

INTERNATIONAL

Official Journal of the
AMERICAN FEDERATION
OF MUSICIANS
of the United States & Canada

FEBRUARY, 1981

MUSICIAN

TENTATIVE PACT ENDS AFM STRIKE AGAINST MOVIE/TV PRODUCERS

A tentative agreement between the American Federation of Musicians and the Association of Motion Picture and Television Producers and the Alliance has brought to an end the musicians' strike that began last August 1. In his announcement, AFM President Victor W. Fuentelba said that the settlement was reached on January 14, 1981, at 8:45 P.M., at a meeting that had commenced at 10:00 that morning.

The new agreement calls for a three-year contract with 9 percent annual wage increases in all categories, plus other improvements over previous contracts. It also makes a provision for the future negotiations concerning the terms and conditions for the original production of music for the home video market.

This settlement ends one of the longest AFM strikes in recent years. After 167 days on the picket line, many of the strikers were anxious to resume work, but negotiations time and again became stalled over the controversial "repay for replay" issue. As a result, in an effort to facilitate a speedy settlement, union

representatives withdrew musicians' demand for residual payments for television and film work. An agreement was then reached in a prolonged one-day meeting in Los Angeles.

Fuentelba asserted that "We are of course pleased with the resolution of the strike and gratified by the terms of the agreement." He added that the approximately 5,000 affected AFM members, most of whom reside in Los Angeles, are free to return to work immediately, since ratification of the new contract is being conducted by mail. Once ratified, the terms of the new contract will be retroactive to the date of the agreement, January 14.

The union leader commended the diligence of the strikers, and made special note of the tireless efforts of the Los Angeles Local 47 officers and members who had organized and manned the picket lines outside Hollywood studios. Their courage in a difficult time did not go unnoticed, he said, either by their fellow musicians or by others in the music industry.

While most strike actions are looked upon with a somewhat

jaundiced eye by the general public, the musicians' strike against the producers gathered considerable support. Prior to the settlement, *Cash Box*, a respected musical trade publication, ran a particularly sympathetic editorial titled, "The Absurdity of It All." In it, *Cash Box* declared, "The musicians have displayed integrity in their fight to get paid for the work they do..."

"*Cash Box* commends the AFM for hanging in there to protect the rights and interests of its members. Music is an art and an integral part of any production, and the people who create it should be paid accordingly."

Although the strike has been tentatively settled, the effort to replenish Local 47's badly depleted emergency relief fund continues. During the five-and-a-half month strike, this fund was used to provide grants and interest free loans to musicians who were in immediate financial need. In order to bolster the fund once again, the benefit concert that was scheduled for January 16 at the Shrine Auditorium went on as planned.

Yet another benefit will be held

—IMPORTANT NOTICE— REPORTING OF ENGAGEMENTS

Pursuant to the authority granted the International Executive Board with the adoption of Amended Recommendation 1 by the 1980 Convention (Federation Work Dues), the IEB on October 21, 1980, adopted the following ruling relating to the reporting of Local engagements effective January 1, 1981.

Each Local leader or Local individual member performing alone, prior to the time an engagement is performed, must submit the contract for such engagement to the Local if the Local has a law requiring filing a contract prior to each engagement, otherwise (when the Local does not have such a law), such Local leader or Local individual member performing alone shall either file his contract with the Local prior to the engagement or file a written statement with the Local prior to the engagement which will reflect his/her home address, the date, the place and hours of the engagement and the number of the musicians who will perform same and their names if known at the time the statement is prepared.

on Sunday, March 1, at 8:00 P.M., at the Wilshire Ebell Theatre in Los Angeles. Violinist David Montagu and pianist Alice Shapiro will perform works by Bonparti, Beethoven, Brahms and Franck. All proceeds for the evening will, of course, go to the musicians'

emergency relief fund.

If you are planning to be in the Los Angeles area at that time, you can lend your support to this cause, and enjoy a fine evening of music, too. To obtain tickets, telephone the Wilshire Ebell box office at (213) 939-1128.

AMERICANS SHOW GREATER SUPPORT OF THE ARTS IN NEW HARRIS POLL

More and more Americans are being drawn to the arts. They are attending cultural events with greater frequency and getting more involved in various forms of arts activity than ever before. They also see arts programs as essential to the

cultural and economic life of their communities. What's more, 51 percent of all Americans feel that the arts are so important that they are willing to pay \$25 additional in federal taxes for direct support of arts programs.

So says a recent nationwide poll conducted by the National Research Center of the Arts, an affiliate of Louis Harris and Associates. The study, entitled "Americans and the Arts," was sponsored by Philip Morris Incorporated and the American Council for the Arts, with a grant from the National Endowment for the Arts.

According to Edward M. Block, President of the American Council for the Arts, the survey results "show that Americans from all walks of life are seeking a greater connection with arts programs of all kinds. In terms of supply and demand, the increasing demand for exposure to the arts may be putting a strain on present facilities and offerings.

"The survey makes it clear," Block adds, "that there is a strong groundswell movement toward the arts in America. Today more Americans are turning to and getting turned on by the arts than ever before in our history. The challenge is for all segments of the economy to acknowledge this and to respond affirmatively."

The 1980 survey, conducted among a cross section of American men and women over the age of eighteen, is the third such study since 1973. Louis Harris, who conducted all three polls, pointed out that "the current data provides an added dimension of significance when compared with similar information gathered in 1973 and 1975. The trend shows conclusively that the arts in America have finally reached mainstream status."

Among the more dramatic findings of the new survey is that Americans overall are working longer hours and, therefore, have less leisure time — yet they are devoting an increasing amount of that time to arts pursuits. In 1973 the average reported workweek was 40.6 hours, compared with 46.9 hours in 1980. Over the same period, leisure time per week decreased from 26.9 hours to 19.2 hours, obviously resulting in an apparent "squeeze" on discretionary hours. But despite this, the public has shown more interest in virtually all areas of the arts since 1975.

The study also indicates that facilities and programs have not kept up with the country's growing interest in the arts. Substantial numbers of respondents to the survey said that facilities such as theatres, museums, concert halls and community centers are not

easily accessible from their homes. By region, 50 percent of those who live in the South cite a lack of arts facilities near their homes, as do 48 percent of those in the East, 42 percent in the Midwest and 28 percent in the West.

In addition to remote facilities, significant numbers of Americans point to other reasons for not attending cultural events, including

high ticket prices, parking problems, lack of adequate public notice, infrequent performances and "the cost of hiring a babysitter, eating out and other such expenses."

On the subject of finances, the survey revealed that most Americans see art facilities and programs as more self-supporting,

(Continued on page fifteen)

MUSIC IN OUR SCHOOLS WEEK

With Mac Davis' "I Believe in Music" as the official song, the Music Educators National Conference (MENC) embarks on its 1981 observance of Music In Our Schools Week on Monday, March 9, through Sunday, March 15.

Music In Our Schools Week will be celebrated in schools and communities throughout the country in places such as classrooms, concert halls, civic centers, clubs, parks, libraries and shopping malls. All the week's activities will be geared to exhibiting the processes and products of music education.

The major thrust for Music In Our Schools Week will come from MENC's fifty federated state music educators associations. The state chairmen of the music week will communicate with individual members through a state "network," encouraging them to schedule a variety of events within their own locales.

Helping MENC bring its message of importance of music education to the public are many national organizations, including the Amer-

ican Federation of Musicians, and such celebrities as Dinah Shore, Johnny Mathis, Billy Taylor, Peter Schickele (P.D.Q. Bach), Bob Keeshan (Captain Kangaroo) and Jose Feliciano. The theme this year is "Music Is Sound Learning" and that message will be carried across banners, bumper stickers and on public service radio broadcasts.

If you believe that every child has the right to learn about music and to discover and develop his or her individual talents through music instruction in schools — and what musician doesn't — then get involved! Find out more about music education and this special week by contacting MENC headquarters at 1902 Association Drive, Reston, Virginia 22091.

AFM-EPW FUND
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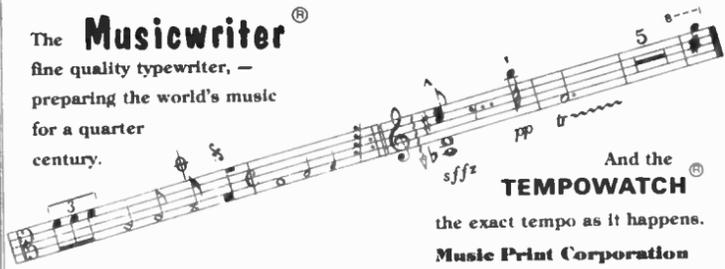
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INTERNATIONAL MUSICIAN

Official Journal of the
American Federation
of Musicians
of the United States
and Canada

American Federation of Musicians of the United States and Canada, 1980

February, 1981

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Vol. 79, No. 8

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The International Musician (ISSN No. 0020-8051) is published monthly at 1500 Broadway, New York, New York 10036, by the American Federation of Musicians of the United States and Canada. Phone: (212) 869-1330. Subscription price: Member 60 cents a year. Non-member \$7.00 (U.S.), Canada \$8.00, All Foreign \$10.00.

All material intended for publication should be directed to the International Musician, 1500 Broadway, New York, New York 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 J. Martin Emerson, Publisher, 1500 Broadway, New York, New York 10036.

This publication is available in Microform from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106, and 18 Bedford Row, London, WC1R 4EJ, England. For complete information write directly to University Microfilms International.

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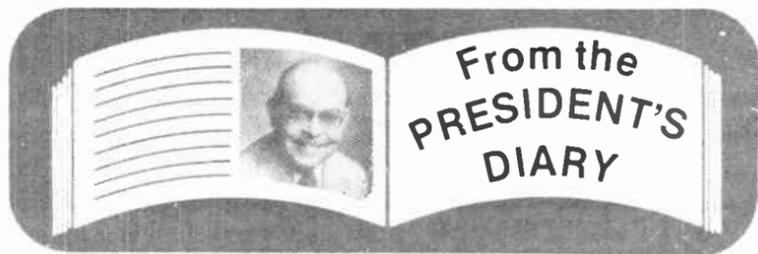
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INTERNATIONAL MUSICIAN



The five and one-half month strike against the Motion Picture and Television Film Producers finally came to an end at 8:45 P.M. on Wednesday, January 14th, when a tentative agreement was reached following negotiations that began at 10:00 that morning. Although we did not achieve our main goal, reuse payments for television film programs, we were successful in achieving a new three-year agreement which contains many substantial improvements, including a 9 percent wage increase in all categories in each of the three years. The strike was one of the longest in recent Federation history and financially a costly one for the members involved, the Locals, particularly Local 47, and the Federation. With its limited resources, the Federation allocated the maximum funds available in providing interest-free loans for those striking members of Local 47 who were in dire need of financial assistance. Tens of thousands of dollars were spent in legal fees and other direct costs related to the strike. The new agreement will be mailed to all of the eligible voting members within the next few days together with a ballot for ratification. Upon ratification, the new terms and conditions will be retroactive to the date that the agreement was reached. Our efforts would not have been successful without the dedicated assistance of the members of Local 47 who served on the various strike committees, who walked the picket lines and assisted in many other ways. The Negotiating Committee of that Local, the composers who voluntarily rendered their support, my Executive Assistant Bob Crothers, and West Coast Recording Representative Dick Gabriel worked diligently throughout the strike. I also wish to thank those Local Officers and Locals who generously contributed to the Local 47 Relief Fund.

It will be many years before the scars of this strike disappear, but many valuable lessons were learned

by everyone. Although we were forced to relinquish our demand for reuse, I can assure you that this issue is not dead. We will be back again in the future, more determined than ever, to see that our members receive the proper recognition and compensation that they deserve in this industry.

As many of you know, the adoption of the new C-1 contract has been a controversial issue since it became effective, with the majority of its critics totally ignorant of the primary reasons for its contents. This has been particularly true with some of the booking agents who have been misleading many of our traveling members by making statements concerning the contract that are totally inaccurate. I am referring to the arbitration provisions in the agreement which were designed specifically for the benefit of our traveling members so that their claims could be processed at no cost to the member and with the least amount of inconvenience. These particular booking agents have been advising our traveling members that the Federation's arbitration procedure is not to their advantage and that they should utilize other contract forms which either contain no provision for arbitration or incorporate provisions requiring arbitration by the American Arbitration Association, or other similar organizations. These agents fail to advise the member that outside arbitrators charge substantial fees for their services, which fees must be borne by the parties to the arbitration, including the musician. They also fail to inform the member that in the event outside arbitration procedures are used, the member involved will be required to personally attend the hearing which would take place in the area where the dispute arose, again at substantial cost to the musician. If there is no arbitration clause in the contract, the only recourse is civil action, which not only requires the hiring of an attorney by the musician at a considerable fee,

but also requires the prepayment of court costs and the attendance of the musician at the trial and at possible discovery proceedings and other hearings prior to the trial. All of this also involves the musician taking off time from his present job to return to the locale of the dispute for the hearings. In many cases, if the amount in dispute is less than several thousands of dollars, it could cost the musician almost the entire amount of his claim just to process that claim.

Now let's take a look at the Federation's arbitration procedure. The entire matter is handled by mail, unless either party requests a personal hearing. In the event that a personal hearing is requested, the President of the Federation appoints a Hearing Officer, again at no cost to the member, and selects a location for the hearing which is most convenient for all parties, including the musician. Every attempt is made to schedule the hearing so that the parties will not have to travel too great a distance and so that it will not interfere with the work schedules of the parties, including the member. Once an award has been made by the International Executive Board, a demand is made for payment. If not satisfied within the stipulated period, suit is filed by the Federation to confirm the award in civil court, again at no cost to the member, and also without requiring the member to attend the court proceedings. Once the court has confirmed the award, a further demand is made for payment and, if not made, the Federation retains a local attorney to seek collection on behalf of the member, again at no cost to the member.

I think it should be obvious to every one of our traveling members that it is to their advantage to insist upon the C-1 contract for all traveling engagements. Let me give you an example of what I am referring to, a true story of a situation that was called to my attention via the WATS line several months ago. A traveling member called in for information concerning possible assistance in collecting a claim against an establishment which had breached its contract with her group. The agency had insisted that she sign a contract form which did not contain the Federation's arbitration provisions and, realizing this, the member knew that the Federation could not arbitrate the claim so she consulted an attorney. When she was told what the legal fees would be and that she would be required to return for the trial, she realized that she would be spending more money than she would have received if the court found in her favor, so she decided not to take legal action. She called my office to find out if, under the circumstances, there was any possible way of the Federation handling the matter for her. I had to advise her that we could not do so, because she had failed to use the proper contract. It is unfortunate that this member had to undergo this experience to learn what I have been advising our members for many months and she will undoubtedly never perform an engagement in the future unless the contract is the proper C-1 Federation contract. Don't let this happen to you. By insisting on the C-1 contract, you are not protecting your union, you are protecting yourself.

The International Executive Board began two weeks of mid-winter meetings on January 19th, and many important topics are on the agenda. A detailed report will be included in next month's issue, together with the results of the ratification vote for the new Motion Picture and Television Film Agreement.

Victor W. Fuentealba



George Moxey (left), Trustee of the Bahamas Musicians and Entertainers Union, recently visited the offices of AFM Secretary-Treasurer J. Martin Emerson (seated), bringing greetings from his organization. AFM Presidential Assistant Ted Dreher is pictured at the right.

FRANK BRIEFF APPOINTED COS MUSIC DIRECTOR

Secretary-Treasurer J. Martin Emerson, Congress of Strings Project Director, has announced that Frank Brieff, conductor of the Waterbury (Connecticut) Symphony Orchestra, will be Music Director of the AFM's 1981 Congress at its University of Cincinnati (Ohio) location.

Maestro Brieff is most enthusiastic about working with the program. He finds the COS' efforts in training new talent "a most worthy project" and is particularly impressed with the fact that both orchestral and chamber music are included in the repertoire.

Encouraging young talent is a long-held interest for Mr. Brieff. He was instrumental in bringing the New Haven Symphony Orchestra, of which he was conductor from 1951-73, into the area's high schools. He was concerned that the students, still at an impressionable age, lacked this aspect in their musical education. Hearing an orchestra in concert proved to be a stimulating influence for many and, as a result, school music departments were delighted to find increased enrollment in their string divisions.

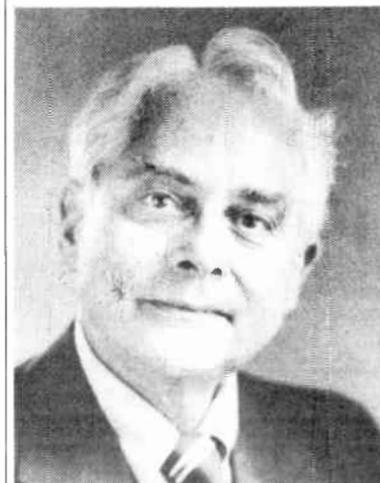
Mr. Brieff recalls that his first career ambition was to be a chamber music player. He was violist with the Guilet String Quartet from 1942 until its disbandment in 1948. "I would have been a quartetist had our group survived," he admits, "but when it dissolved, I decided that I would take up the baton. However, my love for my viola and chamber music is always kept very much alive."

He performed as a member of the NBC Symphony Orchestra under Arturo Toscanini and, later, served as guest conductor. Among the other orchestras he has guest conducted are the CBS Symphony Orchestra, the Buffalo Orchestra, the Rochester Civic Orchestra, the San Antonio Symphony Orchestra, as well as several appearances with the Naumburg Orchestra.

In 1949 and '50 he guest conducted the New Haven Symphony Orchestra prior to taking over the podium on a permanent basis. During his tenure as its conductor he is credited with doubling audience attendance and earning the orchestra's performances excellent reviews from the critics. In addition to his duties in New Haven, he was the conductor of the Bach Aria Group, which concertized at New York City's Town Hall and toured the leading cities of the United States.

Such an accomplished career did not progress without official ex-

pressions of praise. Mr. Brieff is the recipient of the coveted Ditson Award and the Mahler-Bruckner Society Citation. In 1974 the Yale School of Music Alumni Association of Yale University awarded him its Certificate of Merit in appreciation of his many contributions to music.



Frank Brieff

Addressing the complexity of the conductor's role, Maestro Brieff sheds some light on his approach to the profession's challenges. He has observed, "The conductor is in a most vulnerable position. He must know what he is doing, otherwise he loses the respect and confidence of his orchestra. This means, of course, constant hard work in the preparation of scores. He must also know how to treat his musicians, because without their whole-hearted cooperation a performance can be just a routine affair instead of an exciting experience for all." He adds, "The demands are great but the rewards most satisfying."

Although playing the violin captured Mr. Brieff's interest at the tender age of three, he did not begin formal music training until he attended the Manhattan School of Music, where he studied that instrument with Hugo Kortschak, graduating in 1928. He received his bachelor of arts degree from New York University in 1933. During the summers of 1930, '31 and '32, he attended France's American Conservatory of Fontainebleau on scholarship, studying with Nadia Boulanger, among others. By the time he entered Juilliard in 1934, he knew his future was to be in music. "It was Mlle. Boulanger that encouraged me to pursue music as my career," he acknowledges, "and with her blessing, I turned to a serious study of music."

Avocation or career? The encouragement of a respected teacher can help a young musician decide.

How to Write Resolutions

Delegates or Locals desiring to introduce resolutions for consideration by the Eighty-fourth Annual A. F. of M. Convention, which will convene June, 1981, in Salt Lake, Utah, must forward same to the office of International Secretary-Treasurer J. Martin Emerson not later than April 1.

In order to expedite their preparation, resolutions should be submitted in duplicate, preferably typewritten and double-spaced. The Local number of the proponent(s) should be indicated under the signature (hand signed and printed). For quicker routing from the regular daily mail at the A. F. of M. offices, please note on the envelope that a resolution is contained therein.

The format for submitting resolutions follows:

ARTICLE 25 SECTION 4

Any resolution or measure to amend the provisions of the Constitution or By-Laws of the American Federation of Musicians shall be cast in the following form for presentation to the Convention:

1. Language and punctuation to be deleted from an existing provision shall be set forth in full and enclosed by double parentheses and the deleted material shall be overtyped with a succession of hyphens, as ((-----)). This requirement does not apply to a proposal to repeal an entire section, which may be done simply by specific reference.

2. New words added to an existing provision shall be underlined.

3. The deletions shall precede the new matter; e.g., "... in the sum of ((~~five~~) one hundred dollars."

4. Entirely new sections need not have all words underlined but shall be preceded by the designation NEW SECTION in upper case followed by a period and such designation underlined, including the period.

YOUR COOPERATION IN SUBMITTING RESOLUTIONS IN THE ABOVE PRESCRIBED FORM WILL PREVENT DELAY IN PROCESSING.

Legislative Roundup

A Washington report on matters of particular concern to performing artists

THE NINETY-SIXTH CONGRESS

On Tuesday, December 16, 1980, the 96th Congress adjourned *sine die*.

The summary of actions taken during the 96th Congress, with regard to certain matters of interest to members of the AFM, is furnished by the AFL-CIO Department for Professional Employees.

REPEAL OF THE LEA ACT

On December 8, 1980, President Carter signed H.R. 4892 repealing the so-called "Lea Act" (Section 506 of the Communications Act). The legislation is now Public Law 96-507.

Thus, after thirty-four years, as a result of the efforts of your National Committee to Repeal the Lea Act, legislation which unfairly limited the rights of musicians and others to bargain collectively with broadcasters has been wiped off the statute books.

NATIONAL ENDOWMENT FOR THE ARTS (NEA) — AUTHORIZATION AND APPROPRIATION

After numerous delays, the Congress, in late November, passed the Arts and Humanities Act of 1980 (S.1386). The legislation authorizes funds for the National Endowment for the Arts as follows: \$175 million FY '81; \$201 million FY '82; \$231 million FY '83; \$266 million FY '84; and \$306 million FY '85.

Included in the legislative history of the Arts and Humanities Act of 1980 is a commitment made in a letter from Livingston Biddle, Jr., Chairman of the NEA, to Congressman William Ford, Chairman of the House Subcommittee on Postsecondary Education, that NEA grants will not be used for third

party labor management activities and that the NEA will set up and enforce procedures to prevent such use of its grants.

The Congress has also passed the Interior Department and Related Agencies Appropriation Act for 1981 (H.R. 7724) which includes the NEA. Under this legislation, the NEA is appropriated \$158.56 million for FY '81, some \$4 million more than was approved by the Senate and above what was appropriated for the NEA for FY '80.

