONE

**Every Clarinet player
should own one**

*"The most practical innovation
for tuning a clarinet"*

Joseph Rabbai
Principal Clarinetist
N.Y. Metropolitan Opera Orchestra



61mm to 67mm

- Pushing the thumb wheel up or down tunes the clarinet in one millimeter increments (61mm to 67mm). Tuning is repeatable.
- The barrel always stays flush against the upper joint, avoiding unwanted air flow disturbances.
- The patented lightweight barrel design creates an enhanced sound quality and open throat tones throughout all positions.

**only
\$45⁰⁰**

TO ORDER PLEASE CALL OR MAIL TO

Musical Innovations Corp.

P.O. Box 177, Willow Grove, PA 19090-0177
1 (888) CLICKED • FAX (215) 784-9393

Price \$45.00 each, plus \$3.00 Shipping & Handling
(PA residents add 6% sales tax. VISA, MC, DISCOVER and AM EX accepted.)

e-mail: click@clickbarrel.com • <http://www.clickbarrel.com>

Also Available at Finer Music Stores Everywhere

**all
orders
shipped
same day!**

The Woodwind & The Brasswind

**World's Largest Selection of Instruments
& Accessories.**

All at Discount Prices!

Free Catalogs available - Please specify:
Woodwind - Brasswind - Percussion - Strings - Combo

Toll Free: 1-800-348-5003 FAX: (219) 277-2542

NATIONAL ACADEMY
OF RECORDING
ARTS & SCIENCES, INC.

MICHAEL GREENE, President/CEO

3402 PICO BOULEVARD
SANTA MONICA, CALIFORNIA 90405
TEL: (310) 392-3777
FAX: (310) 392-3200



To the Members of the American Federation of Musicians,

On behalf of the Recording Academy, it is my pleasure to be part of this tribute to the 100th anniversary of the founding of the American Federation of Musicians of the United States and Canada. For a century now, American Federation of Musicians members have provided the artistic excellence that continues to make American culture our most precious, popular and profitable export.

As the son of a big band leader and a union member myself since the age of 18, I grew up with a sense of reverence for the American Federation of Musicians' extraordinarily rich history. And today, as President of the Recording Academy, it has been my great pleasure to continue working alongside you on behalf of our creative community.

We at the Recording Academy are proud to join with you in paying homage to this remarkable legacy, and we look forward to working together in the days ahead, to ensure that our cultural legacy is preserved for generations to come.

Love,

Michael Greene

President/CEO

AMERICAN  SYMPHONY ORCHESTRA LEAGUE

September 7, 1996

American Federation of Musicians
of the United States and Canada
1501 Broadway, Suite 600
New York, New York 10036-5503

To the Members of the American Federation of Musicians:

The American Symphony Orchestra League offers hearty congratulations to you on the centennial of the American Federation of Musicians.

Since its first convention in October 1896, the AFM has made a significant contribution to American musical performance as a responsive and democratic representative of musicians nationwide. These hundred years have seen a huge expansion in the number of symphony orchestras in this country, and tremendous changes in the daily lives of orchestra musicians. Through its Symphonic Services Department, the International Conference of Symphony and Opera Musicians, the Regional Orchestra Players' Association, and the Organization of Canadian Symphony Musicians, the AFM has addressed the unique needs and concerns of orchestral musicians, and worked to ensure their well-being and economic security. Through the creation of the Recording Industries Music Performance Trust Funds, the AFM has made possible the employment of musicians for countless free, live performances. Through training efforts like the Congress of Strings, the AFM has expanded the orchestra world's pool of qualified players. And through its active lobbying efforts, the AFM has helped to establish and sustain public arts funding in the United States.

The American Federation of Musicians has much to celebrate and be proud of on its 100th anniversary. We commend the musician members of the AFM for their continuing commitment to the highest musical standards. This letter and its sentiments have been endorsed by a resolution of our Board of Directors at its meeting today.

Sincerely yours,

Catherine French
President

Neil Williams
Chairman

1156 Fifteenth Street, NW, Suite 800 / Washington, DC 20005-1704
Tel: 202-776-0212 / Fax: 202-776-0224 / E-mail: league@symphony.org

PERFECTION

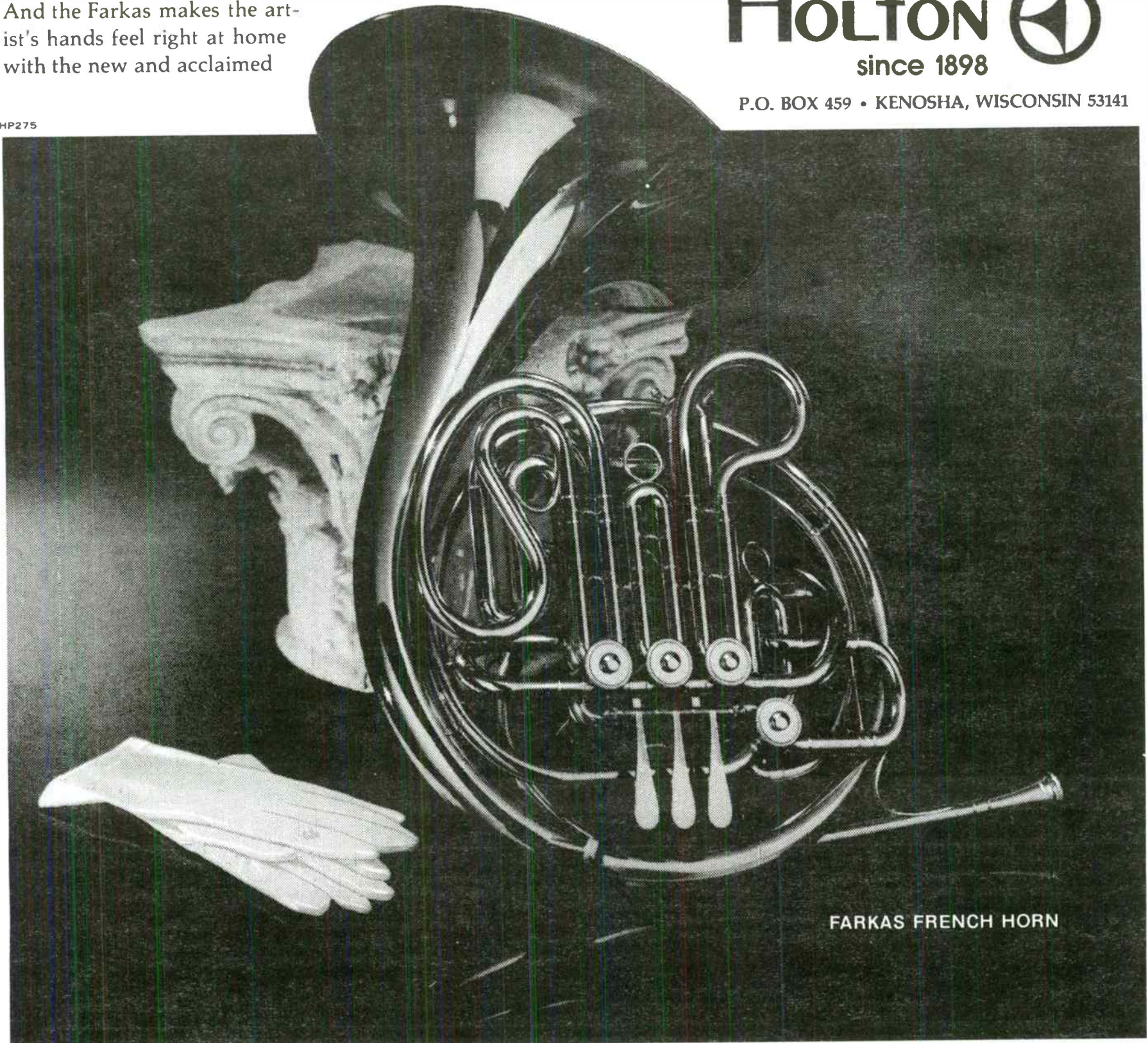
Why is Holton's Farkas French Horn demanded by the world's most renowned symphony orchestras? Above all, the Farkas French Horn gives the artist the Holton sound. The majesty of the French Horn enhanced with a true scale the artist doesn't have to favor or force. Full dynamic range *without* sacrifice of tone. Artistic melding of precision-drawn Micro-Taper mouthpipe, acoustically correct bore, and meticulously crafted bell. Precise tuning that's fast and easy with separate B^b tuning slide in addition to the main F and auxiliary F tuning slides. And the Farkas makes the artist's hands feel right at home with the new and acclaimed

bracket-design thumb lever that gives natural feel and free-finger movement for fatigue-free performance. This is what artists the world over have come to expect from Holton. Whether French Horn . . . Trumpet . . . or Trombone. Whether artist-grade . . . or student instrument. The name Holton represents the finest . . . in materials . . . in design . . . and, most critical, craftsmanship from men who've devoted a lifetime to providing superior instruments for the world's superior musicians.

BY **HOLTON** 
since 1898

P.O. BOX 459 • KENOSHA, WISCONSIN 53141

HP275



FARKAS FRENCH HORN

Ad appeared in the *International Musician* in February 1976.

1960s

Internal Revolutions

The '60s were a time when freedom of expression and the rights of individuals were championed as catalysts for social change. For the AFM these principles—voiced by recording and symphonic musicians—would begin to fundamentally reshape the union into a more democratic, rank-and-file driven organization.

But democratizing the union would not be achieved without that uniquely '60s blend of inward reflection and outward invective, protest and protectionism, confrontation and reconciliation.

From 1958 to 1962 the AFM endured one of its most debilitating conflicts—dual unionism. The conflict was sparked by the desire of recording musicians in Los Angeles to secure for themselves some of the royalties generated by their own work.

As he had done in the record industry, Petrillo had negotiated an independent trust fund—the Motion Picture Theatrical and Television Film Funds—financed by allocations from the movie industry to provide live performance employment in every Local.

During the 1955 negotiations with the movie industry, Petrillo negotiated an increase in payments to the film trust fund, but no scale wage increases for the recording musicians. That action enraged many recording musicians, who felt that it denied individual musicians the right to receive a fair share of the fruits of their labor. They resented their own union imposing limits on their earnings, particularly since they didn't benefit from the allocations to the film trust fund.



TEMPORARY

THE FORCE FOR ENLIGHTENED UNIONISM

MEMBERSHIP IN THE UNION IS THE FIRST STEP TO ENLIGHTENED UNIONISM. THE UNION IS THE ONLY WAY TO PROTECT YOUR INTERESTS AND TO SECURE YOUR FUTURE.

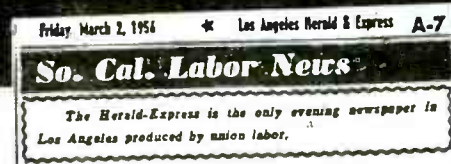
KENIN REPORTS IMPORTANT GAINS IN NEW MAJOR STUDIOS CONTRACT

I am pleased to report, for the Board, that the Federation, having recaptured bargaining rights at the major studios, has negotiated a contract containing a number of historic "firsts" and other dramatic gains. One of the most important victories is a subject to the vibrant fight carried on by Federation local...

Tax-Cut Analysis Shows New Job Opportunities

Analysis of the first 191 reports on employment during the August-September-October quarter—calculated to assay the effects of the cabinet tax cut on instrumental book-keeping—indicates that gains made approximate those reported for the May-June-July quarter in the September International Musician.

Headlines on the union and the Guild, President Kenin's settlement letter to Guild President Cecil Read, Kenin meets President John Kennedy and British Prime Minister Harold Macmillan.



AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA
AFFILIATED WITH THE A.F.L.-C.I.O.
September 5, 1961

Board of Directors
Musicians Guild of America
Suite 208 Equitable Building
6253 Hollywood Boulevard
Hollywood 28, California

Attention: Mr. Cecil F. Read, President
Gentlemen:

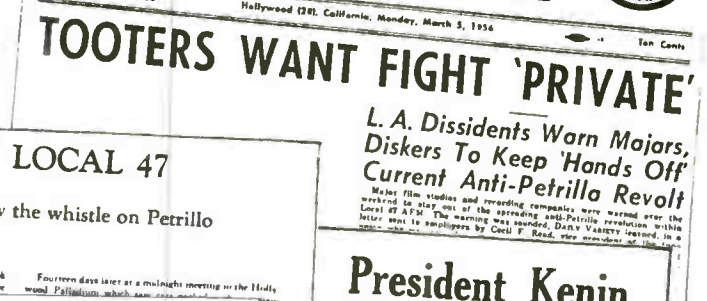
As you know, discussions have been going on for some months between representatives of the Guild and of the Federation looking toward the reunification of all musicians. These discussions have culminated in basic understandings reached by your President, Mr. Cecil F. Read and myself as President of the American Federation of Musicians, the substance of which I record in this letter.

Preliminarily, I want to express my personal and official thanks for the unflinching courtesy displayed by your representatives throughout the course of these conversations.

The fundamental premise and underlying theme of our discussions and of the understandings they produced was that the interest of professional musicians could best be promoted by the consolidation of their total economic and political power into a single union.

To achieve that vital unity, you agree to recommend the dissolution of the Musicians' Guild of America as soon as possible in reliance upon the Federation's agreement as follows:

- 1) **Reuse and Residual Payments.** The Federation will as soon as possible seek to negotiate a change in the existing phonograph record agreements so that 50% of the monies now payable to the Music Performance Trust Fund will be paid



PRESIDENT'S OFFICE

Board of Directors
Musicians Guild of America
Att: Mr. Cecil F. Read, President

September 5, 1961

to the musicians who contribute to the making of the records. Additionally the Federation reaffirms its policy to seek residual or reuse payments for the recording musician in all other recording fields.

- 2) **Membership.** Musicians who have been expelled from the Federation and Local #47 because of their support of the Guild or its activities, will be reinstated to membership in Local #47 and in the Federation with full, uninterrupted rights and privileges of such memberships (as though never expelled). All fines that have been imposed on musicians because of activities stemming from the existence and actions of the Guild shall be nullified; that is, those who have paid such fines (or new initiation fees because of such fines) shall be made whole, and those who have been suspended or expelled for non-payment of such fines shall be restored to membership in Local #47 and in the Federation with full uninterrupted rights and privileges of such memberships (as though never expelled).
- 3) **Ratification.** The Federation reaffirms its policy to grant to all musicians employed in the fields within the Federation's jurisdiction the right to ratify all contracts it negotiates.
- 4) **Recording Musicians Advisory Committee.** Not later than April 1, 1962 the Federation will cause to be established in Los Angeles a committee democratically selected at regular intervals by all members working in the recording field (phonograph records, motion picture film, TV film and tape, transcriptions, jingles and spots) in the Los Angeles area. Those serving as members of the committee must be actively working in the recording field during the time of such service. The committee shall include a representative of the arrangers (elected exclusively by arrangers)

and a representative of copyists (elected exclusively by copyists). The committee shall have the right to communicate directly to the Federation its advice and opinions respecting all matters affecting the interests of recording musicians. It shall advise and consult with the Federation respecting the formulation of bargaining demands. Additionally, a representative or representatives of the committee shall serve in an advisory capacity at all Federation collective bargaining negotiations.

The International Executive Board of the Federation has already approved these understandings, and we hope that you and your membership will promptly do the same so that with the strength of unity we can all work together to realize our common objectives.

Sincerely,
Herman Kenin
President

MUSICIANS REUNITED

AFM-MGA PACT ENDS
THREE-YEAR DIFFERENCE

1960	1961	1962	1963	1964
Herman Kenin serves as AFM President (1958-1970).				
The union establishes its first agreement for Pay-TV. The AFM regains bargaining rights in motion picture studios. Nightclub bookings rise by \$9 million after Congress cuts the Cabaret Tax to 10%. Canada adopts its Bill of Rights.	President Kenin steps up the call for government subsidy of the arts, stating that "private patronage of the arts no longer is feasible economically." TEMPO is established as the union's political action committee.	The union undertakes a campaign to amend the Copyright Act to establish performance and property rights for performing musicians on recorded music. The Convention votes down a resolution to establish a Federation Symphony Department.	The union begins to lobby for repeal of the 10% Cabaret Tax, which was reduced from 20% in 1960. The Convention repeals payment of the 10% traveling surcharge to Locals and the Federation. However it retains the surcharge to protect local employment, allowing traveling musicians to keep the entire 10% overage.	The union declares it will work against the adoption of Right-to-Work laws and will attempt to have these laws repealed in states where they already exist. During negotiations with the recording industry, the union secures creation of the first Special Payments Fund.

Los Angeles Local 47 Vice President Cecil Read led the dissent, eventually asking that the International Executive Board authorize that payments go directly to the musicians who made the recordings. The request was denied.

Read fought on, having Convention resolutions introduced and eventually filing lawsuits on behalf of recording musicians, questioning the legality of the trust fund, calling for the end of payments to the fund, and seeking damages for the musicians.

Meanwhile, the next round of negotiations with the movie industry began in 1958. To address the unrest, International Executive Officer Herman Kenin, representing the AFM on the West Coast, ensured that the musicians would be able to attend meetings, ratify or reject the contract, and strike if the terms of the agreement were unacceptable. But the talks broke down and a strike was called.

By March 1958, Read grew impatient with the progress of the strike. He and others petitioned Petrillo to reopen negotiations, but were rejected. Read then formed a rival union—the Musicians Guild of America. On its own, the Guild negotiated an agreement with the movie industry that eliminated trust fund payments but didn't contain residual payments for recording musicians.

In 1958 and '59 Kenin (by then AFM President) negotiated agreements with the recording, television and jingle industries that were much more favorable to recording musicians, providing pension payments for the first time, and in the case of the jingle agreement, the first reuse fees. And for the first time rank-and-file committees sat in on the negotiations.

TWO CONTRACTS TELL THE STORY!

Below is a comparative analysis of the give-away contract negotiated by Cecil Read between the Musicians Guild and the Motion Picture Producers and the contract which was formally in effect with the American Federation of Musicians and the Producers. It clearly indicates how the members of the Guild were sold down the river by their false-promoting leader. Nearly every item is a yellow, and it looks as if the 52-week-year guaranteed employment contract for the musicians is a thing of the past.

THE READ CONTRACT	THE A. F. of M. CONTRACT
1. The Producer may use department heads and assistant department heads as conductor or arranger. However, the Producer must observe the contract terms with respect to this work.	Any work as a musician, including conducting and arranging, by whomsoever done, was covered by the contract. Contract standards could not be undercut by having the work done by supervisors not subject to the contract.
2. A studio may use any institutional band such as high school, college, lodge, etc., and those performances are not covered by the contract so long as the recording is done outside the Producer's studio.	All recording, including that done by institutional bands, had to be done under working conditions established in the contract for all musicians.
3. The Producer prepares the personal service contract and may include any provision not specifically prohibited by the contract.	The form of personal service contract was part of the collective agreement and could not be varied by the Producer. Moreover, the personal service contract had to be approved by the A. F. of M. No motion picture could be shown on television without the permission of the A. F. of M.
4. A motion picture made for theatrical use may be shown on television or in any other medium, without the union's consent. Despite the promise made to musicians before the N. L. R. B. election, no residual payments to musicians of any kind were secured.	So long as a sound track exists, it may not be used except in the motion picture for which it was made.
5. A sound track used in one film may be dubbed into any other film if a new collective agreement is not negotiated within 90 days after the collective agreement expires. Thus, this union will always be under pressure in negotiating a new collective agreement.	A sound track could only be used in the motion picture for which it was made.
6. A sound track used in one film may be dubbed into any other film if money is borrowed against a film or if the Producer stops making films. Since the trade practice is to borrow against each film, there are no sound track regulations under this contract.	A sound track may be used only in the film for which it was made.
7. The sound track for a television film may be dubbed into an entire series.	A no-strike clause did not appear in the contract and musicians were not forbidden to observe picket lines of other unions.
8. Musicians may not strike during the term of the contract. Even though all other unions go on strike, musicians are required to go through the picket line.	Each major Producer employed a contract orchestra in which musicians received an annual guaranteed salary.
9. All contract orchestras have been abolished, thus giving up hundreds of steady jobs. In the negotiation between the Producers and the A. F. of M., the Producers offered to keep the contract orchestras and give a 5 per cent increase. The Read contract gives up these benefits.	Under the Federation casual scales for independent producers, the rate for 35 men was \$52.99 per 3-hour session, so that the Read increase is less than 5 per cent. For 23 men or less, the old Federation scale had been \$62.87, so that the Read increase is less than 1 per cent. If 30 men were employed, the A. F. of M. rate was \$57.78, so that the Read scale is a cut in rate of 5.03.
10. Only casual rates appear for theatrical motion pictures (for 3-hour session):	For a scale of \$50.00 per 3-hour session, only one film of one-half-hour duration could be made.
35 men or more \$55.00	Canned music could not be used in films using live music. A separate session was required for each pilot film.
30 to 34 57.75	Separate sessions had to be called to score these films. They could not be done in the same session with a one-half-hour film.
24 to 29 60.50	Only one double was permitted at 50 per cent extra pay.
23 or less 63.25	Sideline musicians were paid if their music was recorded, whether or not used.
11. In the case of films made primarily for TV, 13 one-half-hour films may be made in a 3-hour session at a rate of \$55.00. This is \$4.32 per film.	
12. Canned music may be dubbed in with live music.	
13. Any number of pilot films could be scored in a single session along with 13 films of one-half-hour duration.	
14. Trailers, short subjects and cartoons may be scored in any session without additional pay.	
15. Up to four doubles may be used to avoid hiring additional musicians. For the second and third double, 20 per cent extra is paid and only 10 per cent for the fourth double.	
16. Sideline musicians receive the recording rate if their music is recorded and used. If it is recorded but not used, there is no recording pay.	

President Kenin Holds Symphony Symposium

Twenty-five major symphony orchestras were represented at the Federation's International Symposium of Symphony Musicians convened by President Kenin at the Astoria Hotel in New York City.

RESOLUTION No. 20 GOOD AND WELFARE
WHEREAS, The status of the symphony musician has been relegated to the economic rank not commensurate with its dignity in the field of the arts, and
WHEREAS, Communications between groups of symphony musicians could result in the culmination of ideas for their own advancement, therefore,
BE IT RESOLVED, That a National Conference of Symphony Musicians be formed representing every major symphony orchestra in this nation so as to exchange ideas, study conditions, and as a body recommend legislation to the Executive Board of the A. F. of M. The report of the committee is unfavorable.
 Discussed by Delegates De Vitt, Local 66; Maury, Local 47; Newman, Local 76; Winstein, Local 174; and Chairman Fuentetaja.
 The report of the committee is adopted.

Symposium Deals with Symphony Orchestra Problems

Orchestra agreed to schedule a fifty-two-week season in 1959-60. The length of the season will be weeks seven, in other parts has been for the New York and the orchestra. In each year, the length of the season from this year on is the increase in the sale of the National Symphony. Gurney G. Titmarsh, Secretary-Treasurer.

Increased Wages and Benefits for Symphony Musicians

(The present article on the Houston Symphony Orchestra is the first in a series of articles dealing with the development of major symphony orchestras in the United States and Canada and increased wage scales and benefits for their members that have been negotiated between A. F. of M. locals and orchestra management.)
 It is obvious that the surest way to give stability to our orchestral life is to increase musicians' wages and fringe benefits. It is generally agreed that adequate paid symphony musicians are nowhere near commensurate with the amount of labor and skill involved. Music is the common denominator that unites the people of a community, and the Houston Symphony Orchestra is tied closely to the heart of Houston. That this feeling of pride in the orchestra is shared by a great many of the city's citizens is shown by the high regard the orchestra has over the nation, in cities where it has appeared on tour. Now with Andre Previn in the conductor's chair, the orchestra is in a new phase of its development. Recently the Houston Symphony Society and Local 65 negotiated a two-year contract guaranteeing the ninety symphony members a substantial increase in salaries and an extended vacation. The length of the season from this year on is the increase in the sale of the National Symphony. Gurney G. Titmarsh, Secretary-Treasurer.

The New York Times

U.S. PLANES ATTACK NORTH VIETNAM BASES; PRESIDENT ORDERS 'LIMITED' RETALIATION AFTER COMMUNISTS' PT BOATS RENEW RAIDS
F. B. I. Finds 3 Bodies Believed to Be Rights Workers'

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians
 VOLUME 7
 APRIL 1957 - No. 1

ICSOM CHAIRMAN REPORTS ON AFM MEETINGS — DISCUSSION MIXED REACTION MIXED
Musicians' Protective Union
 LOCAL No. 206, A. F. of M., INC.
 4300 SOUTH COTTAGE GROVE AVENUE
 CHICAGO, ILLINOIS 60637
 May 27, 1964

Dear Member:
 I find enclosed the Order of the International Executive Board (I.E.B.) with reference to the Plan of Merger of the Chicago Federation of Musicians, Local 10, A. F. of M. and the Musicians' Protective Union, Local 206, A. F. of M.
 The Executive Order does not contain all of the safeguards requested by the membership of Local 206. However, the Order does represent a reasonable compromise of the issues between the two locals and provides a framework under which a meaningful merger can be achieved.

New York Times

200,000 MARCH FOR CIVIL RIGHTS IN ORDERLY WASHINGTON RALLY; PRESIDENT SEES GAIN FOR NEGRO



LOCAL No. 10, A. F. of M. CHICAGO FEDERATION OF MUSICIANS
 175 W. WASHINGTON STREET, CHICAGO, ILLINOIS 60601
NOTICE OF SPECIAL MEETING
 July 24, 1964

Dear Member:
 A Special Meeting of the membership of the Chicago Federation of Musicians, Local 10, A. F. of M., will be held on Friday, August 7, 1964 at 2:00 P.M. at Union Headquarters, 175 West Washington Street, Chicago, Illinois, for the purpose of considering the American Federation of Musicians' Plan of Merger of Local 10 with Local 206, which Plan of Merger is sent you herewith.
 PLEASE BE PRESENT.

Respectfully yours,
 H. Lee Hye, Recording Secretary

Wilfrid Pelletier Talks on The Canada Council
 an interview by John Briggs



'I Have a Dream...'
 Presentation by Dr. King Sums Up A Day the Capital Will Remember
 By JAMES BEHREY

PRESIDENT MEETS MARCH LEADERS
 Says Opposition Support is Needed for Bill

Federation Mourns Martin Luther King

Martin Luther King had a King worked with members and leaders of organized labor to bring his vision of a truly free and just America into the realm of reality. His death is a tragedy for the entire world.

International Musician and other newspaper headlines, Local mergers in Cleveland and Washington, D.C., Vice President from Canada J. Alan Wood.

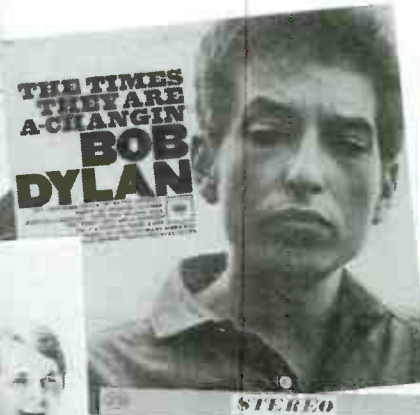
1965	1966	1967	1968	1969
Herman Kenin serves as AFM President (1958-1970).				
Stanley Ballard is elected the first AFM Secretary-Treasurer.	Representative Frank Thompson, Jr. reports to the Convention that the National Endowment for the Arts received an initial appropriation of \$2 million. Thompson was a major NEA proponent.	Hal C. Davis is elected AFM Vice President. J. Alan Wood is elected the first AFM Vice President of Canada.	The Federation adopts a bylaw urging all Locals having symphonies to adopt the policy and practice of establishing orchestra committees, elected by the musicians, to serve as liaison to the orchestra players and the Local.	The AFM grants official conference status to the International Conference of Symphony and Opera Musicians (ICSOM).
To merge the remaining segregated Locals, Kenin appoints Petrillo as head of the union's newly created Civil Rights Department.	The remaining 10% Cabaret Tax is repealed.	The union urges enactment of the Public Television Act of 1967.		The Convention also goes on record as being opposed to mergers of symphony orchestras as contrary to the best interests of the Federation.
President Johnson signs the Arts and Humanities Foundations Bill, creating the National Endowment for the Arts.				

DISCOTHEQUE

—Record Hop With a New Name

What's in a name? Unfortunately a great deal. A name, a new name for that old, old thing, mechanized music, has suddenly come into vogue and, presto, has gained for such mechanized music a new lease on life. We speak of discotheque which is really the record hop with the only addition a glassed and mirrored cage where a "dance instructress" can gesture and grate. Yes, and there's those other concomitants: poor lighting, small dance floors and the "beat".

Next Wood hired two arrangers to make six of the Frug, Swim, and the other new dances. Tenents were sold to the membership at \$3.50 each. Finally he hired a public relations firm and with a name to counteract "discotheque." It "Tek", and it fights fire with fire. The public re-concentrated their efforts on one very posh club a quartet called Vive-A-Tones. The local saw men played all the discotheque numbers. It all to demonstrate the dances. proved most successful. Now seven



In Tune with the 1960s

Rock and roll hits the mainstream. Even adults (well, young adults, anyway) are listening. The genre covers a broad range of styles and attitudes, from mindlessly fun to profoundly serious. In 1960 the first "oldies" albums are released, featuring hits from the '50s. The twist sweeps America in 1961, despite being banned in some areas. Soon other dances are invented—the sillier the better—with names like the Locomotion and Wah Watusi. Bouncy California pop spreads the mystique of the beach across the country.

But in the era of the Civil Rights and ban-the-bomb movements, folk music with socially conscious lyrics rapidly rises from its noncommercial roots. Folk's political protest songs become national anthems for the young. Some folkies cross over into rock, while rockers dabble in country or R&B. Backed by the spirit of integration, Motown and soul attract the attention of both black and white record buyers. Then the Beatles push rock in a new direction: the lyrics don't have to be about romantic love; they don't even have to be intelligible.

In the second half of the decade, San Francisco plays home to a new trend in rock—electric, distorted and highly amplified sounds by musicians often under the influence of drugs, for an audience often under the influence of drugs. While it's initially underground music, unrecorded and deliberately unprofessional, the Grateful Dead, Jefferson Airplane, the Mamas and Papas, and Frank Zappa all eventually gain fame across North America.

- "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini"1960
- "Everybody Loves Somebody"1964
- "Chim Chim Cher-ee"
(Oscar, "Mary Poppins").....1964
- "(I Can't Get No) Satisfaction"1965
- "I Got You Babe"1965
- "Ball and Chain"1967
- "Say It Loud—I'm Black and I'm Proud"1968
- "Folsom Prison Blues"1968
- "Aquarius/Let The Sunshine In"1969
- "Raindrops Keep Falling on My Head"
(Oscar, "Butch Cassidy and the Sundance Kid")1969



IM article, Jackie Gleason gets an honorary membership card, Steve Laughery receives the Best Band trophy, Ornette Coleman, Ray Charles, Dizzy Gillespie, Sonny Rollins, Max Roach, Thelonious Monk on Time, Dave Brubeck Quartet, Patsy Cline, Johnny Cash, the Beach Boys, the Beatles, Woody Guthrie, twisting.

Like their recording industry counterparts, symphony musicians wanted the right to have direct input into negotiations that directly effected their wages and working conditions and they wanted the right to ratify agreements to prevent Local Officers from negotiating "sweetheart deals" with management at the orchestra members' expense.

Beginning in the late '50s, they began to come together to lobby for change within the union. But in 1960 the Convention defeated a resolution to establish a National Conference of Symphony Musicians. Two years later it defeated a resolution to form an AFM Symphony Department. Frustrated by this blatant disregard for their needs, symphony musicians founded the International Conference of Symphony and Opera Musicians (ICSOM).

Acknowledging the unrest and sympathetic to the musicians' concerns, Kenin sponsored three Symphony Symposiums between 1961 and 1963. But instead of promoting better communication between union officials and the rank-and-file they were marked by animosity. Many within the administration accused the symphony players of fostering another wave of dual unionism. By the last meeting Kenin emphatically stated that the AFM would fight any attempt to create rival unions.

While the symphony musicians didn't break away from the union, they did use ICSOM to force change in how the AFM and its Locals represented symphony musicians. Slowly but steadily Locals established the right of the musicians to ratify their agreements. In 1968, legal counsel was retained to advise the union on symphonic matters on both the national and Local level. In 1969 ICSOM was finally granted AFM conference status and a Symphony Department was established at the Federation level.

Through these turbulent events recording and symphonic musicians challenged the AFM to become a more democratic union, one that would thereafter listen more closely to the front-line experiences of the rank-and-file and use their insights to strengthen the union as a whole.



BEST BAND CONTEST MAKES NATION-WIDE NEWS

The Best New Dance Band Contest of 1960

Information on 10 PER CENT TRAVELING SURCHARGE AND LOCAL TAX

On December 1, 1961, an injunction affecting the present method of collection of the Federal Excise Tax...



A. F. of M. PRESENTS ASTRONAUT NEIL ARMSTRONG WITH HONORARY GOLD LIFE MEMBERSHIP CARD

When Neil Armstrong returned to Wapakoneta, Ohio, on September 6, one of the days of the day...

The New York Times

MEN WALK ON MOON ASTRONAUTS LAND ON PLAIN; COLLECT ROCKS, PLANT FLAG

President Kenin Urges Enactment of the Public Television Act of 1967

Following is the full text of part of the current hearings record of your Committee. Our proposal of S. 1160 and that portion of the President's message of February 28, 1967, proved...



FEDERAL SUBSIDY A REALITY: CONGRESS PASSES ARTS BILL

A landmark legislative victory for the Federation saw the House of Representatives on September 15 enact Congress... allocated as matching funds from State Arts Councils. Another \$1 million is earmarked for state educational agencies as recipients of tax monies. Mr. Gross: "Personally, I am one of them..."

President Kenin Calls for Performers' Rights in Records

A demand for the recognition of the right of performers to share in the revenues derived from the performance of recordings was presented in a statement of President Norman D. Kenin to a Panel convened in Washington, D. C., on April 11, 1963, by the U. S. Register of Copyrights to consider general revision of the Copyright Law of 1909. The statement was presented by Federation General Counsel Henry Kaiser and New York Council Jerome H. Adler. The all-day meeting was attended by more than one hundred representatives of various groups interested in the proposed revision of the Copyright Law which is being undertaken by the Copyright Office, including radio broadcasters, performing rights societies and phonograph record manufacturers. The draft of the proposed new law submitted for consideration by the Panel fails to include recognition of the performer's position advocates.

IM and other headlines, Leopold Stokowski and President Kenin in Congress testifying for government aid.

"I look forward to an America which will reward achievement in the arts as well as we reward achievement in business or statecraft."

PRESIDENT JOHN F. KENNEDY

BT&R applauds the American Federation of Musicians in celebration of 100 years in the tradition of Unity, Harmony, and Artistry.

BT&R™

GIVES YOU PERSONAL ATTENTION IN AN AUTOMATED WORLD
TALENT & EXPERIENCE
212-691-3232

Congratulations and Best Wishes to the American Federation of Musicians of the United States & Canada on the occasion of their 100th Anniversary

Avoca Consulting, Inc.
Hollywood, California

Melançon, Marceau, Grenier et Sciortino
Attorneys at law

«Defending employees' rights for twenty years.»

Montréal: 1717 est. boul. René-Lévesque, Bureau 300, Montréal, Qc H2L 4T3
Téléphone: (514) 525-3414
Télecopieur: (514) 525-2803

Quebec: Téléphone: (418) 655-5353
Télecopieur: (418) 682-1323

Give to TEMPO



Carand Press, Inc.

FULL COLOR QUALITY PRINTING

210 ELEVENTH AVENUE • NEW YORK NY 10001
PHONE: (212) 929-4668 FAX: (212) 741-2537

*Congratulations on 100 Years
of Service*

REKORD PRINTING CO.

"Musicians Printing for Musicians"

15 Anthra Plaza Center
Coal Township, PA 17866

We welcome the beginning of
the second century
of

"UNITY, HARMONY AND ARTISTRY"

Thanks to you, the world is a
more harmonious place.

The Skillcraft Group

ESA-PEKKA SALONEN
MUSIC DIRECTOR
**LA
PHIL
HARMONIC**

**HOLLYWOOD
BOWL**
SUMMER HOME OF THE
LOS ANGELES PHILHARMONIC
AND THE
HOLLYWOOD BOWL ORCHESTRA

*congratulates the
American Federation of Musicians
on its 100th Anniversary*



MARILYN BERGMAN
PRESIDENT AND
CHAIRMAN OF THE BOARD

September 13, 1996

To the Members of the American Federation of Musicians,

On behalf of the members of the American Society of Composers, Authors and Publishers (ASCAP), I am very pleased to extend congratulations and warm wishes to the thousands of men and women who are members of The American Federation of Musicians of the United States and Canada on your organization's centennial. Our two organizations share many members, as well as many of the same ideals of fairness and just compensation for the music community. The bond between ASCAP writers and publishers and AF of M players has been forged in countless recording sessions and live performances. And what a fruitful partnership it has been!

We salute you on your 100th Birthday Celebration and I hope that both of our organizations will be celebrating the AF of M bicentennial in 2096.

Warm regards,

Marilyn Bergman

ASCAP BUILDING, ONE LINCOLN PLAZA, NEW YORK, NY 10023 • 212.621.6880 • FAX 212.621.6283



Frances W. Preston
President
Chief Executive Officer

September 5, 1996

To the Members of the American Federation of Musicians:

Congratulations to all of you on your 100th Anniversary. The countless hours of music you have performed in the United States and around the world have given the public experiences they will never forget.

The works of the BMI songwriters and publishers would be silent without the talents and skills of musicians who play them. Our world would be a less harmonious place without the pleasures that music brings in the many styles that you can perform.

We at BMI wish another 100 successful years for the members of the AFM as you continue to offer your unique skills to a world hungry for all genres of music.

Sincerely,

Frances W. Preston

320 West 57th Street, New York, NY 10019-3790 (212) 830-2500 Fax: (212) 246-2163

OUR CONGRATULATIONS TO THE AMERICAN FEDERATION OF MUSICIANS ON ITS 100TH ANNIVERSARY



As we celebrate our own 50th year in

America, G. Leblanc Corporation

is proud to congratulate the

American Federation of Musicians

on its centennial year. As the voice

of professional musicians, its efforts

to advance the cause of music

professionals have been a source of

unity, harmony and artistry.

Heartfelt congratulations to AFM

from G. Leblanc Corporation.

Vito Pascucci
Chairman and
Chief Executive Officer

LEBLANC 

G. Leblanc Corporation • 7001 Leblanc Boulevard • P.O. Box 1415 • Kenosha, Wisconsin 53141-1415 USA

While this evolution has been positive for the AFM, two separate events foreshadowed negative trends that would become more critical to the union's stability in the coming decades.

In a 1977 letter to AFL-CIO President George Meany, Davis asked for the labor community's "support and cooperation...in organizing a lawful, nationwide consumer boycott of Ringling Bros. and Barnum & Bailey Circus." As Davis put it to Meany, the circus "has resorted to the familiar, union-busting tactic of subcontracting all musicians' services."

Abetting this attempt at union busting were, as Davis described them, two "avowed, bitter enemies of the AFM," Charlie Peterson and Del Castile. Peterson, the founder of the National Association of Orchestra Leaders, had formed a second organization with Castile that attempted to permanently supplant union musicians with scabs on circus jobs.

But the union's long history of representing musicians working for the circus would not be broken. When the three-month long consumer boycott implemented by the AFM and organized labor ended, the union negotiated its first national collective bargaining agreement with Ringling Bros. and Barnum & Bailey Circus.

"With our associates in the American Labor Movement," Davis said, "we convinced Ringling Brothers that everyone's best interests would be better served by entering into an agreement with the Federation that far surpasses the rates and conditions that had been paid to the musicians by an unfair contractor."



In a joint statement on June 6, Allen Bloom (right), Senior Vice President of Ringling Brothers and Barnum & Bailey Circus, and Hal C. Davis, A. F. of M. President, announced that after extensive negotiations, a contract settlement has been reached covering the employment of musicians for the circus. Both Bloom and Davis stated that the agreement covers all the disputed issues that had separated the two organizations since the beginning of the 1977 circus season. Among other provisions the contract settlement provides for the employment of local musicians, in conjunction with a traveling cadre, a very important issue for the Federation.

Mr. Hal C. Davis, President
Hawaiian Hilton
Honolulu, Hawaii 96815

Dear Sir and Brother:

It gives me great pleasure to extend the fraternal greetings of the AFL-CIO and my warmest personal good wishes to you and your fellow officers and delegates to the 1977 Convention of the American Federation of Musicians.

I want to congratulate all of you on the satisfactory settlement of your recent dispute with Ringling Brothers Circus. It was a victory not only for the musicians but for all the union families who supported them so firmly and so effectively.

The overwhelming success of the Ringling Boycott should make it clear to all employees that the union label is important in entertainment than in manufacturing. We have every confidence that you and the members you represent will give the same uncompromising support to the Amalgamated Clothing and Textile Workers Union until J. P. Stevens reaches a honorable settlement at the bargaining table.

I am confident, too, that you will give your full support to the AFL-CIO's campaign to reform the nation's labor laws so that all workers will have the right to organize their own spokesmen, set their own goals and negotiate their own contracts — all the promises made when the Labor Relations Act of 1935 was adopted. Unfair employers all across the land have been trampling on their employee's rights, and we want equality and justice now.

That means there must be streamlined procedures for greater authority for the National Labor Relations Board to end the maneuvers and stalling tactics which unfair employers evade the law and escape punishment.

Our opponents — the powerful corporations and organizations who benefit from the oppression of workers — need or better organized and more effective tactics of fear and intimidation.

We need the help of every union member. We have no doubt that the American labor movement, as always, carries its full load, and we are confident that you will be successful and constructive.

Sincerely and Fraternaly,
George Meany
President
AFL-CIO

By Hal C. Davis, President

RESPONSIBLE AND RESPONSIVE UNIONISM

As the Convention editor of the International Musician goes to press, we have agreed on a contract with Ringling Brothers and Barnum & Bailey Circus, which ends our dispute and thereby cancels the national consumer boycott. Members of the Federation are again employed by the circus, under the protection of a union contract. A short, but intensive and very important fight is over.

Make no mistake about the confrontation; it represented a threat to the Federation and all its members, the loss of which have not been paralleled in many years. We were left with no alternative but to use all legal means at our disposal to protect our interests.

Our campaign received the full cooperation of the AFL-CIO and its affiliated organizations. As the Chief Executive Officer of the Federation, I often once again our press and gratitude for the support and cooperation we received from our fellow unionists in the struggle to maintain our integrity as a labor union and secure an honorable agreement for our members. Without the support and help of our brothers and sisters in the labor movement, a successful resolution of the dispute could not have occurred in so short a time. We launched our campaign just last March. Despite a lack of adequate time for such complex machinery to get into gear. But in only three months of intensive action, the challenge was met. With our successes in the American Labor Movement, we convinced Ringling Brothers that everyone's best interests would be better served by entering into an agreement with the Federation that far surpasses the rates and conditions that had been paid to the musicians by the unfair contractor. Just as important, the agreement provides for the employment of local musicians in every city where the circus plays. Not only did we prevail in securing the jurisdiction of the important Federation agreements, but the contract is in keeping with the provisions of other Federation agreements.

The list of persons who helped mobilize the tempo necessary for our successful campaign is too long to list. But I must thank you all. The gratitude of the Federation — and each, personally — is extended to everyone who invested time and energy in our behalf.

Now that we have put this matter behind us, let us pause for a moment to consider some of the important aspects of its history. We must not allow another situation to develop whereby a few of our Local — no matter how well-intentioned — unwittingly permit practices that could result in problems for other Locals, the Federation, and the employer. As a responsible labor union, it is our duty to ensure that we administer our affairs in a manner that will always reflect honor and fairness to all.

Let this recent experience also stand as a warning to those who would destroy our Federation. When forced to fight, we will do it with every means we can command to protect the welfare of professional musicians. To quote from a previous statement: "To this we are unwaveringly dedicated and will prevail no matter the demands placed upon us, or the amount of time involved." The results of our recent retaliatory effort prove the wisdom of this stance.

It is time now to put away the weapons and heal the wounds of combat. And to work for harmony within the framework of responsible labor-management relations.



Union Leader Mourned

Herman D. Kenin, President
American Federation of Musicians 1958-1970

During the 1950s and early 1960s, Kenin was a prominent force in the establishment of the Federation's Local 99 in the A. F. of M. Kenin was elected as the first President of the AFL-CIO Council for Scientific, Professional and Cultural Employees in 1968. He was elected as the President of the Federation in 1970. Kenin was a strong advocate for the rights of musicians and was instrumental in the Federation's efforts to secure a national collective bargaining agreement with Ringling Bros. and Barnum & Bailey Circus.

AFM to Admit Military Musicians

In accordance with the action taken during the recent Convention in Spokane, Washington, the following regulations have been adopted, effective immediately concerning the admission of military personnel on active duty into the American Federation of Musicians:

1. Military personnel who have never been members of the American Federation of Musicians shall have the right to join either the Local in whose jurisdiction they maintain their permanent residence upon payment of the FIF, Local Initiation Fee and dues as required of all new members in good standing of a required of all new members who were members in good standing of the Local on the date of entry into the military service shall have the following options:
 - (a) Resume membership in the Local that they belonged to prior to entering the military service by resuming payment of the current dues of that Local (this would apply to an individual who does not wish to work as a professional musician in the jurisdiction where he or she is currently stationed).
 - (b) Resume membership in the original Local and either transfer or join the Local in whose jurisdiction he or she is stationed, without payment of FIF.
 - (c) Resign from the original Local and join the Local where stationed by paying the Local Initiation Fee and current dues, without payment of FIF.
2. In view of the fact that military personnel were prohibited from either joining the AFM under the prior regulations or maintaining active membership performed while in service during the period prior to reactivating their membership or joining the Federation.
3. All military personnel currently carried on the rolls of a Local as being "in service" must choose one of the above alternatives no later than December 31, 1978. Anyone failing to do so by that date must be dropped from the rolls of the Local.

Sincerely and fraternaly yours,
Victor W. Fuentealba
President, AFM

The Toronto Real Estate Board OFFER TO LEASE

TO EXCELSIOR LIFE INSURANCE COMPANY August 1, 1979

THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA, INC. (AFM) is pleased to offer for lease to you the premises at 1234 Main Street, Toronto, Ontario, Canada. The premises are approximately 1234 sq. ft. and are suitable for office purposes.

The rental is to include all utilities and maintenance. The lease is to be for a term of 24 months, commencing on the date of this offer and ending on the date of the 24th month. The monthly rent is \$1,000.00 plus GST. The lease is to be on a gross basis. The tenant is to be responsible for all repairs and maintenance. The tenant is to be responsible for all taxes and insurance. The tenant is to be responsible for all other costs and expenses. The tenant is to be responsible for all other costs and expenses.

Another major vote established an International Office in Toronto to be headed on a full-time basis by the Vice President from Canada. This was approved only after the amendment explained that the operation would be financed by a 1 percent work dues payment to the Federation for performances in Canada under contracts negotiated exclusively by the IEB.

International Musician headlines, a Young Sounds band, U.S. Marine Band member Tom Lee asking the Convention to admit military personnel into the union.

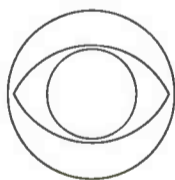
1975	1976	1977	1978	1979
Hal C. Davis serves as AFM President (1970-1978).				
J. Martin Emerson is elected AFM Secretary-Treasurer.	The new agreement with the television networks recognizes that electronic devices may not be used to displace traditional instrumental sections.	The AFM joins other unions in pressing Congress for labor law reform and urges exemption of musicians from irrelevant and onerous provisions of the secondary boycott and union-shop provisions of the Taft-Hartley and Landrum-Griffin Acts.	David Winstein is elected Vice President.	The Convention rejects a recommendation from President Fuentealba that Federation work dues be established on national contracts.
The union supports a new Senate bill seeking to establish performance rights royalties for recorded music.			The union launches an all-out effort to repeal the Lea Act, also known as the Anti-Petrillo Act, enacted in 1947 to curb union activity in the radio industry.	The union establishes its first full-time international office in Toronto.
The Organization of Canadian Symphony Musicians (OCSM) is formed.			The AFM acts to open membership to military musicians.	

100 YEARS
AND THE BAND
PLAYS ON...

CONGRATULATIONS!



We Salute the
American Federation of Musicians
as it celebrates 100 Years of
Unity, Harmony and Artistry.



CBS

Attention: GUITARISTS,
BASSISTS, ETC.

The "Pick" of the Century!
A "HOLE" IN ONE (SLIP PROOF)
HAND FINISHED

100% Pure Natural Nylon

Sold at All Fine Music Stores
GUARANTEED NOT TO CRACK, CHIP, PEEL, ETC
WILL OUTLAST A DOZEN ORDINARY PICKS
Moshay Pick Co.

P.O. Box 586
Beverly Hills, CA 90213

three sizes — four weights

THE WHITE HOUSE
WASHINGTON
May 8, 1971

As a music lover and piano enthusiast, I am particularly proud to applaud the role of the American Federation of Musicians in obtaining increased recognition for professional musicians.

Your work does much to enhance the quality of life in America, and your efforts to develop the fullness of our nation's musical talent enrich not only the artist, but the society which benefits from his work.

My warmest congratulations to you on this seventy-fifth anniversary which has so much significance in America's cultural history.

Richard Nixon



Action Needed to
Expand Federal
Support of Arts

By Hal Davis

Through the good work many interested organizations were successful last year winning for the National Endowment for the Arts a virtual full appropriation of almost \$100 million. The Partnership for Arts, of which I have the honor to be Chairman of the Lat-

est support from the National Endowment for the Arts for a new national chamber music residence program was announced recently by Endowment Chairman Nelson L. Biddle, Jr. The will help support a program was created by Chamber America under an original \$100,000 from the C. Michael Foundation. Chamber America is a new membership organization organized to promote state of chamber music interests of professional

If this brush with union-busting was a sign of things to come, so were Davis' warnings about the union's financial condition. As early as 1971, Davis focused attention on funding the international union. That year, with his encouragement, the Convention gave the President the power to appoint a Federation Finance Committee to "review all existing sources of income, examine new possibilities, invite suggestions, and evaluate the long range needs of the Federation."

The following year the committee came back to the Convention with several recommendations, including an increase in per capita dues from \$6 to \$8 per year, and a decrease in conventions from every year to every other year. Per capita increases were adopted but the request for biennial conventions was rejected. By 1977, dues needed to be raised again—and again only a token increase was voted in. Despite another plea, annual conventions were also retained.

It would not be until the 1980s that the union would begin to seriously address implementing other forms of dues to fund the Federation and eliminate annual conventions to save money.

By Hal C. Davis

Progress Is Made in Establishing
Fair Energy Guidelines for the Arts

Since the inception of the fuel crisis, the American Federation of Musician's has experienced real and/or anticipated shortages and some have had to cancel or postpone their work. The Federation has been working on alternative energy sources, including solar, wind, and geothermal energy, and has been successful in securing grants from the National Endowment for the Arts to support these efforts.

National Endowment Announces \$40,000 Grant for Chamber Music

The sum of \$40,000 in matching support from the National Endowment for the Arts for a new national chamber music residence program was announced recently by Endowment Chairman Nelson L. Biddle, Jr. The will help support a program was created by Chamber America under an original \$100,000 from the C. Michael Foundation. Chamber America is a new membership organization organized to promote state of chamber music interests of professional musicians.

New Performance Royalty Bill Would End Free Ride
By Discos; All Members Urged to Write Congress

By Victor W. Fuentealba, A. F. of M. President

These are the members of the House Judiciary Subcommittee on Copyrights and Patents, which are working on a bill to better understand this important issue. The owner of a copyright is granted a number of exclusive rights...

DAVIS BLASTS NAB FOR
STAND ON ROYALTIES

A. F. of M. President Hal C. Davis told a panel of the Copyright Office of Los Angeles, July 2, that "there is no justification for broadcasters and others to enrich themselves by exploiting our talents without making, pay us nothing, and misrepresent this injustice as beneficial to us."

going from \$1.7 billion (1975) to \$3.2 billion (1985). President Davis pointed out that the Record Manufacturers Special Payments Fund, which is run entirely independent of the union, has proven its success during its thirteen-year history and has demonstrated that an "organization for independent artists..."

CAMPAIGN TO REPEAL
LEA ACT IN FULL SWING



Music Performance Trust Funds
Observes Twenty-fifth Anniversary

More live performers with professional music. The B. & T. Fund was started, however, in 1947 in the name of the United States Congress. It is a small trust fund which provides a continuous source of financial support. A performance in the words of a legend is a source of inspiration and a source of inspiration.

A letter from President Nixon, congratulating the union on its 75th anniversary, President Davis meeting President Richard M. Nixon, International Musician headlines.



Union Leader Mourned
Hal C. Davis, President
American Federation of Musicians





Jim Morrison, Billy Joel, Glen Campbell, Roberta Flack, B.B. King, John Denver, Donna Summer and Loretta Lynn on *Newsweek*, The Carpenters.

In Tune with the 1970s

Record sales triple over the course of the decade and major hits routinely go multiplatinum. Capitalism takes over the counterculture and splits music into neat marketing segments. Audiences are also split into "sales demographics," with heavy metal, soft rock and punk for whites, disco, funk and reggae for blacks. Radio stations begin formatting one style of music instead of a mix, with the most popular format being AOR (album-oriented rock), aimed at and performed by young white men.

The drug use of the '60s catches up with rock musicians. Jimi Hendrix, Janis Joplin and Jim Morrison all die of overdoses by 1971. And the flower children's hope of changing the world through peace and love crumbles under a series of shock waves: the assassination of a President and a civil rights leader, a bloody and baffling war, thousands of terrorist bombings and dozens of deaths from clashes by 1970. With their heroes and their innocence demolished, young people plunge into cynicism and a total rejection of the status quo, finding new ways to offend the "older" generation.

Black musicians like Sly Stone produce angry, militant songs. Steppenwolf borrows a line from William Burroughs's *Naked Lunch*, "heavy metal thunder," which spawns a nickname for their superloud power chord style. The Velvet Underground in New York and the Sex Pistols in London mark the beginning of the new wave/punk scene of venomous lyrics and self-destruction. In contrast, disco—"wallpaper for the ears"—has one simple, escapist goal: to make you "Shake Your Booty."

"ABC"	1971
"Theme from Shaft" (Oscar, "Shaft")	1971
"Crocodile Rock"	1973
"Let's Get It On"	1973
"The Way We Were"	1974
"Rhinestone Cowboy"	1975
"I Write the Songs"	1976
"You Light Up My Life" (Oscar, "You Light Up My Life")	1977
"Night Fever"	1978
"My Sharona"	1979

The AFM
hits yet
another
high note.



*From classical to country,
your influence is instrumental.
NBC applauds the AFM for 100 years of outstanding
dedication to the world of music.*



Arista Records
congratulates
the AFM
and
its members
on this
100th Anniversary.

ARISTA™

~ MUSIC PAYROLL ~
~ PRODUCTION PAYROLL ~
~ COMMERCIAL PAYROLL ~
CENTRAL CASTING ~ RESIDUAL SERVICES

VISTA
ACCOUNTING SOFTWARE
VISTA
BUDGETING SOFTWARE

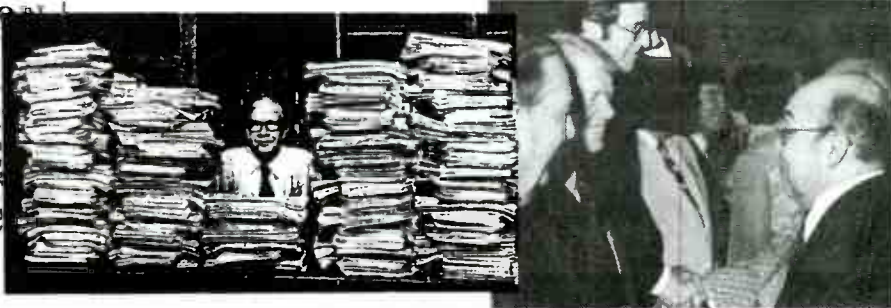


RECESSION LEADS TO RE-EVALUATION THROUGHOUT THE MUSIC INDUSTRY

It's no secret that the record business, and indeed the entire music industry, is experiencing economically tough times. For approximately fifteen years, record sales enjoyed an almost unremitting period of growth. 1979, a year of business boom to an end, is now a year of economic recession.