TAFT-HARTLEY ACT AMENDMENTS

Two bills (H.R. 7401, H.R. 7402) of paramount importance to musicians were introduced in the 96th Congress.

H.R. 7401 would amend Section 8(e) of the Taft-Hartley Act to extend to the entertainment industry the protections now accorded to the apparel and clothing industry with regard to secondary boycotts. It would validate agreements entered into between AFM Locals and employers requiring that all music furnished by those employers be by members of the AFM.

H.R. 7402 would permit pre-hire agreements in the entertainment industry which could, for example, require that a musician become a member of the union after the seventh day following the beginning of his employment. This would replace the thirty-day requirement that is now applicable. In addition, H.R. 7402 would make any purchaser of music the employer of the musicians supplying it regardless of their status. The bill would also exclude individuals performing musical services from consideration

as independent contractors.

No action was taken on these bills during the 96th Congress.

PERFORMANCE RIGHTS LEGISLATION

Performance rights legislation would amend the copyright law (Title 17 of the United States Code) to establish a new right to perform a sound recording. This right would vest in performers making the recording and the record company. Royalties from a compulsory license to perform sound recordings for a profit would be payable equally to all performers on the recording and to the record company.

In the 96th Congress, Congressman George Danielson (D-Calif.) introduced the performance rights legislation (H.R.997) in the House of Representatives along with forty-nine cosponsors. Senator Harrison Williams, Jr. (D-N.J.) introduced a companion bill (S.1552) in the Senate, together with Senators Howard Baker, Jr. (R-Tenn.), William Bradley (D-N.J.), Alan Cranston (D-Calif.), Jacob Javits (R-N.Y.), Howard Metzenbaum (D-Ohio) and Paul Sarbanes (D-Md.).

Hearings on H.R. 997 were held in November, 1979. AFM President Victor W. Fuentaalba testified together with Sanford I. Wolff, Executive Secretary of AFTRA, and Jack Goldner, Director of the Department for Professional Employees. The hearings were before Congressman Robert Kastenmeier's (D-Wis.) House Subcommittee on the Courts, Civil Liberties and the Administration of Justice.

The Subcommittee began consideration of H.R. 997 and covered almost half of the bill without adopting any amendments.

However, because of the limited time remaining in the 96th Congress, Congressman Danielson, the principal sponsor of H.R. 997, and Congressman Kastenmeier, the Chairman of the Subcommittee, decided to suspend further con-

sideration of the legislation. They have stated that they intend to seek further action on legislation creating a performance right in sound recordings in the 97th Congress which opened last month.

MULTIEMPLOYER PENSION PLAN AMENDMENTS; UNEMPLOYMENT COMPENSATION

The Multiemployer Pension Plan Amendments Act of 1980 (H.R. 3904) is now law. That legislation also deals with the legislation mandating the dollar-for-dollar set-off of pension and retirement benefits against unemployment compensation.

The multiemployer pension plan amendments are designed to place those plans on a fiscally sound basis and to eliminate the inducement for employers to withdraw from them. Specifically, the legislation will:

- Impose a stiff "withdrawal liability" on most employers who abandon multiemployer pension plans.

- Increase multiemployer pension plans' premium payments to the Pension Benefit Guaranty Corporation, the Federal agency that insures pension plans.

- Allow plans in financial distress to scale back benefits to levels provided five years previously. Even the benefits of those who had already retired could be reduced.

- Scale back guaranteed benefit levels. Under the bill, the Federal agency will guarantee 100 percent of the first \$5 of monthly benefits per year of an employee's service. The next \$15 per year of service will be guaranteed at 75 percent for strong plans and 65 percent for weaker plans.

Legislation requiring the dollar-for-dollar set-off of all pension or retirement income against unemployment compensation originated in the Senate Finance Committee and became law in 1976. However, the effect of the legislation was postponed at the time of enactment and, subsequently delayed two more

times by other legislation, but finally took effect on April 1, 1980.

Because of the interplay between Federal and State law in the field of unemployment compensation it is not possible to detail how this new legislation will operate in each case because of the multiplicity of fact situations which it covers. However, the following statements are possible:

First, offset will continue to apply in cases in which the pension or retirement payments are based on work performed by an individual just prior to unemployment which is also the basis for entitlement to unemployment compensation.

Second, where the individual concerned has had jobs with two different employers (one from which he or she retires, the other from which he or she later derives entitlement to unemployment compensation and from which he or she is laid off) and both are covered by social security, setoff would apply. However, under the legislation, a State could (but would not be required to) limit the amount of setoff by taking into account contributions made by the individual toward the pension or retirement in question.

In most cases not falling into either of these areas, setoff would not occur.

Even with these newly enacted modifications, the setoff provisions are ill-conceived and inequitable. The rational way of dealing with such legislation is to repeal it as would have been done by S.3012 which has been introduced by then Senator Jacob Javits.

INDEPENDENT CONTRACTORS/EMPLOYEES UNDER FEDERAL TAX LAWS

In the 96th Congress the Subcommittee on Select Revenue Measures of the House Ways and Means Committee wrestled with the problem of distinguishing independent contractors from employees (Continued on page seventeen)

MUSICIANS' INCOME TAX

highlights
for the U.S.

It is almost that time again — income tax time. Care in computing your tax liability and a little extra effort may save you a lot of grief and substantial money. Once again the Federation, pursuant to Convention resolution, has prepared a brief outline of income tax highlights for its members. As always, it is necessary to remind our readers that the information offered here cannot, of course, serve as *personal* advice to any individual, nor can it even pretend to cover those highlights of the income tax laws



New Orleans Local 174-496 utilizes four square feet of office space to help promote AFM TEMPO-PCC contribution items. The first month these were on display, the contributions topped \$300. Above the Local's bookkeeper, Caren Lutz, holds up one of the hotter items.

that affect most professional musicians. Needless to say, any member with a substantial or complicated tax liability would be ill-advised not to obtain the personalized advice of a tax specialist, be it his accountant or attorney. Answers to relatively simple questions can, of course, be obtained from any Internal Revenue office.

I GENERAL PRELIMINARY INFORMATION

A. Which Form to Use: The principal form available for use by individuals is Form 1040.

1. *Form 1040*: Form 1040 is the basis form. IRS will figure your tax if your income on Line 31 is \$20,000 or less (\$40,000 or less if you are married and filing a Joint Return or a qualifying widow(er)) and your income consists of salaries and wages, tips, dividends, interest, pensions or annuities, and you do not itemize your deductions.

2. *Form 1040A*: Generally, you can file Form 1040A if you do not itemize deductions, all of your income is from wages, salaries, and tips, and you do not have more than \$400 of interest or \$400 of dividends. Also, your income must be \$40,000 or less if you are married, filing Joint Return, and \$20,000 or less otherwise.

3. *Other Schedules Pertaining to Form 1040*:

1. *Schedule A*: If you itemize your deductions, use Schedule A.

2. *Schedule B*: If you receive divi-

dends or interest in excess of \$400, use Schedule B.

3. *Schedule C*: If you had any business or professional income during the year, you use separate Schedule C (Form 1040). This schedule shows the net profit or loss which is then carried over to Form 1040. This schedule may be most important to members of the A. F. of M. for such people as an employing leader, an arranger, or a music teacher.

4. *Schedule D*: If you had any capital gains or losses during the year, use separate Schedule D.

5. *Schedule E*: Supplemental Schedule of Income, Schedule E is used to report income from pensions and annuities which are not fully taxable. Pensions and annuities that are fully taxable, should be entered on Form 1040, Line 17. Also use Schedule E for rents and royalty income, income from partnerships, estates or trusts, and small business corporations.

6. *Schedule G* is used to income average (see comments later in this article under Miscellaneous Section).

7. *Schedule SE* is used to compute self-employment tax, if applicable.

8. *When to File*: Any time from now until April 15, 1981. To comply literally with the law, your return must be postmarked by April 15, 1981.

To get an extension of time within which to file, send Form 4868. The extension is an automatic two (2) month extension.

The full balance of tax due as estimated on Form 4868 must be paid at time of filing.

You will have to pay interest on the unpaid balance of tax at the rate

(Continued on page twenty)

MUSICIANS' INCOME TAX

highlights
for Canada

I have been asked again to set out the income tax matters which will be relevant to musicians in preparing their 1980 tax returns. This article is meant only as an aid to the Canadian musician and should not be used as a substitute for seeking tax advice from the tax department or competent tax advisors.

This year's article is in the main a reprint of last year's as changes applicable to entertainers for 1980 are few, leaving prior years' basic rules as currently valid. 1980 was again a year of political change.

All hope of seeing residential mortgage interest and home taxes as a deduction from taxable income went by the boards as the liberal party again took power in the May election. The budget which was brought down had no changes to affect musicians' tax returns.

Changes in the November, 1978, budget affect taxing of corporations whose income is derived mainly from personal services, such as entertainers. Effective for taxation years starting with 1979, the corporation special low rate of tax is not applicable. This removes the tax rate advantage of incorporation, especially for those personal Ontario service corporations whose income is not over \$22,000 a year, as the individual tax rate would be less than the applicable corporate rate. While this step removes the tax advantages of using the corporation for personal services, the other

estate planning and limited liability reasons are still very real.

The department of national revenue published two interpretive

BY DEAN A. DUNLOP CHARTERED ACCOUNTANT

bulletins in 1976 which clearly set out the taxing authority's position in dealing with musicians' tax returns and their eligibility to claim expenses as deductions from taxable income. These still stand.

Bulletin number IT311, entitled "Deduction of Expenses by Musicians and Other Self-employed Performers," stated the allowable expenses for self-employed entertainers. These are set out in great detail in this article below. The only addition to allowable expenses revealed in the bulletin is legal and accounting fees. In the past, accounting fees have, in some cases, been disallowed as cost of preparing the tax return which is not deductible. If the musician's claim was that the accounting fees were necessary to calculate the taxable self-employment earnings, they were accepted as deductible. This could be a bigger break for the tax-return preparer than for the performer.

Bulletin number IT312, entitled "Musicians and Other Performers," established the guidelines used by the department to determine the performer's status, employee or self-employed. The definition of

(Continued on page sixteen)

STARTING OVER WITH THE GRAND OLD PARTY

The extent of the Republican victory on Election Day, 1980, seemed to take all but a few observers by surprise. Pollsters and political analysts had noted a general shift to the right in popular attitudes, and in the weeks prior to the election, polls indicated that Ronald Reagan had a marginal edge over Jimmy Carter. But as the votes were tallied on November 4, it soon became clear that not only had Reagan registered a decisive win over his opponent, but also that the GOP had taken command of the Senate and gained an astounding thirty-three seats in the House of Representatives.

Looking back, the GOP's sweeping success may be attributed to the party's well-organized and unified campaign, and to the nationwide concentration of two

basic issues, the domestic economy and foreign relations. Double-digit inflation and the crisis in Iran had damaged Carter's reelection bid, and his Republican opponent centered his campaign on the premise that his party's conservative, hard-line stance could more effectively deal with the problems facing the United States both here and abroad.

Throughout his campaign, Reagan advanced the already popular theory that the federal government had become too big and too bureaucratic to be manageable. His call for tax cuts, business incentives to stimulate employment and reduced government spending in all areas but defense found a highly responsive audience.

Just how responsive that audience was can be seen in a New York Times/CBS News poll, which

revealed that although Carter had the official endorsement of the AFL-CIO, he garnered 49 percent of the vote among unionists, while Reagan followed closely behind with 42 percent of this group's vote. The remainder went to other candidates, most notably John Anderson with 7 percent.

Even while allowing for some margin of error within the poll, the statistics indicate a lack of political solidarity among unionists. Such a division of purpose has caused many labor leaders to put new emphasis on organizing political support.

To begin with, AFL-CIO President Lane Kirkland has suggested that there may be the need for a complete restructuring of the labor organization's system of endorsing Presidential candidates. Under the current policy, the AFL-CIO makes

its endorsement only after the party nominations have been made. Kirkland feels that the AFL-CIO should participate directly in the nomination process, thereby giving labor a more active role from the outset.

Kirkland also has renewed incentive to bring disaffiliated unions, such as the Teamsters, into the AFL-CIO fold. When he assumed office, Kirkland stated his belief that "all true unions belong in the American Federation of Labor and Congress of Industrial Organizations," but there is now an added urgency to his call for absolute solidarity. The labor movement can ill afford splinter groups and conflicting goals in a political environment that may be unsympathetic to unionism.

Of course, there is a difference be-

tween what is said on the campaign trail and what is done once in office, so it remains to be seen just what direction President Reagan's pre-election proposals will take. As Richard M. Clurman pointed out in a recent *New York Times* article, "The assumption of power brings responsibilities and complexities that the pursuit of it can ignore."

Perhaps those responsibilities and complexities will soften some of Reagan's hard-line policies. Perhaps not. He has beside him a largely conservative Congress, and that could mean that Reagan will be able to deliver on many of his campaign promises. That in turn means that there will be several issues coming up in the next four years on which unionists in general, and AFM members in particular, (Continued on page seventeen)

THE NEW HOUSE OF REPRESENTATIVES

The new House will have 243 Democrats and 192 Republicans. 22 of the Democrats and 52 of the Republicans did not serve in the 96th Congress. Numerals show congressional districts; AL, at large. An asterisk indicates newly elected. Representatives may be reached by writing them c/o U.S. House, Washington, D.C. 20515.

ALABAMA 1 Jack Edwards (R) 2 William L. Dickinson (R) 3 Bill Nichols (D) 4 Tom Beville (D) 5 Ronnie G. Fkippo (D) 6 Albert Lee Smith Jr. (R)* 7 Richard C. Shelby (D)	38 Jerry M. Patterson (D) 39 William Dannemeyer (R) 40 Robert E. Badham (R) 41 Bill Lowery (R)* 42 Duncan L. Hunter (R)* 43. Clair W. Burgener (R)	ILLINOIS 1 Harold Washington (D)* 2 Gus Savage (D)* 3 Marty Russo (D) 4 Edward J. Derwinski (R) 5 John G. Fary (D) 6 Henry J. Hyde (R) 7 Cardiss Collins (D) 8 Dan Rostenkowski (D) 9 Sidney R. Yates (D) 10 John E. Porter (R) 11 Frank Annunzio (D) 12 Philip M. Crane (R) 13 Harold McClory (R) 14 John N. Erlenborn (R) 15 Tom Corcoran (R) 16 Lynn M. Martin (R)* 17 George M. O'Brien (R) 18 Robert H. Michel (R) 19 Tom Rainsback (R) 20 Paul Findley (R) 21 Edward R. Madigan (R) 22 Daniel B. Crane (R) 23 Melvin Price (D) 24 Paul Simon (D)	LOUISIANA 1 Robert L. Livingston (R) 2 Lindy Boggs (D) 3 W. J. Tauzin (D) 4 Buddy Roemer (D)* 5 Jerry Huckaby (D) 6 W. Henson Moore (R) 7 John B. Breaux (D) 8 Gillis W. Long (D)	MAINE 1 David F. Emery (R) 2 Olympia J. Snowe (R)	MARYLAND 1 Roy Dyson (D)* 2 Clarence D. Long (D) 3 Barbara A. Mikulski (D) 4 Marjorie S. Holt (R) 5 Gladys Noon Spellman (D) 6 Beverly Byron (D) 7 Parren J. Mitchell (D) 8 Michael D. Barnes (D)	MASSACHUSETTS 1 Silvio O. Conte (R) 2 Edward P. Boland (D) 3 Joseph D. Early (D) 4 Barney Frank (D)* 5 James M. Shannon (D) 6 Nicholas Mavroules (D) 7 Edward J. Markey (D) 8 Thomas P. O'Neill Jr. (D) 9 Joe Moakley (D) 10 Margaret M. Heckler (R) 11 Brian J. Donnelly (D) 12 Gerry E. Studds (D)	MICHIGAN 1 John Conyers Jr. (D) 2 Carl D. Pursell (R) 3 Howard Wolpe (D) 4 Dave Stockman (R) 5 Harold S. Sawyer (R) 6 Jim Dunn (R) 7 Dale E. Kildee (D) 8 Bob Traxler (D) 9 Guy Vander Jagt (R) 10 Don Alboista (D) 11 Robert W. Davis (R) 12 David E. Bonior (D) 13 George W. Crockett Jr. (D)* 14 Dennis M. Hertel (D)* 15 William D. Ford (D) 16 John Dingell (D) 17 William Brodehead (D) 18 James J. Blanchard (D) 19 William S. Broomfield (R)	MINNESOTA 1 Arlen Erdahl (R) 2 Tom Hagedorn (R)	MISSISSIPPI 1 Jamie L. Whitten (D) 2 David R. Bowen (D) 3 G. V. Montgomery (D) 4 Jon C. Hinson (R) 5 Trent Lott (R)	MISSOURI 1 William Clay (D) 2 Robert A. Young (D) 3 Richard A. Gephardt (D) 4 Ike Skelton (D) 5 Richard Bolling (D) 6 E. Thomas Coleman (R) 7 Gene Taylor (R) 8 Wendell Bailey (R)* 9 Harold L. Volkmer (D) 10 Bill Emerson (R)*	MONTANA 1 Pat Williams (D) 2 Ron Marlenee (R)	NEBRASKA 1 Douglas K. Bereuter (R) 2 Hal Daub (R)* 3 Virginia Smith (R)	NEVADA AL Jim Santini (D)	NEW HAMPSHIRE 1 Norman E. D'Amours (D) 2 Judd Gregg (R)*	NEW JERSEY 1 James J. Florio (D) 2 William J. Hughes (D) 3 James J. Howard (D) 4 Christopher H. Smith (R)* 5 Millicent Fenwick (R) 6 Edwin B. Forsythe (R) 7 Marge Rookema (R)* 8 Robert A. Roein (D) 9 Harold C. Hollenbeck (R) 10 Peter W. Rodino Jr. (D) 11 Joseph G. Minish (D) 12 Matthew J. Rinaldo (R) 13 Jim Courter (R) 14 Frank J. Guarini (D) 15 Bernard J. Dwyer (D)*	NEW MEXICO 1 Manuel Lujan Jr. (R) 2 Joe Skeen (R)*	NEW YORK 1. William Carney (R) 2. Thomas J. Downey (D) 3. Gregory W. Carman (R)* 4. Norman F. Lent (R) 5. Raymond J. McGrath (R)* 6. John LeBoutillier (R)* 7. Joseph P. Addabbo (D)	NORTH CAROLINA 1 Walter B. Jones (D) 2 L. H. Fountain (D) 3 Charles Whitley (D) 4 Ike F. Andrews (D) 5 Stephen L. Neal (D) 6 Eugene Johnston (R)* 7 Charlie Rose (D) 8 W. G. Helner (D) 9 James G. Martin (R) 10 James T. Brothill (R) 11 William M. Hendon (R)*	NORTH DAKOTA AL Byron L. Dorgan (D)*	OHIO 1 Bill Gradison (R) 2 Thomas A. Luken (D) 3 Tony P. Hall (D) 4 Tennyson Guyer (R) 5 Delbert L. Latta (R) 6 Bob McEwen (R)* 7 Clarence J. Brown (R) 8 Thomas N. Kindness (R) 9 Ed Weber (R)* 10 Clarence E. Miller (R) 11 J. William Stanton (R) 12 Robert N. Shamansky (D)* 13 Don J. Pease (D) 14 John F. Seiberling (D) 15 Chalmers P. Wylie (R) 16 Ralph S. Regula (R) 17 John M. Ashbrook (R) 18 Douglas Applegate (D) 19 Lyle Williams (R) 20 Mary Rose Oakar (D) 21 Louis Stokes (D) 22 Dennis E. Eckart (D)*	RHODE ISLAND 1 Fernand J. St Germain (D) 2 Claudine Schneider (R)*	SOUTH CAROLINA 1. Thomas F. Hartnett (R)* 2. Floyd Spence (R) 3. Butler Derrick (D) 4. Carroll A. Campbell Jr. (R) 5. Ken Holland (D) 6. John L. Napier (R)*	SOUTH DAKOTA 1. Thomas A. Daschle (D) 2. Clint Roberts (R)*	TENNESSEE 1 James H. Quillen (R) 2 John J. Duncan (R) 3 Marilyn Lloyd Bouquard (D) 4 Albert Gore Jr. (D) 5 Bill Boner (D) 6 Robin L. Beard Jr. (R) 7 Ed Jones (D) 8 Harold E. Ford (D)	TEXAS 1 Sam B. Hall Jr. (D)	UTAH 1 Charles Wilson (D) 2 James M. Collins (R) 3 Ralph M. Hall (D)* 4 Jim Mattox (D) 5 Phil Gramm (D) 6 Bill Archer (R) 7 Jack Fields (R)* 8 Jack Brooks (D) 9 J. J. Pickle (D) 10 Marvin Leath (D) 11 Jim Wright (D) 12 Jack Hightower (D) 13 William N. Patman (D)* 14 E. de la Garza (D) 15 Richard C. White (D) 16 Charles W. Stenholm (D) 17 Mickey Leland (D) 18 Kent Hance (D) 19 Henry B. Gonzalez (D) 20 Tom Loeffler (R) 21 Ron Paul (R) 22 Abraham Kazen Jr. (D) 23 Martin Frost (D)	VERMONT AL James M. Jeffords (R)	VIRGINIA 1 Paul S. Trible Jr. (R) 2 G. William Whitehurst (R) 3 Thomas J. Bliley Jr. (R)* 4 Robert W. Daniel Jr. (R) 5 Dan Daniel (D) 6 M. Caldwell Butler (R) 7 J. Kenneth Robinson (R) 8 Stanford E. Parris (R)* 9 William C. Wampler (R) 10 Frank R. Wolf (R)*	WASHINGTON 1 Joel Pritchard (R) 2 Al Swift (D) 3 Don Bonker (D) 4 Sid Morrison (R)* 5 Thomas S. Foley (D) 6 Norman D. Dicks (D) 7 Mike Lowry (D)	WEST VIRGINIA 1 Robert H. Mollohan (D) 2 Cleve Benedict (R)* 3 Mick Stator (R)* 4 Nick J. Rahall (D)	WISCONSIN 1 Les Aspin (D) 2 Robert W. Kastenmeier (D) 3 Steven Gunderson (R)* 4 Clement J. Zablocki (D) 5 Henry S. Reuss (D) 6 Thomas E. Petri (R) 7 David R. Obey (D) 8 Toby Roth (R) 9 F. J. Sensenbrenner Jr. (R)	WYOMING AL Richard B. Cheney (R)
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THE NEW PARTY LINEUP IN THE SENATE

Republicans won 22 of the 34 Senate seats at stake in November and will serve in the 97th Congress with a 53-47 majority. The members of the new Senate, including holdovers, are shown below. An asterisk denotes reelected; a bullet, new Senator. Senators may be reached by writing them c/o U.S. Senate, Washington, D.C. 20510.