Following this remarkable year, record company executives projected even greater income for 1979. In light of the industry's past performance as a moneymaker, a bullish attitude was understandable. Many of these executives had never seen a time in their profes-

those albums are now stacked in cardboard crates in warehouses where they were returned to retailers failed to sell them. The overproduction problem is more than just a minor judgement. It threw many into a cash flow crisis.

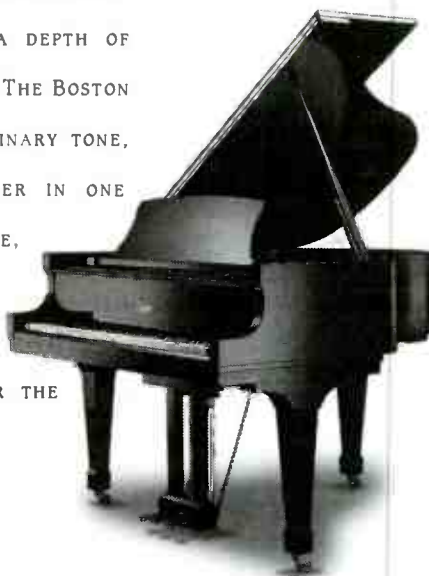


ATTENTION MEMBERS
THERE NO LONGER ARE ANY LOCAL UNIONS OF THE AMERICAN FEDERATION OF MUSICIANS SEGREGATED BECAUSE OF RACE.
RESOLUTION NO. 10 WHICH CONTAINED SEVERAL AS YET UNPROVEN ALLEGATIONS AND INSINUATIONS WAS THOROUGHLY DISCUSSED DURING THE 1977 CONVENTION AND REFERRED BY THE CONVENTION TO AN OFFICE.
IN COMPLIANCE WITH THE INTENT OF RESOLUTION NO. 10, PRESIDENT EMERITUS JAMES C. PETRILLO, DIRECTOR OF OUR CIVIL RIGHTS DEPARTMENT, AND ASSISTANT, E. V. LEWIS, WILL BE CALLING ON A MERGED LOCALS TO ASSIST IN ANY PROBLEMS THAT MIGHT EXIST AND TO ASSURE ENFORCEMENT OF OUR BASIC POLICY OF FAIR AND EQUAL TREATMENT FOR ALL.
ANY MEMBER OF A MERGED UNION WHO FEELS HE IS BEING TREATED UNFAIRLY OR DISCRIMINATED AGAINST BECAUSE OF RACE IS URGED TO CONTACT MY OFFICE STATING THE FACTS OF THE CASE.
ALL LEGITIMATE COMPLAINTS WILL BE THOROUGHLY INVESTIGATED.
HAL C. DAVIS, PRESIDENT

EXCEPTIONAL
HERITAGE
AND A VOICE
OF ITS OWN

Boston

THE BOSTON PIANO. IT COMBINES THE RICHNESS OF AN OUTSTANDING HERITAGE WITH SUPERB SOUND AND PERFORMANCE TECHNOLOGIES. THE BOSTON IS AN EXCEPTIONAL INSTRUMENT WITH A DISTINCT SOUNDBOARD THAT PRODUCES A DEPTH OF SOUND LARGER THAN OTHER PIANOS IN ITS CLASS. • THE BOSTON PIANO IS THE FIRST PIANO THAT BRINGS EXTRAORDINARY TONE, POWER AND ASTONISHING PERFORMANCE TOGETHER IN ONE BEAUTIFULLY AFFORDABLE INSTRUMENT. OF COURSE, ONLY ONE PIANO MAKER COULD HAVE CREATED THIS LEVEL OF PERFECTION. STEINWAY & SONS.
• CALL 800-842-5397 FOR A FREE CATALOG OR THE NAME OF THE STEINWAY/BOSTON DEALER NEAR YOU.



Boston
PIANO

DESIGNED BY STEINWAY & SONS®

© 1996. Steinway and the Lyra symbol and Boston Designed by Steinway & Sons are registered trademarks of Steinway, Inc. Boston Piano Company • 37-11 19th Avenue • Long Island City, NY 11105 Web Site Address: <http://www.g2g.com/steinway>

News The Eleventh



THE WHITE HOUSE
WASHINGTON
July 30, 1976

We now mark the beginning of our Third Century as an Independent Nation as well as the 200th Anniversary of the American Revolution. For two centuries our Nation has grown, changed and flourished. A diverse people, drawn from all corners of the earth, have joined together to fulfill the promise of democracy.

America's Bicentennial is rich in history and in the promise and potential of the years that lie ahead. It is about the events of our past, our achievements, our traditions, our diversity, our freedom, our form of government and our continuing commitment to a better life for all Americans. The Bicentennial offers each of us the opportunity to join with our fellow citizens in honoring the past and preparing for the future in communities across the Nation. Thus, in joining together as racial, nationalities, and individuals, we also can and strengthen our traditions, background and personal freedom.

As we lay the cornerstone of America's Third Century, I commend the editor and staff of the INTERNATIONAL MUSICIAN on their Bicentennial issue. Efforts such as this are helping to make our great national celebration a memorable and meaningful one for all.

Harold A. Ford

New BICENTENNIAL SUMMER



DAVIS APPEARS ON TV

President Hal C. Davis was seen by millions of television viewers on Saturday night, November 6, when he appeared as the host of a "Bicentennial Minute" on the CBS television network.

Mr. Davis thus joined the distinguished list of American leaders in government, business and the arts who have participated in this public service spot which has become a regular feature during the bicentennial year.

President Fuentelba meets President Jimmy Carter, a letter from President Ford on America's Bicentennial.

How AFM Members Can Help Pass Laws That Mean More Jobs What to Watch for, When to Act..... By Hal Davis

Vigilance - the most effective way to get them to pass good laws - laws that support the arts, and help create more work opportunities for professional musicians.

As the A.F. of M. observes its twenty-fifth Anniversary this year, it can list among its major achievements the fact that the federal government had every one of our country's fifty states has an official council or foundation devoted to fur-

organizations need "enabling legislation" so they can function - and "enabling legislation" means appropriating the money to operate.

So every year, when appropriations come up in Congress and in state capitols, our elected representatives need to be told about your interests in legislation and appropriations affecting the arts.

Every year, when legislatures convene

WHAT HAS TEMPO ACCOMPLISHED?

- Curtailed importation of foreign produced "cut-rate" musical tapes.
- Assisted in the formation of the National Arts Council for greater financial support of the living arts.
- Assisted in passage of legislation creating new employment opportunities in secondary school musical programs.
- Secured greater Congressional understanding and sympathy for the problems facing the professional musician and for the A.F.M.'s fight for more live music.

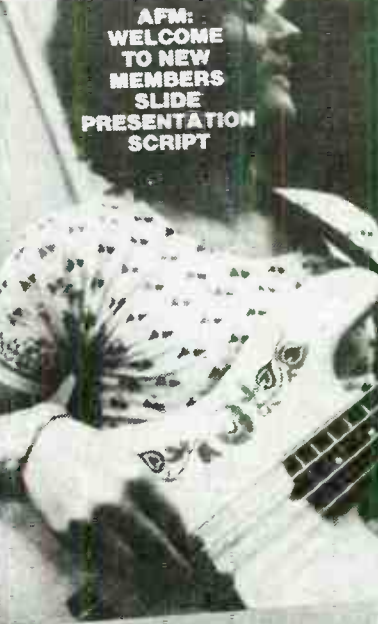
YOUR HELP IS NEEDED NOW!

The job is not over!
Even more employment opportunities must be created for professional musicians and you have a stake in this vital program.

JOIN THE TEMPO CLUB



The Herman D. Kenin Memorial Key Chain Medallion represents a lasting tribute to the untiring and inspired leadership



AFM-LO
"Right to Work"
Startling results of
AFL-CIO's new national poll:
"Right to Work"
It's a popular slogan
for an unpopular law!

Secretary-Treasurer Emerson meets President Jimmy Carter, a TEMPO keychain, the union's new orientation slide show.

Manhattan School of Music Master of Music Degree Program in Orchestral Performance

Joseph Robinson, Department Chair
Glenn Dicterow, Head of Strings



MSM students with Joseph Robinson and Frank Morelli.

Program Faculty

- Glenn Dicterow, Concertmaster, New York Philharmonic
- Michael Gilbert, Violin, New York Philharmonic
- Yoko Takebe, Violin, New York Philharmonic
- Cynthia Phelps, Principal Viola, New York Philharmonic
- Rebecca Young, Viola, New York Philharmonic
- Lorne Munroe, Principal Cello, New York Philharmonic
- Alan Stepansky, Assoc. Principal Cello, New York Philharmonic
- Nathan Stutch, Former Assoc. Principal Cello, New York Philharmonic
- Timothy Cobb, Assoc. Principal Bass, Metropolitan Opera Orchestra
- Orin O'Brien, Bass, New York Philharmonic
- Jeanne Baxtresser, Principal Flute, New York Philharmonic
- Sandra Church, Assoc. Principal Flute, New York Philharmonic
- Joseph Robinson, Principal Oboe, New York Philharmonic
- Ricardo Morales, Principal Clarinet, Metropolitan Opera Orchestra
- Peter Simenauer, Assoc. Principal & E-flat Clarinet, New York Philharmonic
- Frank Morelli, Jr., Principal Bassoon, Orpheus Chamber Orchestra, American Composers' Orchestra, Brooklyn Philharmonic, New York City Opera Orchestra
- Jerome Ashby, Assoc. Principal Horn, New York Philharmonic
- Erik Ralske, Third Horn, New York Philharmonic
- Vincent Penzarella, Second Trumpet, New York Philharmonic
- Robert J. Sullivan, Assoc. Principal Trumpet, New York Philharmonic
- David Finlayson, Second Trombone, New York Philharmonic
- Stephen Norrell, Bass Trombone, Metropolitan Opera Orchestra
- Toby Hanks, Principal Tuba, American Composers' Orchestra, New York City Ballet Orchestra
- Sarah Bullen, Principal Harp, New York Philharmonic
- Christopher Lamb, Principal Percussionist, New York Philharmonic
- Duncan Patton, Principal Timpanist, Metropolitan Opera Orchestra
- Harriet Wingreen, Pianist, New York Philharmonic

Study the Art of Orchestral Performance as an apprentice to the Concertmaster and Principal Players of the:

- New York Philharmonic
- Metropolitan Opera Orchestra
- New York City Opera Orchestra
- New York City Ballet Orchestra

in the Graduate Program in Orchestral Performance at Manhattan School of Music.

Perform with internationally acclaimed conductors, recently including:

- Sixten Ehrling; Zdenek Macal; Kurt Masur; Julius Rudel; Jerzy Semkov; Stanislaw Skrowaczewski; Leonard Slatkin; Pinchas Zukerman

Work with Program faculty and some of the world's finest symphonic instrumentalists in:

- Mock Orchestral Auditions
- Excerpt Master Classes
- Symphonic Repertoire Coaching
- Side by Side Rehearsals and Sectionals with professionals
- Chamber music coaching

Receive training in the extra-musical activities of orchestral life in:

- The Business of Orchestral Music
- Educational and Community Outreach concerts
- Free recording sessions for orchestral audition tapes

The Orchestral Program's placement record is outstanding. 50% of students in its first two classes have won orchestral positions.

Partial and full scholarships are available.



For more information contact:
Office of Admission and Financial Aid
Manhattan School of Music
120 Claremont Avenue
New York, NY 10027
212/749-2802, Ext. 2

1980s

Turbulent Times

The relative stability of the '70s quickly gave way in the 1980s, as the most vehement wave of anti-union sentiment since the first half of the century swept North America. While professional musicians have been called on to demonstrate their strength and solidarity on picket lines since the AFM was founded, the union was besieged by debilitating strikes, lockouts and concession bargaining during the 1980s.

The decade began with a five-and-a-half-month-long strike against the motion picture and theatrical TV film producers and a seven-week lockout of the Metropolitan Orchestra. It ended with an eight-month-long strike in Las Vegas against the casino hotel industry. In between, symphonic musicians from Columbus, Ohio, to Ottawa, Ontario, struck their managements—often fighting for the very survival of their orchestras. Lockouts and bankruptcy threats grew as the decade wore on. The AFM lost representation rights and union control in the club field. And the union was forced to take concessions in allocations to the Music Performance Trust Funds during negotiations with the recording industry.

Hampering the union's ability to represent musicians in these turbulent times were the ongoing struggles over adequately funding the Federation. For almost 20 years per capita dues and initiation fees were the Federation's primary source of funding. The Federation had eliminated its portion of its only other source of funding—the traveling surcharge—in the 1960s. But being the only ones carrying added financial responsibilities for decades had alienated traveling musicians, and as the union's ability to represent these musicians became increasingly limited, many of them inevitably dropped out of membership—creating a funding gap.



Tentative Pact Saves Recording Funds

Negotiators for the American Federation of Musicians and the major record companies reached an agreement January 13 on a new three-year contract which AFM President Victor W. Fuentelba hailed as "a tremendous victory." The previous agreement had been set to expire on November 30, but January 13 was chosen as the date of the new pact.

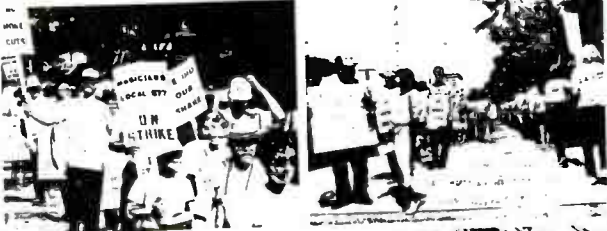
Virginia Sym. Strike Ends with 30 Percent Gains

BY TOM REEL
The musicians of the Virginia Symphony have voted to return to work, ending a six-week strike that began after their "Farewell Concert" on September 23. A long table with the aim of completely eliminating the MPTF and drastically reducing contributions to the Special Payments Fund, but the union negotiators succeeded in preserving both funds when talks resumed January 12. President Fuentelba asserted that the proposed pact, which must be ratified by eligible AFM recording musicians this month, is "the best agreement that we

Virginia Symphony Musicians Vote to Strike for Fair Wage



LET'S HEAR IT FOR THE HORN SECTION: Virginia Symphony musicians acknowledged the encouragement of drivers who were "honking for the musicians" as they walked the picket line. Public support for the players is running high. (Photo by Jamie Frances The Virginia-Pilot.)



Honolulu Symphony on Strike

Above left: Members of the Honolulu Symphony have been on strike since August 8, 1986. Above right: The musicians walk the picket line during their first strike against the Honolulu Symphony.

Solidarity Bolsters Striking Baltimore Symphony Musicians

FOR over four months the musicians of the Baltimore Symphony Orchestra have been on strike—an experience one labor organizer says many musicians fear may be the most isolating event that can happen to an orchestra. But the BSO players have not faced their hardships alone. In an outpouring of solidarity, orchestras and individual musicians from throughout the US have contributed (or pledged to contribute) checks totaling \$33,640 to the BSO Players' Committee as of February 6. As has happened many times before, AFM members have

SOLIDARITY TRIUMPHS

Honolulu Symphony Musicians Settle

BY JAMES MOFFITT AND MARK SCHUBERT
After sixteen weeks on strike, the Honolulu Symphony Orchestra musicians have finally reached a contractual agreement with their management. This agreement marks the successful conclusion of a chapter in the orchestra's story of self-discovery. The Honolulu Symphony musicians are proud of what was achieved.



National Arts Centre Orchestra of Canada Victorious in Strike for Orchestra's Future

BY MICHAEL HANER
On October 4, 1989, the National Arts Centre Orchestra was about to celebrate the 20th anniversary of its founding as the resident orchestra of the National



REAGAN SHOT

San Francisco Examiner
Surgery for lung wound
Aide James Brady is wounded badly

Atlantic City Musicians Battle Taped Music

BY JESSICA ROE
On December 8 Atlantic City Local 661-708 officers and members, led by Local President George Fognano, along with AFM President J. Martin Emerson, Vice President Mark Tully Massagli and Executive Officer John Glasel, Newark Local 16 President Lew Mallet, Vice President of the New Jersey State AFL-CIO and various concerned citizens, joined their voices in har-

International Musician and other headlines, President Fuentelba leads a picket line against the movie industry, President Emerson leads striking Las Vegas musicians into the AFL-CIO Convention.

1980	1981	1982	1983	1984
Victor W. Fuentelba serves as AFM President (1978-1987).				
The Lea Act, also known as the Anti-Petrillo Act, is repealed, restoring the AFM's collective bargaining rights with radio stations. The AFM and the National Labor Relations Board sign a settlement agreement allowing the union to retain its right to franchise and regulate booking agents.	The union and the motion picture industry settle a 167-day-long strike when the union withdraws a demand for residual payments for television and film work. The Convention adopts a resolution calling for the creation of an official AFM flag.	Five independent chapters in the United States and Canada agree to form the International Recording Musicians Association (IRMA) and gain AFM Conference status. The union lobbies for the payment of copyright fees by manufacturers of blank tapes and recording equipment.	Thomas P. Kenny is elected AFM Vice President. The union negotiates the first video promo royalty formula with the recording industry. The union adopts a bylaw providing that any orchestra collective bargaining agreement must be submitted to the members for a ratification vote.	Mark Tully Massagli is elected AFM Vice President. The President's Service Program is launched, providing Local Officer training on matters ranging from organizing to expanding member services. The Regional Orchestra Players Association (ROPA) is established.

At the 1980 AFM Convention, then-President Victor W. Fuentealba described the union's financial situation as a "critically ill patient that really needs surgery to be cured." The operation the International Executive Board recommended and the Convention adopted was a one percent work dues based on scale wages, with half of those dues going for the first time to the Federation's treasury.

The one percent work dues was applied to all types of employment, from nationally-negotiated contracts to Local collective bargaining agreements and casual employment. For the first time the responsibility for funding the union was distributed more equitably, with all musicians sharing that responsibility based on how much they worked.

While this new source of income helped the union's financial condition in its early years, the '80s were never a financially stable period and throughout the decade and into the '90s the union would continue to revise the work dues formula to raise needed revenue.

Deepening the union's turmoil was an unprecedented internal political conflict. In 1987, for the first time in the union's history, a sitting President was defeated in his bid for reelection. AFM Secretary-Treasurer Emeritus J. Martin Emerson beat incumbent Victor W. Fuentealba in a hotly contested race.

Fuentealba then filed a "challenge and complaint" initiating a Department of Labor investigation into the election. The Department of Labor's preliminary finding of violation in the election led to two years of long, drawn-out legal wrangling that resulted in the first Department of Labor on-site supervision of the union's Presidential election. Emerson won reelection, defeating Fuentealba 914 votes to 377.

But while a winner was declared in that election, in many ways it was the union that lost. The financial cost of defending the challenge ran into hundreds of thousands of dollars. Much more difficult to calculate was the cost of time and energy expended by the International Executive Board, Local Officers and staff on political contentions rather than on representing the rank-and-file. Still higher was the cost to the union's solidarity—which was already being strained by external enemies.

Emergency Traveling Assistance Program Debuts in Canada

As of January, 1989, traveling musicians playing in hotels, lounges, nightclubs and similar establishments in Canada can now take advantage of a new, service-oriented program that offers them better protection from default situations when they're on the road. Adopted by the Canadian Conference of Musicians at its fall meeting, the program will be available to all musicians traveling in Canada.

AFM Ratifies Historic Video Pact With Record Companies

The American Federation of Musicians has ratified a milestone agreement with record companies that establishes a royalty formula for all musicians whose recordings are utilized in video promotions. Ratification took place on Friday, July 22, with a vote tally that showed 1,387 ballots cast in favor of the agreement and a mere 65 in opposition.

International Musician headlines, the Department of Labor finding in the election challenge, the Repeal of the Lea Act, signed by President Jimmy Carter.

U.S. Department of Labor
Office of Labor-Management Standards
Washington, D.C. 20210

Reply to the Attention of: LUE:CFM

J. Martin Emerson, President
American Federation of Musicians, AFL-CIO
1501 Broadway
New York, NY 10036

Dear Mr. Emerson:

Pursuant to the authority of Section 401 of the Labor-Management Reporting and Disclosure Act of 1959, As Amended (LMRDA), and in accordance with the receipt of a complaint this Office has initiated an investigation into the election of officers of the American Federation of Musicians (AFM), completed June 17, 1987.

The purpose of this letter is to advise you concerning the following investigative findings:

- union funds were used in violation of Section 401(g) when local union newspapers were used to promote a candidate's campaign;
- employer funds were used to aid the candidacy of a candidate in violation of Section 401(g); and,
- union funds were used in violation of Section 401(g) when union stationery bearing the union logo was used to further a candidate's campaign.

These findings are not to be construed as a final determination by the Secretary that actionable violations have or have not occurred in the election. In order to conclude this investigation as expeditiously as possible, it will be appreciated if you would expedite your response to me before January 21, 1988, concerning any additional information you may have regarding the election. A final determination will be made on the basis of the information you submit.

Sincerely,
Jimmy Carter
Chief, and
cc: G

Emerson Sweeps to Victory in AFM Elections

AFM President J. Martin Emerson was reelected to a second two-year term by a 914 to 377 vote margin, soundly defeating challenger Victor W. Fuentealba, the AFM President Emeritus, in the Department of Labor-supervised Presidential election conducted during the AFM's 88th Biennial Convention, which took place in Nashville, Tennessee, from June 26 through 29.

AFM Secretary-Treasurer Kelly L. Castleberry II also won a decisive victory over his opponent, Del Sinchak of Local 86-242, Youngstown, Ohio, out pacing Sinchak by a vote of 939 to 321.

Vice President Mark Tully Masaghi and Vice President from Canada J. Alan Wood were returned to office by acclamation. Returned to office on the Inter-

ton, D.C. Steve Young of Local 9-535, Boston, Massachusetts, and Ray Hair of Local 72, Fort Worth, Texas, were elected to their first terms on the Board. John Glasel of New York City Local 802 and Vince DiBari of Los Angeles Local 47 both lost their seats on the board.

As a result of action taken at this Convention, the newly-elected Executive Officers will begin their two-year terms on August 1.

DOL Supervision

The election for President was supervised by 13 authorized representatives of the Department of Labor. The DOL became involved in the election process after Judge Robert Ward ruled that Emerson's 1987 election had been marred by the action of certain AFM Local unions that had published articles

Court Decision:

U.S. District Court Rules Against AFM In Labor Dept.'s Challenge Resulting from Fuentealba's Complaint with Regard to 1987 Convention Election of President

In November 23, 1988, United States District Court Judge Robert J. Ward issued his decision in New York City upholding the lawsuit filed by the United States Department of Labor (DOL) acting against the American Federation of Musicians (the Federation) in connection with the 1987 election for Federation President. In Judge Ward's twenty-two page opinion, he first explained "is a unique [case] because it alleges union money to promote the candidacy of an incumbent union officer to challenge for union office."

Settlement Agreement Allows Federation To Retain Its Right To License And Regulate Booking Agents

The Settlement Agreement is to all current signatory agents. Most importantly, the members for using the booking agent has been

nd letter to our General Agent at right constitute a National Association of Booking Agents.

How We Won the Lea Act Repeal

By Ned Guthrie, President, Local 136, Charleston, West Virginia

December 8, 1980, Jimmy Carter signed the Anti-Petrillo Public Law (the Lea Act) which would have repealed the Communications Act of 1934 (47 U.S.C. 501 et seq.) and inserted in lieu thereof "section 506".

Ninety-sixth Congress of the United States of America
AT THE SECOND SESSION
Begun and held at the City of Washington on Thursday, the third day of January, one thousand nine hundred and eighty.

An Act
To repeal section 506 of the Communications Act of 1934.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That title V of the Communications Act of 1934 (47 U.S.C. 501 et seq.) is amended by striking out section 506, and by redesignating section 507 through section 509 as section 506 through section 508, respectively.

Sec. 2. (a) Section 317(b) of the Communications Act of 1934 (47 U.S.C. 317(b)) is amended by striking out "section 506" and inserting in lieu thereof "section 507".

(b) Section 505(b) of the Communications Act of 1934 (47 U.S.C. 505(b)) is amended—

(1) by striking out "509(a)" and inserting in lieu thereof "508(a)"; and

(2) by striking out "section 507" and inserting in lieu thereof "section 506".

(c) Section 504(b) of the Communications Act of 1934 (47 U.S.C. 504(b)) is amended by striking out "507" and inserting in lieu thereof "506".

Thomas Bonville,
Speaker of the House of Representatives.

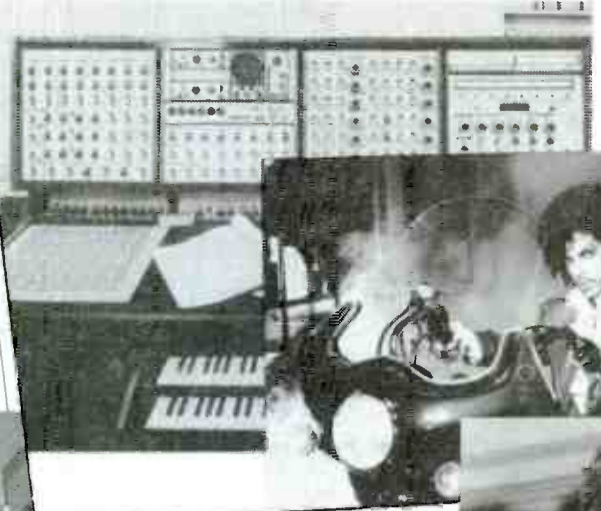
Demetrius De Costanzo,
acting President of the Senate Pro Tempore.

APPROVED
DEC 8 - 1980
Jimmy Carter

1985	1986	1987	1988	1989
Victor W. Fuentealba serves as AFM President (1978-1987).		J. Martin Emerson is elected AFM President (1987-1991).		
Kelly L. Castleberry II is elected AFM Secretary-Treasurer.	The union establishes a Computer Bulletin Board for symphonic musicians.	The union supports the Digital Audio Recorder Act, to prevent unauthorized taping of recordings.	The union establishes the "ROADGIG" Emergency Traveling Assistance Program, providing immediate response, cash emergency relief and contract enforcement when members experience a contract default on the road.	The Emergency Traveling Assistance Program debuts in Canada.
The union conducts its first Federation-wide recruitment drive.	The union institutes escrow accounts to facilitate work dues payments for traveling musicians.	The union secures the J-1 visa program as part of a reciprocal exchange program that for the first time makes it easier for members to cross the U.S./Canadian border to work.	Congress declares jazz a "National Treasure."	The Convention adopts a bylaw providing the four Players Conferences with voice but not vote at the Convention.
The union begins a public service announcements radio campaign, featuring Billy Joel and Willie Nelson.				

INTRODUCING THE TWO-IN-ONE VIDEO RECORDER FROM RCA: CONVERTIBLE SELECTAVISION

RECORD THE TV TO A VHS OR BETA TAPE COPY. CONVERT IT TO A HOME VIDEO COPY. The RCA SelectaVision video recorder is the only one that can do both. It's the only one that can record TV shows, movies, and sports events onto VHS or Beta tapes. It's the only one that can play back those tapes on a television set. It's the only one that can be used as a video camera. It's the only one that can be used as a video player. It's the only one that can be used as a video recorder. It's the only one that can be used as a video camera, video player, and video recorder.

John Lennon Remembered
October 9, 1940-December 8, 1980





MTV: The Music Video Boom Means Business

The scene on the television is pure fantasy. Michael Jackson dances between two warring street gangs while belting out his tune, "Beat It." Instantly the set is transformed into something reminiscent of James Brown's interviews and concerts. For Warner Amex Satellite Entertainment Company (WASEC), which owns the station, it has been a qualified success. Only twenty months old and it is...




Celebrating 25 Years of
The Who
The Kids Are Alright Tour
1964-1989



HONORARY MEMBER PRESENTED TO
Willie Nelson
FOR HIS DEDICATED AND CONTINUING SUPPORT OF THE GOALS OF THE AMERICAN FEDERATION OF MUSICIANS, THE PROFESSIONAL MUSICIANS AND THE LAMAR MOVEMENT, OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA



COUNTRY DANCE STEPS



SYNOPSIS DRUMS




In Tune with the 1980s

MTV goes on the air August 1, 1981. While video doesn't kill the radio star, it dramatically changes the way music—and stars—are sold. The newest superidol is Michael Jackson, whose "Thriller" is the biggest-selling album of all time, topping the pop charts for 37 weeks and producing six number one singles. With sharp movements and athletic contortions, he refines the latest dance craze, moon walking.

Video helps pop stars such as Sting, Madonna and Tina Turner break into the movies—without necessarily singing. And the introduction of the Sony Walkman helps cassette sales pass album sales for the first time. New age and alternative rock join the music scene, while country artists edge their way onto the pop charts. Rap develops on Bronx, NY, street corners with little more than spoken rhymes and a beat. Then the introduction of the sampler enables hip-hop artists to create songs from previously recorded music or other sounds. Musicians no longer need to be able to sing or play an instrument.

In a decade not known for its social conscience, British rocker Bob Geldof organizes the 1985 Live Aid rock concert, which raises

over \$85 million for African famine relief. Other music charity events follow, like Farm Aid, organized by Willie Nelson and John Cougar Mellencamp. Meanwhile, the Parents Music Resource Center, led by Washington political wives, attempts to institute a rating system for "pornography" in rock music. The battle for the minds of teens continues.

- "Lost in Love" 1980
- "Physical" 1981
- "I Love Rock n Roll" 1982
- "It's Like That" 1983
- "Atomic Dog" 1983
- "Girls Just Want to Have Fun" 1984
- "Faith" 1987
- "Straight Up" 1989
- "Fight the Power" 1989
- "Better Man" 1989



PARENTAL ADVISORY EXPLICIT LYRICS

Rock Lyrics Incite Controversy

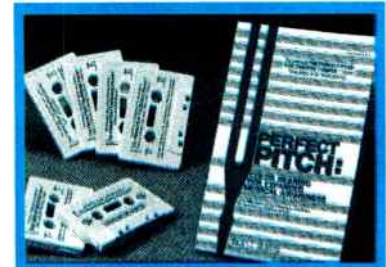
Up in arms over what it describes as the proliferation of "porno rock," a Washington, D.C. parents group has begun lobbying for the imposition of a rating system on recordings, similar to the one for movies, to warn consumers of songs containing sexual...



Prince, Rudolf Schenker of the Scorpions, Madonna, John Cougar Mellencamp, Willie Nelson and Merle Haggard, Cyndi Lauper, Paul Shaffer, Miami Sound Machine, Motley Crué, Stevie Ray Vaughan, Steve Miller, Joe Walsh.

50% Discount to celebrate AFM's 100th Year! Offer expires Nov. 30
 David L. Burge's Perfect Pitch® SuperCourse was first introduced to AFM members via International Musician in 1984. See our ad from 10 years ago elsewhere in this issue.

We bet you'll triple your talents with **Perfect Pitch** ...just by developing your natural ear for music!



The **Perfect Pitch® SuperCourse** is for ALL musicians/ALL instruments, beginning and advanced. No music reading skills required. **SUPERCOURSE** includes 5 audio cassettes + easy handbook + **FREE** 90-minute bonus tape on Relative Pitch. **40-Day Money Back Guarantee.**

Research references at two leading universities: A study to determine the effectiveness of the David L. Burge technique for development of Perfect Pitch, M.E. Nering (1991). The University of Calgary; An experimental investigation of the effectiveness of training in absolute pitch in adult musicians, M.A. Rush (1989), The Ohio State University. You will automatically receive research summaries when you order your Perfect Pitch SuperCourse or request FREE Course information!

Try this:

CLOSE YOUR EYES and ask a friend to play a tone. Now, without peeking, can you name it?
 No luck? Have your friend play a chord. Listen very carefully. Can you tell which chord it is—E major...D minor...F# seven? Still stumped? Don't worry! Many musicians are surprised to discover how little pitch recognition they actually possess. Yet with just a few ear-opening instructions, we bet you will begin to recognize tones and chords—**ALL BY EAR**—regardless of your current ability. *And we can prove it!*

Why YOU need Perfect Pitch

Your ear is *everything* to your music! Why? Because music is a *hearing* art. Whether you play by ear, improvise, compose, arrange, perform, sight-read, do studio work, or just enjoy listening, all your talents are **ROOTED** in your command of the musical language—your ability to hear and evaluate *itches*. Perfect Pitch is the master key that *unlocks* your natural ear for music and enables you to:

- Copy chords *straight off the radio*
- Find desired tones *by ear*—instead of searching by hand
- Identify keys of songs *by ear alone*
- Sing any tone *directly from memory*
- Hear sheet music *mentally*—in correct pitch
- *And much more!*

Perfect Pitch *maximizes* your ear so your playing and creativity can *explode*.

You'll find your performance *automatically* improves, your confidence gets rock solid, and every song you play takes on a whole new dimension of satisfaction.

Musicians around the globe have told us they would give *anything* to possess the power of Perfect Pitch. Fortunately, you don't have to give your right arm. Perfect Pitch is already a *natural talent* that is hidden deep inside you, just crying to be let out. To uncover it, all you need is proper guidance from David L. Burge's **Perfect Pitch® SuperCourse**—the #1 best-selling ear-training power program today! Research at two universities and thousands of musicians—of all instruments and styles—have already proven this easy method for truly awesome Perfect Pitch. These are *real* people like you—in over 60 different countries.

The Secret to Perfect Pitch:

Most of us were taught that only a chosen few are "born" with Perfect Pitch (like Bach or Mozart). *Not so!* Burge will show you how every pitch has its own special sound—a *pitch color*—that your ear can learn to identify. For example, F# has a subtle sound that is *different* than Bb. Once your ear tunes in to these pitch colors, you *automatically* know the tones and chords that are playing. *This is Perfect Pitch.* It's fun! And you don't even have to read music!

Here's our Bet:

Order your own **Perfect Pitch® SuperCourse** with your exclusive **A.E.M. 1/2 price DISCOUNT** (*private limited time offer*). Listen to the first two tapes. We bet YOU will experience the Perfect Pitch difference—*right away!* If you don't, we lose. Return your Course for a *full refund*—and keep your bonus cassette!

Your *bonus tape* introduces **Relative Pitch**—your ear's ability to understand how all tones fit together *intelligently* to create this effect we call *music*. David demonstrates Perfect Pitch skills and Relative Pitch abilities, and shows how you are *set free* or *held back* in music by what you can or cannot hear. This 90-minute bonus tape is worth many times its \$14.95 value, but it's yours **FREE** just for trying out the **Perfect Pitch® SuperCourse!**

The Bet continues...

We bet you'll be *excited* when you experience Perfect Pitch for yourself. But your first taste is *just the beginning*. With only a few minutes of daily listening, your Perfect Pitch will naturally unfold even further.

Try out the simple listening techniques in your Perfect Pitch handbook (*included*). You must notice a *dramatic improvement* in your sense of pitch within only 40 days, or return your course for a full refund, *no questions asked*.

But *we bet you'll choose* to keep your **Perfect Pitch® SuperCourse** and enjoy the remaining three tapes (*all included*) that will give you additional advanced instructions.

Whatever you do, you get to keep your valuable bonus tape on Relative Pitch as your **FREE** gift!

Is this bet stacked in your favor or what?

How can we dare make this guarantee ...?

We've backed Burge's **Perfect Pitch SuperCourse** for 15 years now—because...IT WORKS! We've found that 95% of musicians *do* experience their first taste of Perfect Pitch—*immediately!* The rest usually get it after they listen a little more closely (it's *not* difficult). With this instant success rate, it's no wonder we get so precious few returns.

Will YOU experience Perfect Pitch?

We *guarantee* you too will hear with Perfect Pitch—or your full Course price refunded!

Take a moment to imagine the talents that Perfect Pitch can open for YOU—to improve *your* playing, *your* singing, *your* creativity and confidence.

But then again—how will you ever know

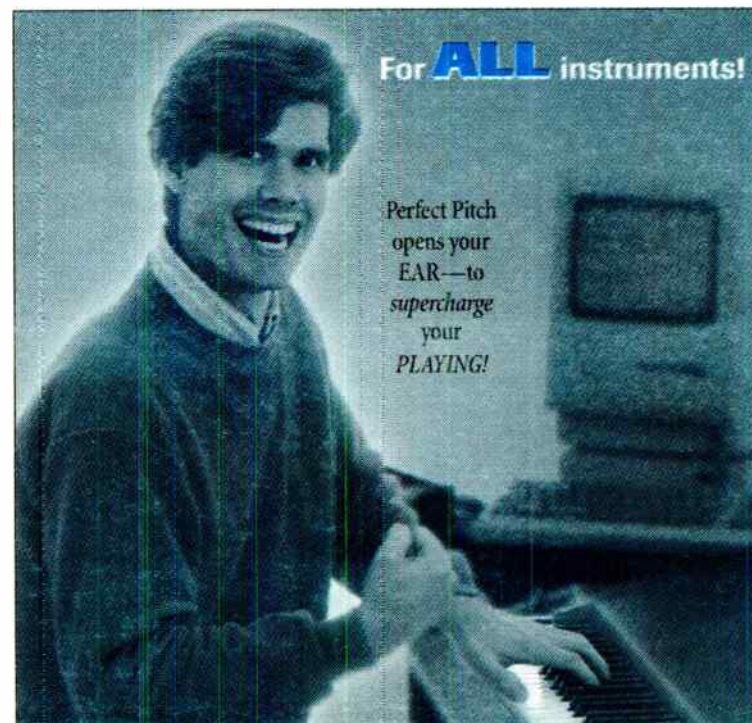
until you experience Perfect Pitch yourself?

Don't wait and wonder. Order your own **Perfect Pitch® SuperCourse** at only **HALF PRICE (!!)**—with your **FREE** bonus tape on Relative Pitch.

Call us 24 hours at (515) 472-3100, or clip and mail this order form. Do it **NOW!**

Join thousands who have already gained serious benefits with the Perfect Pitch® SuperCourse

- "Wow! It really worked. I feel like a new musician. I am very proud that I could achieve something of this caliber." J.M. ■ "I'm able to play things I hear in my head a lot faster than ever before. Before I started the course, I could barely do it." J.W. ■ "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control of what I'm doing." L.B. ■ "It is wonderful. I can truly hear the differences in the color of the tones." D.P. ■ "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough in all music." J.H. ■ "In three short weeks I've noticed a vast difference in my listening skills." T.E. ■ "I can now identify tones and keys just by hearing them. I can also recall and sing individual tones at will. When I hear music now it has much more definition, form and substance than before. I don't just passively listen to music anymore, but actively listen to detail." M.U. ■ "Although I was skeptical at first, I am now awed." R.H. ■ "It's like hearing in a whole new dimension." L.S. ■ "I wish I could have had this 30 years ago!" R.B. ■ "A very necessary thing for someone who wants to become a pro." L.K. ■ "This is absolutely what I have been searching for." D.F. ■ "Mr. Burge—you've changed my life!" T.B. ■ "Learn it or be left behind." P.S....



ORDER NOW at 1/2 PRICE!

For fastest service:
 Call our 24-hour Order Line NOW and charge your Visa/MasterCard:
(515) 472-3100
 FAX: (515) 472-2700

You'll experience your own **Perfect Pitch** or your Course price is refunded!

YES! Prove to me that I have Perfect Pitch! Instead of paying the nationally advertised price of \$99 + \$6 shipping, I've enclosed my AFM 1/2 PRICE discount of only \$49.50 plus \$6 shipping. Send me Burge's complete **Perfect Pitch® SuperCourse** with the full 40-Day Money Back Guarantee. I'll start with the handbook and first two tapes. I must notice an *immediate* and *dramatic improvement* in both my pitch skills and my playing or I'll return my Course within 40 days for a full prompt refund—*no questions asked*. If I decide to keep my Course and continue, I'll open the remaining three tapes (*all included*) for advanced instructions. My **FREE 90-minute bonus tape on Relative Pitch** (a \$14.95 value) is *mine to keep*, even if I return my **Perfect Pitch® SuperCourse** for a full refund!

Check here if you are undecided about ordering now:
 I'd like more info. Send me Perfect Pitch Lesson #1 (*written*) with full SuperCourse details—**FREE** with *no obligation*.

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP _____
 Please allow 4-6 weeks for delivery. For 1-week **RUSH** delivery from our studio add \$2 (total \$8 shipping) and write "RUSH" on your envelope. Foreign orders (*except Canada*) send \$3 shipping for complete **FREE** information, or \$18 shipping for complete Course (airmail). *U.S. funds only.* Iowa residents add 5% tax. Make check or money order payable to: American Educational Music. Canadians may remit bank or postal money order in U.S. funds.
 My check or money order is enclosed.
 Please charge my:

CARD NUMBER _____
 EXPIRATION DATE _____ SIGNATURE _____

Mail to: American Educational Music
 Music Resources Building, Dept. G-110
 1106 E. Burlington, Fairfield, IA 52556

1990s

Back to Basics

The American Federation of Musicians repeatedly faced its own mortality during the 1980s and early '90s, in the form of financial crises—and it survived. But while money, because it talks, dominated the AFM's conversation through debates on debt, downsizing and dues increases, the root cause of the crises—the drifting from purpose—was the subject of quieter but equally serious discourse. Forgotten somewhere in the pressures of the bad years was the commitment to organizing musicians, negotiating collective bargaining agreements when possible and representing musicians in every conceivable workplace.

By the 1990s, the growing consensus among the union's International and Local leadership was that without that focus, musicians would not and will not supply the financial ballast needed to right the listing union. So while funding problems persist, the 1990s mark a return to basics: organizing, negotiating, and securing employment.

There is a renewed emphasis on educating members and non-members about the benefits of working under union contracts. There are new efforts to address pervasive under-employment in the casual field by developing local and regional job referrals. And there is a recognition that the union must be more flexible in its approach to representing musicians in all fields of employment.



President Massagli, then-Senator Al Gore, and Lee Greenwood, brochures from Branson and Myrtle Beach, the delegates to the 1995 AFM Convention.



INTERNATIONAL MUSICIAN
Official Journal of the American Federation of Musicians

REPORT OF THE "BLUE RIBBON" COMMITTEE ON FINANCIAL AND ORGANIZATIONAL RESTRUCTURE, UNANIMOUSLY ADOPTED BY THE FULL DELIBERATIVE COMMITTEE

From the President...
By the time I had begun my second term as President I had become quite evident amount of cutting and reorganizing of Federation operations possibly make up the difference.

Facing Up to the Future: The IEB Sounds Off on the Issues

The AFM's Credibility Gap
As a rookie, I am very impressed with the no-nonsense, no-excuses, non-political approach of this IEB. Under President Massagli's open leadership, they have already demonstrated their complete willingness to make all the tough decisions that are necessary to the modern musical workplace and in touch with the needs of the modern working musician then it can learn how to better respond to the needs of those musicians—which is this executive board's paramount concern.

AFM MEMBERS—YOU ARE IMPORTANT!
I will preface this lengthy account by explaining that the committee even though we know this list is impressive, this Executive Board doesn't do it's enough. For that reason we're looking to expand services in the fields of recording, symphonic, club dates and touring engagements to better serve you in your music endeavors.

Jobs, Jobs, Jobs

Taped Musical Misses the Branson Bus

INTERNATIONAL MUSICIAN
Official Journal of the American Federation of Musicians

Delegates Vote to Revamp Union; Elect New Officers

What Members Can Expect from Their Locals in 1992

New Low Budget Film Agreement Set

The Low Budget Phono Agreement: How It Works

1990	1991	1992
J. Martin Emerson serves as AFM President (1987-1991).	Mark Tully Massagli is elected AFM President (1991-1995).	
The union launches a Federation-wide census of its Locals to assess the needs of the Locals.	Steve Young is elected AFM Vice President. Ray Petch is elected AFM Vice President from Canada. Stephen R. Sprague is elected AFM Secretary-Treasurer.	The union begins providing grants to Locals to "develop and maintain programs and services" benefiting casual and club-date musicians.
The International Executive Board adopts the "Roehl Report" to provide the Players Conferences with more input into how the union represents their interests.	The Convention adopts sweeping changes in the union's financial and organizational structures, including Local reform, Convention and voting reform, and financial reform, based on the work of the "Deliberative Committee" appointed by President Emerson.	The union establishes five "Organizing and Recruitment" pilot programs in the U.S. and Canada.
		Congress adopts the Audio Home Recording Act, providing musicians with royalties from the sale of digital audio tape and digital tape recorders.

In 1994 the AFM broke new ground in its efforts to increase opportunities for musicians to work under union conditions by negotiating a new "Low Budget Film Agreement" between the union and the movie industry.

Beleaguered by runaway soundtrack production abroad and increasing dark date production in various locations, notably Salt Lake City, recording musicians and union leaders were growing increasingly frustrated by the dwindling of union employment and the corresponding growth of a completely unregulated parallel industry.

Rather than simply writing off the losses, the union, together with the Recording Musicians Association, worked to secure a progressive union response to real changes within the theatrical and TV film industry. The Low Budget Film Agreement is designed to provide musicians working under it with traditional union benefits—guaranteed scale wages (at rates in keeping with the economics of low budget film making), pension, health and welfare and Special Payments Fund participation. It's also designed to complement, rather than undermine the terms of the union's long-standing Motion Picture Theatrical and Television Film Agreement by requiring an automatic upgrade to that agreement's provisions if any film exceeds the budget cap. In the first 18 months since its inception, 146 projects were recorded under the Low Budget Film Agreement.

Christian Labels Pop Up Around Country Companies Emerge In Growing Market For Genre

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, the country music industry has grown from just a handful of labels located along Nashville's Music Row to more than 20 players. If the number of entrepreneurs entering the market is any indication, the Christian industry could be on a parallel growth course.

The newest entrants on the burgeoning Christian scene are Portland, Ore.-based Pampin Music, Chicago's Questar/Mission Records, and Nashville's Absolute Records. Each is entering the on-the-rise Christian market, which has been

four gargantuan organizations of the genre's major players.

"Changing the direction of that kind of organization is like trying to turn a ship," Dickerson says. "It creates an opportunity for those of us that are out there dingy or rowboat to respond to what's on in the marketplace and fill the niche they [create] as they become bigger and concerns and corporate culture change

months," says Gary Randall, president/CEO of the Memphis-based Pampin Music, which chairman of Pampin Communications, which

CORPORATE SPOINOFF

Another company looking to exploit opportunities available for independent belts in the marketplace is Pampin Music, newly formed offshoot of Pampin Ent

WIN '88
REPUBLICAN - ORIGINAL - EMPIRICAL

THE 1996 DEMOCRATIC NATIONAL PLATFORM

Today's Democratic Party: Meeting America's Challenges, Protecting America's Values

We believe in public support for the arts, including the National Endowment for the Arts and the National Endowment for the Humanities. Public and private investment in the arts and humanities and the institutions that support them is an investment in the education of our children, the strength of our economy, and the quality of American life. We support high-quality, family-friendly programming. America is the leading exporter of intellectual property built on a strong foundation of artistic freedom. We are proud to have stopped the Republican attack on the Corporation for Public Broadcasting — we want our children to watch Sesame Street, not Power Rangers. And we echo the President's call to the entertainment industry: Work harder to develop and promote movies, music, and TV shows that are suitable — and educational — for children. President Clinton has revived and restored the Consumer Product Safety Commission as an effective guardian of children and families in and around their homes. We will continue to work with industry and consumers to protect children and other Americans from dangerous toys and hazardous products.

Republican Party Headquarters • 1100 North Capitol Street, S.E. • Washington, D.C. 20003 • 202-452-2000 • FAX: 202-452-8114

IM and other newspaper headlines, synthesizer player Michael Boddicker at the film negotiations, Michael Bolton, NARAS President Mike Greene and Kenny G speaking in support of the NEA, and the 1996 Democratic and Republican positions on government funding for the arts.

AFM Establishes Organizing and Education Department

Four years ago the American Federation of Musicians, like many unions within the labor movement, was struggling with what direction its future should take. Over years of working under onerous labor laws and court rulings, membership was declining. The AFM appeared to be drifting from its stated object—namely uniting all professional musicians without discrimination for the purpose of elevating and bettering the economic status, social position, and general welfare of the musician.

appointed to develop ways means of implementing organizing efforts in the contemporary music industry from there, an organizing and recruiting program was developed that by 1995 was in place almost 20 Locals. Convicted the future of the union depends its ability to organize professional musicians in the United States and Canada, the International Executive Board voted to establish an Organizing and Education Department, reaffirming this vision in a recommendation to the general membership.

JAMMIN' Taking Charge: Inside an AFM Organizing Workshop

BY DAVID SCHNECK

Believe that whoever the distinction between local and popular music did disservice to the music industry. Since that typical series of misconceptions a conception has developed even many of us, professional musicians, brought into the movement.

Over the course of my trade unionist I have heard many say things like, "The musicians are elitist." "They really want to belong to me." "They're not good trade unionists." "I know that nothing could liberate them from the tenth

Ill Artists' Effort to Insure That Art Survives AIDS

BY GLENN CO

In those moments when Kevin Oldham's specter of the AIDS threatened him for the death, that

New Jingle Agreement Achieves Landmark Victory

Landmark Legislative Victory: Performance Rights Bill Becomes Law

On the eve of the digital delivery revolution, the American Federation of Musicians has achieved a major breakthrough for professional

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Audio Home Recording Act Provides New Royalty for Recording Musicians

When the long-awaited Audio Home Recording Act was signed into law on October 28, 1992, it marked a major victory for the AFM, which for years worked with the Recording Industry Association of America (RIAA) to establish a royalty for musicians and other individuals and entities with copyright interests when sales

Taking Control: The Lehigh Valley Chamber Orchestra's First CBA

Lehigh Valley, Pennsylvania lies at the heart of what was once America's great steel industry. Today, Bethlehem Steel—a name that was once synonymous with a powerful industrial

used to guarantee to perform, the season could progress to its end without a chair in place.

It was at this point that the musicians' commitment to seeing the second stage of orchestra through to a successful conclusion—obtaining their first fair and equitable collective bargaining agreement—was put to the test.

Negotiations broke down and management threatened to cancel the November concert. But while management never made good on that threat in view of management's refusal to work any further on contractual language, the orchestra committee took a strike authoriza-

planning the music isn't any different. The relationship with the music director isn't any different. But I think it makes everyone feel more balanced and confident about what they're doing. Procedures are in place. It's not a free-for-all," says Galassi.

The success of organizing and negotiating for the 1300 musicians has also had a positive effect on Local 561, which serves as the exclusive bargaining representative for the orchestra musicians. As a Local we are now more actively exploring pursuing collective bargaining agreements in other venues." — Bob Galassi

move toward to expand the package of representation for our members. There will not, nor should there be, a time when we close a file on the matter and say "even though it's accomplished, all is done because the day when management stop finding new tools in tomorrow we will not come

Preparing the AFM Symphonic Services Division for the Future

BY MARK TULLY MASS

Believe that whoever the distinction between local and popular music did disservice to the music industry. Since that typical series of misconceptions a conception has developed even many of us, professional musicians, brought into the movement.

Clinton Musters a Majority for Trade Pact in the House After a Long Hunt for Votes

WASHINGTON, D.C.—The nation's broadcasters are "tippy-toeing" around two sections of the Senate's reborn information superhighway bill, which is due for committee passage Aug. 11.

The bill, a compromise measure, could be approved by the Senate

Info Highway Bill Born Again in U.S. Senate

BY BILL HOLLAND

WASHINGTON, D.C.—The nation's broadcasters are "tippy-toeing" around two sections of the Senate's reborn information superhighway bill, which is due for committee passage Aug. 11.

The bill, a compromise measure, could be approved by the Senate

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Washington Roundup

et its final approval before, insiders say.

It would lead the FCC to lift radio and TV ownership an effort to help traditional

Perfect Pitch method verified at Ohio State University!

They laughed at me and doubted me.... until I showed them the secret to Perfect Pitch!

A true story by David L. Burge

We were in ninth grade when I first heard that Linda had "Perfect Pitch."

Supposedly, she could name any pitch by ear! I was told she could even play any song after hearing it on the radio!

I doubted it. How could she know F# or Eb just by hearing it? An ear like that would open up unlimited possibilities for any musician.

It bothered me. Did she really have Perfect Pitch?

"Yes," she told me casually.

Perfect Pitch was too good to be true. I rudely asked, "Can I test you sometime?"

"OK," she said cheerfully.

Now I was going to make her eat her words...

I carefully picked a time when Linda had not been listening to music. Then I challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. Everything was set just right so I could expose this ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll never guess F#!)

I barely touched the tone. Instantly she said, "F#?"

I was astonished.

I quickly played another tone. She didn't stop to think. Immediately she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without effort. She was SO amazing—she could identify pitches as easily as colors!

"Sing an Eb," I demanded, determined to mess her up. Quickly she sang the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but she sang every one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she replied. And that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't everyone identify tones by ear?

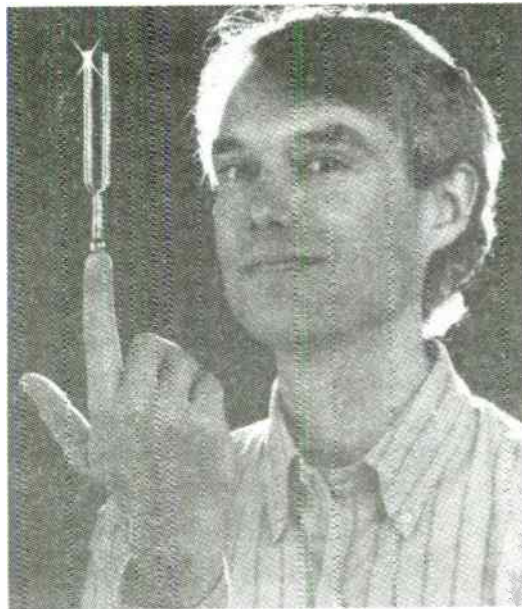
It dawned on me that most musicians go their entire lives without knowing C from C#, or G major from F major. That's like an artist who paints picture after picture without knowing green from orange. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me, then try to determine each pitch. Almost every attempt failed miserably.

I tried day after day to learn the tones. I tried to visualize the location of each pitch. I tried playing them over and over in order to memorize them. But



nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

Then came the realization...

It was like a miracle. And it happened all because I had stopped trying so hard. I had stopped straining my ear and started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors—but colors of pitch. They had always been there. But this was the first time I had ever really "let go" enough to hear these pitch colors which reside in every tone.

Now I could name pitches by ear! It was simple. An F# sounded one way—a Bb had a distinctly different sound. It was as easy as naming red or blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally hear music on a page—and identify tones, chords, and keys at will—by listening to these pitch colors. It's that simple!

I became convinced that any musician could have Perfect Pitch by just knowing this secret of "color hearing."

When I first told my close friend Ann, she laughed. "Oh, I could never have Perfect Pitch," she asserted. "You can develop a good Relative Pitch [the ability to compare one tone with another], but you have to be born with Perfect Pitch."

"That's because you don't understand what Perfect Pitch is," I said. "It's easy!"

I showed her the secret and she heard it immediately. Soon she too could name any tone and sing any pitch requested. We became instant celebrities. Everyone was amazed.

As a keyboardist, Perfect Pitch allowed me to progress faster than I ever thought possible. I completely skipped over required college courses. Perfect Pitch made everything easier—performing, composing, arranging, transposing, improvising—and it skyrocketed my enjoyment as well. Music is definitely a hearing art.