ALABAMA Howell Heflin (D) Jeremiah Denton (R)*	COLORADO Gary Hart (D)* William L. Armstrong (R)	HAWAII Daniel K. Inouye (D)* Spark M. Matsunaga (D)	KANSAS Robert Dole (R)* Nancy Kassebaum (R)
ALASKA Ted Stevens (R) Frank H. Murkowski (R)*	CONNECTICUT Lowell P. Weicker Jr. (R) Christopher J. Dodd (D)*	IDAHO James A. McClure (R) Steven D. Symms (R)*	KENTUCKY Wendell H. Ford (D)* Walter Huddleston (D)
ARIZONA Dennis DeConcini (D) Barry Goldwater (R)*	DELAWARE Joseph R. Biden Jr. (D) William V. Roth Jr. (R)	ILLINOIS Charles H. Percy (R) Alan J. Dixon (D)*	LOUISIANA J. Bennett Johnston (D) Russell B. Long (D)*
ARKANSAS Dale Bumpers (D)* David Pryor (D)	FLORIDA Lawton Chiles (D) Paula Hawkins (R)*	INDIANA Richard G. Lugar (R) Dan Quayle (R)*	MAINE William Cohen (R) George M. Mitchell (D)
CALIFORNIA Alan Cranston (D)* S. I. Hayakawa (R)	GEORGIA Sam Nunn (D) Mack Mattingly (R)*	IOWA Roger Jepsen (R) Charles E. Grassley (R)*	MARYLAND Paul S. Sarbanes (D) Charles McC. Mathias Jr. (R)*

MASSACHUSETTS Edward M. Kennedy (D) Paul Tsongas (D)	NEW HAMPSHIRE Gordon Humphrey (R) Warren Rudman (R)*	NEW JERSEY Harrison A. Williams Jr. (D) Bill Bradley (D)	NEW MEXICO Harrison H. Schmitt (R) Pete V. Domenici (R)	NEW YORK Daniel P. Moynihan (D) Alfonso M. D'Amato (R)*	NORTH CAROLINA Jesse A. Helms (R) John P. East (R)*	NORTH DAKOTA Quent N. Burdick (D) Mark Andrews (R)*	OHIO John H. Glenn (D)* Howard M. "Burrhead" (D)	OKLAHOMA David Boren (D) Don Nickles (R)*	OREGON Mark O. Hatfield (R) Bob Packwood (R)*	PENNSYLVANIA H. John Heinz III (R) Arlen Specter (R)*	RHODE ISLAND John H. Chafee (R) Claiborne Pell (D)	SOUTH CAROLINA Ernest F. Hollings (D)* Strom Thurmond (R)	SOUTH DAKOTA Larry Pressler (R) James Abdnor (R)*	TENNESSEE Howard H. Baker Jr. (R) James R. Sasser (D)	TEXAS Lloyd Bentsen (D)	UTAH Jake Garn (R)* Orrin G. Hatch (R)	VERMONT Patrick J. Leahy (D)* Robert T. Stafford (R)	VIRGINIA Harry F. Byrd Jr. (D) John Warner (R)	WASHINGTON Henry M. Jackson (D) Slade Gorton (R)*	WEST VIRGINIA Robert C. Byrd (D) Jennings Randolph (D)	WISCONSIN William Proxmire (D) Robert W. Kasten Jr. (R)*	WYOMING Mike Millican (R) Alan Simpson (R)
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BETWEEN You & MARTY E. MERSON



We have entered the New Year with optimism and confidence, somewhat assured the new Federation Work Dues will supply the fiscal fuel to get our Union back on track and headed toward the institution of programs that will benefit the membership.

Ever since the 1980 AFM Convention adopted the Work Dues resolution — Amended Recommendation No. 1 — the projected income from that source has dwindled from an estimated high of \$2.6 million, at the time the proposed legislation was considered by the joint Law and Finance Committees, down to the \$1.25 million included in the budget projection prepared by our Finance Department under the direction of Assistant Treasurer Bob Moss.

The reason a firmer figure can't be generally agreed upon is due to the many variables involved and the fact that prior to January 1, 1981, there were 144 Locals which did not have work dues. That's almost 25

percent of the total number of 601 Locals which comprise the American Federation of Musicians.

While it is true that some Locals, because of membership reaction, have resisted the Convention-passed work dues, the vast majority will benefit from the added revenue the Locals' 1/2 percent share will generate, it being noted that, for the most part, our Locals, like the Federation, have been grossly underfinanced in recent years.

The current interregnum constitutes what might be termed a breath-holding period, for there will be no indication as to what the new Federation Work Dues will mean to our financial well-being until Locals start remitting next month. The model three-month timetable goes like this: Federation Work Dues accrued by members, say, during January, are to be paid to the Local by February 15th. The Federation's 1/2 percent share is then sent in by the 10th of the following month which, in this case, would be March 10, 1981.

In any event, everyone's cooperation and understanding is earnestly solicited — for a stronger and more effective Union.

Can you think of a better way to get your attention or "dress up" a column than to include a picture of a pretty girl?

No, she's not a movie starlet — although she's as lovely as many we've seen. She is Melanie MacMullin and Local 94's scholarship winner for the 1980 Congress of Strings.



A product of Tulsa, Oklahoma, she received a full scholarship on violin to the University of Tulsa. Ms. MacMullin performed last summer with the ensemble at the University of Washington at Seattle, the final year for the Congress of Strings at that location.

Like Locals of the A. F. of M., universities and colleges which have the physical capability of hosting the COS are similarly experiencing the current fiscal crunch and are unable to come up with the necessary matching funds.

Since we announced the departure of the COS from the University of Washington, there have been numerous inquiries and near-invitations from a miscellany of Western institutions. But all fell by the wayside when it was learned they must provide room and board under the Congress of Strings co-sponsorship arrangement with the A. F. of M.

Thus, it would appear that for the first time in many years, the 1981 Congress of Strings will be a one-location operation — at the University of Cincinnati College-Conservatory of Music. And possibly it was predestined to be this way, for we are way short of the 120 scholarships required for two COS sites.

Obviously, our Locals are undergoing the same kind of financial difficulties as the International, for

only fifty-eight scholarships have been underwritten so far this year. Therefore, due to space limitations at the University of Cincinnati and repertoire requirements, no more than sixty or sixty-five scholarships for the Congress of Strings can be accepted this year.

U.C.L.A. has expressed interest in having the Congress of Strings locate on its campus starting in 1982. Should that interest develop next year and should a sufficient number of Locals be able to afford to underwrite scholarships at \$500 each, it is possible we might return to a two-location format.

Returning to Melanie MacMullin, we'd like to close the item by telling you that this lovely, young musician returned to Tulsa after last year's COS, joined Local 94 and is now performing with the Tulsa Symphony Orchestra, according to Weymouth B. Young, Secretary of the Local there — a typical Congress of Strings story.

PSYCHOLOGY AND SALESMANSHIP: One particular salesgirl in a candy store always had customers lined up waiting while other salesgirls stood around with nothing to do. The owner of the store, noting the obvious popularity, asked for her secret.

"It's easy," she said. "The other girls scoop up more than a pound of candy and then take away. I always scoop up less than a pound and then add to it."

BITS AND PIECES

I know there are a large number of philatelists out there in the membership because every time I mention stamps letters come in concerning this popular hobby. Of particular interest to this group is the formation recently of the Samuel Gompers Stamp Club in Washington, D.C.

Open to active and retired members of the AFL-CIO affiliated unions, it is named after the founder of the American Federation of Labor who, incidentally, back in 1950, was the subject of a United States commemorative stamp (Scotts No. 988).

Labor Day 1980 was the "first day of issue" for a special U.S. postage stamp commemorating organized labor. The plan to issue such a stamp was first announced the day the late George Meany was buried — January 15, 1980 — it being thought that a portrait of Mr. Meany would appear on the special stamp. But it seems that a directive issued by the U.S. Postal Service in 1972 restricts the honoring of a personage on a U.S. stamp until ten years after his or her death. The purpose of this regulation, presumably, is to allow time and history to give proper perspective to the life of a celebrity.

The Postal Service then proposed using the insignia of the Labor Department as the dominant design on the stamp, but Labor Department officials objected on the grounds the Department, by law, represents all labor — organized and unorganized. Finally, the Bald Eagle design by Peter Cocci of the Bureau of Engraving and Printing was brought forward. It was proposed that beneath the eagle the legend would be "Organized Labor . . . Proud and Free." Then someone changed the legend to "American Labor . . . Proud and Free."

Union leaders strongly objected. "Organized Labor . . . Proud and Free" was the only honorable way to recognize the legacy of George Meany and the American Labor movement.

The Postal Service finally agreed. But by this time the originally scheduled date of issue for the stamp — August 16th, the birthday of George Meany — was too close, so

(Continued on page fifteen)



"The closest damn thing."

We were recently lucky enough to catch Doug Kershaw on tour. After his show at Harrah's at Lake Tahoe he talked to us about his new Bose® sound system, which consists of four Bose 802 speakers, a Bose PM-2 Powermixer, and a Bose 1800 power amplifier. He's been using the system to amplify his electric fiddle, squeeze box, electric guitar, and vocals.

Q: Doug, you've been playing for a long time. I'll bet you've tried a lot of different kinds of sound gear, haven't you?

Kershaw: Yes, I've used lots of different things and I've spent a lot of time developing my sound. Even then, I could never quite get what I was looking for. But my new Bose system is the closest thing to what I want. The closest damn thing.

Q: What differences have you noticed since you started using the Bose system?

Kershaw: For one thing, it doesn't hurt my ears. You know, I've used some big speakers that have almost busted my ears. I've even put my foot through a few of them. But this is a true sound. It sounds just like my fiddle, no matter how loud I turn it up.

Q: Have you found that you have changed your playing in any way because of how the 802s perform for you?

Kershaw: The attack is easier. It's just easier.

If a Bose system makes it easier for Doug Kershaw, you might find that it can do the same for you. Visit a Bose Pro Products dealer soon and try one out.

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WORTH REPEATING FROM AFM LOCAL JOURNALS

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

The following message from Bill Britton, Assistant to the President of Local 369, Las Vegas, Nevada, appeared in a recent issue of "The Las Vegas Desert Aria," that organization's official journal.

"What Is the Union Doing about Tape?"

"What is the Union doing about tape? I see it all over town. Can't the Union do anything to stop it?"

I made the statement one Friday several months ago, at Local 369's Board meeting, that 1980 would mark the beginning of what I choose to call "Tape Wars." The proliferation of tape and requests for the use of tape to displace live musicians in the following months surpassed my predictions one hundred fold.

"Alcazar de Paris" sneaked upon Las Vegas like a thief in the night with over 85 percent of its music on tape. Local 369 President Mark Tully Massagli and Vice President Irv Kluger met with Burton Cohen on two separate occasions before the show opened and were led to believe this would not be a problem. No permission was given until the tape could be reviewed by the Board of Directors. A nineteen-piece band was hired, larger than any production show in town. It seemed to be a safe bet. But when the show opened, our worst fears were realized. 90 percent of the tape being used was a violation of our agreement. The Board of Directors appointed me to chair a committee (Aubrey Tucker and Russ Cantor) to meet with Cohen and implement live music in place of tape wherever possible, which, in our judgement, was the entire show. Burton agreed to cooperate, with the exception of about five minutes of tape he was unsure of, the tape would be replaced. Five weeks later, ten minutes of tape had been replaced with promises of more to follow. The Board of Directors agreed that the tape was not being replaced in a timely fashion and instructed me to

request another meeting with Cohen. We met for the second time, June 13, 1980. Committee member Tucker documented with producer Dick Price the parts of the show where displacement was occurring and must be replaced with live music. We received assurance it would be done in a timely manner.

The tape segment in the "Bare Touch of Vegas" show has been transcribed to live, and it sounds

great. Our thanks to orchestra leader Jim Packard for his cooperation in getting rid of the tape. It's like cancer. Today one number on tape, tomorrow the whole show. The bonus to producer Fredrich Apar is that it improves the quality of his show.

The tape segment in "The Las Vegas Strip" show at the Tropicana has also been replaced. Our thanks to the entertainment director, Lenny Martin, and his assistant, Ben Konopka, for their cooperation in this matter. We understand they faced opposition to their decision, but came through in spite of it.

"Holiday on Ice," recently at the Aladdin, is an example of how tape displacement can affect you, the showroom player. Strings are all on

tape as are all percussion and woodwind doubles. The contract was negotiated by the New York office and allowed the use of tape. Local 369 had no jurisdiction over any area of that show as it was under an international contract. In spite of this, President Massagli called the owners of the show and advised them of the Local's position on the use of tape in the Las Vegas area. He was given assurance that the show would not play Las Vegas again.

The Board of Directors unanimously denied a request by agent Lou Alexander to bring a review into the Aladdin Lounge with much of the music on tape. The entertainment department at the Aladdin was subsequently notified

that if the review works Las Vegas, a musical unit must be employed to provide all musical backing.

I hope this answers most of your questions about what the Union is doing about tape in Las Vegas. You can't stick a gun in someone's face and demand that it not be used. You can't strike the hotel if a tape show comes in. You have to work with the tools available to you, your personal relationship with the hotel and a collective bargaining agreement. It's not perfect, but so far this has worked well for us. We are the only Local Union in the world with the kind of displacement by tape protection we currently enjoy.

"What is the Union doing about tape displacement?"
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OVER FEDERATION FIELD

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

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

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

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

Stephen Palczer and Mildred Brown, who had served Local 604 in Kittanning, Pennsylvania, as President and Secretary-Treasurer respectively, retired from their posts at the end of 1980. Mr. Palczer, who plays trumpet and bass violin, had been the Local's President for the past three years. He had also served for seven years as Vice President and for twenty years on the Local's Executive Board. Ms. Brown, a pianist and organist, had been the Local's Secretary-Treasurer and its Business Agent since 1946.

Elected to office for 1981 are Joseph A. Alese, President, and Ethel E. Fahlor, Secretary-Treasurer and Business Agent.

During Local 7's (Santa Ana, California) General Membership meeting on October 6, President Doug Sawtelle presented a \$500.00 AFM TEMPO-PCC check to Congressman Jerry Patterson, who was successful in his bid for reelection.

Eugene, Oregon, Congressman Jim Weaver won reelection to the House of Representatives with the help of the professional musicians in

his constituency. He received the enthusiastic support of Eugene Local 689, which presented him with a \$1,000 TEMPO-PCC check for his campaign.

The presentation was made during a news "concert," in which Mr. Weaver participated by sitting in with the Ronny Manne Orchestra for a solo on the bass drum. Local 689 President Dave Hudson praised Mr. Weaver's pro-labor stance in his previous Congressional term, as well as his sponsorship of arts-related legislation. Eugene's professional musicians and other artists have benefitted greatly from the Congressman's help in expediting grant proposals by local groups, such as the Eugene Symphony and Eugene Opera. Mr. Hudson, therefore, urged other arts organizations to support Weaver in his campaign, stating, "We feel that the arts have a strong advocate in Jim Weaver."



Congressman beats his own drum: Eugene (Oregon) Congressman Jim Weaver prepares for his bass drum solo with the Ronny Manne Orchestra, and is given some encouragement from Eugene Local 689 Secretary-Treasurer Dennis Lynch (at right). This took place at a news "concert," held at the Local's headquarters in October, where the Congressman was presented with a \$1,000 TEMPO-PCC check in support of his (now successful) bid for reelection to the House of Representatives.



Live music by Zim Zemeral and His Big Band was the highlight of the Elks Club's Christmas dinner/dance in Hagerstown, Maryland. Enjoying the festivities were (left to right) James F. Strine, President of Hagerstown Local 770; Mr. Zemeral; AFM President Victor Fuentealba, a longtime friend of Mr. Strine's; Kenny Moynard, the Elks' "Exalted Ruler"; Donald C. Keefer, Elks' "Esteemed Leading Knight"; and Edwin M. Kemp, Local 770 Secretary.



Representing the American Federation of Musicians at the thirty-fourth annual Mid-West National Band and Orchestra Clinic held at the Conrad Hilton Hotel in Chicago December 16 to 20 were, left to right, Local 10-208 Vice President and International Executive Board Member Harold Dessent and International Representatives Harold Divine and George Sartick. More than 230 educational exhibits were open to all registered band directors, administrators and instrumental students.



The lively music of guitarists Dan and Barbara Thibault drew a great deal of attention to the AFM's booth at the recent State Fair in Syracuse, New York. AFM International Representative Ralph Franchi (far right), who manned the booth, reports that many Fair attendees stopped to inquire about the Federation. Aiding Mr. Franchi in answering questions were (not shown) Syracuse Local 78 President Herb LaHood and Local Executive Board Member Fred Hickey.

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INTERNATIONAL MUSICIAN

NEWS NUGGETS

The Honorable Henry W. Maier, Mayor of Milwaukee, declared January 6, 1981, Kenneth Schermerhorn Day in Milwaukee in recognition of the outstanding contributions the former music director of the Milwaukee Symphony Orchestra has made to the cultural life of the city.

Schermerhorn was in Milwaukee January 6 through January 18 to conduct two separate programs with the orchestra he directed for twelve years. While under his baton, the Milwaukee Symphony achieved major symphony status and has grown to be recognized as one of the ten finest orchestras in the United States.

For four generations, the name of Figueroa has been synonymous with musical excellence. As performers and as educators, the members of the Figueroa Family have made an enormous contribution to the musical life of their native Puerto Rico and have been a significant artistic presence on all five continents.

On January 6 at New York City's Carnegie Hall, nine members of the Figueroa Family performed a concert in celebration of the seventy-fifth birthday of one of their patriarchs, Jose Figueroa. This unique event, sponsored by the Commonwealth of Puerto Rico, was a gift, both to the Figueroa Family and to the Puerto Rican community of New York.

Jose Figueroa, who was heard in this program, is the winner of many international awards and has performed extensively throughout the world. He is the concertmaster of the Puerto Rico Symphony, a member of the Casals Festival Orchestra and teaches at the Conservatory of Music in Puerto Rico and at the Figueroa Music School.

Jason Shulman, a member of New York City Local 802, has been named editor-in-chief of a new publication on music and musicians entitled the *Oak Report*. Published quarterly by Oak Publications, it includes articles on jazz, blues, rock and classical music, as well as traditional American forms such as folk and bluegrass. Performance, composition and technique are explored with the help of major artists in each field.

For more information write the *Oak Report*, Box 572, Bellvale Road, Chester, New York 10918.

Ruth Leibow's *String Trio* was broadcast over radio station KFAC on December 28 from the Delacour Auditorium of the Natural History Museum at Exposition Park in Los Angeles. String players from the Manson Ensemble performed the work.

Victor Aitay is celebrating his twenty-sixth anniversary with the Chicago Symphony; he joined the orchestra in 1954 at the invitation of Fritz Reiner, and since 1967 has served as its co-concertmaster.

Mr. Aitay has performed as a recitalist and as a soloist with the leading orchestras of the United States and Europe. He also serves as professor of violin at DePaul University, as music director and conductor of the Lake Forest Symphony and is the leader of the Chicago Symphony String Quartet.

The eleventh annual International Trombone Workshop will be held at the Belmont College in Nashville,

Tennessee, from May 25 to 29. The week will consist of workshops, lectures, recitals, displays and playing opportunities for the 250 plus participants as well as the professional faculty.

Among this year's faculty are Allen Ostrander, Lewis Van Haney (both retired from the New York Philharmonic), The Eastman Brass Quintet, Phil Wilson, Artie Middleton, Jiggs Whigham, Jimmy Knepper, Matty Shiner, Janice

Robinson, Donald Knaub, Bill Pearce, Stuart Dempster, Denis Wrck, Branimir Slokar and Gunther Christmann.

For more information, contact Tom Everett, Workshop Coordinator, 277 Broadway, Apartment 3, Arlington, Massachusetts 02174.

Margaret Hillis, Director of the Chicago Symphony Chorus and a resident conductor of the Civic Orchestra of Chicago, received the 1980 International Golden Rose Award from the Women Band Directors National Association. The award is given to women who have achieved outstanding accomplishments in the field of instrumental music and it was designed to encourage women in this field.

Notice to Traveling Members Regarding Engagements in Guam

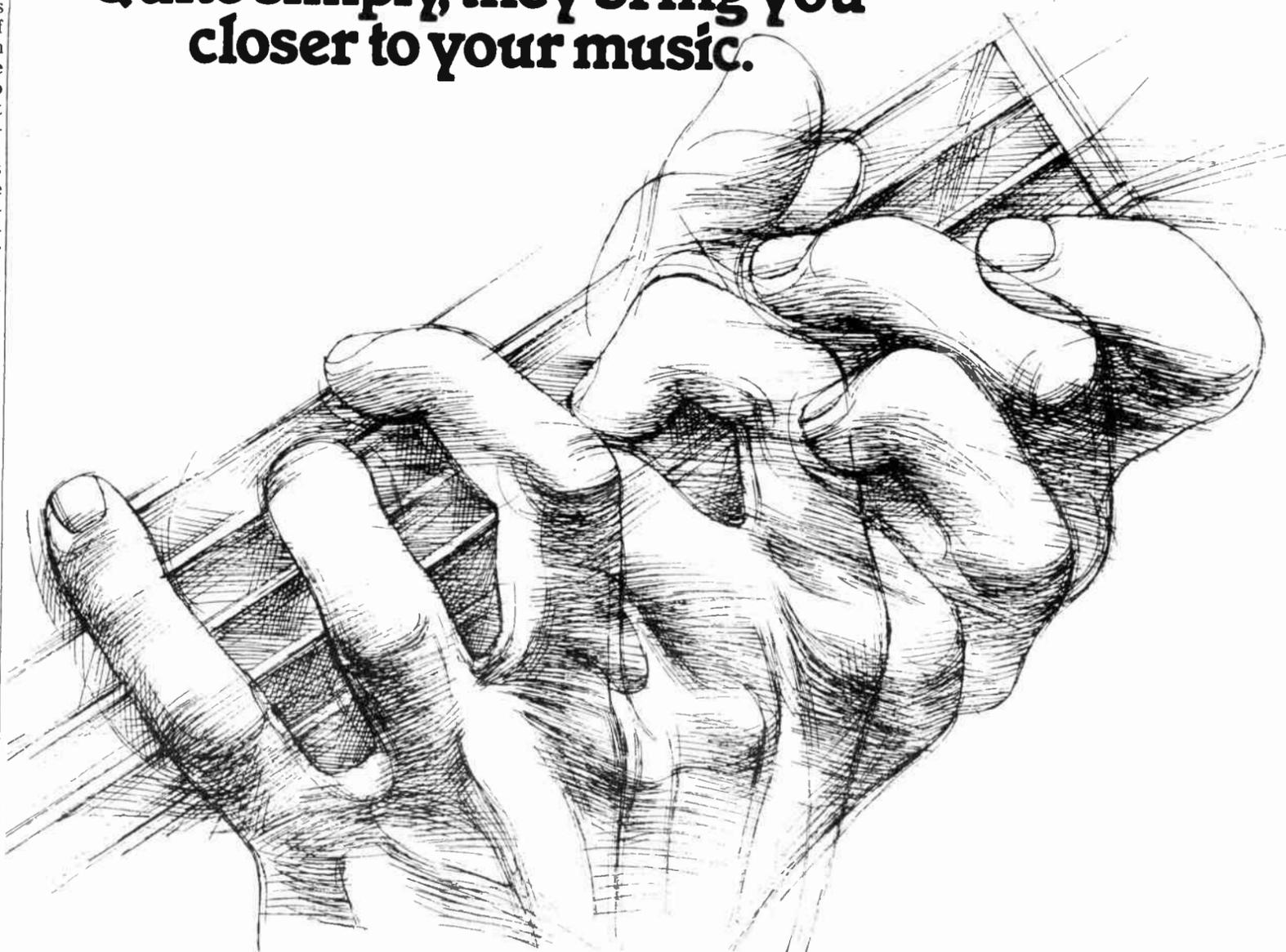
The United States Department of Labor and the Immigration Service have narrowed the eligibility of Guam employers to hire aliens from the Philippines, the Orient and elsewhere. As a consequence, some local clubs have been scouting the U.S. mainland in the vicinities of Denver, Colorado, and San Francisco, Los Angeles and San Diego, California, for groups.