Of course, music professors were highly skeptical when I started teaching Perfect Pitch years later. Most would laugh at the mere suggestion that anyone could have Perfect Pitch. But when I showed them how to hear the pitch colors themselves, they changed their tune!

Now there's more proof...

Research at Ohio State University has now independently verified my Perfect Pitch method (March '89). Their findings? It works, according to OSU researcher Dr. Mark Rush in an interview with *The Hartford Courant* (call our studio below for more info). I was pleased. They're just now finding out what thousands of musicians I've taught already know: that you really CAN have Perfect Pitch if you know how to listen!

YOU can have Perfect Pitch too, but you have to discover it. All you need are a few basic instructions. I've put everything I know into my Perfect Pitch® SuperCourse™ available on audio cassettes with handbook. The Color Hearing Technique I'll teach you is totally guaranteed to work for you, regardless of your style, instrument, or current ability level. It's easy—you don't even have to read music!

Like most musicians, you will immediately hear the beginning Perfect Pitch colors—or you can return the Course for a full refund. You've got my word on it.

Or you can check out your progress for 40 full days (use the handbook and first two tapes). If you don't experience a distinctly sharper, more musical ear by that time, just return the Course and I'll make sure you still get your full refund—no questions asked! I'm eager to prove that you can have Perfect Pitch, too!

If you'll try the Course right now, we'll also include my 90-minute companion cassette on Relative Pitch, which you can keep FREE even if you return your Perfect Pitch course!

Imagine your friends' disbelief when YOU can name tones and chords with laser-like precision! Don't laugh! At least not until you've heard the secret for yourself!

Hear the simple secret to Perfect Pitch! Order your tapes NOW!

Call 24 Hours and charge your Visa/MasterCard:

(515) 472-3100

I'll try it! Send me David L. Burge's PERFECT PITCH® SUPERCOURSE™ with the 40-Day Money-Back Guarantee that he describes above. Enclosed is my check or money order for \$85 plus \$4 shipping. (NEW: Course now includes handbook plus six audio cassettes, including NEW Perfect Pitch Solo Tape and 90-minute bonus tape on Relative Pitch!)

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____


Please allow 3-5 weeks for delivery. For 1 week delivery from our studio, add \$2 and write "RUSH!" on your envelope. Canadians may remit bank or postal money order in U.S. dollars. Foreign orders except Canada send \$10 shipping for air service. Iowa residents add 4% tax.

I'd prefer to charge my Visa/MasterCard

CARD # _____

EXP. DATE _____

SIGNATURE _____

Send to:  American Educational Music, Inc.
Music Resources Building, Dept. G-47
1106 E. Burlington, Fairfield, IA 52556

Perfect Pitch® is now a registered trademark awarded to David L. Burge by the U.S. Patent and Trademark Office which identifies his exclusive Perfect Pitch ear-training method. © 1989 American Educational Music, Inc.

Ad appeared in the *International Musician* in September 1989.

The ULLICO Family of Companies
congratulates

American Federation of
Musicians

on its
100th Anniversary
"It's music to our ears"

ullico

Lorraine Nolan
David Konigsberg
Joseph Morrone
Robert Krupoff
Health Benefits Executives

360 Park Avenue South
New York, NY 10010
212/685-1921
FAX 212/683-3469

Life Insurance • Health Insurance • Stop Loss • Managed Pharmacy
Utilization Review • Administrative Services • Preferred Provider Networks

Tell Us the Future: Our 21st Century Union

If Owen Miller, the AFM's first President, had been asked to predict the state of music and the union in 100 years, what would he have said? Could he possibly have imagined CD-ROMs, grunge rock, drum machines or the AFM Computer Bulletin Board System?

Having witnessed a century of explosive social, technological and cultural evolution, the AFM now stands on the eve of a new millennium. So we ask ourselves, "Where will the next century take us?"

We want to hear from you—the working musician of 1996—about where you think music, the music industry and the musicians union will be in the year 2000 and beyond. Send us a letter or E-mail message telling us in 500 words or less what you think the future holds. Then watch for the January issue, where we'll share your ideas—and the International Executive Board will share their views on what the next 100 years will bring.

And don't forget to check back on our bicentennial to see if you were right.

International Musician
1501 Broadway, Suite 600
New York, NY 10036
E-mail: next100@afm.org

A Final Note of Appreciation

As Publisher of the *International Musician*, I would like to recognize the extraordinary efforts of my colleagues—Editor Jessica Roe, Art Director Michelle Matteson, Advertising Manager Jim Rubbone, Editorial Assistant Chris Eboch, and Secretary Elizabeth Blake—whose talent, hard work, and dedication bring you this centennial issue of the *International Musician*.

Thanks for a great job!


Stephen R. Sprague
AFM Secretary-Treasurer

take a bow

EMI-Capitol Music Group
North America

Your advertisement could go HERE
for \$170.00* per month

And it would be seen by
more than 155,000 professional
musicians in the United States
and Canada.

For more information contact:
Pete Wall, Alpha/Omega Group, Inc.
858 Collingwood, Maywood, NJ 07607
Phone 201-845-5353
*the cost is less if placed on a 12 time basis.

GIVE TO TEMPO

SCREEN ACTORS GUILD

RICHARD MASUR
President

September 10, 1996

American Federation of Musicians
c/o Mr. Stephen R. Sprague, Secretary-Treasurer
1501 Broadway, Suite 60C
New York, NY 10036-5503

To Officers and Members of the American Federation of Musicians:

On behalf of the members of the Screen Actors Guild and its Board of Directors, congratulations on attaining your Centennial Anniversary. Those of us in the arts have often had the most complicated job in organizing our employers as well as our members. Our members tend to always be individualists who often have trouble perceiving themselves as workers. However, the American Federation of Musicians has been perhaps the most successful of all the creative unions at galvanizing the will of the members into a coherent well-focused force.

We congratulate you on your history, your leadership, and your on-going efforts to improve conditions for all workers in the creative arts.

Sincerely and fraternally,



Richard Masur,
President



Kendall Orsatti,
National Executive Director

RM:mac

5757 WILSHIRE BOULEVARD • LOS ANGELES, CA 90036-3600 • TELEPHONE (213) 549-6675 • FAX (213) 549-6677
Branch of Associated Actors and Artists of America / AFL-CIO • Affiliate of International Federation of Actors



Department for Professional Employees, AFL-CIO
815 16th Street, N.W., Washington, D.C. 20006

October 1996

To the Members of the American Federation of Musicians:

On behalf of the Officers and Board members of the AFL-CIO Department for Professional Employees, I extend greetings and best wishes to the American Federation of Musicians as it celebrates its 100th Anniversary.

The AFM can be proud of the important role it has played in the American labor movement as a model for the organization into unions of professional and other white collar workers. During a century of rapid change in American society and in the nature of its work force, the AFM has pioneered the path to unionism for actors and other performers, for journalists and writers and, indeed, for the more than four million teachers, nurses and other professional and technical people who, today, are represented by unions.

A significant example of the AFM's leadership can be found in the history of the AFL-CIO's Department for Professional Employees and its forerunner, the Council of AFL-CIO Unions for Scientific, Professional and Cultural Employees (SPACE). In 1967, the formation of the Council signaled organized labor's recognition that its future could no longer rest on the allegiance of blue collar workers but, rather, on the support of the growing numbers of people in the professional, technical and administrative occupations. Among those who worked to form the Council and refashion the American labor movement's vision was the AFM. Its President, Herman Kenin, became the Council's first President.

Reporting to the 71st AFM Convention, President Kenin noted that:

"In the spring of 1967, the representatives of seventeen AFL-CIO unions met in Washington to appraise a revolution and organize in its behalf - I was honored by being elected to be the group's first President and I accepted the position because I believe the musician is a part of that revolution and because the AFM has been one of its symbols. The revolution to which I refer is in the changing nature of our society and in the change in the make-up of the American work force - This will be a society which will demand the services not of the traditional office worker, but the computer specialist. This will be the society of the salaried chemist, physicist and engineer. This will be the society that cries out for more and better education and health facilities -

Telephone: (202) 638-0320

FAX: (202) 628-4379

For All Entertainment Professionals The ACTORS' FUND OF AMERICA

Officers and Trustees
Tom Dillon
President
Charles Hollingsworth, Jr.
1st Vice President
Nancy O'Carroll
2nd Vice President
Robert Whitehead
3rd Vice President
Mallory Factor
Treasurer
Marie Debraux
Secretary
Lewis Sims
Arthur T. Smith
Richard L. Charles
Lester E. Depina
Edgar Diner
Tom Dineen
Alan Eschling
Francis East
Whisper Gooding
Helen Goodell
Larry Hagman
John E. Hill, Jr.
Kitty Carlisle Hart
Lucie Arnoux
Ed Reilly
Edwin Hill
Bernard Hughes
Bernard B. Jacobs
Doris F. Johnson
James Earl Jones
Barry Lunden
Barbara L'Heure
Paul Lahr
Laurie Lurie
Sobhan Lumet
Frank C. McClain
Mike Murray
Katharine Myhrstedt
James V. Underlander
Ivan Olson
A. J. Puroch
Harold Prince
Lynn Redgrave
Harry Shuman
Thomas C. Short
Rae Siver
Philip J. Smith
Joan Stephenson
Cordelia Strick
Edward Vernon
Honorary Trustees
Adrian Cronauer
Lester M. Simon
Carmel
John Bergin, Esq.
Paul L. Weir, RFD 275
William B. Garrison
Executive Director and General Manager
Joseph P. Benincasa

September 5, 1996

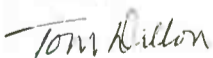
To the Members of the American Federation of Musicians:

The Actors' Fund of America salutes the American Federation of Musicians on 100 years of "Unity, Harmony, and Artistry." As a 114-year-old social services organization serving the entertainment community, The Actors' Fund is pleased to provide encouragement for such a youthful, vigorous organization, and we extend warmest congratulations on your success.

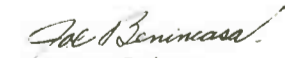
The Fund's work in providing social services for entertainment professionals who are in need is significantly advanced by AFM's partnership. We are very proud to work with you in offering programs which make a significant difference in the lives of our colleagues nationwide.

Don't forget -- the first 100 years are the hardest! On behalf of the entire Actors' Fund community, we extend all best wishes for your second century.

Sincerely,



Tom Dillon
President



Joseph P. Benincasa
Executive Director

National Headquarters: 1501 Broadway, Suite 518 New York, NY 10036-5697 (212) 221-7300 Fax (212) 764-0238

services which will require that still greater numbers of teachers, doctors and nurses be employed in large institutions. This will be the society that creates time for leisure, travel, for music and the arts. In truth, this will be the era of the professional worker - the professional worker is the titan that stands on labor's horizon."

Kenin went on to say that the Council which he would head and which would become the predecessor to the AFL-CIO's Department for Professional Employees would be "a link between our profession and the other great professions of our day. I believe that I was elected its first President in recognition of the historic role which the AFM has played in the development of professional unionism. The honor of leading this new organization is not mine but our union's."

With these words, President Kenin recorded the beginning of a 30-year relationship between the AFM and today's Department for Professional Employees. Side by side and in the face of technological and political hurdles both have battled to win such notable victories for musicians as the establishment and promotion of the National Endowment for the Arts and public broadcasting, the spread of state Arts Councils to every corner of the nation, a copyright law that for the first time recognizes the rights of the performer, repeal of the infamous Lea Act and much more. The AFM and its members have benefited from this history but so, too, have the Department, its 23 affiliated national unions and the four million professional, technical and administrative people they represent.

Since its beginnings the AFL-CIO Department for Professional Employees has enjoyed the continuing participation and support of the AFM. Every AFM President since Kenin, as well as several AFM Secretary-Treasurers, have been elected and have served as officers of the Department. President Steve Young continues this tradition as General Vice President and a member of the Department's Executive Committee.

May the ties that bind persevere in the next century and may the AFM continue to blaze a trail of progress for America's musicians, the American labor movement and for a better America.

Sincerely,



Jack Golodner
President
AFM Member, Local 161-710

Music
is our
business...

with many thanks to you!

COSSETTE PRODUCTIONS, INC.

The Saint Louis Symphony
Orchestra
salutes the
American Federation of
Musicians

on its
100th Anniversary

SAINT LOUIS
Symphony
ORCHESTRA

Hans Vonk, Music Director and Conductor

*In support of "Unity,
Harmony and Artistry"*



CANADIAN
ACTORS'
EQUITY
ASSOCIATION
congratulates AFM
on its Centennial

Piano Tuning

Learn Piano tuning and re-
pair with approved home
study course. For details:
-- Write for Free Brochure --

AMERICAN SCHOOL
of PIANO TUNING
17050 Telfer Dr. - Dept. CA
Morgan Hill, CA 95037

Your advertisement could go HERE
for \$170.00* per month

And it would be seen by
more than 155,000 professional
musicians in the United States
and Canada.

For more information contact:
Pete Wall, Alpha/Omega Group, Inc.
858 Collingwood, Maywood, NJ 07607
Phone 201-845-5353

*the cost is less if placed on a 12 time basis.



Union Label & Service Trades Department, AFL-CIO

815 Sietonville Street, N.W.
Washington, D.C. 20006
(202) 628-2131
Fax: (202) 638-1602

Charles E. Mercer
President

Dennis L. Krivikko
Secretary-Treasurer

August 29, 1996

To the Members of the American Federation of Musicians:

As the oldest of the AFL-CIO'S constitutional departments, we are proud to salute you and your union on the 100th anniversary of the founding of the American Federation of Musicians of the United States and Canada.

We do so with particular warmth for two primary reasons:

(1) Because when the Union Label and Service Trades Department was founded in 1909, the AFM, itself then just 13 years old, was among the first unions to affiliate with the department; and,

(2) Because in all the 87 years since, the AFM and the Union Label Department have worked closely together to promote the union label, the union shop card and union identification pin as the only reliable signs to the public that it is getting quality goods and services produced and performed for wages and benefits that define the American Standard of Living.

Our salute to you -- The Musicians, The Music and The Musicians' Union -- therefore is sent your way not "pianissimo," not "piano," not "mezzo piano," not "mezzo forte," not even "forte." It is sent to you "fortissimo," with a standing ovation and ringing cries of "bravo."

In solidarity,

Charles E. Mercer
Charles E. Mercer
President

CEM:kg
opeiu#2

BUY UNION,
BUY AMERICAN



Coalition of
Labor Union Women
1126 16th Street, N.W. • Washington, D.C. 20036 • (202) 296-1200 • Fax (202) 776-0537

Officers Council

President
Gloria T. Johnson
IUE
Executive Vice President
Clara Day
IBT
Treasurer
Lela Foreman
CWA
Recording Secretary
Pat Scarzella
UFCW
Corresponding Secretary
Annis Padia
TNG
Vice Presidents
Eleanor Bailey
APWU
Lila M. Binn
IAM
Evelyn Dubrow
UNITE
Carolyn Forrest
UAW
Jean Harvey
UNITE
Dolores Huerta
UFWA
Josephine LaBeau
AFSCME
Royeta Sanford
IBEW
Patricia Thomas
SEIU
Barbara VanBake
AFT
Gwen Weiss
OPEIU
Marsha Zakowski
USWA
President Emerita
Oiga M. Macfar
UAW
Executive Vice President
Emerita
Aosha Wyatt
UFCW
General Counsel
Mary K. O'Mahony
Executive Director
Chryss L. Bridgetorm

August 27, 1996

American Federation of Musicians
of the United States and Canada
1501 Broadway, Suite 600
New York, NY 10036

Dear Sisters and Brother:

On behalf of the 20,000 members of the Coalition of Labor Union Women, I take this opportunity, the Centennial Anniversary of the founding of the American Federation of Musicians of the United States and Canada, to applaud the commitment and work of the American Federation of Musicians for the rights of musicians in your union and in the labor movement as a whole.

Your important struggle for dignity, respect, and achievement for musicians has been impressive. I am confident that you will continue to be successful as you work to secure better wages and working conditions for musicians.

CLUW also would like to congratulate the Organization of Professional Women in Music. We, as women, face many challenges to our rights in the workplace. We must continue to work together to face tomorrow's challenges with spirit, energy, and dignity.

I wish you success in the next 100 years and in all that American Federation of Musicians does to create opportunities for musicians in the world.

In solidarity,

Gloria T. Johnson
Gloria Johnson
President

AMERICAN GUILD OF VARIETY ARTISTS

UNITED STATES AND CANADA
BRANCH OF THE ASSOCIATED ACTORS AND ARTISTS OF AMERICA - AFFILIATED WITH THE AFL-CIO
184 FIFTH AVENUE - NEW YORK, N.Y. 10010 - (212) 676-1003

ROD MC KUEN
EXECUTIVE PRESIDENT

American Guild of Variety Artists
and artists of every variety say -

happy, happy birthday -

and where would we all be without

AF of M's finest.

Love,

Rod McKuen

&

The National Board of AGVA

Congratulations On Your First 100 Years!

Sam Ash was proud to be
a charter member of Local 802.

The music stores that bear his
name have been proudly serving
musicians since 1924.

Here's to the next 100 years!

Sam Ash
MUSIC STORES
FAMOUS FOR DISCOUNTS SINCE 1924

THE WORLD'S FAVORITE MUSIC STORE™

NEW YORK CITY, NY 160 WEST 48TH STREET (212) 719-2299	BROOKLYN, NY 2600 FLATBUSH AVENUE (718) 951-3888	FOREST HILLS, NY 113-25 QUEENS BLVD (718) 793-7983	WHITE PLAINS, NY 178 MAMARONECK AVENUE (914) 949-8448
CABLE PLACE, NY 401 OLD COUNTRY ROAD (516) 333-8700	HUNTINGTON STA., NY 269A ROUTE 110 (516) 421-9333	PARAMUS, NJ EAST 50 ROUTE 4 (201) 843-0119	EDISON, NJ 1831 ROUTE 27 (908) 572-5595
CHERRY HILL, NJ 2100 ROUTE 38 (609) 667-6696	NEW HAVEN, CT 95 ANITY ROAD (203) 389-0500	MARGATE, FL 5460 WEST SAMPLE ROAD (954) 975-3390	MIAMI LAKES, FL 5360 NW 167TH STREET (305) 628-3510

COMING SOON TO KING OF PRUSSIA, PA!

WRITERS GUILD WGAE OF AMERICA, EAST

555 WEST 57TH STREET
NEW YORK, NY 10019
TEL 212-767-7800
FAX 212-582-1909

HERB SARGENT
PRESIDENT
ALBERT RUBEN
VICE PRESIDENT
BRUCE R. CAMPBELL
SECRETARY-TREASURER

COUNCIL

EDWARD ADLER
ED APPEL
BARBARA BERNHARD
LOUISA BURNS-BISOGNO
BETSY COLE
JEROME COOPERSMITH
ROSE LEHMAN GOLDBERG
ALLEN HONIGBERG
EVAN HUNTER
CORINNE JACKER
GAIL LEE
ANDY MEPPEN
HERB PERONE
BLUDD SCHULBERG
WILLIE K. SUGGS
CATHERINE A. TWHILL
RICHARD WESLEY
DONALD WESTLAKE
MICHAEL WINSHIP

MONA MANGAN
EXECUTIVE DIRECTOR

JAMES H. KAYE
ASSISTANT EXECUTIVE DIRECTOR

UMA SARADA
ADMINISTRATIVE DIRECTOR

RUTH GALLO
ASSOCIATE COUNSEL

LORRAINE A. SEIDEL
BUSINESS AGENT

MARSHA R. JACOBS
BUSINESS AGENT

MARSHA SEEMAN
COORDINATOR
PROGRAMS & SERVICES

September 5, 1996

International Musician
1501 Broadway, Suite 600
New York, NY 10036

To the Members of the American Federation of Musicians:

We are writing to convey the greetings of the Writers Guild of America, East Council, on behalf of its membership to the American Federation of Musicians of the United States and Canada.

The Writers Guild represents writers of television programs and motion pictures, as well as television and radio newswriters for network and independent news operations. With our affiliate, Writers Guild of America, west, we represent 10,000 writers in the U.S. entertainment and media industries. The Guild is affiliated with its counterparts in Great Britain, Canada, New Zealand and Australia through the International Affiliation of Writers Guilds.

The Writers Guild has since 1954 (and through its precursor unions since 1933) fought for fair wages, good working conditions, and health and welfare benefits for the primary creators of what is seen or heard on TV, radio and film in the United States.

With best wishes to your membership on the occasion of your Centennial celebration.

Fraternally,

Herb Sargent
Herb Sargent
President

Mona Mangan
Mona Mangan
Executive Director

AFFILIATED WITH
WRITERS GUILD OF AMERICA, WEST WRITERS GUILD OF CANADA AUSTRALIAN WRITERS' GUILD
THE NEW ZEALAND WRITERS' GUILD SOCIETE DES AUTEURS, RECHERCHEURISTES, DOCUMENTALISTES ET COMPOSITEURS
THE WRITERS' GUILD OF GREAT BRITAIN DEPARTMENT FOR PROFESSIONAL EMPLOYEES, AFL-CIO

Sam Ash

"Music Dealer Of The Year"
Voted by Members Of The Music Industry In The
"Third Annual Music & Sound Awards"

Respected by musicians, studios and industry professionals alike, Sam Ash is the kind of store you like to deal with:

- Helpful, knowledgeable musician sales people.
- Tremendous selection of instruments, sound & recording equipment, computers and software, MIDI & home keyboards ... 16 million dollar inventory.
- Consistently Low Prices!

Sam Ash MUSIC STORES

MUSIC • SOUND • COMPUTERS
10 Branches in and around New York City

Hempstead • 124 Fulton Avenue (516) 485-2151
Forest Hills • 113-25 Queens Blvd (718) 793-7983
Manhattan • 160 West 48th Street (212) 719-2299
White Plains • 178 Mamaroneck Ave. (914) 949-8448
Huntington Station • 447 Rt. 110 (516) 421-9333
Paramus • East 50 Route 4 (201) 843-0119
Brooklyn • 1669 East 13th Street (718) 645-3886
Edison • 1831 Rt. 27 (201) 572-5595
MAIL ORDER • 1 800 4 SAM ASH

©1989 Sam Ash Music, Inc.

Ad appeared in the *International Musician* in 1989.

DRUMMERS

PEARL and SPARKLING plastic to recover your drums. FIBERGLASS DRUM SHELLS made to order. FREE SAMPLES.

A. F. BLAEMIRE

5208 Monte Bonito Dr., Los Angeles, CA 90041

BOB ELLIS HAIRPIECES

\$45.00 & UP
CUSTOM WORLD'S BEST \$399.00
SEND FOR BROCHURE

AFRO - KINKY - CURLY - WAVY - POMPADOURS
280 Driggs Ave Brooklyn, NY 11222

BUSINESS

CHANGES OF OFFICERS

Local 11-637, Louisville, Kentucky—Trustee George Sartick, 1436 Bardstown Road, Louisville, Kentucky 40204.

Local 62, Trenton, New Jersey—Pres. Joseph M. Scannella, 28 Assunpink Boulevard, Trenton, New Jersey 08619.

Local 201, La Cross, Wisconsin—Sec. Sue Retzlaff, 2714 Bayshore Drive, La Crosse, Wisconsin 54603—608-783-0717; res. 608-781-8118.

Local 204, New Brunswick, New Jersey—Sec. John (Jack) Bergacs, 868-C Amboy Avenue, Edison, New Jersey 08837.

Local 373, Perth Amboy, New Jersey—Sec. Ed Szymborski, 74 Willow Street, Carteret, New Jersey 07008—908-541-8492.

Local 661-708, Atlantic City, New Jersey—Trustee Eugene Tournour, 9502 Atlantic Avenue, Margate, New Jersey 08402.

ICSOM—Chairperson Robert Levine, 7680 N. Longview Drive, Glendale, Wisconsin 53209-1862—414-352-3246/fax 414-352-6090.

CHANGES OF ADDRESS

Local 120, Scranton, Pennsylvania—Pres. Gene Passarella; Sec. Susan Doyle, Scranton Club, Room No. 311, Mulberry Street and No. Washington Avenue, Scranton, Pennsylvania 18503.

HOLIDAY CLOSING

The offices of the American Federation of Musicians will be closed on Monday, October 14, in observance of Columbus Day.

DEATH ROLL

Local 2-197, St. Louis, Missouri—Doyle Blackard, Gordon Curd, Sr., Jack Denett, Emma Jean Gowatch, Seith C. Greiner, E.J. Hale, Dorothy Henke, George V. Johnson, Russell Kammermeyer, Leon King, John Lang, Henry Loew, Alois Odehnal, Ronald Skaggs, Agnes Urbanek, Al Wingren.

Local 3, Indianapolis, Indiana—Vernon E. Dyer, Larry E. Everhart, Garrett M. Grant, J.D. Harlin, Glenn Koch, Harriet P. Lejeune, Paul E. Saunders, A. Richard Schatz, Martha Waltz, Rebecca S. West.

Local 7, Santa Ana, California—Walter L. Goodwin.

Local 8, Milwaukee, Wisconsin—Arthur Hayek.

Local 10-208, Chicago, Illinois—

Charles A. Guse, Rose L. Kamana, David S. Kubica, John Panozzo, Albert Pliner, Louise Ramsey, Jerry Turek.

Local 14, Albany, New York—Mabel A. Stanley.

Local 24, Akron, Ohio—Joseph DiLauro, Donald Hursell, Ricardo Pagan, Kenneth Sanford.

Local 26, Peoria, Illinois—James Ardis, Sr.

Local 29, Belleville, Illinois—Joseph P. Rhein.

Local 30-73, St. Paul-Minneapolis, Minnesota—Wilton B. Doble, John P. Trad.

Local 34-627, Kansas City, Missouri—George W. Kelling, Jr., Charles R. Murry.

Local 47, Los Angeles, California—James W. Alexander, Elmer H. Beechler, Bob D. Connelly, Robert A. De Tolve, Abe Diamond, Alden B. Dunn, Kevin M. Gilbert, Louis E. Gottlieb, William E. Green, Charles G. Gustafson, Al Lapin, John T. Lenox, Eddy L. Manson, Wilber H. Miller, Don Swander, E. Maurice Vendrell.

Local 65-699, Houston, Texas—Billy Bird, Milton Larkin, J. David Nichols, Gilbert Max Stoltman, Keith Norman Wood.

Local 76-493, Seattle, Washington—Mearl Anderson, William Balagno, Audrey Flod, Edmund Gauthier, Betty Hearon, Mary Jacobson, Berny Press, Monty Sewell, Richard Walsh, William Wright.

Local 87, Danbury, Connecticut—Thomas Corsello, Sr.

Local 92, Buffalo, New York—Clinton Koetzle.

Local 106-209, Niagara Falls, New York—George Beck, Edward Dale, Ruby Lee Forester, James Goerss, Clarence Houck, Eli Konikoff, Lawrence Pirrone.

Local 149, Toronto, Ontario, Canada—Don Simmons.

Local 174-496, New Orleans, Louisiana—Albert F. Brown, Francis A. Cassanova, Jr., Paul R. Crawford, Willie Jones, William Joseph, Joseph Payton.

Local 215, Kingston, New York—Simone Castiglione, Vincent Ferraro, Frederick G. Schug, Arthur Withall.

Local 248, Paterson, New Jersey—Melvin Arnold, Anthon Bartole, Michael Byrne, Bernard J. Daly, Michael Di Ciccio, Carl Duda, Raymond F. Fetters Jr., John Fischer, John La Sala, Harry Leidig, Peter Magdalen, Robert J. O'Malley, Joseph Owczarski, Domenic Perruso, August Pesciotta, Dennis Ray, Felice Rizzio, Rismo Santilli, Albert L. Scull, Harry Settel, Michael Sincaglia, Seymour Stein, Robert Struble, Frank P. Vivino, Sam L. Wolfe.

Local 265, Quincy, Illinois—Earl V. Wilson.

Local 278, South Bend, Indiana—George Z. Gaska, Lenna B. McManus.

Local 349, Manchester, New Hampshire—Normand Beaugard, Arthur Nault.

Local 369, Las Vegas, Nevada—Joseph (Joe) Graves, Robert Kesterson, Robert (Bob) Mercereau, Otto Hans Stelzner, Don Swander.

Local 373, Perth Amboy, New Jersey—Andy Kuchtyak.

Local 406, Montreal, P.Q., Canada—Alexandre Cote.

Local 411, Bethlehem, Pennsylvania—Joseph G. Resetar.

Local 427-721, Tampa Bay, Florida—Ray L. Davis, James S. Holden.

Local 450, Iowa City, Iowa—Albert Soucek.

Local 498, Missoula, Montana—

Alexander (Alex) M. Stepanzoff.

Local 518, Kingston, Ontario, Canada—Edward (Ted) Fullagar, Cecil C. (Robbie) Roberts.

Local 542, Flint, Michigan—Frederick F. Torreano.

Local 566, Windsor, Ontario, Canada—Percy Beneteau.

Local 773, Mitchell, South Dakota—Walter E. (Bud) Dittman.

"NEW, ENLARGED 5th-EDITIONS AVAILABLE!"

"REVOLUTIONIZED the Brass-Teaching World with Your Method!" PROFESSOR JACK WHEATON, M.M....

1. Director of Music Dept. and instructor of brass instruments at Cerritos College, Norwalk, California.



2. Conductor, composer, arranger for the recent award-winning Cerritos College Band Jazz Concert, featuring trumpet soloist "Doc" Severinsen.

3. First college instructor to create and sponsor a DOUBLE HIGH C CLUB.

"I really feel that you have REVOLUTIONIZED the brass-teaching world with your method." I heartily recommend your book, "DOUBLE HIGH C IN 37 WEEKS," and feel that it is scientifically and educationally sound. Thank you for making it possible to play the type of high-note screamer arrangements that we produced on our recent album titled, "JAZZ SCENE, U.S.A."

"Now A Double High C Man!" DON ELLIS...

1. First place trumpet winner of the 10th annual DOWN BEAT International Jazz Critics Poll.

2. Recent trumpet soloist with the N.Y. Philharmonic Orchestra's television spectacular called "The Third Stream" under the direction of Leonard Bernstein.

3. Recent trumpet soloist with the L.A. Neophonic Orchestra featuring his own composition titled "Synthesis" under the direction of Stan Kenton.

4. Conductor, composer, arranger, and trumpet soloist with his own exciting jazz group called the "HINDUSTANI JAZZ SEXTET."

5. Recording artist with PACIFIC JAZZ RECORDS says:

"Your music book, 'DOUBLE HIGH C IN 37 WEEKS,' has helped me immensely. It has given me more range, power and endurance than ever before, and I am STILL developing! You can be assured that I am recommending your GREAT BOOK to all of my friends and students."



"Statement From One of The Greats!" MANNIE KLEIN...



"In documenting this GREAT trumpeter's credits it might be easier to list the places he hasn't played... since he has been on staff with most every major radio, television, and motion picture studio in the United States during his successful fifty-year career!

MANNIE KLEIN HAS THIS TO SAY:
"I personally recommend this book VERY HIGHLY, especially for the young student and professional!"

"Greatest Publication for Trumpet and Cornet to Be Published in the Last Quarter of a Century!" PROFESSOR MARICE STITH...

1. Director of Music Department, West Genesee Senior High School, N.Y.

2. Trpt. Soloist with Utica, N.Y. Civic Band.

3. Trpt. player with Syracuse Symphony and N.Y. State Exposition Band says:

"Your music book is the GREATEST publication for the serious student of trumpet and cornet to be published in the last quarter of a century. I have been using your book for the past five weeks now, both myself and with a number of my students. It is improving my students' tone quality, intonation, range, endurance, lip flexibility, accuracy and mental attitude. One student came in for a lesson today, who had been practicing from your book for only one week, and I COULDN'T BELIEVE MY EARS. His tone is much bigger, clearer and more relaxed than ever before. This boy will be a senior in high school this fall, and he was so excited with his progress, he was truly bubbling over. Also, I have enjoyed more confidence in my own trumpet playing during the last few weeks than at any time in my thirty years of playing. For this alone, I am very grateful to you. I played two solos last week with the Utica New York Civic Band and I haven't done so well in many years, if ever. IT IS TRULY AMAZING!"



Your advertisement could go HERE for \$170.00* per month

And it would be seen by more than 155,000 professional musicians in the United States and Canada.

For more information contact:

Pete Wall
Alpha/Omega Group, Inc.
858 Collingwood
Maywood, NJ 07607
Phone 201-845-5353

*the cost is less if placed on a 12 time basis.

GIVE TO TEMPO

Ad appeared in the *International Musician* in 1964.

ATTENTION TRUMPET PLAYERS!

The world's only scientifically-designed range-development course for brass players, with proven results, titled:

"DOUBLE HIGH C IN 37 WEEKS".

For details, and FREE pictured-endorsements from satisfied music book endorsers, write to:

High Note Studios, Inc.
P.O. Box 3007 • Anaheim, CA 92803-3007

Mail check or Money order to:
HIGH NOTE STUDIOS, INC.
P.O. Box 3007
Anaheim, CA 92803-3007

ENCLOSE YOUR:

NAME _____ (PRINT)

STREET _____

CITY _____

STATE _____

AMOUNT _____

POSTPAID, NO C.O.D.

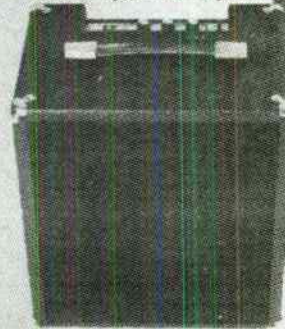
"DOUBLE HIGH C IN 37 WEEKS"

this \$125.00 Value
only \$55.00

POLYTONE UNLEASHES The MINI-BRUTE

18 lbs. of raw power (60 watts RMS) — the world's smallest and most powerful self-contained Amp. The Mini-Brute may be amazingly small, but don't let its size fool you. This is one powerful amplifier — a complete self-contained solid state unit with enough guts to impress even the biggest cats. Yet at only 18 lbs., the Mini-Brute is tame enough to carry anywhere and performs equal to amps several times its' size. Available in two models, MINI-BRUTE I features a technically engineered 12" speaker, individual bass, treble and volume controls, only 15½" H x 14" W x 10" D. MINI-BRUTE II includes separate distortion, sustain and reverb controls. Both priced easy to take. Unleash it at your next gig and hear them roar with approval.

Get Bi-Amped With Polytone



POLYTONE
MUSICAL INSTRUMENTS, INC.
1261 N. VINE ST.
HOLLYWOOD, CA. 90038
(213) 461-4557

Ad appeared in the *International Musician* in September 1976.

CHASE

*"Nothing great
in the world
is accomplished
without passion."*

— G. W. F. Hegel

The passion of the American Federation of Musicians — staff, volunteers, performers — for creating and sharing beauty, enriches us all.

The Chase Manhattan Bank joins in celebrating 100 years of the tradition of "Unity, Harmony, and Artistry" that is the AFM of the United States and Canada.

CLASSIFIED ADVERTISING

(Non-Commercial 30 word line ads for AFM members only)
The closing date is the first of the month prior to publication,
i.e. for December 1996, November 1, 1996.

For ALL classifications type or print your ad on letter size paper and send with check or M.O. to: **INTERNATIONAL MUSICIAN**, 1501 Broadway, Suite 600, New York, NY 10036. Please identify your local affiliation and if using a stage name, give name under which you are a member of the AFM. Illegible handwritten ads will be returned. Ads not accepted by telephone. Multiple insertions must be sent on separate sheets of paper. Payment must accompany all ads. We do not accept charge cards. No refunds for ads canceled after closing date.

FOR SALE, WANTED TO BUY, TO LOCATE, STOLEN, TRADE, RENT, LOST: 30 words including address \$25.00. 31 to 60 words, \$25.00 additional.

HELP WANTED: \$20.00 30 words. 31 to 60 words \$20.00 additional.

AT LIBERTY: 30 words, including address, \$10.00. 31 to 60 words, \$10.00 additional.

FOR SALE: ads of a commercial nature must be placed at the commercial display rate.

IMPORTANT: The **INTERNATIONAL MUSICIAN** does not accept responsibility for merchandise purchased through the non-commercial classified columns. All display ads in classified columns have been paid at the display rate of \$85.00 per column inch.

EDUCATION

BANJO LESSONS

Since 1960 Don Van Palta has taught the four string plectrum banjo. Now in VIDEO format. All you need is the desire and determination. Start your fun, hobby, or career now! For free information about lessons & banjos write:

P.O. Box 210, Laneville, TX 75667
or call: (903) 863-5328

DR. MAURY DEUTSCH-study materials in arranging, composition, improvisation, computer electronics. Send for catalog. 150 West 87th St., New York, NY 10024. (212) 724-4722.

OPEN WINDOW MEMBERSHIP DRIVE-CROSSROADS PRODUCTIONS "SPECIAL MUSIC LIBRARY"-a circulation (lending) library. Original music from 1900/1950 a significant historical period/hundreds of dance band, orchestra, vocal stock arrangements and piano sheet music. Members share accessibility check-out privileges via mail-order services. Excellent for scholarly studies: research, form and analysis, theory, lyricism, etc. Catalogs are available. NOW! Send SASE/write for membership information to: Crossroads Productions "Special Music Library", Circulation (Lending) Library, Box 11004, Minneapolis, MN 55411-0004.

AT LIBERTY

ACCURATE LEGIBLE MUSIC COPYING and PRINTING BY PROFESSIONAL MUSICIAN/COPYIST IN REASONABLE TIME AT COMPETITIVE COST! We'll meet your music printing needs for any musical style, any number of instruments. Computer typesetting of your sketched scores and parts, instrumental or vocal leadsheets, takedowns (from tape), transpositions, and your sheet music. Superior laserprinter (postscript) copy. **SATISFACTION GUARANTEED.** For info or complimentary samples of work, call David Metzger Toll-Free: (800) 959-9329, 365 days.

ARRANGER-custom written dance/swing style charts for combos, bands. 3-11 horns plus rhythm. Standards, contemporary, big band, Latin, waltzes, Polkas, medleys. Vocals available. SMC, Box 393, Westwood, MA 02090.

ARRANGER/COPYIST-rock band (3-6) horns charts, big band, Don Ellis charts. Best in business! Toll Free: (800) 89-SWING/FAX: (619) 673-4691, or write: DME 11824-A Bernardo Terrace, San Diego, CA 92128.

ARRANGER/COPYIST-reasonable rates, beautiful hand copy, swing and pop charts for 3-6 horns, big band. Send or call for info: Jon Menges, 6161 N. Winthrop #402, Chicago, IL 60660. (312) 973-2767.

Are You Moving?

Report any change of address
to your local Union Secretary!

AT LIBERTY

ARRANGER/COPYIST- Colorado Music Engravers will turn your scribble into accurate computer typeset scores and parts. We handle all styles including lead sheets, jazz, orchestral scores and avant-garde compositions. Need a work transcribed for you instrument or ensemble? Jazz or classical, **WE DO IT ALL!** Rush jobs accepted. Competitive prices; sliding scale for larger works. (303) 530-2006 or write CME, 4571 Starboard Dr., Boulder, CO 80301.

DEVELOP BIG EARS/STUDY JAZZ-with Emile DeCosmo. Put "Jazz Power" in your improvisations. Send for materials and rates. Emile DeCosmo, 1611 Kennedy Blvd., North Bergen, NJ 07047. (201) 864-4073.

GUITARIST-original recording guitarist for "Head East." Classic rock, oldies, anything commercial. Good ears, adult, responsible. Mike Somerville, 1000 Bermuda-A, St. Louis, MO 63121. (314) 389-2390.

MUSIC COPYING SERVICE-no job too big, too late, too hard, or too \$much. Computer typeset/laser printed. Guaranteed accuracy. Call (614) 431-2128.

PIANO, KEYBOARD PLAYER and VOCALIST-specializing in standards, jazz show tunes and rock. Background in hotel, restaurant, weddings and cocktail parties. Good disposition and appearance. Call Rich (201) 478-1163.

VIRTUOSO KEYBOARD PLAYER-prize winning, unique, virtuoso keyboard player (organ, piano, harpsichord, synthesizer) and conductor looking for a challenge. Graduate of the Curtis Institute 1975. Extensive background in dance, theater and orchestral/choral repertoire. Good chamber music background as well. Enjoys working with composers, choreographers, and writers on new projects. Contact: Paul Fejko at Convergence-Phone/Fax: (215) 627-3374.

WANTED TO BUY

WE BUY and SELL USED WOODWIND and BRASS INSTRUMENTS

Flutes, Saxophones, Clarinets, Trumpets, Trombones, Fr. Horns, Tubas, Bassoons and Oboes.

RAYBURN MUSIC

263 Huntington Ave., Boston, MA 02215
(617) 266-4727 Ext. 14

DRUMS, CATALOGS, K. ZILDJIAN-cymbals, complete sets, snares, toms, basses...pre-1980. Call Toll-Free 1-800-729-3111 or (515) 693-3611, FAX (515) 693-3101, 9:00 AM - 4:00 PM (Central Time). Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567-8533.

JAZZ LP'S-I pay the highest price for original Jazz LP's from the 1950-60's. Labels such as Blue Note, Prestige, Riverside. I will come visit you. David (310) 475-5828.

WANTED TO BUY

RECORDS TOP DOLLAR-for 1950s and 1960s jazz LP's. Labels such as Blue Note, Prestige, Riverside, New Jazz etc. Travel to buy collections. Jerry (801) 277-7100.

SAX MOUTHPIECES WANTED-old Selmer, short, "stubby," round bore, 1940s-1950s. Also want Simpson (L.A.), Gregory. Wanted Selmer pre-Mark 6 bari sax. Call (806) 372-4601 or write Box 32426, Amarillo, TX 79120.

\$\$\$ WANTED \$\$\$

SELMER MK VI SAXES
PAYING \$2000.00 TO \$3000.00*

*SUBJECT TO CONDITION AND SERIAL NUMBER
OTHER BRANDS AND MODELS CONSIDERED
SALES-TRADES-CONSIGNMENTS SAME DAY OR
OVERNIGHT CASH WE WILL ARRANGE PICK-UP
1-800-USA-HORN

SAXOPHONES WANTED- Paying to \$2,000.00 for certain unusual saxes like Conn-O-Sax, straight alto, Saxello, others. Also want gold plated saxes. Richard Hurlburt, 27 West St., Greenfield, MA 01301-2811. (413) 773-3235.

SAXOPHONES WANTED

CHECK MY PRICE BEFORE YOU SELL.
25 years service to the musical public.

RUSS MEEKINGS

97 Austin St.
Bridgewater, MA 02324
Tel & Fax: 508-697-6796

VIOLIN-VIOLA BOWS-cash for fine French and English bows. No dealers please. Quote price. Joseph Siegelman, 162 W. 54th St., New York, NY 10019. Ph. (212) 247-7756.

VINTAGE, USED, ANTIQUE BRASS and WOODWINDS

Also want used Bach Trps. & Trbs, Elkhart Conn 8H and 8HH Trcbones, Kruspe French Horns, Martin Committee Trps, Monette Trps. Used Trbs, Trps, French Horns, Saxes, Tubas, and other vintage brass. **TURN THAT OLD BRASS INTO CASH.** Call or write for list of others. **DON'T SELL THAT HORN UNTIL YOU CALL ME.** Steve Dillon, 325 Fulton St., Woodbridge NJ 07095. Telephone 908-634-3399.

FOR SALE

ACCORDIONS

ELECTRONIC-M.I.D.I.'S
FARFISA-SCANDALI-ELKAVOX
Concertina's & Button boxes, New, Used,
Buy-Sell-Trade-Repair, Credit Cards Accepted
CASTIGLIONE Dist. 13300 E. Eleven Mile
Warren, MI 48089 1-810-755-6050.

ALPHORN-\$695.00 Iorio Accorgan, G series, \$1,595.00 Monitor system, \$295.00 P.A. system, including mikes and mike stands, \$1,595.00 Lederhosen, \$80.00 cash. Jerry (615) 244-4708. Fax (615) 256-4186. Nashville, TN.



ALPHORNS-made in USA, high tech materials, 3-piece [F] horn, great resonance, \$958 guaranteed satisfaction. Marvelous Swiss Alphon music available. Reasonable. Morris Secon, (716) 442-6315.

ARRANGEMENTS-GERMAN polka/waltz and **AMERICAN** 1940's standards for 5-16 piece bands. Send 4x9 returned STAMPED envelope. Specify WHICH MUSIC and YOUR INSTRUMENTATION. CHO, 1063 Gilman Dr., Colma, CA 94015.

ARRANGEMENTS-trumpet, alto, tenor and rhythm. Also trumpet, tenor, trombone and trumpet, alto, tenor, trombone charts. Full sounding. Reasonable. Paul Schoen, 1902 Rt. 54, Penn Yan, NY 14527.

FOR SALE

TRIO ARRANGEMENTS

(Flute, Violin, Cello) 9 Volumes available, \$29.95 ea + S/H, quantity discount.



D.F. KOEPPE & SON
323 Brookdale Drive
League City, TX 77573
(713) 581-3750, (713) 332-5139

ARRANGEMENTS (Big Band)-demo tape with 41 complete arrangements. Listen before you buy! Tape price \$9.95. Receive full credit for tape price on order of 2 or more arrangements. Arrangements are \$30.00 each with a 20% discount on orders of 4 or more. All charts for 5 saxes, 8 brass, and 4 rhythm. Send \$9.95 to: Arranging Associates, PO Box 652, Camillus, NY 13031-0652.

ARRANGEMENTS-custom or pre-written; combo, big band, vocal backgrounds. Computer printed parts; former big band staff arranger. Send SASE for info. DNMS, 5 Lewis Ave., Randolph, ME 04346.

ARRANGEMENTS-big band library, great specials, stocks, combos, march music, Latins, C&W, etc. Great medleys. Send SASE for list. Joe Mangione, M.P.O. Box 1985, Niagara Falls, NY 14302.

ARRANGEMENTS-big band "stock" orchestras: Miller, Dorsey's, Goodman, Kenton, Basie, Ellington, etc. Send SASE for list and information. John Hall, 1822-A East Alosta Ave., Ste. 225, Glendora, CA 91740.

ARRANGEMENTS-the greatest selection in the country...over 4,000 variety arrangements of big bands...vocalist...tempo. Your letters proved my point. There is still a market for us. Play the right arrangement. Please forward \$1.00 for postage and great catalog on route. Music Mann, 254 College St., New Haven, CT 06510.

ARRANGEMENTS-commercial dance arrangements for ALL ensembles. Write for free catalog. Kellerhouse Music, Inc., P.O. Box 691, Millersville, MD 21108. (410) 987-7455.

MUSIC for THREE

Mixed Trio Arrangements for
Flute * Oboe * Violin * Viola
Clarinet * Cello * Piano * Guitar
Resort Music
(800) 648-4042, Fax (818) 766-9945
11288 Ventura Blvd. # 820
Studio City, CA 91604
resortprod@earthlink.net

ARRANGEMENTS-big band dance charts; swing, jazz, Latin, rock, waltzes, polkas, etc. Over 1,300 charts. Send SASE for list to: BBDB Music, P.O. Box 862, Russell, MA 01071.

ARRANGEMENTS-big band library, 450 beautifully scored, full sounding charts, 4 saxes, 2 trumpets, trombone and rhythm. Send for FREE list: Big Band Library, 623 Binnacle Dr., Naples, FL 33940-2725.

ARRANGEMENTS-excellent commercial charts, libraries, 9-10-11, small tenor, 2-4 front combo. Reasonable*, quantity discount. Info your group please* for appropriate list. Bob Roper, 1661 W. Republic #75, Salina, KS 67401. (913) 827-3391.

ARRANGEMENTS-6 and 9 piece dance bands. 6-piece: trumpet, tenor, trombone, rhythm. 9-piece: alto, tenor, bari, trombone 2 trumpets, rhythm. Free list! PDS, P.O. Box 347176, San Francisco, CA 94134.

ARRANGEMENTS-instrumental and male vocal. Originals and copies, written for 5 saxes, (no doubles) 8 brass, 4 rhythm. SASE to: Frank Shetron, 108 Seneca St., Chittenango, NY 13037.

ARRANGEMENTS-"Swing Xpress" arrangements for 4-horns (trumpet, tenor/clarinet, trombone, bari/alto) and 3-rhythm (keyboard, bass, drums). Ideal for listening and dancing. Richie Dee, 17 Carter Dr., Chelmsford, MA 01824.

FOR SALE

Elderly BUY • SELL • TRADE •
INSTRUMENTS
NEW & VINTAGE
• Guitars, Amps, Banjos, Mandolins, Violins, & Much More •
• Thousands of Books & Records •
• Ask For Our Free Catalog! •
P.O. Box 14210-IM • Lansing, MI 48901 • (517) 372-7880

ARRANGEMENTS-as recorded by The McCoy Tyner Big Band, The Count Basie Orchestra, and The Frank Wess Orchestra. For information and free catalog, send SASE to: Dennis Mackrel Music, 305 Madison Ave., Ste #1146, New York, NY 10165.

BASS-electric bass, headless, 4 string, with plush lined case, barely used. \$450.00 price, but will negotiate. Frank Schroeder (573) 634-7319 or write P.O. Box 1752, Jefferson City, MO 65102.

BASS-Prescott, over all 80 1/2 inches, lower bout 28 inches, upper bout 20 1/2 inches, 9 1/8 inches deep. Fingerboard 34 inches. Flat back, tail pc. 12 7/8 inches. Nut to bridge 34 inches, maple neck. Good deep symphony sound. (901) 642-9275.

BASS AUDITION REPERTOIRE-complete in one volume. Recommended by Orin O'Brien, NY Philharmonic. 316 pages! \$50.00 The Real Get a Job Book. P.O. Box 20854, Tampa, FL 33622.

BASS VIOLIN COLLECTION-fine classical and jazz basses of Italian, English, French and German origin. Also, fine handcrafted bows of French and German origin. Contact: Paul Biase (212) 840-8373.

BASSES and BOWS-fine selection of instruments in all price ranges. Buy, sell, trade. Exceptional orchestral basses by Albert Jakstadt. Andrew Stetson, Cincinnati, OH. (513) 661-6224.

BASSOON-Heckel #13,027, excellent condition. High E, rollers, Ab-Bb trill mechanism. Voicing and maintenance by Frank Marcus. Played professionally in Atlanta Symphony for six years. \$26,000.00 Call (404) 636-6214.

BASSOON REEDS-handmade, good response and range. \$10.00 each, no postage. Call for more info, teachers please request free sample. (703) 670-0824.

BESSON-Soverign English baritone, Boosey Hawkes (Besson). Model 955S, silver, mint condition, hard case. \$1,800.00 Norman Tinker (412) 287-5226. 127 1/2 So. Main St., Butler, PA 16001.

BRASS QUARTET and QUINTET ARRANGEMENTS-be ready for all those Christmas brass gigs with very playable arrangements. Send for list. JV Music, 124 Maiden Choice Lane, Baltimore, MD 21228. E-mail: jvmusic@erols.com

BRASS QUARTET, QUINTET and BRASS ENSEMBLE arrangements. Also trumpet with string quartet and Civil War Brass Music. Send for list. JV Music, 124 Maiden Choice Lane, Baltimore, MD 21228. E-mail: jvmusic@erols.com

CHRISTMAS MUSIC-for Brass Quintets. Traditional carols in non-traditional settings. Also, arrangements by Uber, Tarto, Nagle, & Hoesly. PRS&B PO Box 107, Convent Station, NJ 07961-0107.

CLARINET-LeBlanc Basset clarinet #117, to low "C," pitched in "A." Magnificent instrument, mint condition; silver plated keys. \$2,850.00 firm. Call (315) 469-2258.

CLARINETS-Buffet R-13 E-flat clarinet in good condition \$1,400.00; Selmer series 9 bass clarinet in excellent condition \$2,500.00 Call clarinetist at (303) 425-7367.

CONTRABASSOON-Heckel #161 restored and refinished by Marcus-Weiler in 1994. Beautiful, plays great. One bocal, touring trunk, gig bag. \$24,000.00 Steve Braunstein (415) 550-6965 or slimcontra@aol.com

FOR SALE

FACTORY DIRECT CASES

Call now for our catalogue or quote:
ROADIE PRODUCTS INC.
1-800-645-1707
(516) 563-1181 (NY)
(516) 563-1390 (Iax)



Custom or stock sizes: our prices can't be beat!

THE FLUTE EXCHANGE

We buy and sell used professional flutes - Haynes, Powell, Mateki, Brannen-Cooper, Miyazawa & others
Call or write for a quote today.

1418 Deertrail Rd.
Boulder, Colorado 80302 (303) 443-7393

GUITAR-Gibson Les Paul bass guitar 1971, Triumph. Near mint condition. Call (540) 890-4510 after 6:00 PM E.S.T.

GUITAR-Gibson L5-CES-1968 Florentine cut-away, one piece back w/orig. hard-shell. Excellent condition. \$6,900.00 OBO. Charles (818) 766-0876.

INSTRUMENTS-MVI Sop. sax, Jupiter alto horn shape of Sousaphone, clarinets, Buffet C and B flat, Moenig A, Conn Bass. Conn C Mel. sax. Violin (priced right). (602) 553-0704.

INSTRUMENTS/BOWS-bass: La Fleur, Paris, 1780, Jaeger, Wilfer, Kay, French cello (1880), W.E. Hill cello bow, bass bows by Bazin, Lotte, Neudorfer, etc. antique collector's bow. (408) 457-0127.

MUSIC STAND TRAYS-great for mutes, reeds, strings, universal fit, walnut trim. \$39.95 plus \$5.00 shipping/handling. Free information. Gordon Stump, 22272 Bell, New Boston, MI 48164. Phone (313) 753-3368.

MARK CHUDNOW WOODWINDS

1 (800) 780-4340

OBOES • OBOES D'AMORE • ENGLISH HORNS
A complete line of cane & accessories available for oboe & bassoon

D. Seibert Reed Service & Supply

OBOE REEDS AND ACCESSORIES

Students	Reeds * Thread * Toolcases
Professionals	Knives * Stones * Cutting Blocks
Schools	Rulers * Reed Cases * More!
Camps	Free Catalog

7030 Rising Sun Ave., #39 Phone/FAX
Philadelphia, PA 19111 (215) 342-9207

ORGAN-Hammond Concert model in walnut, and Hammond Tone Cabinet PR 40 \$3,500.00, also, Leslie 122 \$600.00 Excellent condition. Private home. Ask for Carolyn (508) 755-3373.

SAXOPHONE-Selmer Mark VII tenor, excellent condition. Berkley Flight Case, original lacquer, no dents \$1,800.00. Musician, 105 Ampel Ave.No., Bellmore, NY 11710. (516) 781-6917.

BOB ACKERMAN THE MOUTHPIECE DOCTOR

YOUR LARGEST SELECTION OF VINTAGE SELMER SAXOPHONES (& OTHERS)
• 100'S OF VINTAGE MOUTHPIECES
• CUSTOM MOUTHPIECE WORK • BUY-SELL-TRADE
15 MCGOTTY PL., IRVINGTON, NJ 07111
(201) 375-5859 FAX (201) 371-8781

SAXOPHONES-(2). 1955 Conn 10M tenor, good condition; 1946 Beuscher alto Aristocrat mod. corr. Both need pads. \$600.00 each. Call (904) 733-2489.

SAXOPHONES WITH CASES-professional, gold plated Couf, tenor #72014 \$6,000.00, also #71915 \$5,000.00, both with high F# key, prefer to sell as set. Contact Rick at (614) 475-6589.

SAXOPHONES/MOUTHPIECES-professional vintage models; Selmer Mark VI-VII, Super Balanced Actions, Super 80-II; King Supersonic-Super 20's; Conn-10M's, Chewberry's; Bueschers; Yamaha-62-875; altos, tenors, sopranos, baritones, Saxellos, LaBlanc bass clarinet, lists available. (602) 972-3091. AM-evenings.