Several groups have come out to Guam and have been ripped off! Their problem: (1) being non-member musicians, (2) not filing a contract with Guam Local 819, (3) not checking with Local 819 upon arrival.

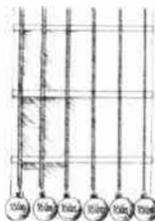
If you are approached to come to Guam, please check with Local 819 to verify if the agency that contacted you is a legitimate and trustworthy outfit. We are here to help, but once you sign a non-union contract, you will have lost the protection of the AFM. In that case, we could not do much more than advise and counsel.

Luis Frank Cabral, President, Local 819
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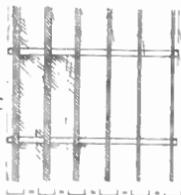


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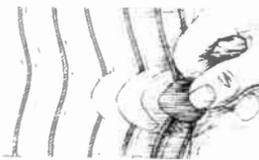
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CANADIAN SCENE

CANADIAN MUSICIANS

Johnny Cowell, trumpet player with the Toronto Symphony, found himself stepping into the spot made vacant by Doc Severinsen when the "Tonight Show" bandleader was unable to fulfill a guest appearance with the Hamilton Philharmonic last December 6. A hurried call to Cowell from orchestra manager Mark Warren brought the Toronto musician to the Steel City and he came through with flying colors.

BY MURRAY GINSBERG

The trumpeter, who is well-known for solo appearances with orchestras in Canada, added to the Hamilton orchestra's successful pops evening with skilled performances of Purcell's "Sonata for Trumpet and Strings" and his own Famous Trumpeter's Medley: "Flight of the Bumble Bee," "Carnival of Venice," "Hora Staccato," "Satchmo," "You Made Me Love You," etc.). In addition to Cowell's solo appearances, the multi-talented musician has for years figured as one of Canada's top pop composers. Among his many hits have been "Walk Hand in Hand," "Our Winter Love," "These Are the Young Years," recorded by top names Andy Williams, Floyd Cramer, Ted Heath, Lawrence Welk, Al Hirt, David Rose and others. Cowell's composing efforts, however, have not been confined to pop music only. On May 31 and June 1, he will appear with the Toronto Symphony in a solo performance of his recently composed "Concerto for Trumpet and Symphony Orchestra."

Jimmy Montecino, seventy-seven, is a most unusual pianist. He is one of the few all time greats in show business—entertained when he was only fourteen years old in World War I when he toured the army bases as a singer, and, during World War II, he performed in New Zealand, Australia and South Pacific bases with his Dixieland and Gay '90's songs. As a pianist he has performed in countless hotels, pubs, clubs, etc. over the years. His most notable achievement is that he holds the "Guinness Book of World Records" certificate for playing without a break for 176 3/4 hours set by him in 1951 in Auckland, New Zealand. He has actually played over the 175-hour mark on three different occasions. Montecino has an endless repertoire with, as he says, "over 50,000 tunes running around in my head." Originally from New Zealand, the musician emigrated to Canada in 1957 and has made Toronto his home base. He is a life member of Local 149 and Local 119. At this time of writing Jimmy is in the hospital, but considering his numerous achievements and indomitable spirit, we look forward to his bounding back to the piano to play some more of those 50,000 tunes.

CLASSICAL MUSIC

The Toronto Chamber Winds, on January 16, in the third of a four-concert series presented a program of chamber music which included works by Gounod, Salieri, Schubert and Dohnanyi in the Church of the Holy Trinity in Toronto. This concert was particularly interesting because it presented the premiere performance of Schubert's *Octette for Winds, D. 72*, in its entirety. The work, whose third and fourth movements were the only ones

known to the musical community since the composer's death (and have been recorded extensively), was restored in 1963 by Reinhard Van Hoorickx, a Belgian priest and Schubert scholar, who discovered missing fragments of the first and second movements some twenty years ago and dedicated himself to completing the work.

A further gem was included in the program by the presence of its guest soloist, Nora Shulman, associate principal flutist with the Toronto Symphony, who played the difficult *Passacaglia for Solo Flute* by Dohnanyi. The sheer excellence of her performance in the unaccompanied piece proved beyond doubt that Ms. Shulman possesses not only the technique of a virtuoso, but the creative understanding of the music itself.

The Toronto Chamber Winds is the brainchild of bassoonist and musical director Christopher Weait, who in 1979, gathered around him eight of Toronto's finest wind players "in order to play the beautiful music of the eighteenth century." The concerts are all performed in the Church of the Holy Trinity and broadcast over the CBC. In the group are Harry Sargous and David Sussman, oboes; James Campbell and Gwilym Williams, clarinets; Christopher Weait and Mitchell Clark, bassoons; and Scott Wilson and Miles Hearn, French horns. The next concert is scheduled for April 23.

The McGill Chamber Orchestra, under the direction of founder-conductor Alexander Brott, continues its eight-concert series (which began September 29) with a Bach concert on February 2, featuring Jeanne Baxtresser, Mario Duschenes (flutes) and Scott Ross (harpsichord); a Mozart concert on March 16 with Lili Kraus (piano); Liana Boyd (guitar) on April 27; and the Canadian Brass on May 18. All concerts commence at 8:30 P.M. at Theatre Maisonneuve in Place des Arts, Montreal, Quebec.

The Vancouver Society for Early Music continues with its series of Celebration and Salon Concerts. For the month of February: The Recorder with David Ohannesian on February 6; The Little Band plays Haydn and Mozart on February 13; Beethoven: His First and Last Trios with Linda Lee Thomas (piano), Gwen Thompson (violin) and Ian Hampton (cello) on February 20; A Recital of Classical and Romantic Music with Robert Silverman (piano) on February 27.

Camerata, Toronto's popular chamber music ensemble, presented a holiday gift to music lovers last December 14 in the city's beautiful Casa Loma Library with a concert titled "A Romantic Christmas." The program, which included works by Bach, Brahms, Berlioz, Britten (and other composers whose names did not begin with "B"), provided the performers many opportunities to demonstrate their best—that they did so in the most effective of ways was due possibly to the charm of the castle setting, the glow of the season and the choice of program material. The group (consisting of Mary Lou Fallis, soprano; Kathryn Root, pianist; Adele Armin, violinist; Coenraad Bloemendal, cellist; James Campbell, clarinetist; and Suzanne Shulman, flute) was further enhanced by the presence of guest harpist Erica Goodman. The collection of pieces included a wealth of memorable moments: the

virtuoso *Medieval Dances* for flute and harp by L'Aubert; Berlioz' *Trio des Jeunes Imaelites* (from *L'Enfance du Christ*) for flute, clarinet and harp; Frank Martin's joyful *Chants de Noel* for voice, flute and piano; Britten's *A Ceremony of Carols*; Brahms' *Piano Trio in B, Op. 8*; and a glorious arrangement by James Campbell of the anonymous *Variations on Greensleeves*, which moved all to inspired heights in the rest of the program. Camerata rarely lets the listener down; it has given a series of brilliant performances, and there is no reason to believe anything will change, except for the better.

ROCK/NEW WAVE/FOLK

Titan, a great, young hard rock band from Nova Scotia has been taking the East Coast by storm. Coming off as a bunch of crazy, but hard working musicians, the group has an elaborate sound system, an excellent light show and a highly energetic stage show. Like all good bands, the assemblage has been around Halifax for about four years, but as Titan, it has been on the scene for a year, during which time it has been in such demand in the Maritimes that a cross-Canada tour is in the books for the spring. The group consists of Dave Roberts, vocals and keyboards; Pete Large, drums and percussion; Bruce Nelson and Moe Lauzon, guitars and vocals; and John Biggs, bass. Titan has two 45s to its credit—"Won't You Come with Me?" rated 33 on the yearly charts of Halifax's biggest radio station, CJCH. It has appeared on the CBC "Great Canadian Gold Rush," and coinciding with its spring tour will be the release of a full length album. And, if that isn't enough, the group is planning a video tape featuring one of its original tunes. This band has all the dressing and skill to go all the way.

Figgy Duff is a Newfoundland group that has been breaking new musical ground for some time. The first band to bring a progressive folk/rock approach to the arrangement of traditional Newfoundland music, it appears set for a number of successes with the release of an impressive new album called "Figgy Duff." The songs on the album are a mixture of traditional Newfoundland and "outside" tunes, but the best one seems to be "The Greenland Disaster," as sung with great power by Pamela Morgan, who is backed up by a beautiful arrangement that captures all the sounds of the North Sea. Another winner, "Geese in the Bog," is an instrumental that becomes a brilliant sound picture. The group is composed of Noel Dinn, drummer; Dave Panting, bassist and mandolin player; Geoff Butler, accordionist; Kelly Russell, fiddler; and Pamela Morgan. Figgy Duff's album was recorded a year ago in Toronto directly after a five-week gig at the Horseshoe Tavern. "It was basically the energy of that five weeks that the group did the album on," says Noel Dinn. "It gave the album that live feel which I think it's got." In the New Year the group is planning a tour of the United States.

OUR ERROR

The "ear It Live" Jazz Festival presented at the SAW Gallery in Ottawa October 21-31, 1980, was cosponsored by the Goethe Institute, the Ontario Arts Council and the Canada Council, along with the SAW Gallery. The traveling festival of Canadian, American and European musicians appeared not only in Ottawa, but also in Toronto, Kingston, Peterborough and Montreal. We apologize for misinterpreting the sponsorship of this festival in the November issue of the *International Musician*.

POP & JAZZ SCENE

JAZZ NOTES

Bob Brookmeyer is to be congratulated. His five original compositions and his haunting arrangement of the Hoagy Carmichael-Johnny Mercer song, "Skylark," performed by Mel Lewis and The Jazz Orchestra in a recently released LP, are a triumph of inspiration and workmanship. A telling combination of adventure, thoughtfulness and accessibility, the music in this LP — titled "Bob

BY BURT KORALL

Brookmeyer, Composer, Arranger - A Program of Compositions for Mel Lewis and the Jazz Orchestra" — features Clark Terry (flugelhorn), Brookmeyer (valve trombone) and some of the fine soloists from within Mel's increasingly memorable young ensemble. Pianist Jim McNeely is a real find! Whatever your jazz persuasion, the album is a must for the New Year. . . . Pianist Brooks Kerr and the legendary Ellington drummer and raconteur, Sonny Greer, were heard at New York's West End on five evenings in January. . . . Erich Kunzel conducted the Cincinnati Pops Orchestra in the world premiere of Dave Brubeck's "To Hope! A Celebration with Music," November 22, at the Music Hall in the Ohio city. A mass with selected texts by the composer's wife, Iola, the work was commissioned by the Catholic publication, *Our Sunday Visitor*. . . . The New Jersey Schola Cantorum Orchestra, directed by Louis Hooker, gave the premiere performance, December 20, of Jack Reilly's "Concertino for Jazz Piano and Strings," at the Crescent Avenue Church, Plainfield, New Jersey. The composer was at the piano. The piece is dedicated to the late giant of the jazz piano, Bill Evans, who, incidentally, was a native of Plainfield. . . . Pianist Dick Hyman and the Perfect Jazz Repertory Quintet performed the music of George Gershwin with the Pittsburgh Symphony during three recitals in October. The quintet includes Hyman, Pee Wee Erwin (cornet), Bob Wilber (clarinet and saxophone), Milt Hinton (bass) and Bobby Rosengarden (drums). The performances by Hyman of "Rhapsody in Blue," including his own variations, were memorable. . . . Now in its second year at Dick Henninger's Lower Levee Lounge in St. Paul, Minnesota: Red Wolfe's Port of Dixie Jazz Band. The band features Wolfe (trumpet), Buzz Peterson (trombone), Welton Barnett (guitar), Dick Norling (bass) and Don Milleon (drums).

OUT OF THE COUNTRY

Trumpeter Joe Newman ushered in the New Year on the Continent, then flew to England for a series of dates in the island country, including an engagement at London's Pizza Express with tenorist Al Cohn and his son, guitarist Joe Cohn. . . . Gerry Mulligan is set for a tour of Europe. His itinerary for his winter season swing: France, Germany, Belgium, the Netherlands and Switzerland. . . . Country popster Doug Sahm heads for Europe in March. . . . Emmylou Harris and her band played Ireland and England this month. . . . From the avant-garde sector of jazz: Anthony Braxton, with Leo Smith, Peter Kowald and Gunter Sommer, appeared at the LSE Old Theatre in

London on January 23. Also during the first month of the year, the Sam Rivers Trio toured England. Rivers, who plays saxophones, flute and piano, brought Dave Holland (bass and cello) and Steve Ellington (drums) on his trip.

SOME POP ITEMS

The Blackbyrds are recording again after three years of silence.

New members of the group include percussionist Dan Stewart and vocalist James Garrett. . . . Pianist Charlie Carroll is a winter fixture in the piano bar of the Yorkshire Restaurant in Coral Gables, Florida. . . . A missive from pianist Irving Fields tells of a song he wrote for President Ronald Reagan, titled "Rah, Rah, Rah for Ronald Reagan." Fields introduced the song in 1977 at a dinner honoring Reagan.

ON CAMPUS

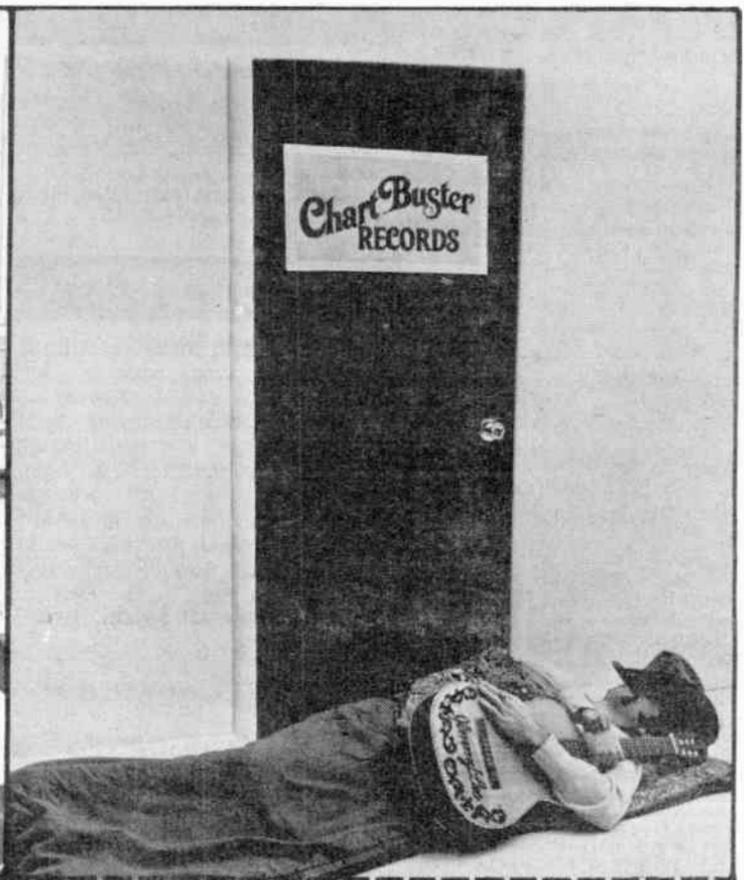
Tony DeNicola, the well-known jazz drummer and, since 1971, a member of the Trenton (New Jersey) State College music faculty, was the first recipient of the college's Dean of Students Recognition Award. Designed to

recognize an individual's outstanding contributions to student life at Trenton State, the award, in the form of a plaque, was presented to DeNicola during the annual Dean of Students Fall Reception on campus. DeNicola is responsible for introducing a "Jazz Lab" course at Trenton State which provides students with the opportunity to develop as jazz musicians. . . . A special benefit concert, presented to establish the Tito Puente Scholarship Fund at the Juilliard School of Music in New York City, was given at the Lehman College Center for the Performing Arts on December 19. Puente performed with his Concert Orchestra and Latin Jazz Quintet. Also featured were Latin-jazz flutist David Valentin and his

group. . . . *Village Voice* jazz critic Gary Giddins will give a ten-session course, "Jazz Masters and Jazz Masterpieces," at New York University's School of Continuing Education beginning on the 10th of this month. Tuesday classes, on the Washington Square campus, will be given through April 21. The cost to enroll is \$100. . . . Trumpeter Red Rodney was the key soloist with the Harvard University Jazz Band in Cambridge (Massachusetts) during a special program — "A Tribute to Charlie Parker." . . . Drummer Ed Shaughnessy, of NBC-TV's "The Tonight Show" band, and noted trumpeter Ted Curson performed and gave clinics on January 24. The occasion: the second annual

(Continued on page fifteen)

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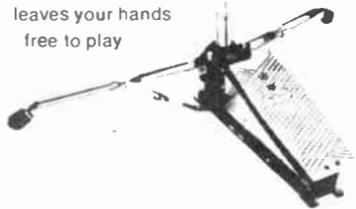
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OFFICIAL BUSINESS

CONVENTION NOTICE

The Eighty-fourth Convention of the American Federation of Musicians will be held in Salt Lake City, Utah, the week beginning Monday, June 22, 1981.

The official headquarters will be the Little America Hotel, 500 South Main Street, Salt Lake City, Utah 84101, with the Convention sessions at The Salt Palace.

Information regarding hotel arrangements will be transmitted to delegates upon the return of their credentials.

NEW ENGLAND CONFERENCE

The New England Conference is scheduled to take place at the Marriott Inn in downtown Springfield, Massachusetts, the weekend of April 3-5.

Jerry Der Boghosian, President
Don Tepper, Secretary

MIDWEST CONFERENCE OF MUSICIANS

The fifty-eighth annual meeting of the Midwest Conference of Musicians will be called to order in Lincoln, Nebraska, on Sunday, April 12, at 1:30 P.M. and run through April 13. Headquarters for registration as well as all meetings will be the Clayton House located at 10th and O Streets. Festivities start with the famous Sun Dodgers party which will be held at the Clayton House on Saturday evening, April 11.

Miles Adams,
Secretary-Treasurer

WISCONSIN STATE MUSICIANS' ASSOCIATION

The spring conference of the Wisconsin State Musicians' Association will be held at the Holiday Inn Capitol in St. Paul, Minnesota, on May 2 and 3.

Ralph J. Steiner,
Secretary

CHANGE OF OFFICERS

Local 13, Troy, New York — Pres. Romeo Mitri, 25 Caroline Street, Latham, New York 12110.

Local 45, Marion, Indiana — Pres. Russell L. Felton, 323 South Adams Street, Marion, Indiana 46952.

Local 54, Zanesville, Ohio — Pres. Clarence E. Shirer, 1030 Richey Road, Zanesville, Ohio 43701.

Local 74, Galveston, Texas — Sec. Carlos Pena, 5106 Avenue P, Galveston, Texas 77550.

Local 89, Decatur, Illinois — Sec. Stan Kupish, 3142 Kent Court, Decatur, Illinois 62526.

Local 90, Danville, Illinois — Sec. Carolyn Tooker, R.R. No. 5, Brewer Road, Danville, Illinois 61832.

Local 119, Quebec, Quebec, Canada — Pres. Robert Vocelle, 1406 West St. Cyrille Boulevard, Quebec, Quebec, Canada G1S 1X2.

Local 166, Madison, Wisconsin — Pres. Clifford H. Bentz, 606 Chatham Terrace, Madison, Wisconsin 53711.

Local 179, Marietta, Ohio — Pres. Donald Shafer, 102 Gates Street, Marietta, Ohio 45750.

Local 213, Stevens Point, Wisconsin — Sec. Robert Ruka, 2271 Highway C, Stevens Point, Wisconsin 55481.

Local 229, Bismarck, North Dakota — Pres. Gerry Serhienko, 409 9th Avenue, N.E., Mandan, North Dakota 58554.

Local 279, London, Ontario, Canada — Pres. George Ross, 149 Wortley Road, London, Ontario, Canada N6C 3P4.

Local 297, Wichita, Kansas — Pres. Dennis Danders, 4323 East Kellogg, Wichita, Kansas 67218.

Local 298, Niagara Falls, Ontario, Canada — Act. Sec. Robert F. Carpenter, 5848 Main Street, Niagara Falls, Ontario, Canada L2G 5Z5.

Local 353, Long Beach, California — Pres. John Hollenbeck, 5212 Arbor Road, Long Beach, California 90808.

Local 354, Virden, Illinois — Sec. W. W. Manning, 428 North Springfield, Virden, Illinois 62690.

Local 356, Ogden Utah — Pres. Ronald K. Nichols, 1473 Lewis Street, Ogden, Utah 84403; Sec. Jeff W. Benson, 125 2nd Street, Ogden, Utah 84404.