HELP WANTED

NSO NATIONAL SYMPHONY ORCHESTRA

The NSO is the orchestra of the South African Broadcasting Corporation. In addition to making commercial and studio recordings, the orchestra gives 26 pairs of subscription concerts playing the full symphonic repertoire. Conductors who have appeared recently with the orchestra include Louis Lane, George Hanson, Victor Yampolsky, Yoshimi Takeda, and En Shao. The musicians of the NSO enjoy full-time employment, good benefits, and seven weeks paid vacation.

Preliminary auditions for the following vacancies will be held in Johannesburg on November 29, 1996. Interested applicants should enclose a cassette (preferably video) of the required solo work(s) with a one-page resume to reach the address below by November 15, 1996.

2nd and 3rd Assistant Concertmaster

(Bach: Sonata I - Adagio; Mozart: Concerto 4 or 5, 1st Movement and cadenza.)

Send to: The Manager, National Symphony Orchestra, Private Bag X1, Auckland Park Johannesburg, 2006, SOUTH AFRICA. Fax: 27 11 714 4050 • E-mail: nsosabc@sabc.co.za

Ballet School Music Director - serve as principal piano accompanist for major ballet school's dance classes. Choose music to accompany dancers. Teach music to ballet students and ensemble performers. Accompany dancers in class. Accompany performing dancers rehearsing romantic/classical/contemporary repertoire. Edit recorded music and operates electronic sound system during performances. Utilize orchestration techniques in composing music for school functions. Recruit/hire/train/oversee/evaluate entry-level piano accompanists. Requirements: B.A. in Piano or Piano Performance. 1 year experience in job offered or as a piano accompanist for dancers which must include experience in utilizing classical/popular/character/improvisational/minimalist styles in accompanying dancers in ballet classes and experience in teaching piano and music theory to dancers. Proven ability to sight read music for purposes of accompanying rehearsals and edit recorded music and operate electronic sound systems during performances. 40 hours/week, schedule varies depending upon class and performance schedules. Salary \$24,000 year. Submit resume or C.V. to:
The Philadelphia Job Bank, Job Order No. 7013870
444 N. 3rd Street, 3rd Floor, Philadelphia, PA 19123.

FOR SALE

TIMPANI-4 Hinger timpani 31,28,25,23" excellent condition, new heads, new wheels. No offers below \$20,000.00 John Sroka, Pittsburgh Symphony Orchestra, (412) 761-8630 after 5:00 PM

TIMPANI-Ringer Timpani, complete set of four, mint condition. They used to be St. Louis Symphony's house drums. \$18,500.00 Contact Kim (314) 773-7628.

Maximizing Practice Trumpet Method

By: Mark Van Cleave
Maximize your practice to Maximize your results!

Vol. 1: A Daily Practice Routine for Developing Trumpet Skills

Vol. 2: Developing Trumpet Range, Power, and Endurance

These new breakthrough practice methods show you how to get real results from each practice session. Stop spinning your wheels! Learn HOW to practice to ensure daily improvement. These methods are different...

THEY WORK!

Vol. #1: \$12.95
Vol. #2: \$9.95
S&H: \$2.00

Write to:
Mark Van Cleave
4505 Fairlawn Pass
Ft. Wayne, IN, 46815

For more info, check out **Trumpet Player ONLINE!**
<http://www.tb.ayuda.com/~dnote/Trumpet.html>

TRUMPET BELLS-Bach trumpet bells all numbers 72,43,229...\$200.00 each. Bob Piper (954) 428-9569.

TUBAS-Hirsbrunner 4/4 CC 5 rotary valves \$7,500.00; Yamaha 3/4 F 5 piston valves \$3,500.00; Yamaha 3/4 CC 4 piston valves \$3,500.00; King 5/4 BBb 4 piston valves \$2,000.00 Call (718) 816-1871 NYC.

FOR SALE

TRUMPETS • TROMBONES • TUBAS
and every other type of brass instrument.

NEW USED VINTAGE BUY SELL TRADE BEST PRICES

Dillon Music, 325 Fulton St.
Woodbridge, NJ 07095 • 908-634-3399

VIBRAHARP-Deagan model 512, excellent condition \$1,200.00 Call (610) 821-0718.

VIOLA-Helmuth Keller 1991, 16 3/4", perfect condition, choicest wood, exquisite varnish. Dark, projected sound, like old Italian. Even response on all strings. For sale by original owner. (212) 787-1805.

VIOLAS-15-1/8" Pletzschner 1951 \$1,200.00; 16" Franklin Gates 1944 \$3,000.00; 16" Knobelsdorf 1936 \$4,000.00; 16-1/2" Laberte \$3,500.00; 17-1/2" Knilling \$1,200.00 Appraisals. Quality, good sounding, healthy, playing condition. (314) 454-1020 (and Fax).

THE CREMONA CONNECTION

Fine Italian Violins and Violas from \$5,000 and up
Sent on Approval.
614-268-8984

VIOLIN-J.B. Guadagnini (The Steiner Schweitzer). Excellent condition, papers by Lachman and Koodlach. Pictured in Doring's *The Guadagnini Family* page 280. Further details: Chris Reuning (617) 262-1300.

Give to TEMPO

FOR SALE

VIOLINS-4 German @ \$900.00; 3 @ \$1,000.00 (American, French, German); German \$1,200.00; Czech \$1,500.00; Jos. Bohmann \$3,500.00 Appraisals. Quality, good sounding, healthy, playing condition. Cheaper also. Some as is \$40.00 (317) 876-1805 (and Fax).

VIOLINS-rare Italian: Montagnana, J. Guarnerius, Sanctus Seraphin, Nicolo Amati, Storioni, Pressenda, J. & A. Gagliano, Carcassi, Soliani, Piattellini, Scarpampella, Chiocchi, Degani, DeBarbieri. Violin Bows: Peccatte, Maire, Vigneron. Cellos: L. Ventapane, S. Scarpampella. Wholesale call (714) 361-9751.

XYLOPHONES-Leedy G.H. Green #992 3 1/2 oct. \$1,250.00; E.R. Street Artist model from 1920's 4 oct. wide bar, incredible instrument, \$1,600.00; Deagan #830 Litewate 3 oct. \$700.00 Call (714) 257-0517.

JOE SAX Woodwind Repair
MK VY'S - FINE FLUTES - CLARINETS
Bought - Sold - Traded
55 Roxbury Rd., Dumont, NJ 07628
(201) 384-0833 Fax (201) 385-8626
WE BUY INSTRUMENTS!
1-(800)-876-8771

HELP WANTED

FOUR TO SIX MONTH-contracts on cruise ships for showband musicians, lounge bands, Top-40 bands, contemporary duos, cocktail pianists, string quartets and strolling musicians. Contact: ProShip Entertainment. Tel: (514) 485-8823, E-Mail: Proship@infobahn.com.

NORTH AMERICA'S #1 CRUISE LINE BOOKING AGENCY-requires musicians for all positions. Whitefoot Entertainment #18-5763 Oak St, Vancouver, B.C., Canada V6M 2V7. Tel (604) 266-7145.

BUSINESS OPPORTUNITY

Support Your Gig Habit
Make maximum dollars in minimum hours conducting Popular Piano Seminars.

No need to give up your present gigs. If you love to perform and have something to share, this may be the opportunity you've been seeking. For brief recorded message call: 800-289-1306 (or 916-872-7664) New School of American Music

Your ad could go HERE for \$340.00* per month

And it would be seen by more than 155,000 professional musicians in the United States and Canada. For more information contact: Pete Wall Alpha/Omega Group, Inc. 858 Collingwood Maywood, NJ 07607 Phone 201-845-5353

*the cost is less if placed on a 12 time basis.

HELP WANTED

West Australian Symphony Orchestra

invites applications for the position of
SECTION PRINCIPAL CELLO

(\$41,300-\$43,200pa)

The West Australian Symphony Orchestra is a full-time, 90 piece orchestra based in Perth, the capital city of Western Australia. Each year the W.A.S.O gives in excess of 100 performances including three major concert series, ballet and opera seasons, recordings, broadcasts and statewide tours. Orchestra members receive 5 weeks paid annual leave and other benefits.

Auditions will be held in Perth on Monday November 25 1996. Applicants preparing taped auditions should inform of the proposed date of taping on application; audition tapes should be mailed to arrive in Perth no later than Friday November 15 1996. Applicants are required to prepare the following:

- (1) 1 movement each (contrasting) from any two, stylistically different, major cello concerti
- (2) Orchestral Excerpts, made available to applicant 7 days prior to audition

Applications close Friday November 1 1996.

Please send written application including a CV detailing tertiary qualifications, experience and length of service in professional orchestras, current letters of recommendation and contact telephone and/or fax N^o to:



Grant Scobie,
Assistant Orchestra Manager, WASO
GPO Box 9994, PERTH WA 6848.
+61 9 220 2609; Fax +61 9 220 2551

This is an equal employment opportunity and the ABC promotes a smoke free work environment.

HELP WANTED



"The President's Own"
UNITED STATES MARINE BAND
Maj TIMOTHY W. FOLEY, Director

ANNOUNCES VACANCIES FOR

**OBOE
MUSIC LIBRARIAN**

AUDITIONS/INTERVIEWS TO BE HELD IN
WASHINGTON, D.C.

For information write to:

Operations Officer, U.S. Marine Band
8th and "I" Sts., S.E., Washington, D.C. 20390

An Equal Opportunity Employer

ORCHESTRA PERSONNEL MANAGER—

The Houston Symphony seeks an individual to administer the personnel of the orchestra, including application of the labor agreement, preparation and maintenance of payroll and other records, hiring of substitute and extra musicians and coordination of auditions. This position is a full-time, non-playing staff position.

Candidate should have a minimum of three years experience in a similar position in a performing arts organization; knowledge of orchestra operations and exceptional management skills.

Send resume and salary requirement to:

Suzanne Fernandez
Director of Human Resources
Houston Symphony
615 Louisiana Street
Houston, TX 77002

SERVICES

The World's Most Popular Strings at the World's BEST Prices!

DOMINANT Violin Sets	Only \$2395
DOMINANT Viola Sets	Only \$4225
EUDOXA Violin Sets	Only \$3625
JARGAR Cello Sets	Only \$6150
ALL SPIROCORE Cello & Bass	Save 50%
ALL PIRASTRO Cello & Bass	Save 50%

Ask about our new custom sets!

1-800-348-5003



Division of:
the WOODWIND
& the BRASSWIND
19880 State Line Rd.
South Bend, IN 46637

Prices are subject to change without notice.

We Guarantee Our Strings . . . Call for Details!

Give to TEMPO

AUDITION NOTICE

The United States Air Force Air Combat Command
Heritage of America Band is now holding auditions for

OBOE

(Principal Concert Band and Woodwind Quintet)

TRUMPET

(Principal Concert Band and Brass Quintet)

BASSOON

(Principal Concert Band and Woodwind Quintet)

PIANO

(Concert Band and Jazz Band)

For more information, call: (757)764-2931

ACC Heritage of America Band
ATTN: SrA David Crites
86 Hickory Street
Langley AFB, VA 23665
email critesd@accba.langley.af.mil

NATIONAL SYMPHONY ORCHESTRA

Leonard Slatkin, Music Director

Announces auditions for the following position, beginning in September, 1997.

Preliminaries will be held in Washington, DC on January 6, 1997 and finals will be held on January 7, 1997.

PRINCIPAL BASSOON

APPLICATION PROCEDURE

Send a one-page resume to:

David Bragunier, Personnel Manager
National Symphony Orchestra
Kennedy Center, Washington DC 20566.

All resumes must be received by October 31, 1996.

For further information and audition repertoire, call 202-416-8145 after September 15 for 24-hour recorded message. Tapes may be required.

An Equal Opportunity Employer

HELP WANTED



THE NASHVILLE SYMPHONY
Kenneth Schermerhorn, Music Director

LIBRARIAN

Orchestra:

Recently completing its 50th Anniversary Season, The Nashville Symphony is the largest performing arts organization in the state of Tennessee with an annual operating budget of approximately \$5 million. Under the artistic leadership of Music Director and Conductor Kenneth Schermerhorn, the Symphony performs a 37-week season of more than 150 concerts and other musical events in communities throughout Middle Tennessee and surrounding states.

Position:

Staff position responsible for the organization of the NSO library collection; acquisition of all new and rental music, perusal and reference materials; preparation, distribution and collection of all performance materials; coordination of bowing schedules with principal strings; generation and maintenance of accurate program records; research of performance information for department use; serves as liaison to staff and Orchestra for all questions regarding repertoire; prepares yearly library budget.

Qualifications:

5+ years experience as an orchestra librarian and a Bachelor's degree in music or a related field. Thorough knowledge of all periods of orchestral music, music theory, orchestration, and notation. Ability to copy music acceptable to professional standards. Thorough knowledge of publishers, editions and available errata. Extensive computer facility. Familiarity with concert production practices. Interpersonal skills, with the ability to work and communicate with a wide variety of individuals. Ability to work under stress and handle many projects simultaneously. Detail oriented. Excellent time management skills, well organized. Sense of humor.

Compensation:

Commensurate with experience.

Application:

Send resume with cover letter to: Library Search, The Nashville Symphony
209 10th Avenue South, Suite 448, Nashville, TN 37203.



The U.S. Army Band
Washington, DC
announces the following position vacancies:

Baritone Vocalist
Bass Vocalist
Violin
Saxophone
Audio Engineer
Cello

For details contact:
The U.S. Army Band
Attn: Auditions
204 Lee Avenue
Fort Myer, VA 22211-1199
(703) 696-3643
FAX: (703) 696-3904
<http://www.army.mil/armyband>

Annual starting salary: \$25,803 - \$29,222
Full medical and dental benefits
30-days paid annual vacation
College loan repayment program

Violinist/Violist for Stringed Instrument Sales

Claire Givens Violins, Inc. of Minneapolis has an immediate opening for a full-time professional sales person. Givens Violins sells and repairs fine violins, violas, cellos and bows, and accessories. Our customers range from the serious student string player to top professionals. The applicant should be a violinist/violist, preferably with retail experience. Responsibilities include the showing and sales of violins, violas, cellos, bows and accessories; counter sales; inventory monitoring; and general office duties. Excellent presentation, written and oral communication skills and basic computer literacy are required.

Compensation is commensurate with skills and experience; base pay plus commission and benefits. Send resume and cover letter to:
McGladrey & Pullen, Job #9580G, Northland Executive Center,
3600 W. 80th Street-Suite 500, Bloomington, MN 55431
FAX: 612/921-7702



The United States Air Force
ACC Heartland of America Band

Major Mark R. Peterson, Commander/Conductor
announces the following vacancies:

CLARINET Concert Band
Woodwind Quintet **OBOE** Concert Band
PERCUSSION/SET
PIANO • VOCALIST Country / Rock / Pop

For an audition schedule contact: ACC Heartland of America Band
109 Washington Square, Suite 111 Offutt AFB NE 68113-2126 (402) 294-6046

HELP WANTED

ORQUESTA SINFONICA DE GALICIA

VACANCIES

1 PRINCIPAL VIOLIN II
1 VIOLIN TUTTI
1 VIOLA TUTTI
1 CELLO PRINCIPAL
1 CELLO TUTTI
1 BASSOON PRINCIPAL

Please send applications in writing with full curriculum and a tape with orchestral repertoire. Auditions will take place in La Coruna. Date and place will be informed to those invited to audition.

ORQUESTA SINFONICA DE GALICIA

Glorieta de America, s/n.
15004 LA CORUNA - Spain
Telephone: 34 81 25 20 21
Fax: 34 81 27 74 99

TUCSON SYMPHONY ORCHESTRA

George Hanson, Music Director

Announces Auditions for

TIMPANI

A permanent per service position
Over 100 services @ \$86.95

AUDITIONS TO BE HELD IN TUCSON
Saturday, January 11, 1997

For an audition application send
a one-page resume to:

Steven Gamble
Personnel Manager
Tucson Symphony Orchestra
443 S. Stone Avenue
Tucson, AZ 85701

HARTFORD SYMPHONY ORCHESTRA

Michael Lankester, Music Director

Announces Hartford auditions for vacancy
commencing immediately in the 1996-97 Season:

ASSISTANT PRINCIPAL OBOE

96-97 - \$294.72 per week.

Auditions to be held in November, 1996. Resume deadline October 20, 1996.

If the position is filled by a current member of the orchestra,
the vacated position may be offered to another audition candidate.

Management contributes an amount equal to 3%
of each musician's salary to that musician's individual pension account.

Highly qualified musicians should apply with complete professional resume to:

Personnel Manager, Hartford Symphony Orchestra
228 Farmington Avenue, Hartford, CT 06105

The Audition Committee reserves the right to extend audition
invitations on the basis of resume.

DO NOT SEND TAPES

HELP WANTED



**THE BAND OF THE AIR FORCE
RESERVE ANNOUNCES
IMMEDIATE VACANCIES FOR**

**PIANO/KEYBOARD
PLAYERS**

The Band of the Air Force Reserve is an active duty (full time) Air Force Band. Starting salary up to \$19,200. Benefits include free medical/dental and 30 day annual paid vacation. All interested musicians between the ages of 18-34 should send a resume and cassette tape to:

SSgt Bill King, Band Auditions
The Band of the Air Force Reserve
550 Allentown Road
Robins AFB, GA 31098-2252
or call (912) 327-0555

LEHIGH VALLEY CHAMBER ORCHESTRA

Donald Splith, Music Director

Announces auditions for 97/98 Season:
Principal Bassoon - Dec. 14, 1996
Section Cello - Jan. 11, 1997

Approximately 38 services for winds and 46 services for strings, \$64 per service plus 20% for principals. Current resume and \$25 audition fee must be received by the 11/1/96 deadline (audition fee refunded at audition). Please mail resume and fee to "Auditions", LVCO, PO Box 20641, Lehigh Valley, PA 18002-0641.

University at Stony Brook:

Violin, distinguished artist-teacher with national reputation. FT or PT position to start Fall 1997. Position announced 1/96. New candidates: send application, resume, references by 10/25/96 to Chair, Violin Search Committee, Department of Music, SUNY at Stony Brook, Stony Brook, NY 11794-5475.

Stony Brook is an EEO/AA employer.

NOTICE TO AFM MEMBERS SEEKING EMPLOYMENT IN FOREIGN ORCHESTRAS


The American Federation of Musicians does not have agreements with FOREIGN ORCHESTRAS offering vacancies in the *International Musician*. Therefore, members are advised that the acceptance of employment in these or any other orchestras outside the jurisdiction of the Federation should be done with this in mind.

EDUCATION/TRAINING

Shouldn't you study with one of the world's great music faculties?

DePaul University students do just that—our faculty come from the Chicago Symphony, Lyric Opera and world-class chamber music and jazz ensembles.

Music Admissions
1.800.4depaul
music_adm@wppost.depaul.edu

 **DePaul University**
School of Music

EDUCATION/TRAINING

DETROIT SYMPHONY ORCHESTRA

Neeme Järvi, Music Director:

DSOH Fellowship Program for African-American Orchestra Musicians

The Fellowship Program is designed to enhance the career development of African-American orchestral musicians through regular playing with a professional orchestra, individual coaching and mentoring, and training in audition techniques. There is an opening for one Fellow for the 1996-97 season. **Auditions will be held for all orchestral instruments except harp and tuba.**

Please send all inquiries to:
DSOH Orchestra Fellowship Program
Detroit Symphony Orchestra Hall
Education Department
3711 Woodward Avenue, Detroit, MI 48201-2069
(313) 833-3362, ext. 112
The DSO is an Equal Opportunity/Affirmative Action Institution.

EDUCATION/ TRAINING

Do you have a
passion for
music
and a keen
BUSINESS sense?

Each year, up to eight fellows are chosen for the American Symphony Orchestra League's intensive, year-long program in orchestra management. Under the direct supervision of executive directors from America's leading orchestras, they gain experience in all aspects of orchestra management. Graduates of the program have established rewarding careers. If you would like to learn more about this unique program, contact the League at the address below. *The application deadline for the 1997-98 program is November 1, 1996.*


AMERICAN
SYMPHONY ORCHESTRA
LEAGUE

1156 Fifteenth Street, NW, Suite 800
Washington DC 20005-1704
Tel.: 202-776-0212 Fax: 202-776-0224

MANNES

COLLEGE OF MUSIC

Artistry & Community

1997 AUDITIONS

New York Audition Dates

January 7, 1997
March 3, 4, 5, 6, 7, 1997
May 27, 28, 29, 30, 1997
August 1997 dates to be announced

SCHOLARSHIPS
AVAILABLE
IN ALL MAJORS

For additional information write or call

Lisa Crissman Wright, Director of Admissions
Mannes College of Music
150 West 85th Street
New York, N.Y. 10024
800-292-3040 or 212-580-0210

MASTER CLASSES WITH DISTINGUISHED ARTISTS



New School for
Social Research

COMPETITION

1997 NEW YORK COMPETITION FEBRUARY 19-24

STRING QUARTETS ♦ BRASS QUINTETS ♦ WIND QUINTETS
WOODWIND SOLOISTS ♦ BRASS SOLOISTS

FIRST PRIZE

Free Worldwide Management - New York Recital - Commissioned work from composer of choice - Participation in Guild projects such as radio residencies and festivals

OTHER PRIZES

Nathan Wedeen Management Awards - Channel Classics Prize - Cascade Festival Prize
Cape & Islands Chamber Music Festival Prize - J.P. Morgan Prize

DEADLINES

regular/late: Ensembles: Dec. 20/Jan. 3 (application only)
Soloists: Nov. 1/Nov. 15 (application with tape)

CONTACT CONCERT ARTISTS GUILD FOR AN APPLICATION

TEL (212) 333-5200 - FAX (212) 977-7149 - E-MAIL CAGuild@aol.com
WEB <http://www.concertartists.org>
MAIL 850 Seventh Avenue, Suite 1205, New York, NY 10019

CONCERT ARTISTS GUILD

THE UNIVERSITY OF SOUTHERN CALIFORNIA
• SCHOOL OF MUSIC •

The Fourteenth Annual GREGOR PIATIGORSKY Seminar for Cellists June 6 - 14, 1997

The Faculty:

DENIS BROTT • DAVID GERINGAS • BERNARD GREENHOUSE

Twelve young cellists at the beginning of their professional careers will be chosen by audition to participate in the Seminar as guests of the USC School of Music. Economy air fares, room and board, a private studio and an accompanist are provided to all participants. Cellists of all nationalities born on or after June 6, 1971 are invited to apply. **Deadlines for application and audition tape: February 1, 1997.** Auditions will be held between March 15 - 22 in Los Angeles, New York City and other cities. Special audition arrangements are made for applicants from outside the United States. For complete information, application forms and to arrange an audition appointment, write: Prof. Eleonore Schoenfeld, Director - Piatigorsky Seminar, School of Music, University of Southern California, Los Angeles, CA 90089-0851. (213) 740-3103 or (213) 681-8798.

Aspen Music Festival and School

Forty-Ninth Season • June 11 - August 17, 1997

David Zinman • MUSIC DIRECTOR-DESIGNATE
W. Harold Laster • DEAN

Application must be received by March 1st, 1997

2 Music School Road • Aspen, Colorado 81611
970/925-3254 • 970/925-5708 FAX
e-mail: school@aspenmusic.org

TIME WARNER is the official sponsor of the Aspen Music School.



MUSIC ASSISTANCE FUND 1997

AMERICAN SYMPHONY ORCHESTRA LEAGUE

The American Symphony Orchestra League is pleased to announce the scholarship schedule for 1997 summer and 1997-98 academic year programs.

- December, 16, 1996: Application deadline
- February & March 1997: Auditions held in major cities

The Music Assistance fund awards scholarships of up to \$3,500 to U.S. citizens of African heritage interested in careers as

professional orchestral musicians. Applicants at least 12 years of age through college are eligible to apply.

For an application and information, contact:
Alberto Gutierrez
American Symphony Orchestra League
1156 Fifteenth Street, NW, Suite 800
Washington DC, 20005-1704
Tel.: 202-776-0212
Fax: 202-776-0224
E-mail: league@symphony.org

Give to TEMPO

CELLISTS!

Graduating students,
young pros,
prepare for
orchestral auditions
with
GUY FOUQUET,
principal cellist of
Montreal Symphony
Orchestra.

575 Strauss, Brossard,
Quebec Canada J4X 1N5
Phone and Fax:
(514) 465-8155

RADIO ANNOUNCER

Part-Time-Work
Nights, Weekends

ON-THE-JOB-TRAINING
IN LOCAL RADIO STATIONS
NO EXPERIENCE REQUIRED

Free Video and Brochure tells how

1-800-295-4433

<http://www.sna.com/musicbiz>

SERVICES

<http://knock-knock.com/mie.htm>

A Classified Resource
for Stringed Instrumentalists
**MUSICAL INSTRUMENT
E.XCHANGE**

Fax/Phone: (702) 832-8210
E-mail: mie@knock-knock.com

SERVICES

Earl Williams (.500 bore) #6 Trombones

NOW AVAILABLE

Calicchio

6409 Willoughby Ave.
Hollywood, CA 90038
tel. 213-462-2941
fax 213-464-1243

Drums on SALE

And That Ain't All

**GIGANTIC
SAVINGS**

Get on Mailing List

11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
1-301-733-DRUM (3786)

FREE CATALOG

Classic Music Furniture

If you love music, our new catalog of fine hardwood music furniture may delight you. Music stands, sheet music cabinets, instrument racks, musician's tables, etc.

For FREE catalog call 1-800-324-5200
or write Alden Lee Co., Dept. FIME
PO Box 3099, Menlo Park, CA 94026-3099

THE MUSIC INDUSTRY PAGES

<http://www.musicindustry.com>

THE MUSIC INDUSTRY PAGES

<http://www.musicindustry.com>

THE MUSIC INDUSTRY PAGES

Roy Seaman

FINEST WOODEN PICCOLOS
for information
Miles Zentner
5453 Saloma Avenue
Van Nuys, California 91411
(818) 780-7791 (Call Collect)

OBOE BASSOON

FREE CATALOG

reeds, cane, tools, instruments, repairs

CHARLES DOUBLE REED COMPANY
(603) 447-1110
30 Pleasant St, Box 2610, Conway, NH 03818

Music City Strings

Thomastik Dominant Sets

\$23.95 \$42.70 \$79.50 \$117.50
Violin Viola Cello Bass

F•R•E•E S•H•I•P•P•I•N•G
1-800-336-1980
P.O. Box 121761 • Nashville, TN 37212

GET ON THE BRASSWAGON!

EVERYTHING YOU NEED TO FILL OUT YOUR
BRASS QUINTET REPERTOIRE!!
MARCHES, OVERTURES, DANCES, NOVELTIES,
JAZZ TUNES, AND MORE!!! Challenging and fun
arrangements for musicians and audiences alike!!!
(Arr. by P. Chauvin.) For FREE catalog write to:
Brasswagon Music, P.O. Box 25624,
Santa Ana, CA 92799-5624

MUSIC COPYING KIT!

Duplicate the appearance of professional
published music! Thousands of easy to rub-
on notes and accessories. Prepare manu-
scripts, lead sheets, flash cards, music games,
instructions. Guaranteed! Kit \$14.95 ppd.
or send \$1.00 for catalog and sampler to
MUSIC-AID, 1679 Golden Arrow Drive,
Las Vegas, Nevada 89109.

Give to TEMPO

HELP WANTED

from Washington, DC

THE UNITED STATES ARMY FIELD BAND

The Army's Premier Touring Musical Representative

Announces the following position vacancies:



Concert Band

The concert band performs formal concerts throughout the world. Opportunities to solo and perform chamber music are available.

Bassoon Clarinet
French Horn Harp Percussion

Jazz Ambassadors

The Jazz Ambassadors performs concerts, clinics, and jazz festivals throughout the world.

Piano/Keyboards

Volunteers

The Army's premier touring show band, performs a wide variety of music to include pop, rhythm and blues, country and jazz.