Local 376, Portsmouth, New Hampshire — Pres. Delmo Dallero, 580 South Road, Rye, New Hampshire 03871; Sec. Richard Draper, 6 Idelwood Lane, Kittery, Maine 03904.

Local 389, Orlando Florida — Sec. Max E. Miller, 3020 East Robinson, Orlando, Florida 32803.

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Local 478, Coshocton, Ohio — Pres. Randy Pierce, 44206 S.R. 36, Coshocton, Ohio 43812.

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Local 561, Allentown, Pennsylvania — Sec. Homer G. Schlenker, Jr., Suite BBB, 44 South Fulton Street, Allentown, Pennsylvania 18102.

Local 577, Bangor-Stroudsburg, Pennsylvania — Pres. Duane Walck, P.O. Box 250, Delaware Water Gap, Pennsylvania 18327.

Local 586, Phoenix, Arizona — Sec. Joanne Drum, 1202 East Oak Street, Phoenix, Arizona 85006.

Local 650, Anchorage, Alaska — Pres. Richard T. Schopf, 1851 East 53rd, Anchorage, Alaska 99507; Sec. H. E. "Bud" Quimby, 1401 West 23rd, Anchorage, Alaska 99503.

Local 656, Minot, North Dakota — Pres. Jeff Lesmeister, 1001 38th Street, S.E., Minot, North Dakota 58701.

Local 680, Eklhorn, Wisconsin — Sec. Edd Hennerley, Route 1, Box 63A, Delavan, Wisconsin 53115.

NEW ENGLAND CONFERENCE

Pres. Jerry Der Boghosian, Local 409, A. F. of M., 112 Lisbon Street, Lewiston, Maine 04240.

CHANGE IN ADDRESSES OF OFFICERS

Local 155, Hyannis, Massachusetts — Pres. Robert C. Hayes, Box 713, Occom Lane, Falmouth, Massachusetts 02541; Sec. Elmer J. Ross, Box 713, Occom Lane, Falmouth, Massachusetts 02541.

Local 216, Fall River, Massachusetts — Pres. James M. Conside, 746 Hood Street, Fall River, Massachusetts 02720.

Local 239, Auburn, New York — Sec. Walter Light, 24 Drummond Street, Auburn, New York 13021.

Local 366, East Aurora, New York — Pres. Allen Schwartz, 452 Franklin Street, Buffalo, New York 14202.

Local 579, Jackson, Mississippi — Pres. Jimmy E. Mullen, Jr., Rt. 2, Box 270 F, Jackson, Mississippi 39209.

Local 661-708, Atlantic City, New Jersey — Pres. Victor J. Marrandino, 418 North Main Street, Pleasantville, New Jersey 08232; Sec. George A. Fognano, 418 North Main Street, Pleasantville, New Jersey 08232.

WANTED TO LOCATE

Bates, Morris, member, Local 369, Las Vegas, Nevada.

Finkelstein, Gary, member, Local 10-208, Chicago, Illinois.

Fitzgerald, Gary, member, Local 153, San Jose, California.

Kersting, Larry, former member, Local 10-208, Chicago, Illinois.

Schipper, James, former member, Local 10-208, Chicago, Illinois.

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

CHARTER ISSUED

A charter has been granted to the musicians in the Newfoundland and Labrador area of Canada effective January 1, 1981. The Local will be known as the "Newfoundland and Labrador Musicians' Association, Local 820 of the American Federation of Musicians."

Its jurisdiction will embrace all of Labrador and Newfoundland.

The officers of the Local are: Peter Gardner, President, P.O. Box 151, Mt. Pearl, Newfoundland A1N 2V2; John Bruce, Vice President, 2 Argyle Street, St. Johns, Newfoundland; Wayne Hynes, Secretary-Treasurer, 10 Pumphrey Avenue, New Town, Mt. Pearl, Newfoundland.

JURISDICTION CHANGE

The territory of Newfoundland, which was in the jurisdiction of Local 571, Halifax, Nova Scotia, Canada, was transferred to Local 820, St. John's, Newfoundland, Canada, effective January 1, 1981.

The jurisdictional description of Local 571, Halifax, Nova Scotia, Canada, will now read as follows: "Provinces of Nova Scotia (except all of Cape Breton) and Prince Edward Island."

DEATH ROLL

Local 1 — Cincinnati, Ohio — Oscar Gamby, Jr., Milton Henych, Roy E. McClellan, Ray Mueller, Herman Rafalo.

Local 3 — Indianapolis, Indiana — Ira W. Hopper.

Local 5 — Detroit, Michigan — Benjamin G. Angove, Harry E. Czarnecki, Clyde E. Rounds, Nina Santavicca.

Local 7 — Santa Ana, California — Arturo Andres Sanchez.

Local 26 — Peoria, Illinois — William E. Hoagland, Eva C. Light-hall, Harry L. Peters.

Local 34-627 — Kansas City, Missouri — James G. Kircher.

Local 40-543 — Baltimore, Maryland — Leonard C. Howard.

Local 52 — Norwalk, Connecticut — Ritter W. Henn, Jr., Richard Lockwood.

Local 77 — Philadelphia, Pennsylvania — James F. Bruno, Jr., Nicola DiSalvo, Charles F. Gresh, Harry S. Klaiss, Jacob Markus, Theodore Maunus, Marion Smith.

Local 94 — Tulsa, Oklahoma — Iona (Peggy) S. Taylor.

Local 126 — Lynn, Massachusetts — Henry F. Kelleher, Dominic Magazzu, William J. Raulins.

Local 132 — Ithaca, New York — Joseph Milazzo.

Local 139 — Hazleton Pennsylvania — Emmanuel M. Baker.

Local 167 — San Bernardino, California — Luther Thomas Baker, Bonnie B. Dixon, Arturo Sanchez.

Local 172 — East Liverpool, Ohio — Ernest E. Bruno.

Local 174-496 — New Orleans, Louisiana — Harold J. Ballam, Jr., Louis Castillo, Siegfried B. Christensen, Walter Lastie, Albert Walters, Byers "Buzzy" Williams, Velma Raymond Ziegler.

Local 188 — Butler, Pennsylvania — Roy A. Cleeland, Jr., Harry Lloyd Dundorf.

Local 198-457 — Providence, Rhode Island — Raymond Cohen, Charles Leach, John Petrucci.

Local 203 — Hammond, Indiana — Robert D. McCuaig, Edward Reese.

Local 207 — Salina, Kansas — Robert R. Crank.

Local 210 — Fresno, California — Leonard D. Bowen.

Local 215 — Kingston, New York — David Rubin.

Local 223 — Steubenville, Ohio — Arthur H. Arbaugh.

Local 226 — Kitchener, Ontario, Canada — Ollie English.

Local 228 — Kalamazoo, Michigan — Kenneth M. Baxter.

Local 237 — Dover, New Jersey — Milton Bradford, Gary F. Garrefa.

Local 250 — Parsons, Kansas — H. A. Stephens.

Local 259 — Parkersburg, West Virginia — Smith P. Astorg.

Local 291 — Newburgh, New York — Fred R. Farrel.

Local 292 — Santa Rosa, California — Jack T. Granelli.

Local 338 — Mount Vernon, Ohio — Paul Kingston.

Local 341 — Norristown, Pennsylvania — Joseph A. Pagliaro.

Local 369 — Las Vegas, Nevada — John R. Bristol, Rocco R. Guarnaccia, James G. Kircher, Thomas A. Padveen, Louis Pupillo, Darryl S. Rogers, Ray Sinatra, James A. Terrell.

Local 373 — Perth Amboy, New Jersey — Joseph Griesman, Jr., Edna Roszbach, Neil Sullivan

Local 375 — Oklahoma City, Oklahoma — Joseph Goodman.

Local 402 — Yonkers, New York — Leonard DiMalta, Albert Robins.

Local 411 — Bethlehem, Pennsylvania — John Weninger.

Local 444 — Jacksonville, Florida — Harry Cornelius Powell.

Local 467 — Brantford, Ontario, Canada — John Birkett.

Local 477 — Mankato, Minnesota — Bonnie A. Ingham.

Local 495 — Klamath Falls, Oregon — John P. Cavanagh.

Local 510 — San Leandro, California — Betty Lee Howard, Joseph E. Lewis, Jr.

Local 526 — Jersey City, New Jersey — Dominick J. Russo, Carl F. Throm.

Local 532 — Amarillo, Texas — Les Jenkins.

Local 536 — Saint Cloud, Minnesota — Beno Fischer, Ernest Winter.

Local 591 — Thunder Bay, Ontario, Canada — Sulo Kari.

Local 596 — Uniontown, Pennsylvania — Carl Hudak.

Local 618 — Albuquerque, New Mexico — Marion S. Hawley, Oglia J. Smith (aka Lorna Lane).

Local 655 — Miami, Florida —

RECOGNITION TO AFM DELEGATES

In accordance with Resolution 6, adopted at the 1980 AFM Convention, the American Federation of Musicians will award a Certificate of Recognition to those delegates who have attended twenty-five or more AFM Conventions when the delegates' Local requests such recognition be given.

Locals should submit the names of eligible delegates to the International Secretary-Treasurer no later than April 1 of each year, stating the number of Conventions attended. Please advise if the recipient(s) is to be mailed the certificate or if it is to be presented at the Convention.

Names of all delegates to be so honored will be printed yearly in the May issue of the *International Musician*.

Ely "Al" Davis, Robert H. Kearney, Teddy King, Gerald E. Rogers.

Local 657 — Mentor, Ohio — Virginia O. Daunch, William E. Eisenmann, Oliver Sirola, Leonard Thomas.

Local 802 — New York, New York — Ande Anderson, Jack Arthur, Fred C. Bisztyga, Murray Brandwein, William L. Brinton, Vincent Catanese, John Cesario, Harris Danziger, W. Earl Duncan, Vernon Emanuel, Wilhelmine Gale, James T. Harkins, Joseph Imbriani, Harry Jenjins, Russell G. King, Joseph Lopes, Maurice Mark, John Montifusco, John C. Murphy, Henry L. Nassberg, Ismogene (Jean) Rose, John C. Rosenmerkel, Samuel Schwimmer, Junius Simmons, Carroll Sussholz, Carl F. Throm, Juan Tirado, LeRoy S. Weill, Victor Zentner.

PLACED ON INTERNATIONAL DEFAULTERS LIST

MINNESOTA

Crookston — Local 485: Crookston Motel, Inc., dba Best Western — \$2,100.00.

MISSISSIPPI

Waveland — Local 174-496: Granny's and Angela Gray — \$2,500.00.

NEBRASKA

South Sioux City — Local 254: The Paddock, Inc., dba The Paddock Steak House — \$4,500.00.

OHIO

Lorain — Local 146: Stars Disco — \$3,000.00.

OREGON

Portland — Local 99: I 205 Catering Company, Inc., dba Holiday Inn — \$1,500.00.

PENNSYLVANIA

Horsham — Local 77: Blair Mill Inn — \$4,159.30.

SOUTH DAKOTA

Sioux Falls — Local 114: The Bull and Lion — \$350.00.

TEXAS

Dallas — Local 147: Eaton-Page Productions, Inc. — \$2,500.00.

WEST VIRGINIA

Bunker Hill — Local 770: Nelson Ace Clark — \$1,000.00.

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During its October 21 meeting the International Executive Board decided to delete Section 8 (D) of Article 24 of the AFM By-Laws and to substitute the following:

"No commissions shall be payable on any engagement if the member is not paid for such engagement unless such non-payment was the fault of the member. In such instances, the booking agent may file a claim with the International Executive Board for damages not exceeding the amount of commissions that would have been payable had the member been paid for such engagement."

The above revision also replaces Paragraph (D) in Schedule 1 of the AFM Booking Agent Agreement.

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CLOSING CHORD

JOSEPH GOODMAN

Joseph Goodman, a member of Local 375, Oklahoma City, Oklahoma, for forty years, passed away on December 13, 1980, at the age of sixty-seven. He had served as Secretary-Treasurer of Local 375 for seven years before retiring on March 6, 1980, and had represented



Joseph Goodman

that organization as a delegate at six AFM Conventions.

Mr. Goodman's musical experience was extensive. He began private study on the violin at the age of seven and was performing with the Tulsa Symphony Orchestra at the age of eighteen. After attending the University of Oklahoma Fine Arts School, he taught music in the Oklahoma City schools for sixteen years in addition to private students. Mr. Goodman was also a member of the Oklahoma Symphony Orchestra for a time and was heard with a number of jazz groups in the area.

MILTON L. BRADFORD

Milton L. Bradford, a former President of Local 237, Dover, New Jersey, died of a heart attack on November 22, 1980. He was fifty-two years old.

A life member of the Dover Local, he served six years as its President, attended many AFM Conventions and was on the Election Committee. During the years 1973-78 he was a supervisor in the President's office at the Federation's New York City headquarters.

A trumpet player, Mr. Bradford for a number of years led the Dover Gutter Band, a popular group in the area.

ROBERT E. JONES

Judge Robert E. Jones, a life member of Local 148-462, Atlanta, Georgia, died on November 4 at the age of seventy-four.

Affiliated with the Local as a drummer since 1933, Judge Jones served as a member of its Executive Board for sixteen years, the last seven of which as Vice President. He was also the Local's delegate to AFM Conventions during the years 1948 through 1962.

A veteran of more than forty years of public service, Judge Jones was appointed Chief Judge of the Atlanta Municipal Court in 1962 and held this position until his retirement in 1974.

CLYDE E. ROUNDS

Clyde E. Rounds, a member of New York City Local 802 since the 1930s, passed away on November 2, 1980, after a lengthy illness.

Beginning his musical career with the Jean Goldkette Band, Mr. Rounds went on to perform with

such notables as Bix Beiderbecke, Bunny Berigan and Tommy Dorsey (with whom he recorded the hits "Marie" and "Song of India," among others).

As the band era waned, he joined the Chicago Musical Instrument Company, serving as director of international sales for many years.

In recognition of his excellent musicianship, Mr. Rounds was elected to the Jazz Musicians Hall of Fame in New York City.

LESLIE H. JENKINS

Leslie H. "Les" Jenkins, well-known jazz trombonist and recording artist, died on August 25, 1980, at the age of seventy-one.

Beginning his musical career soon after graduating from Oklahoma University, he rose quickly on the band circuit after signing with Joe Haymes' band. In the summer of 1936 he joined Tommy Dorsey's aggregation. He also worked with such bands as those led by Artie Shaw and Ted Weems.

During World War II Jenkins was a member of Meredith Wilson's Armed Forces Radio Service Band which included Babe Russin, Les Paul, Murray McEachern, Erno Neufeld, Gene LaFrenier, Pete Legare and Jack Chaney. After his discharge he was in free-lance studio and commercial radio in Los Angeles.

Retired for a good many years, Jenkins resided in Amarillo, Texas, where he was an honorary life member of Local 532. He was also affiliated with New York City Local 802 and Los Angeles Local 47.

CHAUNCEY MOREHOUSE

Chauncey Morehouse, popular drummer and gold card member of New York City Local 802, died on October 31, 1980, at the age of seventy-eight.

Born in Niagara Falls, New York, on March 11, 1902, Morehouse began playing for silent movies at an early age in a duo with his pianist father. In 1922 he joined the Paul Specht Society Serenaders in Detroit, remaining with the aggregation for nearly three years. He then did brief stints with Howard Lanin and Ted Weems before beginning a two-year association with the Jean Goldkette Orchestra in 1925. After a brief period as a member of the short-lived Adrian Rollini Band, he joined Donald Voorhees for theatre and radio work. Although Morehouse worked mostly as a studio musician and recording artist for about thirty-five years, he fronted his own group in New York for a time and was frequently heard with the Goldman Band.

HELENA LEWYN

Helena Lewyn, internationally renowned piano virtuoso and teacher, passed away on August 30, 1980. She was a longtime member of Los Angeles Local 47.

A child prodigy, Ms. Lewyn subsequently received her musical training under some of the greatest masters in Europe. After making her debut with the Berlin Philharmonic Orchestra, she appeared with outstanding success as soloist with leading symphony orchestras both in Europe and in this country, including the New York Symphony (under Walter Damrosch) and the Los Angeles Philharmonic (at the Hollywood Bowl under Leopold Stokowski).

A number of Ms. Lewyn's students (including those who attended her

master classes at UCLA) went on to pursue active careers of international distinction.

LETA G. SNOW

Leta G. Snow, a life member of Local 228, Kalamazoo, Michigan, having joined in 1924, passed away on October 25, 1980. Her death at the age of 100 marked the end of a long and productive life.

Born on July 26, 1880, in Hartford, Michigan, Mrs. Snow was an accomplished violinist, cellist and pianist. In 1921 she founded the Kalamazoo Symphony Orchestra, an organization which now boasts eighty-six musicians and a reputation which extends far beyond the community.

Convinced that hundreds of America's cities needed and could have their own orchestra, Mrs. Snow founded the American Symphony Orchestra League in 1942 and served as President from its inception through 1962. The purpose of the organization: to stimulate interest in symphony orchestras, to further the welfare of the orchestras through interchange of ideas and problems, to make possible more opportunities for the American conductor, composer and artist, to encourage the development and organization of symphony orchestras wherever and whenever possible. Throughout the years, the League has not only played a vital role in the development of symphony orchestras in this country but in Canada as well.

In recognition of Mrs. Snow's important contributions to music, the Kalamazoo Symphony Orchestra dedicated its November 18 concert to the memory of this enterprising woman.

TEDDY RODERMAN

Funeral services were held in Toronto on September 23, 1980, for Local 149 member Teddy Roderman who died of cancer in Dania, Florida, on September 18 at the age of fifty-six.

Considered by his peers to be among the finest trombonists in North America, Roderman was a featured artist on recordings by the Canadian Talent Library, and played with Percy Faith, Henry Mancini, Bob Farnon, Howard Cable, Lucio Agostini and many other noted conductor-arrangers. The Toronto native spent most of his career in CBC studio orchestras. He was principal trombonist with the CBC Symphony Orchestra and also a member of the Toronto Symphony Orchestra. His technical proficiency and over-all musicianship were well known to fellow musicians.

JOE L. DEGIULI

Joe L. DeGiuli, a life member of Local 263, Bakersfield, California, passed away recently at the age of sixty-seven.

A Bakersfield native, Mr. DeGiuli began performing professionally in 1934 as a member of the Earl Shaw Band at the city's former Coconut Grove. His instruments were tenor and alto saxophone and clarinet.

Mr. DeGiuli then took to the road with the Merle Carlson CBS Band for about three years; subsequently he performed with the bands of Jan Garber, Benny Goodman, Ernie Heckscher and Jan Savitt, as well in bands which backed such stars as Frank Sinatra and Rudy Vallee.

In the early 1940s Mr. DeGiuli formed his own group which worked in and around Bakersfield until 1978.

PERRY BORRELLI

Perry Borrelli, an orchestra leader whose music was heard on TV and radio as well as in clubs and ballrooms from coast to coast, died on October 8 at the age of seventy-three.

Based in North Providence, Rhode Island, Mr. Borrelli front-

ed what the National Ballroom Operators Association some years ago felt was the "most outstanding regional orchestra."

Local dancers enjoyed his music at Rhodes-on-the-Pawtuxet, as well as two former popular ballrooms, the Arcadia in downtown Providence and the Alhambra at Crescent Park. His band was also featured at the Diamond Hill Music Festival, colleges, correctional institutions and private parties.

A member of New York City Local 802 and Providence Local 198, Mr. Borrelli played sax and clarinet.

HARRY LLOYD DUNDORF

Harry Lloyd Dundorf, a drummer who joined Local 188, Butler, Pennsylvania, twenty years ago, died recently at the age of sixty. He had served the Local as a member of its Executive Board for the past six years.

JACQUES SINGER

Jacques Singer, who had established an international reputation as a superlative musician, died of cancer on August 11, 1980, at the age of seventy. He was a member of New York City Local 802.

Singer's flawless memory was only one of the dynamic conductor's attributes. He was a child prodigy violinist, debuting in New York City's Town Hall at thirteen and joining the Philadelphia Orchestra at seventeen. Singer also mastered in his teens French horn, oboe and various percussion instruments to familiarize himself thoroughly with the problems facing the musicians he would one day direct.

In 1937, upon the enthusiastic recommendation of Leopold Stokowski, Singer was hired as conductor of the Dallas Symphony Orchestra, a post he held until leaving to join the U.S. Army in 1942. As both soldier and musician, Singer served in the Pacific Theatre, receiving three battle stars. His work in creating and leading Army bands won recognition in a *Reader's Digest* article.



Jacques Singer

After World War II, triumph followed triumph. Singer was engaged as conductor of the Vancouver Symphony Orchestra following an electrifying performance with that ensemble on January 26, 1947. Between subsequent guest assignments in major world capitals, Singer assumed leadership of the Corpus Christi Symphony Orchestra in 1955. In mid-1962 he left Texas to become music director of the Oregon Symphony Orchestra. Under his capable guidance the orchestra grew technically and artistically — so did the audiences. Whatever the music be, excitement was the keynote of a concert series led by Jacques Singer.

The AFM was also fortunate to have had Singer as guest conductor of its Congress of Strings Orchestra on several occasions.

For the past three years the distinguished conductor taught at Northern Illinois University in DeKalb.

BETWEEN YOU AND MARTY EMERSON

(Continued from page six)

the date of issuance was changed to September 1, 1980 — Labor Day.

You might call this little narrative "The Genesis of a Postage Stamp." But more important is the fact I have fifty First Day Covers for the "Organized Labor" stamp, as shown below, which will be distributed FREE to fifty members who, in 250 words or less, tell us "What the American Federation of Musicians Has Done for Me." If more than fifty compositions are received, the fifty best will be selected by an impartial committee.



The First Day Cover with the "Organized Labor" stamp cancelled in the Nation's Capital the day of issue and featuring George Meany's favorite portrait, as done by William Schroeder, Vice President of the Graphic Arts Union, was issued in a limited edition. It will be a valuable addition to a collection, a treasured bit of memorabilia or an interesting conversation piece.

So, write your article (we reserve the right to publish the best ones) and send it in before March 31, 1981.

As I have said before, your letters and comments about your official journal and this column are genuinely appreciated. I read them all, although I sometimes have to make a judgement as to how some of the writings can be used.