Soprano/Alto Pop Vocalist



Starting salary is \$25,360-28,690 annually (military rank of Staff Sergeant) plus all military benefits including the college loan repayment program. Final candidates will be selected from the tapes and will be invited to travel to Fort Meade, Maryland, for a personal interview and audition at government expense. Tapes and resumes must arrive by December 6, 1996. For tape requirements and more information write to: Commander, U. S. Army Field Band, ATTN: Auditions, Fort George G. Meade, MD 20755-5330, or call (301) 677-6232/6231, or FAX (301) 677-6533, or contact us by e-mail: woodl@meade-emh2.army.mil or visit our web site: <http://www.mdw.army.mil/fband/usafb.htm>

The United States Army is an equal opportunity employer

HELP WANTED

The United States Air Force Band

Washington, D. C.



Announces Vacancy For:

Silver Wings

The USAF Band's Country Music Ensemble

Drums

December 16, 1996

≈ Annual Salary \$24,600 - \$27,900 ≈

≈ Full Military Benefits ≈

≈ 30 Days Paid Vacation Yearly ≈

Applicants must be well versed in all styles of Country Music, from traditional to country rock. Additionally, all applicants must demonstrate their proficiency as a percussionist for possible substitute duty as needed with The Ceremonial Brass and/or The USAF Concert Band.

The audition winner must be able to enlist in the United States Air Force for a minimum period of four years. A federal security clearance for duties in support of The President of the United States will be required. The maximum age at time of enlistment is 34.

All auditions will be held at Bolling Air Force Base, Washington, D. C. For audition consideration and additional information contact:

Materials must be received at the following address no later than 30 days prior to the above audition dates.

Auditions / BADP
The U. S. Air Force Band
201 McChord Street
Bolling AFB, DC 20332-0202

202-767-7908 or 202-767-4224
FAX: 202-767-0686

For information on band officer auditions (commanders / conductors), please contact SAF/PAC at 703-695-0019.

An Equal Opportunity Employer

THE RICHMOND SYMPHONY ORCHESTRA

George Manahan, Music Director

Announces the following vacancy for 1996-97

FOURTH FRENCH HORN

(Temporary 1-year position)

Temporary position, 100 service guarantee @ \$70.58 per service. Services pro-rated for the 96-97 season based on date of appointment, approximately January, 1997. Includes full orchestra and chamber orchestra. Position could possibly become permanent.

Audition Date: December 3, 1996

Application Deadline: November 15, 1996

Highly qualified applicants send one-page resume to:

LYNDA S. EDWARDS, PERSONNEL MANAGER
THE RICHMOND SYMPHONY
300 West Franklin Street
Richmond, VA 23220

AN EQUAL OPPORTUNITY EMPLOYER

CEDAR RAPIDS SYMPHONY

Christian Tiemeyer, Music Director

Announces auditions for the following positions beginning January 1, 1997:

CONCERTMASTER/QUARTET - 115 services per season

PRINCIPAL HORN/QUINTETS - 70 services per season

**ASSOCIATE CONCERTMASTER, SECTION VIOLIN,
SECTION VIOLA** - 55 services per season

BASS TROMBONE - 55 services

Possible Second Horn and Second Trumpet

If any of these positions are won by a current orchestra member, vacated position may be offered to runner-up. AUDITIONS DECEMBER 8. Possibility of added employment with the Cedar Rapids Symphony School. For further information, send a one-page resume to: Jennifer Schulte, Operations Manager, Cedar Rapids Symphony, 205 Second Avenue, SE, Cedar Rapids, IA 52401.

THE NASHVILLE SYMPHONY

Kenneth Schermerhorn, Music Director

ASSISTANT LIBRARIAN

Orchestra:

Recently completing its 50th Anniversary Season, The Nashville Symphony is the largest performing arts organization in the state of Tennessee with an annual operating budget of approximately \$5 million. Under the artistic leadership of Music Director and Conductor Kenneth Schermerhorn, the Symphony performs a 37-week season of more than 150 concerts and other musical events in communities throughout Middle Tennessee and surrounding states.

Position:

Part-time staff position responsible for assisting the organization of the NSO library collection; assist in the preparation, distribution and collection of all performance materials; responsible for the maintenance of accurate program records; will participate in research of performance information for department use; serves as an on-site representative for the library at orchestra services as needed; will assist the Librarian in any projects as assigned. This position reports to the Librarian.

Qualifications:

Bachelor's degree in music or a related field. Knowledge of all periods of orchestra music, music theory, orchestration, and notation is preferable. Ability to copy music acceptable to professional standards. Extensive computer facility. Familiarity with concert production practices. Interpersonal skills, with the ability to work and communicate with a wide variety of individuals. Ability to work under stress and handle many projects simultaneously. Detail oriented. Excellent time management skills, well organized.

Compensation:

Part-time position; hourly basis on a flexible schedule; will work between 20-25 hours on average per week. Hourly rate commensurate with experience.

Application:

Send resume with cover letter to: Library Search, The Nashville Symphony
209 10th Avenue South, Suite 448, Nashville, TN 37203.

NORTHEASTERN PENNSYLVANIA PHILHARMONIC

Hugh Keelan, Music Director

Announces an opening for:

PRINCIPAL SECOND VIOLIN

Auditions will be held: Wednesday, November 13, 1996 in Wilkes-Barre, PA

Mail or fax a one-page resume (no cover letter) to:

Martin Webster, Personnel Manager, NEPP
Box 71 • Avoca, PA 18641 • Fax number 717-457-5901

Resumes must be received by November 1. No phone inquiries. Repertoire will be faxed or mailed to candidates. Northeastern Pennsylvania Philharmonic is a part service orchestra whose primary performances are in Wilkes-Barre and Scranton, PA. Approximate number of services: 45 • Current principal rate per service: \$109.80

HELP WANTED

PACIFIC SYMPHONY ORCHESTRA

Carl St. Clair, Music Director

Announces a vacancy for

CONCERTMASTER

Highly qualified individuals are invited to send a one-page resume postmarked no later than November 15, 1996 to:

Paul Zibits, Personnel Manager
Pacific Symphony Orchestra
1231 East Dyer Road, Suite 200
Santa Ana, CA 92705-5606

Preliminary screening will be done by tape and/or by invitation.

Salary is commensurate with experience and qualifications.

No information will be given out over the phone.

Pacific Symphony Orchestra is an equal opportunity employer.

HELP WANTED

THE LOS ANGELES PHILHARMONIC

ESA-PEKKA SALONEN, MUSIC DIRECTOR

Vacancy to commence based upon the winner's availability and the Los Angeles Philharmonic schedule

PRINCIPAL SECOND VIOLIN

Preliminary auditions for Principal Second Violin will be held in Los Angeles on January 6 & 7, 1997 with final auditions on January 8, 1997.

Deadline for submitting resumes is November 18, 1996.

The Los Angeles Philharmonic Auditions and Renewals committee reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions. For audition repertoire and further information, please write, stating details of musical education and experience to:

Ellie Nishi, Auditions Coordinator
Los Angeles Philharmonic
135 North Grand Avenue
Los Angeles, California 90012

Repertoire information will not be given over the telephone.
The Los Angeles Philharmonic is an equal opportunity employer.

SERVICES



Monette

David G. Monette Corporation
6918 NE 79th Court
Portland, OR 97218
(503) 255-5552
Fax (503) 255-5593

NEW YORK PHILHARMONIC

KURT MASUR, MUSIC DIRECTOR

Announces Auditions for:

PERCUSSION/ASSISTANT TIMPANI (1 position)

Employment to begin at the earliest availability of chosen candidate. Applicants may receive information regarding the audition by sending a one-page written resume, no later than November 15, 1996.

Applications Due - December 5, 1996
Tapes Due - February 15, 1997
Preliminary Auditions - March 13, 14, 15, 1997
Semi-Final Auditions - March 21, 22, 1997
Final Auditions - March 25, 1997

Tape resumes may be requested by the Audition Committee to determine qualifications of candidates for these positions. Application and repertoire information will be sent upon receipt of resume.

A limited number of highly qualified applicants will be invited to audition. The Audition Committee of the New York Philharmonic reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

PLEASE DO NOT SEND TAPES AT THIS TIME

Repertoire will not be given over the phone.

Address applications to:

Carl R. Schiebler, Orchestra Personnel Manager, New York Philharmonic
10 Lincoln Center Plaza, Avery Fisher Hall, New York, NY 10023.

AN EQUAL OPPORTUNITY EMPLOYER

CINCINNATI SYMPHONY ORCHESTRA

JESUS LOPEZ-COBOS, MUSIC DIRECTOR

CINCINNATI POPS ORCHESTRA

ERICH KUNZEL, CONDUCTOR

Announces the following vacancies beginning September 1997

SECTION VIOLA

Preliminaries will be held in Cincinnati on January 13, 1997 with finals scheduled for January 14, 1997.

SECTION FIRST VIOLIN

Preliminaries will be held in Cincinnati on January 27, 1997 with finals scheduled on January 28, 1997. In the event a current CSO member wins this audition the resultant vacancy may be offered to the runner-up of the audition.

Scale for the 1997-98 Season will be \$71,890 plus complete benefits package, 7 weeks paid vacation, plus 2 additional paid weeks off.

Only highly qualified applicants should send one-page resume and \$50.00 REFUNDABLE DEPOSIT to:

Rosemary Waller, Personnel Manager, Cincinnati Symphony Orchestra
1241 Elm Street, Cincinnati, Ohio 45210

Deadline for receiving resumes and checks in our office for the Section Viola audition is November 18, 1996. Deadline for receiving resumes and checks in our office for the Section First Violin audition is December 2, 1996.

The Cincinnati Symphony Orchestra is an Equal Opportunity Employer.

Free • Free • Free • Free • Free • Free • Free
String Music Catalog

Great gig music for string quartet!

Brass Music Catalog

Check out our brass quintets!

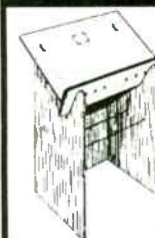
We specialize

in chamber music

Latham Music Enterprises

1209 Gregory St. Greensboro NC 27403
800-645-7022 (US) or 910-379-7270
910-273-1499 (NEW FAX)

THE POLY BAND STAND



• STRONG

• LIGHTWEIGHT

• A MUST FOR PROFESSIONALS

• REASONABLY PRICED

• WE WILL CUSTOMIZE WITH YOUR BAND LOGO

Call or write for full catalog and detailed pricing.

EMI-BEE Ideas - 13291 Kenroyal Dr. - St. Louis, MO 63131
Ph: 314-966-4129 • FAX: 314-966-6923

BUFFALO PHILHARMONIC ORCHESTRA

Maximiano Valdes, Music Director
Doc Severinsen, Principal Pops Conductor

Announces the following vacancies (subject to internal orchestra audition):

ASSOCIATE CONCERTMASTER • PRINCIPAL BASSOON

RESUME DEADLINE: OCTOBER 26, 1996.

Auditions to be held in December 1996. Employment will begin as the winner's availability and the BPO schedule allow. In the event a member of the section wins the position, applicants will be notified and considered for the open position. Highly qualified applicants please send a one-page typed resume including current address and telephone number to:

Buffalo Philharmonic Orchestra, Attn: Audition Manager
71 Symphony Circle, Buffalo, NY 14213

Cassette tapes may be required to supplement resume. Please do not send tapes at this time. Audition information will not be provided over the phone.

The Audition Committee of the BPO reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

EQUAL OPPORTUNITY EMPLOYER

OPENING FOR TRUMPET

(Concert Band/Brass Quintet)

OPENING FOR PERCUSSION

United States Air Force Band of the Rockies
Colorado Springs, CO

Annual Salary approximately \$24,400* 30 days paid vacation yearly
*married, living off base Full military benefits

• Maximum age at enlistment is 34

For audition requirements call before:

October 31, 1996 for trumpet
November 20, 1996 for percussion

Director of Auditions
The U.S. Air Force Band of the Rockies
520 Otis Street
Peterson AFB, CO 80914-1620

For more audition details call:
(719) 333-2937

Fax: (719) 333-3806

PERCUSSION TRUMPET AUDITIONS

JOBS OVERSEAS

Monthly newsletter. Orchestra vacancies in Europe and around the world. 11 issues USA / Canadian subscribers: \$37.00 Foreign subscribers: \$48.00

Overseas Musician
P.O. Box 8989, Fullerton, CA 92634

Valises Aluminium Rouillard

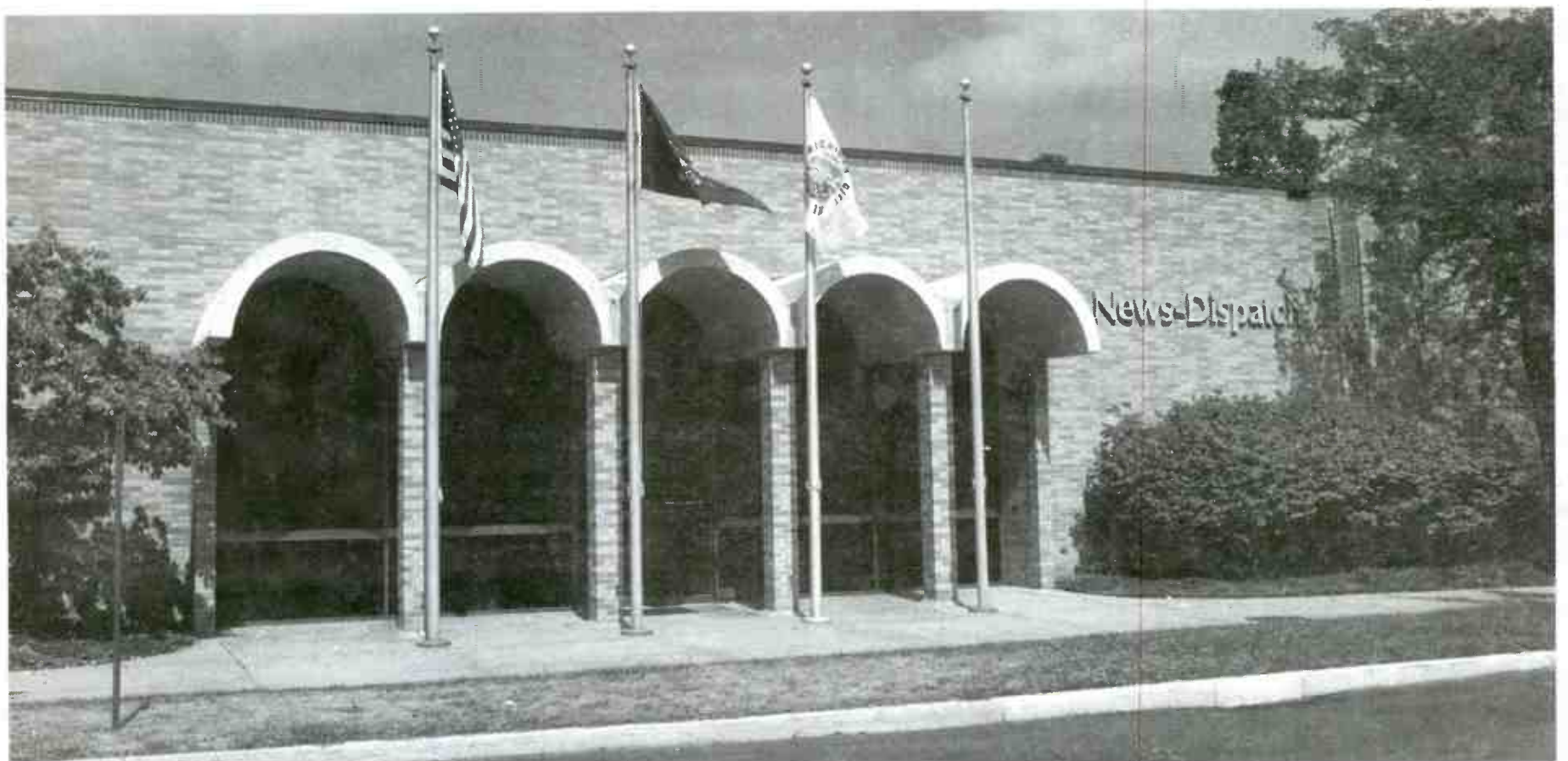


Cello Case
Strong / Light
\$850 U.S.

22 Pl. Latour, Laval, Québec
Canada H7L 3G4
Tel/ fax (514) 622-8409

Give to TEMPO

Our Best Wishes On Your 100th Anniversary



We're proud to be the printers of your fine publication.

The News-Dispatch

121 W. Michigan Boulevard
Michigan City, IN 46360

219-874-7211 • 800-489-9292 • Fax (219)872-8511



ndnews@niiia.net

http://www.nixonnews.com/news_dispatch

Association, Local 269, Harrisburg • Sault Ste Marie Musicians' Association, Local 276 • Musicians' Protective Union, Local 278, South Bend • London Musicians' Association, Local 279 • Musicians' Protective Union, Local 281, Plymouth • Pensacola Federation of Musicians, Local 283 • Waukegan Federation of Musicians, Local 284 • The Musicians' Association of Eastern Connecticut, Local 285-403, New London • Kankakee Musicians' Association, Local 288 • Dubuque Musicians' Association, Local 289 • Musicians' Mutual Protective Association, Local 292, Santa Rosa • Hamilton Musicians' Guild, Local 293 • The Greater Lancaster Federation of Musicians, Local 294 • Wichita Musicians' Association, Local 297 • Niagara Region Musicians' Association, Local 298 • Merimack Valley Musicians' Association, Local 300, Lowell • Musicians Protective Union, Local 301, Pekin-Lincoln • Haverhill Musicians' Association, Local 302 • Waco Musicians' Association, Local 306 • Musicians' Protective Union, Local 307, La Salle • Professional Musicians' Association, Local 308, Santa Barbara • The Lima Federation of Musicians, Local 320 • Musicians' Protective Union, Local 321, Middletown • Musicians' Association of San Diego County, Local 325 • Waterloo Federation of Musicians, Local 334 • Burlington Musical Society, Local 336 • Greensburg Musical Society, Local 339 • Freeport Musical Association, Local 340 • The Norristown Musicians' Association, Local 341 • Charlotte Musicians' Association, Local 342 • Manchester Federation of Musicians, Local 349 • Musicians' Protective Union, Local 350, Collinsville • Vermont Musicians' Association, Local 351, Burlington • Musicians' Association, Local 353, Long Beach • Cape Breton Professional Musicians' Association, Local 355 • Macon Federation of Musicians, Local 359 • Greater Eastside Musicians, Local 360, Bellevue • Musicians' Protective Union, Local 362-691, Huntington • Portland-Lewiston Musicians' Association, Local 364-409 • Musicians' Protection Union, Local 367, Vallejo • Reno Musicians' Union, Local 368 • Musicians' Union of Las Vegas, Local 369 • Musicians' Protective Union, Local 373, Perth Amboy • Concord Federation of Musicians, Local 374 • Oklahoma City Federation Protective Union, Local 380, Binghamton • Brockville Musicians' Association, Local 384 • Jackson • Central Florida Musicians' Association, Association, Local 390 • Framingham-Marlborough Westchester-Putnam Musicians' Association, • Local 400, Hartford • Local 401-750, Lebanon • des Musiciens du Quebec, Local 406, Montreal Association, Local 411, Bethlehem • Stratford Federation of Musicians, Local 421 • Musicians' 427-721, Tampa Bay • Austin Federation of Society, Local 436-515 • Local 440, New Britain 443, Oneonta • Musicians' Association of Association, Local 446, • Local 447-704, Local 450, Iowa City • Musicians' Protective Virginia • The Mount Baker Musicians' Association, Association, Local 463 • El Paso Federation Musicians' Association, Local 467 • Asociacion Puertorriqueña de Musicos Profesionales, Local 468, San Juan • Watertown Musicians' Association, Local 469 • Local 472, York • Southern Idaho Musicians Association, Local 474, Sun Valley • Musicians' Protective Union, Local 482, Portsmouth • Musicians' Protective Union, Local 492, Moundsville • Missoula Professional Musicians' Association, Local 498 • Middletown Musicians' Protective Association, Local 499 • Musicians' Association, Local 500, Raleigh • Charleston Federation of Musicians, Local 502 • Saratoga Musical Union, Local 506 • Fairmont Federation of Musicians, Local 507 • Torrington Musicians' Association, Local 514 • Kingston Musicians' Union, Local 518 • Newport Federation of Musicians, Local 529 • Marion Musicians' Association, Local 531 • Amarillo Federation of Musicians, Local 532 • Musicians' Protective Union, Local 536, St. Cloud • Baton Rouge Musicians' Association, Local 538 • Flint Federation of Musicians, Local 542 • Musicians' Protective Association, Local 546, Knoxville • Calgary Musicians' Association, Local 547 • Saskatoon Musicians' Association, Local 553 • Lexington Musicians' Association, Local 554-635 • Musicians' Protective Union, Local 560, Pendleton • Allentown Musicians' Association, Local 561 • Windsor Federation of Musicians, Local 566 • Local 567, Albert Lea • Atlantic Federation of Musicians, Local 571, Halifax • Pocono Musicians, Local 577 • Michigan City Federation of Musicians, Local 578 • Jackson Federation of Musicians, Local 579 • Local 580, Clarksburg • Musicians' Mutual Protective Association, Local 581, Ventura • Chatham Federation of Musicians, Local 582 • Professional Musicians of Arizona, Local 586 • Thunder Bay Musicians' Association, Local 591 • Tri-County Federation of Musicians, Local 592, Charleroi • Local 595, Vineland • Uniontown Musical Society, Local 596 • Greenville Musicians' Association, Local 599 • Musicians' Protective Union, Local 618, Albuquerque • Ann Arbor Federation of Musicians, Local 625 • New Kensington Musical Society, Local 630 • Local 642, Helena • Corpus Christi Musicians' Association, Inc., Local 644 • Local 649, Hamburg • Anchorage Musicians' Association, Local 650 • Miami Federation of Musicians, Local 655 • Lake and Geauga County Federation of Musicians, Local 657, Willoughby • Central Pennsylvania Musicians' Association, Local 660 • Atlantic City Musicians' Association, Local 661-708 • Musicians' Protective Union, Local 674, Covington • Musicians' Association of Hawaii, Local 677, Honolulu • Elkhorn Federation of Musicians, Local 680 • Huntsville Musicians' Association, Local 682 • Musicians' Mutual Association, Local 689, Eugene • Greenville Federation of Musicians, Local 694 • Musicians' Protective Association, Local 709, Bozeman • Metro East Musicians' Union, Local 717, Granite City • Musicians' Association of Southwest Florida, Local 730, Fort Myers • Valparaiso Area Professional Musicians' Union, Local 732 • Musicians' Protective Union, Local 746, Plainfield • Musicians' Protective Union, Local 759, Pontiac • Local 770, Hagerstown • Tucson Federation of Musicians, Local 771 • Musicians' Protective & Benefit Association of Mitchell, Local 773 • Mississippi Coast, Local 777 • Pontiac Federation of Musicians, Local 784 • Local 798, Taylorville • Associated Musicians of Greater New York, Local 802 • Musicians' Association of the Palm Beaches, Local 806 • Musicians' Protective Union, Local 809, Middletown • New Brunswick Musicians' Association, Local 815, Saint John • Timmins Musicians' Association, Local 817 • Newfoundland and Labrador Musicians' Association, Local 820, St. John's • Local 1000

**The AFM:
Celebrating
One Hundred
Years of
Unity, Harmony,
Artistry**

of Musicians, Local 375-703 • Musicians' Musicians' Association, Local 382, Fargo • Musicians' Protective Union, Local 387, Local 389, Orlando • Edmonton Musicians' Musicians' Association, Local 393 • Upper Local 398, Ossining • Local 399, Asbury Park Local 404, New Philadelphia-Dover • La Guilde • Local 407-613, Mobile • Musicians' Musicians' Association, Local 418 • La Porte Protective Union, Local 424, Richmond • Local Musicians, Local 433 • Pottsville Musical • Musicians' Protective Association, Local Jacksonville, Local 444 • Regina Musicians' Savannah • Musicians' Protective Union, Union, Local 452, Pittsburg • Local 459, Local 461, Anacortes • Lincoln Musicians' of Musicians, Local 466 • Brantford



Supplement to International Musician Official Journal American Federation of Musicians

Volume 14
SAINT LOUIS, MISSOURI, JUNE, 1958
Number 12
PRESIDENT'S ANNUAL REPORT
The AFM has been very busy in the past year... [Text continues with details of the union's activities and financial reports.]



Victor Records

VOCAL BLUES
RELIGIOUS SPIRITUALS
RED HOT DANCE TUNES
SERMONS NOVELTIES

Direct From the Manufacturers. Standard of Excellence

SATISFACTION GUARANTEED.

STYLE #4-L COMPLETE, \$8.75, Includes Ties.

STYLE #4-B COAT, PANTS AND CAP, \$11.75.

STYLE #4-C COAT, PANTS AND CAP, \$12.50.

STYLE #4-D COAT, PANTS AND CAP, \$12.50.

STYLE #4-E COAT, PANTS AND CAP, \$12.50.

STYLE #4-F COAT, PANTS AND CAP, \$12.50.

STYLE #4-G COAT, PANTS AND CAP, \$12.50.

STYLE #4-H COAT, PANTS AND CAP, \$12.50.

STYLE #4-I COAT, PANTS AND CAP, \$12.50.

STYLE #4-J COAT, PANTS AND CAP, \$12.50.

STYLE #4-K COAT, PANTS AND CAP, \$12.50.

STYLE #4-L COAT, PANTS AND CAP, \$12.50.

STYLE #4-M COAT, PANTS AND CAP, \$12.50.

STYLE #4-N COAT, PANTS AND CAP, \$12.50.

STYLE #4-O COAT, PANTS AND CAP, \$12.50.

STYLE #4-P COAT, PANTS AND CAP, \$12.50.

STYLE #4-Q COAT, PANTS AND CAP, \$12.50.

STYLE #4-R COAT, PANTS AND CAP, \$12.50.

STYLE #4-S COAT, PANTS AND CAP, \$12.50.

STYLE #4-T COAT, PANTS AND CAP, \$12.50.

STYLE #4-U COAT, PANTS AND CAP, \$12.50.

STYLE #4-V COAT, PANTS AND CAP, \$12.50.

STYLE #4-W COAT, PANTS AND CAP, \$12.50.

STYLE #4-X COAT, PANTS AND CAP, \$12.50.

STYLE #4-Y COAT, PANTS AND CAP, \$12.50.

STYLE #4-Z COAT, PANTS AND CAP, \$12.50.

INTERNATIONAL MUSICIAN

U.S.-Soviet Cultural Pact Sets First Exchange Terms

Under the terms of a new agreement signed by the U.S. and the Soviet Union in Moscow, the first exchange of artists and cultural groups will be permitted. The pact, which covers the period from 1958 to 1962, is the first of its kind since the end of World War II. It allows for the exchange of artists, musicians, and cultural groups between the two nations. The agreement also provides for the exchange of cultural property and the promotion of cultural cooperation between the two countries.

Manhattan String Quartet Brings Peace Message to U.S.S.R.

The Manhattan String Quartet has been selected to represent the United States in the first exchange of cultural groups under the new U.S.-Soviet pact. The quartet, consisting of four accomplished musicians, will travel to the Soviet Union to perform and engage in cultural activities. This marks a significant step in the normalization of relations between the two superpowers.

Marsalis and Lewis Star in AFM Radio Spots

Two prominent AFM members, Louis Armstrong and Duke Ellington, have starred in a series of radio spots sponsored by the American Federation of Musicians. The spots feature performances of classic jazz pieces and are intended to promote the union's interests and support its members. The AFM has also been active in other areas, including the promotion of live music and the protection of musicians' rights.

The Contemporary Musician and the Electronic Medium AN OVERVIEW OF MIDI/PART FOURTEEN

This article explores the impact of electronic music and MIDI technology on the contemporary musician. It discusses the challenges and opportunities presented by these new technologies and offers insights into how musicians can adapt to the changing landscape of the music industry. The article also touches on the role of the AFM in supporting its members in this new era of music.



RED R. HAMLINS MUSICAL EXT THE WIZARD

FRED A. STONE

international musician

KEEP MUSIC ALIVE - INSIST ON LIVE MUSICIANS