Take, for instance, the poem received from George "Ace" Bailey (trombone-bass), a member of Locals 52 and 626 up in the Nutmeg State of Connecticut. While it will

ARTS SUPPORT SHOWN IN HARRIS POLL

(Continued from page one)

more dependent on private donations and less dependent on government funds than such nonprofit institutions as hospitals, public tennis courts and golf courses, botanical gardens and zoos.

A large majority of the public feels that the arts cannot make it on admissions alone. In order to assist arts institutions, 72 percent of adult Americans believe that corporations should contribute financially; 79 percent are of the opinion that foundations should help and 84 percent think that individuals should make contributions.

Perhaps the most surprising fact revealed by the survey is that most Americans are willing to pay more in taxes to support the arts. About half (51 percent) said they would pay \$25 a year more in taxes; three out of five (59 percent) would pay \$15 more annually, and nearly two out of three (65 percent) approve of a \$10 tax hike for the arts.

This may be one of the most important points brought out by the poll. America currently spends \$600 per capita on defense, and about 70 cents per capita on the arts. Says Harris, "One hears talk these days of cutting back government assistance for the arts. Such a contemplated move would be nothing less than tragic, in light of the veritable explosion in the number of Americans who now have their psychic appetites whetted for more participation in and viewing of the arts."

According to survey findings, the arts represent the only non-work

never replace the works of Robert Frost, there is still a Byronesque effect when one places it in the context of a February 14 Valentine, especially dedicated to the lovelies about whom our member-poet pens his ode. It goes like this.

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From the Collection of Trivia De-

partment comes this piece of information: The first Resolution received for consideration by the 1981 AFM Convention — to be held at Salt Lake City, Utah, commencing June 22 — was submitted by our good friend and acknowledged nomination thespian Peter Power, who is President of Local 571, Halifax, Nova Scotia, Canada. (Peter would like to see an official A. F. of M. flag adopted.)

This item segues in one to a reminder that all resolutions, as well as statements from candidates seeking election to International offices, must now be forwarded to my office and postmarked no later than April 1st (of the Convention year), instead of May 1st. These changes in Article 25, Section 4, and Article 26, Section 1a, were passed by last year's Convention and are now in effect.

Real joy comes not from ease or riches or from the praise of men, but from doing something worthwhile.

SIR WILFRED GRENFELL

LATER!

J.M.E.

POP AND JAZZ SCENE

(Continued from page eleven)

Rootabaga Jam Festival at Carl Sandburg College in Galesburg, Illinois. . . . Pianist Barry Harris gave a concert, as part of the Bechstein Scholarship Series, at Shea Center for the Performing Arts, The William Patterson College of New Jersey in Wayne, New Jersey. . . . The eleventh annual Greeley Jazz Festival, slated for April 30-May 2, on the University of Northern Colorado campus (in Greeley), will feature Richie Cole and Alto Madness, Al Vizzutti, and two big bands: one from the University of Northern Iowa, the other, from the U.S. Air Force Academy, called the Falconaires. . . . The highly-respected composer and arranger Gil Evans recently was in residence for several days at the Cornish Institute, Seattle, Washington.

MORE ABOUT JAZZ

Included in tuba virtuoso Harvey Phillips' Carnegie Recital Hall concert in early January were pieces by three composers who are well-known in jazz: Eddie Sauter, Johnny Carisi and Manny Albam. . . . Albam's 'Quintet for Tuba and Strings' had episodes of real lyric beauty and provided the afternoon's most appealing moments," said *New York Times* reviewer Bernard Holland. Of considerable interest was "an unscheduled, almost impromptu" suite for two tubas. Carisi, Albam and Sauter each contributed a movement and Samuel Pilafian played the second tuba part. . . . Offered on January 2 and 3 at the Kitchen, in New York's Soho section: "Ralph Ellison's Long Tongue," a mixed-media work by Julius Hemphill, combining live and video images, music, theatre and dance with a text from Ellison's novel, *Invisible Man*. Among the musicians who participated, aside from reed player Hemphill, were cellist Abdul Wadud and trumpeter Baikida Carroll. . . . A couple of big bands: Gene Gilbeaux, the veteran pianist and arranger, heads a sixteen-piece "swing" orchestra in San Francisco that is endeavoring to get a foothold in the area. . . . Jaime Solano, Jr.'s, *Potpourri Big Band* was one of the attractions of the USO Christmas Show, December 21, at the MacDill Air Force Base Theatre, Tampa, Florida.

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MUSICIANS' INCOME TAX: CANADA

(Continued from page four)

status is not clearly set out as it hinges on whether the performer's contract is one for service or of service which is more a legal matter than a practical one. The bulletin does, however, state that in the majority of cases the musician would be classed as self-employed. I would like to make the same observation as I made last year concerning unemployment insurance. Some full-time musicians seem to think that an employee status would make them eligible for unemployment insurance benefits when their steady-paying job terminated and, in fact, some have pressured contracting orchestras to have contracts made that would give them employee status.

The unemployment insurance premium that they must bear and the income tax on the expenses they would no longer be entitled to as employees would far exceed any unemployment insurance benefits that they would legally claim over a long period of time. Employer's cost of its share of the unemployment insurance and Canada and Quebec Pension Plan premium could well be the reason for reduction in musicians employed by money-short orchestras which are faced with reduced government grants.

You must report all earned income and capital gains received. The fact that you do not receive a T4 slip from a leader or pupil does not alter your responsibility to report income no matter how small the amount. I would recommend that, if you paid any material fees to sidemen or substitutes in 1980, you give the recipient of the funds a T4A slip to cover them and make the proper summary and filing on or before February 28. While technically it is not a mandatory requirement to do this, the recipient could be saved from a fine, interest and embarrassment when his failure to report the income is discovered by an assessor of the payor's books. Leaders and contractors sometimes have been asked to prepare a T4 slip and some, who have not done so, have had claims for payments of sidemen's fees disallowed as expenses on assessments in later years when the recipient could not be found to verify the fact that the payment was for fees and taxable in the performer's hands as such. Performers are usually not accurate record keepers by nature and I believe that it is a contractor's or leader's responsibility in recognizing this fact to carry out this function. Certainly all other employers accept this responsibility and bear the consequences of a failure to provide earnings data to employees.

Two deadline dates are important and must be observed. The earlier date is more a planning deadline to prepare for the fateful April 30 return filing date. The first date is February 28, 1981. On or before this date you should:

1. Pay premiums for 1980 deductibility for Registered Retirement Savings and Deferred Income Averaging annuity plans.
2. Issue T4A slips to substitute or sidemen performers and mail the summary with the department's copy to the Department of National Revenue.
3. Issue T5 slips for interest paid and mail the summary with department's copy to the tax department.

The second date is April 30, 1981, which is the deadline for filing all personal tax returns and is theoretically the date when all the balance of your 1980 taxes should be paid.

Tax appeal decisions, regulations,

and department of national revenue interpretive bulletin IT311 indicate that the following expenses would be allowed to a free-lance musician or an entertainer who was carrying on business and therefore self-employed:

Advertising expense.
Association fees and work dues.
Audition fees which would include taping costs.
Automobile expenses. These would include fuel costs, maintenance and repair costs, insurance, vehicle license, finance charges and rentals in addition to capital cost allowance as set out elsewhere.

Bank charges.
Food and lodging out-of-town.
Coaches for rehearsing.
Commissions to agents.
Costumes — provided that they could not be used as personal wardrobe.

Fees paid to substitute performers and wages paid to set-up persons.
Interest on funds borrowed to buy instruments or finance any part of the tax deductible or capital costs

Legal and accounting fees.
Make-up costs required for public appearance.

Meals when working out-of-town.
Music stands.

Musical instrument repairs, supplies, transport, rental and insurance in addition to the below-described capital cost allowance.

Photographs.
Postage, stationery and office type supplies.

Publicity costs.
Rehearsal costs.

Studio costs when rented outside the taxpayer's residence for rehearsals or teaching.

Parking of automobile on engagements.

Taxis when necessary to go to and from engagements.

Telegrams.

Telephone for cost of extensions and long distance but not for the cost of the first line into residence.

The entire cost of second separate business line is deductible.

Telephone answering service costs.
Transportation of bulky instruments.

Traveling expenses.

Wardrobe — the cost of repairs, alterations and cleaning of clothes for the purpose of their use in self-employment, or required as a result of such use.

Any other reasonable expense which could not be construed as expenses for personal use or self-improvement.

In the case of assets which will be used over a long period of time and which are not classed as expense items, though they are used directly in the performance or in relation to carrying on business as a professional musician, the entire cost is not allowed as a deductible expense in the period in which it is incurred. However, a portion of it is allowed for each of the taxation years in which these capital assets are used. This write-off is called Capital Cost Allowance and is calculated as a percentage of the original cost which has not been written-off in prior periods. For the musician the main item in this class are automobiles at a 30 percent rate, musical instruments, sound equipment which includes cases, and library at a 20 percent rate.

The onus of proof of authenticity of payments is the taxpayer's and for this reason it is essential that you obtain receipts or invoices for all goods received and services rendered. The only transactions which would have no paper documentation

NOTICE TO MEMBERS

This is your publication and it will only be as good and as readable as the material provided. When submitting stories and photographs which are newsworthy, please remember the following points:

• Identify all persons in photographs and stories by name, local union number and title.

• Strive for top quality photographs. Black and white glossy prints reproduce best, although color pictures are usable if they are clear and colors are sharp.

The balance between union news and notices, provocative articles, educational materials and entertainment items aimed at and enjoyed by musicians has generated wide appeal for the *International Musician* and has made it a source of pride for the Federation.

are payments for parking meters, pay phones and tips. A record of receipts and payments can easily be made in the musician's jobbing diary which would serve to substantiate the claim for expenses and income.

The portion of the automobile expenses allowed as a deduction from income is that portion of your mileage driven for self-employment out of your total mileage driven in a year. The taxpayer who is eligible to claim auto expenses also would be entitled to claim the same portion of the excise tax on gasoline paid during the year. While this claim is not a direct application to the income tax owing, the claim form should be prepared at the same time as the income tax form is prepared for convenience.

Residence moving expenses are deductible from taxable income earned after a move provided that the move was at least twenty-five miles closer to the new source of income. This classification would include such items as lease termination costs, fifteen days temporary lodging and travel costs, the cost of selling your vacated residence. The costs of moving into and out of Canada are not deductible moving expenses.

Provided that receipts are given for child care costs, they may be deducted from the income of a working mother or a father when there is no mother in the home or the mother is incapable of caring for the children. The permitted maximum deduction for 1980 is \$1,000.00 per child and \$4,000.00 per family. A father's claim is further restricted to not more than \$30.00 per week for each child and \$120.00 per week for each family.

The tax statutes and regulations recognize that the taxpayer whose income levels have high peaks and low valleys would be penalized in the high income years with the fast rising tax rates at the higher income levels. The Canadian method of taxing 1/2 of capital gains as regular taxable income is another factor which will create a sudden high taxable income. In order to more equitably tax these sudden high incomes, there is an automatic back averaging system which will be applied by the tax department on assessing the taxpayer's return if the net income increases by more than 20 percent over the prior year.

There is a means of forward averaging available to the entertainer which permits the income of a bumper year to be spread over any number of future years. To take advantage of this forward averaging, the taxpayer must before the end of February in the following year, purchase a deferred income averaging annuity. The price of the annuity will be a reduction of the taxable income in the bumper high income year and will be taxed as the annuity proceeds are received in future years along with the interest earned on the annuity. Symphony players and any full-time musician contemplating retirement at a fixed

date in the near future should use these deferred income averaging annuities as deferred pensions in the years immediately preceding retirement.

Other tax planning schemes should be examined such as Registered Retirement Savings Plans and Registered Home Ownership Savings Plans. In each of these cases, a tax deductible premium is paid to the seller of the plan, thus reducing the taxable income in the applicable year of payment. In the case of the Registered Retirement Savings Plan, the limitation of the amount which can be paid for 1980 is the lessor of 20 percent of the earned income or \$5,500.00. If it is obvious that after retirement the spouse of the high income earner will have little or no taxable income, the high income earner may, within the above limits, purchase the Retirement Savings Plan in his or her spouse's name, thus reducing the tax to be paid upon ultimate receipt, as the first \$1,000.00 of pension income is tax exempt for persons over sixty-five years of age. The danger in this tax minimizing scheme is that the funds become irrevocably the property of the spouse and could not be claimed back by the payor in a separation or divorce.

The maximum deductible home ownership plan payment is \$1,000.00 per annum and I would recommend this plan if you qualify.

To be eligible to use this tax saving tool, the contributor to one of these plans or the spouse of the contributor cannot own an interest in real property in the year which was used as a dwelling. The present maximum you can accumulate in the home ownership plan is \$10,000.00 and the funds can only be used for the purchase of an owner occupied home. All other premium payment plans are tax postponement schemes but, in this case, the funds will never be taxed if used for the given purposes which makes it the best tax saving tool available.

A knowledgeable estate planner or tax advisor should be consulted before getting involved in any of the above three noted types of plans.

The tax act is one of the most complicated and extensive statutes in existence and interpretive books are many in number and wide in scope. I cannot, in the space allotted, deal with any additional matters and would suggest that, if you have any doubts as to the treatment of any item after consulting the guide furnished with your blank tax form, you contact a competent tax advisor or the tax department for advice and clarification.

You have a duty to your country and everyone else in it to pay your proper share of the total cost of government. You have a responsibility to yourself and your family to pay nothing more than is legally payable or legitimately minimized by tax planning.

LEGISLATIVE ROUNDUP

(Continued from page four)

for Federal tax law purposes. The Subcommittee's solution was a "safe harbor" test embodied in H.R. 5460.

The Ways and Means Committee, however, never took up the bill because it also would have imposed a 10 percent tax provision on payments to independent contractors.

Faced with this impasse, the Congress has passed legislation (H.R. 6975) extending until June 30, 1982, the moratorium on changes in the rules of the Internal Revenue Service relating to independent contractors which was due to expire on December 31, 1980.

NON-IMMIGRANT ALIENS

The Select Commission on Immigration and Refugee Policy, consisting of four Cabinet members, four members of the Senate, four members of the House of Representatives and four members appointed by the President, was established by Federal law to study the immigration laws and regulations. It is to report thereon to the President and the Congress. Existing immigration law was enacted in 1952, and today is inflexible, outdated and largely unenforceable.

In May of last year, Jack Golodner, Director of the Department for Professional Employees, testified before the Select Commission with regard to abuses in the admission of non-immigrant aliens into the United States for employment, particularly those admitted in the H-1 status as being individuals of distinguished merit and ability.

The Select Commission has begun to draft its report to the President and the Congress. At its meeting on December 2, 1980, the Executive Board of the DPE adopted a resolution for presentation to the Select Commission. After endorsing a resolution on general immigration policy adopted earlier by the Executive Council of the AFL-CIO, the DPE's resolution went on to urge the following changes in law and regulations with respect to non-immigrant aliens admitted into the United States for employment:

- In the case of H-1 petitions for admission on grounds that the individual is a person of distinguished merit and ability and that the services to be performed in the United States are of an exceptional nature requiring such merit and ability, the Immigration and Naturalization Service (INS) should be required to consult with an appropriate union of professional or specialized per-

sonnel as to whether the individual in question meets the test of distinguished merit and ability, with the union having thirty days to formulate its views and provide them to the INS.

- H-1 visas for employment in the entertainment industry (including trade and craftspersons, as well as artists and performers) should be issued by District Directors at the three major points of entry into the United States in order to expedite consideration of applications and make policies and procedures with regard thereto more uniform and coherent.

- Any individual accompanying a person entering the U.S. as an H-1 worker should only be admitted if he or she qualifies for H-2 status (i.e., if unemployed persons capable of performing such service or labor cannot be found in this country).

- B-1 (business visitors) and L-1 (intercompany transfers) visas should not be utilized as means of evading reasonable enforcement of H-1 and H-2 visa regulations.

- H-1 visas granted for services in the entertainment industry should terminate on completion of the specific services for which the visa was granted.

- No H-2 admission should be considered with respect to any occupation or industry with regard to which the Secretary of Labor has determined that there is substantial unemployment.

COMMUNICATIONS LEGISLATION

Beginning early in the 96th Congress several efforts were made in the Senate and House of Representatives to pass comprehensive legislation amending the Communications Act of 1934. Because of the opposition of labor, consumer and church groups to various provisions in those bills (H.R. 3333, H.R. 6121, S. 611, S. 622 and S. 2827), they were shelved.

Late in November, 1980, the House of Representatives passed H.R. 6228 which would have codified existing rules of the Federal Communications Commission with regard to crossownership of broadcasting stations and newspapers, and protected broadcast licensees who had other media interests from challenges on those grounds. (At an earlier stage in the legislative process, H.R. 6228 had contained provisions repealing the Lea Act.)

The Senate Commerce Committee decided to use H.R. 6228 as a vehicle for passing several other amendments to the Communications Act. Accordingly, at its last meeting on

December 3, the Senate Committee adopted amendments increasing the license terms for broadcast stations from three to five years, increasing the probability for the renewal of broadcast licenses, and allowing record communications common carriers such as Western Union to operate in both domestic and international markets. With these amendments, the legislation died with the close of the 96th Congress.

However, communications is one of the areas virtually certain to be acted upon by the 97th Congress.

DEREGULATION OF RADIO BROADCASTING

The Federal Communications Commission (FCC) has initiated a proceeding to deregulate radio broadcasting. Specifically, the FCC is proposing:

- to eliminate all FCC policies limiting commercial advertising by radio broadcast stations;

- to excuse radio broadcast stations from carrying non-entertainment programming, including news and public affairs;

- to abolish requirements relating to how radio broadcast licensees ascertain the problems, needs and interests they are licensed to serve.

The Department for Professional Employees filed comments with the FCC opposing the proposed deregulation of radio broadcasting. In its comments, the DPE observed that commercial broadcasting is one of the most profitable enterprises in the American economy, and one of the nation's most important sources of information, ideas and entertainment. "Used effectively, radio broadcasting can be a source of incalculable good. . . . But given the imperative of business corporations to maximize profits," the Commission's proposal could mean that commercial interests alone would prevail at the expense of the public interest.

Over 20,000 other written comments were filed with the FCC in this proceeding, an indication of the importance the American people attach to radio broadcasting. Probably because of the large volume of written comments, panel discussions were held before the Commission itself in September. Seventeen panelists representing every viewpoint on the proposed regulatory changes made statements and were questioned by the Commissioners.

CRIMINAL CODE REVISION

For a number of years, Congress has been attempting to rewrite the Federal Criminal Code (Title 18, United States Code). In the 96th

Congress, both the Senate and House Judiciary Committees succeeded in reporting bills to their respective Houses. Both versions contained provisions which were highly controversial. The Senate version contained provisions relating to extortion during a labor dispute which were opposed by the AFL-CIO. As a result, neither the Senate or House passed the legislation and it terminated with the 96th Congress.

PUBLIC BROADCASTING

At the meeting of the Executive Board of the Department for Professional Employees last March, public broadcasting was discussed. The apparent consensus was that organized labor was ill served by public broadcasting and that the medium has failed to realize the promise held out for it at its inception in 1967. Accordingly, an Ad Hoc Committee on Public Broadcasting was appointed.

The Ad Hoc Committee has met with, among others, Robben Fleming, President of the Corporation for Public Broadcasting; Lawrence Grossman, President of the Public Broadcasting Service; and David Carley, President of the Association for Public Broadcasting.

At the December meeting of the DPE's Executive Board, the Ad Hoc Committee on Public Broadcasting presented its report in which it made the following recommendations:

1. The AFL-CIO Executive Council should designate an entity for gathering information and recommending policy with respect to the electronic mass media, including public broadcasting.

2. The AFL-CIO should continue to support and actively work toward obtaining adequate public financing for public broadcasting that is free of political and corporate influence, provided that funds administered by the Corporation for Public Broadcasting are used to underwrite the kind of innovative programming which is unlikely to attract commercial corporate sponsors.

3. The AFL-CIO should actively undertake to encourage officers and members of affiliated unions to become members of the governing and advisory boards of public broadcasting stations so that the views of labor will be considered in the formulation of policies for those stations.

4. The liaison established by the DPE between various departments of the AFL-CIO and PBS to give advance publicity in the labor press to PBS programming of interest to labor be continued, extended and improved.

him, and has stated his intention of trying to enact a lowered minimum wage scale. Labor leaders feel that such a move will only lead employers to fire adults so that they can hire adolescents.

On-the-job safety standards are also liable to come under fire soon. Business has long regarded the Occupational Safety and Health Administration (OSHA) as a source of irritation. Labor leaders feel that the assurance of certain safety standards is an absolute necessity, and one that should not be left to the discretion of business. In light of the current trend to minimize government regulations, Congress may be inclined to side with business on this issue.

There will also be several pieces of legislation coming before the Ninety-seventh Congress that are of special interest to professional musicians. Amendments to the Taft-Hartley Act and performance rights legislation are both expected to be acted on in the new Congress. (See "Legislative Roundup" on page 4 for details.) How these and all other union-related issues fare under the

Reagan administration may depend largely on how well-organized and involved the affected constituents are.

AFL-CIO President Lane Kirkland has called this a time "to reexamine labor's aspirations and challenges" and "to strengthen and nourish the local roots of our movement." Proof of the effectiveness of a "grass roots" movement such as Kirkland suggests lies in the repeal of the Lea Act in 1980. In that case, musicians' determination, letter-writing and lobbying paid off. Now, as the United States starts over with new leadership in a new decade, the need for individual participation is greater than ever.

A complete list of both houses of the Ninety-seventh Congress and the addresses by which the Congressmen may be reached is printed on page 5. Please retain this page for future use.

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STARTING OVER WITH THE GOP

(Continued from page five)

should keep a watchful eye.

First, Reagan has indicated that he would lend his support to a federal right-to-work bill. Up to now, passage of this clearly anti-union legislation has been a state government matter. Despite its seemingly limitless funds, the National Right-to-Work Committee hasn't had much luck at convincing the various state legislators to pass the open-shop bill. Credit for this belongs to the many union members who rallied in defense of union-

ism and to the state level AFL-CIO officers who organized against the legislation. But their efforts would be wiped out with the passage of a federal right-to-work law. More importantly, the American trade union movement could be seriously jeopardized by this bill, which has been shown to lower income levels in the states where the legislation exists, and which could affect union negotiations by limiting common collective bargaining practices.

So far, talk of a federal right-to-work bill has been little more than speculation, but it is an indication of the climate in which unions will be working in the coming years. Another issue that gives some insight into the relationship between labor and the new administration is the minimum wage. Reagan supports lowering the minimum wage for teenagers, so that they may be more easily employed. Senator Orrin G. Hatch, the new chairman of the Senate Labor and Human Resources Committee, agrees with

**READ YOUR
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MINUTES

Meetings of the International Executive Board
New York, New York October 20 and 21, 1980

1500 Broadway
New York, New York
October 20, 1980

President Fuentealba calls the meeting to order at 1:20 P.M.

Present: Winstein, Wood, Emerson, Frey, Jones, Herman, Massagli and Arons.

Executive Officer Bob Jones, who has submitted his resignation as a member of the Board, effective November 1, 1980, informs the Board as to the scope of his duties as the new General Manager of the Minnesota Symphony Orchestra.

A discussion ensues with respect to filling the vacancy on the Executive Committee.

President Fuentealba advises the Board that the following people were in touch with his office and expressed interest in the position:

Ned Guthrie, President of Local 136, Charleston, West Virginia
Hal Dessent, Vice-President of Local 10-208, Chicago, Illinois
Tom Kenny, President of Local 12, Sacramento, California
Herb Osgood, President of Local 60-471, Pittsburgh, Pennsylvania

Wally Ives, President of the Wisconsin State Conference called on behalf of Bob Couey, Secretary of Local 8, Milwaukee, Wisconsin

President Fuentealba recommends and places in nomination the name of Hal Dessent, Vice-President of Local 10-208.

Executive Officer Mark Tully Massagli places in nomination the name of Tom Kenny, President of Local 12.

A vote is taken with the following results:

Fuentealba, Winstein, Wood, Herman and Arons vote for Dessent.
Frey, Massagli and Emerson vote for Kenny.
Hal Dessent is elected.

Mallory Factor and Jim Carroll, representatives of the public relations firm of Mallory Factor and Associates appear to present a proposed public relations program for the Federation.

Messrs. Factor and Carroll are excused.

President Fuentealba reports on the current status of the strike against the Motion Picture and TV Film Producers in Los Angeles, California.

There is a discussion concerning the interest-free loans made available to those members currently on strike against the Motion Picture and TV Film Producers.

A letter is read from Local 47, Los Angeles, California, requesting that additional interest-free monies be made available to striking members.

There is a lengthy discussion concerning the Federation's finances after which a motion is made and passed to limit the total amount of money to be utilized for this purpose to \$100,000.00.

There is a discussion concerning work dues and requests for permission to apply graduated work dues percentages on varying amounts of monies earned.

On motion made and passed, it is decided to lay this matter over for further consideration.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 512, Lawrence, Kansas, permission to eliminate the current work dues and implement a 1% (1/2% Local, 1/2% Federation) work dues as of January 1, 1981.

January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 58, Fort Wayne, Indiana, permission to add only a 1/2% work dues that goes to the Federation to the Local's present 4% work dues.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 67, Davenport, Iowa, permission to reduce the work dues to 1% (1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 98, Edwardsville, Illinois, permission to charge 4 1/2% (4% Local, 1/2% Federation) work dues on all engagements both Local and traveling as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 120, Scranton, Pennsylvania, permission to retain work dues at 4% (3 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 153, San Jose, California, permission to assume the 1% automatic work dues increase adopted by the 1980 Convention thereby maintaining the work dues at 2% (1 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 156, International Falls, Minnesota, permission to adopt the following work dues effective January 1, 1981:

- Casual engagements 2% (1 1/2% Local, 1/2% Federation).
- Steady engagements 1% (1/2% Local, 1/2% Federation).

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 161-710, Washington, D. C., permission to waive 1/2% of the 1% automatic work dues increase which was adopted by the 1980 Convention.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 177, Morristown, New Jersey, permission to reduce the work dues as of January 1, 1981 to a total of 4 1/2% (4% Local, 1/2% Federation).

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 183, Beloit, Wisconsin, permission to reduce the work dues to 2% (1 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 190, Winnipeg, Manitoba, Canada, permission to maintain work dues at the present rate of 2% with no ceiling.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 199, Newport News, Virginia, permission to reduce the work dues from 4% to 2% (1 1/2% Local, 1/2% Federation) to be effective January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 218, Marquette, Michigan, permission to reduce the work dues from 5% to 2 1/2% (2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 229, Bismarck, North Dakota, permission to reduce the work dues to 2.86% (2.36% Local, .50% ((1/2%)) Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 236, Aberdeen, Washington, permission to keep the work dues at 3% (2 1/2% Local, 1/2% Federation) after January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 255, Yankton, South Dakota, permission to waive 1/2% of the 1% automatic work dues adopted by the 1980 Convention thereby reducing the work dues to 2 1/2% (2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 273, Fayetteville, Arkansas, permission to reduce the work dues to 1% (1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 314, Elmira, New York, permission to maintain its work dues at 4% (3 1/2% Local, 1/2% Federation) beginning January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 342, Charlotte, North Carolina, its request to change its work dues effective as of January 1, 1981, to:

- 3% (2 1/2% Local, 1/2% Federation) on miscellaneous engagements;
- 2% (1 1/2% Local, 1/2% Federation) on steady engagements; and
- 2% (1 1/2% Local, 1/2% Federation) on Radio, TV and Recordings.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 353, Long Beach, California, permission to maintain the work dues at 3% (2 1/2% Local, 1/2% Federation) for all types of engagements as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 384, Brockville, Ontario, Canada, permission to absorb the \$2.00 Per Capita Dues increase which was adopted by the 1979 Convention for the year 1980 only.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 401, Reinerton, Pennsylvania, permission to maintain their work dues at 4% (3 1/2% Local, 1/2% Federation) after January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 487, Brainerd, Minnesota, permission to reduce their work dues to 1% (1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 524, Pasco, Washington, permission to set their work dues at 3% (2 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 554-635, Lexington, Kentucky, permission to reduce the work dues to 1% (1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 656, Minot, North Dakota, permission to reduce the work dues to 2 1/2% (2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 83, Lowell, Massachusetts, permission to reduce its Local Initiation Fee from \$50.00 to \$10.00 for a three (3) month period beginning October 1, 1980 and ending December 31, 1980.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 189, Stockton, California, permission to reduce its Local Initiation Fee from \$50.00 to \$25.00 for the period of October 1, 1980 to December 31, 1980.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 717, East St. Louis, Illinois, permission to absorb the \$2.00 Per Capita Dues increase, which was adopted by the 1979 Convention.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 163, Gloversville, New York, permission to absorb the \$2.00 Per Capita Dues

increase for the year 1981 only.

President Fuentealba announces that Local 389, Orlando, Florida is on strike against Disneyworld as of this date.

There is a discussion concerning proposals submitted by several public relations firms.

The session adjourns at 5:00 P.M.

1500 Broadway
New York, New York
October 21, 1980

President Fuentealba calls the session to order at 10:00 A.M.

All members present except Vice-President Winstein who is excused. Also present: Executive Officer Elect Hal Dessent and Presidential Assistant Marvin Howard.

President Fuentealba reads a Mailgram from the Amalgamated Clothing and Textile Workers' Union advising that a settlement agreement has been reached with the J. P. Stevens Company and accordingly the consumer boycott of Stevens products is ended effective immediately.

A discussion is held concerning the request of the Sarasota Action Committee of Local 721, Tampa, Florida, for permission to establish a new Local in the Bradenton-Sarasota-Venice area. This area is currently in the jurisdiction of Local 721.

On motion made and passed, it is decided to hold this matter over for consideration at the Mid-Winter Meeting of the Board.

There is further discussion on work dues and the matter of maximums.

On motion made and passed, it is

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CONTRIBUTION ITEMS:

CIRCLE ITEM CHOICE(S), DESIGN(S)

A. Baseball cap with AFM seal or "AFM, Live Music Is Best" (\$5.00). Also available in B. Gatsby cap (\$6.00). C. Stick pin or lapel pin (\$5.00). D. Baseball t-shirt (\$8.00). E. French cut T-shirt (\$7.00). F. Ringer T-shirt (\$6.00). G. Solid color T-shirt (6.00). H. Tote bag (\$5.00). I. 1980-81 cloth calendar (\$4.00).

Designs for items D through I are (circle): 1. AFM seal. 2. "AFM, Live Music Is Best." 3. "It's OK, I'm With The Band," available with keyboard, drums, conga, flute, sax, clarinet, trombone, trumpet, regular or electric guitar, upright or electric bass, banjo. 4. ♡ Jazz, Country, Rock 'n' Roll. 5. Stick pin () regular, () life member. Shirt size: child, S., M., L.; adult, S., M., L., XL.

ADD: \$1.00 postage for orders up to \$10.00; \$1.50 for orders \$10.01 to \$15.00; \$1.75 for orders \$15.01 to \$20.00. Over \$20.00, add \$2.00. Make check or money order (U.S. currency only) for the total amount to TEMPO-PCC. Sorry, no COD's! Please indicate your Local number when ordering. Mail to: TEMPO-PCC, American Federation of Musicians of U.S. and Canada, 1500 Broadway, New York, N.Y. 10036. Allow two to three weeks for delivery.

decided that the application of graduated work dues percentages based on varying amounts of earnings or work dues on same would result in a similar impact on traveling members as the old maximums and further would be in violation of Article 2, Section 8(F).

Consideration is given to the request of Local 76, Seattle, Washington, for permission to continue their present work dues structure including the maximum cut-off (ceiling) with the following proviso and understanding that, the 1% work dues adopted at the 1980 Convention be in full force and effect on all engagements in their jurisdiction, in addition to their present structure, without a maximum cut-off (ceiling), and with transmittal of 1/2% to the Federation as per the amended Recommendation No. 1 passed at the Convention.

On motion made and passed, the request is denied.

Consideration is given to the request of Local 806, West Palm Beach, Florida, for permission to implement the following work dues percentages effective January 1, 1981:

- 3% on the first \$2,000.00, Club date or steady;
- 1 1/2% from \$2,000.00 to \$3,000.00, Club date or steady;
- 1/2% on anything over \$3,000.00, Club date or steady.

On motion made and passed, the request is denied inasmuch as the application of graduated work dues percentages based on varying amounts of earnings would result in a similar impact on traveling members as the old maximums and, further, would be in violation of Article 2, Section 8(F).

Consideration is given to the request of Local 809, Middletown, New York for permission to retain

its work dues maximums plus an added sum projected on work dues percentages, minimum wage scales and computations.

On motion made and passed, the request is denied.

Consideration is given to the request of Local 320, Lima, Ohio, for permission to charge work dues up to 5% of scale on the first 100 jobs played and 1% of scale thereafter for the balance of the year.

On motion made and passed, the request is denied. Further, the matter is referred to the Secretary-Treasurer's Office to determine the percentage that will be applicable in view of the aforementioned action of the International Executive Board.

Consideration is given to the request of Local 216, Fall River, Massachusetts, for a ruling as to whether the Local would be allowed to assess work dues of 4% up to a maximum of \$12.00 and revert to 1% after the \$12.00 maximum has been reached.

On motion made and passed, it is decided to advise the Local that the International Executive Board does not have the authority to permit the Local to maintain the \$12.00 maximum.

Consideration is given to the request of Local 399, Asbury Park, New Jersey, for approval of the following proposal:

Article X, Sections 1 and 2 of the By-Laws of Local 399, AFM, shall be amended, deleted and replaced as follows:

ARTICLE X

Section 1 — All performing members of the American Federation of Musicians, when performing within this jurisdiction, shall be required to pay work dues in the amount of 3% of the first \$1,000.00 earned on

local scale wages, and thereafter 1% of the aforesaid local scale wages for the balance of the calendar year, on all miscellaneous engagements.

Section 2 — All performing members of the American Federation of Musicians, when performing within this jurisdiction on "STEADY ENGAGEMENTS" shall be required to pay work dues in the amount of 1% on local scale wages earned, at all times.

On motion made and passed, it is decided to advise the Local that the Federation cannot approve Section 1 of the proposed amendment inasmuch as the application of graduated work dues percentages on varying amounts of earnings would result in a similar impact on traveling members as the old maximums and further would be in violation of Article 2, Section 8(F).

The Federation has no objection to Section 2 of the proposed amendment.

President Fuentealba reports that letters have been mailed to all Locals on the Ringling Bros. and Barnum & Bailey Circus itinerary providing for a vote of ratification on the proposed new three-year agreement.

Consideration is given to the request of Local 189, Stockton, California, for permission to keep its work dues at 4% and add one half (1/2%) percent for the Federation's work dues as of January 1, 1981.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 501, Walla Walla, Washington, for permission to reduce the work dues from 4% to 1 1/2% (1% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 525, Dixon, Illinois, for permission to retain its work dues at 4% (3 1/2% Local, 1/2% Federation) effective January 1, 1981.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 570, Geneva, New York, for permission to reduce the work dues from 4% to 3% (2 1/2% Local, 1/2% Federation) effective January 1, 1981.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 694, Greenville, South Carolina, for permission to reduce the work dues from 4% to 3% (2 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, the request is granted.

President Fuentealba reads letter received from Local 97, Lockport, New York concerning work dues.

On motion made and passed, it is decided, under the authority of Amended Recommendation No. 1 adopted by the 1980 Convention, that all members be notified, via the *International Musician*, that effective January 1, 1981, each Local leader or Local individual member performing alone, prior to the time an engagement is performed, must submit the contract for such engagement to the Local if the Local has a law requiring filing a contract prior to each engagement, otherwise (when the Local does not have such a law), such Local leader or Local individual member performing alone shall either file his contract with the Local prior to the engagement or file a written statement with the Local prior to the engagement which will reflect his home address, the date, place and hours of the engagement and the number of the musicians who will perform same and their names if known at the time the statement is prepared.

Consideration is given to the request of Local 573, Sandusky, Ohio, for permission to retain the work dues at 4% (3 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, the

request is granted.

Consideration is given to the request of Local 573, Sandusky, Ohio, for permission to retain the work dues imposed on the Live Entertainment musicians at Cedar Point at 3% (2 1/2% Local, 1/2% Federation) for the period beginning January 1, 1981 to December 30, 1982.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 291, Newburgh, New York, for permission to reduce the work dues on theatre engagements negotiated by the union for employment of five days or more from 4% to 3% (2 1/2% Local, 1/2% Federation), effective January 1, 1981.

On motion made and passed, the request is granted. (Herman and Arons are opposed)

Consideration is given to the request of Local 15-286, Toledo, Ohio, for permission to reduce the work dues, effective January 1, 1981, from 4% to 3% (2 1/2% Local, 1/2% Federation) for all bands except the symphony.

The symphony's work dues will be 2% (1 1/2% Local, 1/2% Federation).

On motion made and passed, the matter is referred to the President's Office for additional information.

Consideration is given to the request of Local 367, Vallejo, California, for permission to retain the work dues at 4% (3 1/2% Local, 1/2% Federation) for casuals and 3% (2 1/2% Local, 1/2% Federation) for steady engagements.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 380, Binghamton, New York, for permission to lower the work dues to 3% including the 1/2% to be paid to the Federation for a period of one year, at which time if this is not found to be good for the Local the 4 1/2% will be re-instituted and used for the Local.

The Secretary-Treasurer is instructed to call the Local and advise the officers that if the reduction is granted any increase in work dues thereafter must be submitted to the membership for approval. After the Local is advised of the aforementioned, the Secretary-Treasurer is authorized to adjust the work dues percentages in accordance with the Local's wishes.

Consideration is given to the request of Local 469, Watertown, Wisconsin, for permission to retain the work dues at 4% (3 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 536, St. Cloud, Minnesota, for permission to reduce the work dues from 4% to 2% (1 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 2-197, St. Louis, Missouri, for permission to maintain the work dues at 3% (2 1/2% Local, 1/2% Federation) as of January 1, 1981.

On motion made and passed, the request is granted.

Consideration is given to the request of Local 215, Kingston, New York, for permission to waive one half of the 1% automatic work dues increase.

On motion made and passed, the request is granted.

There is a discussion concerning the procedure for recording, collecting, and transmitting work dues to the Federation.

On motion made and passed, it is decided that work dues payments due the Federation from the Locals shall be submitted on or before the 10th day of the month following collection. Payments made later than 30 days after the due date shall be subject to a five (5%) percent penalty.

President Fuentealba advises that the Subcommittee on Negotiations met with a representative of Kit Circus Operating Company, Inc., a subsidiary of the Clyde Beatty-Cole Brothers Circus, to negotiate an agreement for new arena performances to be presented by that circus and that the corporation had agreed to conform to all terms and conditions of the new Ringling Bros. and Barnum & Bailey Circus Agreement with an allowance to be made in wages of the traveling musicians for room and board provided by the corporation.

On motion made and passed, the agreement is ratified.

A letter is read from the Chairman of the Subscriptions Committee for the State of Israel Bonds dinner, Robert Georgine, wherein he advises that AFL-CIO President Lane Kirkland will be the recipient of the Golda Meir Leadership Award at the dinner and he requests that we participate in this tribute to President Kirkland.

On motion made and passed, it is decided to purchase 10 tickets at a cost of \$750.00.

There is a discussion concerning a new membership application form to be used in Canada.

On motion made and passed, it is decided to approve the form with the understanding that authorization for the collection of work dues be appended thereto.

President Fuentealba reports on the recent election of officers of International Theatrical Talent Agencies and that he had written a letter to the newly elected president suggesting a possible meeting.

Vice-President from Canada Wood reports on the Canadian Association of Representatives of Talent (CART).

On motion made and passed, it is decided to delete Section 8(D) of Article 24 of the By-Laws and to substitute the following in its place:

"No commissions shall be payable on any engagement if the member is not paid for such engagement unless such non-payment was the fault of the member. In such instances, the booking agent may file a claim with the International Executive Board for damages not exceeding the amount of commissions that would have been payable had the member been paid for such engagement."

On motion made and passed, it is decided to retain the public relations firm of Mallory Factor Associates for a trial period of six months starting December 1, 1980 at a fee of \$3,500.00 per month. (Executive Officer Massagli is opposed)

There is a discussion concerning the insurance programs which were to be made available to our members from Association Consultants, Inc.

The following matters of interest to the Federation are discussed: Data Processing, Metropolitan Opera strike, and the Processing of Cases involving referee's reports.

Consideration is given to the request of Local 8, Milwaukee, Wisconsin, for permission to lower the present \$1.00 per service Local work dues to 50¢ effective January 1, 1981.

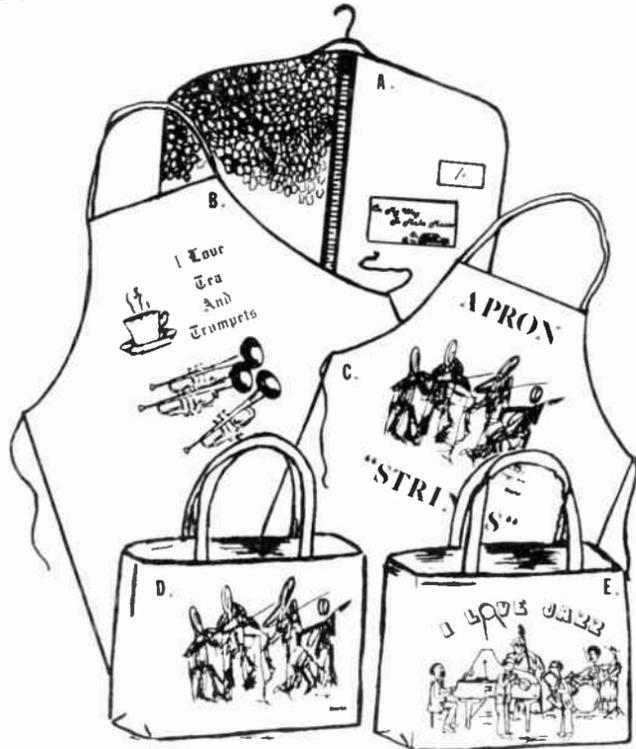
On motion made and passed, it is decided to grant the request with the understanding that the 1% automatic work dues increase adopted by the 1980 Convention will be implemented in addition to the aforementioned 50¢.

Executive Officer Bob Jones, who will be resigning as of November 1, 1980 gives a farewell address.

President Fuentealba administers the Oath of Office to Executive Officer elect Hal Dessent.

The meeting is adjourned at 2:00 P.M.

NEW WAYS TO GET IN TEMPO!



CONTRIBUTION ITEMS:

CIRCLE ITEM LETTER

- A. Black alligator-embossed garment bag (two suiter). 24"x40" No. 5 Wt. vinyl with ID pocket. "On My Way to Make Music" on gold patch. (\$7.50)
- B. "I Love Tea and Trumpets" chef's apron. 27"x36" natural heavy canvas with all-around self binding. Red screen print. (\$8.50)
- C. Apron "Strings" chef's apron. 27"x36" natural heavy canvas with all-around self binding. Black screen print. (\$8.50)
- D. Tote bag "Quartet." 13"x16" with 4" corner and 21" handles. No. 10 Wt. natural canvas. "AFM/Live Music Is Best" on reverse side. Red hand-screen print. Hand washable. (\$11.00)
- E. Tote bag "I Love Jazz" cartoon characters. 13"x16" with 4" corners and 21" handles. No. 10 Wt. natural canvas. Burgundy hand-screen print on both sides. Hand washable. (\$11.00)

ADD: \$1.00 postage for orders up to \$10.00; \$1.50 for orders \$10.01 to \$15.00; \$1.75 for orders \$15.01 to \$20.00. Over \$20.00, add \$2.00. Make check or money order (U.S. currency only) for the total amount to TEMPO-PCC. Sorry, no COD's! Please indicate your Local number when ordering. Mail to: TEMPO-PCC, American Federation of Musicians of U.S. and Canada, 1500 Broadway, New York, N.Y. 10036. Allow two-three weeks for delivery.

MUSICIANS' INCOME TAX: U. S.

(Continued from page four)

of 12 percent per year.

9. *Zero Bracket Amount vs. Itemized Deduction.* One of the important decisions you must make is whether or not to itemize your actual deductions for charitable contributions, medical expenses, interest, taxes, etc. Because the zero bracket varies according to filing status, it may be helpful to follow these guidelines.

Based on your filing status Items 1 through 5 on page 1 of Form 1040, use the following guidelines to determine if it is to your advantage to itemize:

(1) Married taxpayers filing jointly or a qualifying widow(er) with a dependent child should itemize if their itemized deductions are more than \$3,400.

(2) Married taxpayers filing separately should itemize if their itemized deductions are more than \$1,700.

(3) Single or unmarried head of household taxpayers should itemize if their itemized deductions are more than \$2,300.

Even though you do not itemize your deductions, you can still take the following deductions on page 1, Form 1040, to arrive at adjusted gross income:

A. Alimony paid.

B. Employee business expenses:

(1) Expenses of travel, meals, and lodging while away from home in the performance of service as an employee.

(2) Business transportation expenses (in some cases, carting instruments).

C. Moving expenses.

D. Payments to IRA (note that payments for 1980 may be made up to the due date of the return including extensions).

E. Payments to Keogh Retirement Plan.

F. Interest penalty due to early withdrawal of savings.

B. *Estimating Your 1981 Tax.*

1. *Who Makes Estimates?* An individual must file a declaration of estimated 1981 income tax by April 15, 1981, if his estimated tax is \$100 or more and he:

(1) Can reasonably expect to receive more than \$500 from sources other than wages subject to withholding; or,

(2) Can reasonably expect gross income to exceed:

(a) \$20,000 for a single individual, a head of household, or a widow or widower entitled to the special tax rates;

(b) \$20,000 for a married individual entitled to file a joint declaration with his wife (her husband), but only if his wife (her husband) has not received wages for the taxable year;

(c) \$10,000 for a married individual entitled to file a joint declaration with his wife (her husband), but only if both he (she) and his wife (her husband) have received wages for the taxable year; or,

(d) \$5,000 for a married individual not entitled to file a joint declaration with his wife (her husband).

2. *Dates Estimates Are Required.* Most individuals must file a declaration by April 15, 1981, and make additional payments on June 15, 1981, September 15, 1981, and January 15, 1982.

3. *Form and Contents of Declaration.* The declaration of estimated tax is on Form 1040ES. Only the estimated tax, estimated credits against that tax, and the tax payable are shown. The figures used in arriving at the estimated amounts are not reported. The entire estimated tax may be paid when the declaration is filed or in installments on the dates shown on Form 1040ES.

A penalty is imposed on those

taxpayers who are required to pay estimated taxes and fail to do so.

II DEDUCTIONS

1. Non-business deductions, not connected with your work, are to be taken only if itemized deductions are shown on Schedule A of Form 1040. You will note that there is a specific entry for union dues. This includes working or percentage dues as well as basic dues.

a. Contributions:

(1) Examples of allowable contributions — those to: Churches, including assessments; Salvation Army; Red Cross; Community Chests; non-profit schools and hospitals; Veterans' organizations; Boy Scouts; Girl Scouts; and other similar organizations.

Non-profit organizations primarily engaged in conducting research or education for the alleviation and cure of diseases such as tuberculosis, cancer, multiple sclerosis, muscular dystrophy, cerebral palsy, poliomyelitis, diabetes, and diseases of the heart, etc.

(1a) Recent changes permit for political contributions, a tax credit of \$50.00 (\$100.00 if a joint return).

(2) Examples of non-deductible voluntary contributions — those to relatives, friends, other individuals; social clubs; Chambers of Commerce; and propaganda organizations.

a. Interest paid on personal debts, includes home mortgages, bank and general purposes, credit card, revolving charge account.

b. Most state and local taxes paid by you, include real estate tax, state and local income taxes, general sales tax.

c. Medical expenses exceeding 3 percent of your adjusted gross income. You may also claim one half the costs of medical insurance up to a maximum of \$150. The remainder, which you pay for such insurance, is deductible but subject to the 3 percent limitations.

1. Deductions which may properly be taken as business expenses — especially applicable to musicians:

(a) Deductions for sidemen and leaders (itemized on Schedule C):

(1) Travel expenses away from home when paid by you and essential to your employment. Transportation, tips, meals, hotel bills, telephone and telegraph expenses, baggage charges and insurance are examples. This deduction may be taken even though a home is maintained in a single city.

There is no problem where the out-of-town engagement is a one-night stand or for a brief period. However, when the engagement becomes long standing, or semi-permanent, the deduction may not be allowed, as the government takes the position that home should be where the job is located. Determinations will be made in individual cases on the basis of the particular facts involved. Where an automobile is used for such travel, actual expenses plus depreciation may be taken or you can use a standard 20 cents per mile for the first 15,000 miles and 11 cents for each mile over 15,000 miles.

(2) Publicity, advertising, photographs, etc., are deductible.

(3) Costumes or uniforms which are not suitable for general wear but restricted to performance use may be deducted.

(4) Cleaning, repairs, and other upkeep expenses on the above type uniforms.

(5) Depreciation of musical instruments may be taken, provided they have a useful life of over a year. This includes not only an allowance for wear and tear, but a reasonable allowance for obsolescence.

(6) Union dues assessments.

(7) Coaching lessons for a particular job or performance only.

(8) Contributions and assessments paid to professional organizations.

(9) Cost of attending professional or union meetings or conventions where paid by you.

(10) Booking agents' fees.

(11) Entertainment expenses where directly related to the active conduct of trade or business.

(12) Legal expenses paid for drawing a contract of employment.

(13) Losses incurred in the sale of old, depreciated instruments. Deduct present depreciated value, less the amount for which it is sold.

(14) Insurance on instruments and costumes.

(15) Music and arrangement expenses.

(16) Monies spent for cosmetics or makeup, for performances only.

(17) Rental expenses for rehearsal studios or for offices.

(18) Transportation of bulky instruments by cab or truck — in some cases.

(19) Rental of instruments or costumes.

(20) Cost of trade and professional papers and magazines.

(21) Miscellaneous business expenses:

(a) tips to band boys

(b) substitute pay

(c) communication expenses, where necessary, such as telephone, telegraph, stationery, and postage.

b. Deductions which may be taken by leaders or employing arrangers only:

(1) Salaries and wages paid to vocalists, sidemen, etc.

(2) Educational expenses where necessary.

(3) Equipment necessary for studio, including instruments, rentals, music and even non-professional magazines for waiting rooms.

III CHECKLIST OF EXCLUSIONS FROM GROSS INCOME

A. Accident insurance payments received.

B. Board and lodging furnished by an employer, where required as a condition of employment.

C. Gifts received from anyone other than an employer.

D. Workmen's Compensation payments.

E. Unemployment insurance benefits.

Payments made after 1978 in tax years ending after 1978 for Unemployment Compensation may be taxable if Adjusted Gross Income plus Unemployment Compensation exceeds the following base amounts:

Married Filing Joint Return — \$25,000

Married Not Filing Jointly and Not Living Apart from Spouse — 0 Other Than Married — \$20,000

If Adjusted Gross Income plus Unemployment Compensation exceeds the base amount, the lesser of the following is included in Gross Income:

1. One-half excess adjusted Gross Income and Unemployment Compensation over base amount.

2. Unemployment Compensation.

The State is required to report to Internal Revenue Service all amounts paid over \$10 to individuals for Unemployment Compensation.

F. Damages received from certain lawsuits.

G. Dividends:

(1) First \$100 of any dividends (\$200 if married and each received dividends of \$100 jointly or individually).

(2) G.I. Insurance or from mutual insurance companies.

H. Group insurance premiums paid by employers providing it does not exceed the cost of \$50,000 of such insurance.

I. Money or other property received by inheritance.

J. Scholarships.

K. Unrealized appreciation in property value.

L. Veterans' benefits.

IV CREDITS

A. Of course, each person who has had taxes withheld is entitled to a credit for such amounts. Your Form W-2, showing the total earned and the total deducted, must be attached to your form, and where you have several, all must be attached.

B. Retirement income may be credited (compute on Schedule R and claim on line 39, Form 1040).

C. Credit for amounts of social security payments overwithheld. If because you worked for more than one employer, more than \$1,587.67 has been withheld for social security tax, add all over the amount of line 59.

D. For 1980, low income taxpayers who have dependent children and maintain a household are entitled to the earned income tax credit (see line 57). The maximum credit is 10 percent of the first \$5,000.00 of earned income or \$500 (earned income means wages and salaries and net earnings from self-employment). The credit is reduced by an amount equal to 12½ percent of your adjusted gross income in excess of \$6,000.00.

Even if a taxpayer does not have any amounts withheld from his or her wages and does not have to file a return because he or she does not meet the gross income filing requirements, he or she should file an income tax return since the amount of the credit will be paid to him or her as a tax overpayment.

E. A credit is allowed for 20 percent of qualifying child or dependent care expenses which are paid for the purpose of allowing you and/or your spouse to be employed. Form 2441 must be filed in order to claim this credit.

V MISCELLANEOUS

A. *Record Keeping:*

1. The burden, as in the past, is on the taxpayer to prove his figures.

2. The general rules are: (1) If you have adequately accounted to your employer, you will not again be required to provide proof to support your deduction; (2) If you have not made an accounting to your employer, you must have complete, accurate, and current records — estimates are not acceptable; and (3) Records must be supported by receipts, paid bills, or similar substantiating evidence for expenditures of \$25.00 or more, and generally for lodging while traveling away from home regardless of the amount.

B. *Filing Category:*

Examples of Record Keeping for a Two-day Business Trip

TRAVEL EXPENSES

Date	Item	Place	Amount	Business Purpose
April 1, 1980	Airplane fare — (Round trip, Chicago-Dallas)	Dallas	\$111.20	Play engagement Club 17
	Lunch and tip		4.20	
	Lodging		18.50	
April 2, 1980	Meals and tip		6.50	
	Auto rental (2 days)		22.00	
	Tips		1.50	

ENTERTAINMENT EXPENSES

Date	Item	Place	Amount	Business Purpose	Business Relationship
April 1, 1980	Dinner and tip	Ajax Grill Dallas	\$16.50	Discuss arrangements and future engagements	Charles Young vocalist

Taxpayers must have documentary evidence for any lodging expense while away from home and for any other expenditure of \$25.00 or more.

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1. Split income provision available to married couples only, in the form of a joint return can save you money. Check on this.

2. If you are not eligible for a joint return, you may be eligible to file as a Head of Household. This, too, can save you money, although not as much as a joint return.

C. *Helpful Booklet:*

The Internal Revenue Service has published a free pamphlet, "Your Federal Income Tax," which you may secure from your local IRS Office.

D. *Averaging:*

If your income for 1980 was significantly greater than in previous years, you may benefit by averaging. You may average if your taxable income in 1980 exceeds by more than \$3,000 an amount that is 30 percent greater than the average of your taxable income in the four preceding years. Schedule G may be obtained from the IRS, although persons in an averaging situation would be well advised to consult professional help.

E. *Self-Employed Retirement Plans:*

There have been significant improvements in this area, made possible by the new pension law. If you feel that you are eligible to set up a retirement plan for yourself, it is suggested that you obtain professional legal or accounting services.

F. *A Word to the Wise:*

These things slip up on you; don't wait until the very last minute to fill out your return. You may find that by taking your time and giving serious thought to your income tax, you may effect a sizable saving.

Annual Report for the Fiscal Year Ended March 31, 1980

American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund)

730 Third Ave., New York, N.Y. 10017

Under penalties of perjury and other penalties set forth in the instructions, we declare that we have examined this report, including accompanying schedules and statements, and to the best of our knowledge and belief, it is true, correct and complete.

Date 2/1/81

Employee Trustee, Victor W. Fuentealba
Employer Trustee, Richard L. Freund
Plan Administrator, Edward C. A. Peters

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Fund Manager

To All Participants:

We are pleased to provide you with this summary annual report which covers the financial experience of the Pension Plan for the year which ended March 31, 1980.

The Fund received employer contributions of \$15,422,189 during the year and at the year end the assets of the Fund totaled \$150,272,415. These assets are not a surplus, but a reserve required to guarantee lifetime pensions to those who will be retiring in future years. Included with this report are financial statements which show the income and expenses of the Fund and a breakdown of the Fund's assets.

Since the purpose of the Fund is to provide pension benefits to eligible employees, we are pleased to report that 440 new pensions were approved during the year. At the end of the year, the Fund was paying pensions to 3,470 pensioners and beneficiaries of the deceased pensioners. These benefit payments total \$330,343 per month.

We hope you will share our pride in the effective manner the Pension Plan is administered, in the conscientious interest and cooperation of the covered members, the Union and the Employers, and the careful way its funds are accounted for. Far more important is the extent to which the Fund is fulfilling its purpose of providing meaningful lifetime retirement income to members who have served our industry for so many years.

We look forward to another year of progress and service to our members and their families.

Sincerely,

Board of Trustees

Your Rights to Additional Information

You have the right to receive a copy of the full annual report, or any part thereof, on request. The items listed below are included in that report:

- an accountants' report;
- assets held for investments;
- transactions between the plan and parties in interest (that is, persons who have certain relationships with the plan);
- actuarial information regarding funding of the plan.

To obtain a copy of the full annual report or any part thereof write or call the office of Mr. Edward C. A. Peters, who is the Fund Manager, American Federation of Musicians' and Employers' Pension Welfare Fund, 730 Third Avenue, New York, N. Y. 10017, Telephone: (212) 697-7585. The charge to cover copying costs will be \$7.50 for the full annual report, or 25¢ per page for any part thereof.

You also have the right to receive from the Fund Administrator, on request and at no charge, a statement of the assets and liabilities of the plan and accompanying notes, or both. If you request a copy of the full annual report from the Fund Administrator, these two statements and accompanying notes will be included as part of that report. The charge to cover copying costs given above does not include a charge for the copying of these portions of the report because these portions are furnished without charge.

You also have the legally protected right to examine the annual report at the office of the plan, 730 Third Avenue, New York, New York, or if you prefer, you can arrange to examine the report, during business hours, at your union office or at your employers' establishment, if at least 50 plan participants are employed there. (To make such arrangements, call or write the Fund Manager at the above address), and at the U. S. Department of Labor in Washington, D. C., or to obtain a copy from the U. S. Department should be addressed to: Public Disclosure Room, N4677, Pension and Welfare Benefit Programs, Department of Labor, 200 Constitution Avenue, N.W., Washington D. C. 20216.

13 Plan assets and liabilities at the beginning and the end of the plan year (list all assets and liabilities at current value). A fully insured welfare plan or a pension plan with no trust and which is funded entirely by allocated insurance contracts which fully guarantee the amount of benefit payments should check box and and not complete this item

Note: Include all plan assets and liabilities of a trust or separately maintained fund. (If more than one trust/fund, report on a combined basis.) Include all insurance values except for the value of that portion of an allocated insurance contract which fully guarantees the amount of benefit payments. Round off amounts to nearest dollar. Trusts with no assets at the beginning and the end of the plan year enter zero on line 13(h).

	a. Beginning of year	b. End of year
Assets		
(a) Cash: (i) On hand		
(ii) In bank: (A) Certificates of deposit		
(B) Other interest bearing	13,891	7,582
(C) Noninterest bearing	725,171	395,681
(iii) Total cash, sum of (i) and (ii)	739,062	403,263
(b) Receivables: (i) Employer contributions	2,123,911	1,546,894
(ii) Employee contributions		
(iii) Other	2,376,357	5,193,436
(iv) Reserve for doubtful accounts		
(v) Net receivables, sum of (i), (ii) and (iii) minus (iv)	4,500,268	6,740,330
(c) General investments other than party-in-interest investments:		
(i) U.S. Government securities: (A) Long term	21,270,325	33,317,769
(B) Short term		
(ii) State and municipal securities		
(iii) Corporate debt instruments: (A) Long term	35,596,377	43,590,709
(B) Short term		
(iv) Corporate stocks: (A) Preferred		
(B) Common	38,907,253	48,442,538
(v) Shares of a registered investment company		
(vi) Real estate		
(vii) Mortgages	615,153	487,595
(viii) Loans other than mortgages		
(ix) Value of interest in pooled fund(s)	292,000	8,143,000
(x) Other investments	40,276,438	13,552,923
(xi) Total general investments, sum of (i) through (x)	136,957,546	147,534,534
(d) Party-in-interest investments:		
(i) Corporate debt instruments		
(ii) Corporate stocks: (A) Preferred		
(B) Common		
(iii) Real estate		
(iv) Mortgages		
(v) Loans other than mortgages		
(vi) Other investments		
(vii) Total party-in-interest investments, sum of (i) through (vi)	71,065	69,193
(e) Buildings and other depreciable property		
(f) Value of unallocated insurance contracts (other than pooled separate accounts):		
(i) Separate accounts		
(ii) Other		
(iii) Total, (i) plus (ii)	12,312	66,985
(g) Other assets		
(h) Total assets, sum of (a)(iii), (b)(v), (c)(xi), (d)(vii), (e), (f)(iii) and (g)	142,280,253	154,814,305
Liabilities		
(i) Payables: (i) Plan claims		51,464
(ii) Other payables	251,877	4,408,301
(iii) Total payables, (i) plus (ii)	251,877	4,459,765
(j) Acquisition indebtedness		
(k) Other liabilities	105,979	82,135
(l) Total liabilities, sum of (i)(iii), (j) and (k)	357,856	4,541,900
(m) Net assets, (h) less (l)	141,922,397	150,272,405
(n) During the plan year what were the:		
(i) Total cost of acquisitions for common stock?		56,788,551
(ii) Total proceeds from dispositions of common stock?		45,299,120

14 Plan income, expenses and changes in net assets for the plan year:
Note: Include all income and expenses of a trust(s) or separately maintained fund(s) including any payments made for allocated insurance contracts. Round off amounts to nearest dollar.

	a. Amount	b. Total
Income		
(a) Contributions received or receivable in cash from—		
(i) Employer(s) (including contributions on behalf of self-employed individuals)	15,422,189	
(ii) Employees		
(iii) Others		15,422,189
(b) Noncash contributions (specify nature and by whom made) ▶		
(c) Total contributions, sum of (a) and (b)		15,422,189
(d) Earnings from investments—		
(i) Interest	11,411,575	
(ii) Dividends	2,041,871	
(iii) Rents		
(iv) Royalties		13,453,446
(e) Net realized gain (loss) on sale or exchange of assets—		
(i) Aggregate proceeds	78,008,600	
(ii) Aggregate costs	75,604,217	2,404,383
(f) Other income (specify) ▶		
(g) Total income, sum of (c) through (f)		31,280,018
Expenses		
(h) Distribution of benefits and payments to provide benefits—		
(i) Directly to participants or their beneficiaries	5,267,778	
(ii) To insurance carrier or similar organization for provision of benefits		
(iii) To other organizations or individuals providing welfare benefits		5,267,778
(i) Interest expense		
(j) Administrative expenses—		
(i) Salaries and allowances	242,915	
(ii) Fees and commissions	741,281	
(iii) Insurance premiums for Pension Benefit Guaranty Corporation	18,461	
(iv) Insurance premiums for fiduciary insurance other than bonding	8,782	
(v) Other administrative expenses	145,313	1,156,752
(k) Other expenses (specify) ▶		
(l) Total expenses, sum of (h) through (k)		6,424,530
(m) Net income (expenses), (g) minus (l)		24,855,488
(n) Change in net assets—		
(i) Unrealized appreciation (depreciation) of assets	(16,505,480)	(16,505,480)
(ii) Other changes (specify) ▶		
(o) Net increase (decrease) in net assets for the year, (m) plus (n)		8,350,008
(p) Net assets at beginning of year, line 13(m), column a		141,922,397
(q) Net assets at end of year, (o) plus (p) (equals line 13(m), column b)		150,272,405

	Yes	No
15 All plans complete (a). Plans funded with insurance policies or annuity contracts also complete (b) and (c):		
(a) Since the end of the plan year covered by the last return/report has there been a termination in the appointment of any trustee, accountant, insurance carrier, enrolled actuary, administrator, investment manager or custodian?	X	
If "Yes," explain and include the name, position, address and telephone number of the person whose appointment has been terminated ▶		
Sol Shapiro (Trustee-Deceased) Former address: 84-39 153 Ave., Howard Beach N.Y. 212-LT-1-7777		
Marine Midland Bank (Custodian Bank) 250 Park Ave. N. Y. N. Y. 212-949-6500		
(b) Have any insurance policies or annuities been replaced during the plan year?		X
If "Yes," explain the reason for the replacement ▶		
(c) At any time during the plan year was the plan funded with:		
(i) <input type="checkbox"/> Individual policies or annuities, (ii) <input type="checkbox"/> Group policies or annuities, or (iii) <input type="checkbox"/> Both. No		

CLASSIFIED ADVERTISING

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THE CLOSING DATE IS THE FIRST OF THE MONTH PRIOR TO PUBLICATION (i.e. for January 1981, December 1, 1980.)

For ALL classifications TYPE OR PRINT YOUR AD on letter size paper (no postal cards) and send with check or M.O. if applicable, to: INTERNATIONAL MUSICIAN, 1500 Broadway, New York, New York 10036. Please identify your local affiliation and if using a stage name, give name under which you are a member of the A.F. of M. Handwritten ads will be returned. Ads not accepted by telephone. Multiple insertions must be sent on separate sheets of paper. FOR SALE ads of a commercial nature will be returned.

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ACCORDIONIST-PIANIST, reads, takes, sings, enormous repertoire, no bad habits, "39". Wants locations work, no hard rock. Fine accompanist (classics too). Can play Cordovox or your organ. Desire resort work or ships. Musician, 2170 Chesire Br., Rd., Apt. 714, Atlanta, Ga. 30324. Phone: (404) 634-1369 or 636-4425.

ALTO SAXOPHONIST, (219) 287-0676.

ARRANGEMENTS, all blues, wide spread sound. Trumpet, alto, tenor, baritone, and rhythm. Trombone parts are interchangeable with baritone. Send \$2.00 for list. Paul Schoen, 117 Argyle St., Rochester, N.Y. 14607.

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BASS PLAYER, doubles on flute (B.A.), guitar, saxophone, keyboards, composition. All styles but prefers non-country. Can travel or relocate. Steve Sarant, 435 Warner St., Cincinnati, Ohio 45219. Phone: (513) 721-2483.

BASS PLAYER, 20, wishes to join full time top 40 or country band. Have own van and lights. Please leave name and telephone number at (412) 794-5172.

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BASSIST-VOCALIST-SONGWRITER, 32, 16 years professional experience. High vocal range, excellent equipment, references. Seeking name concert recording acts or songwriting contract. Gary Fuller, 3121 S. Semoran Blvd., No. 286, Orlando, Fla. 32807. Phone: (305) 275-5005.

CHICAGO ALL STAR BLUES BAND, available for festivals, concerts, night clubs. Featuring Howling Wolf, Jr. Available: The Four Ink Spots. Contact: Rhythm and Blues Attractions, 8959 Oglesby, Chicago, Ill. Phone: (312) 375-4276.

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DRUMMER, 24, single, available for immediate club, show, and commercial work. Versatility, musicality and professionalism. Willing to travel. Don Levine, 3882 Carrel Blvd., Oceanide, N.Y. 11572. Phone: (516) 766-6132.

DRUMMER, 24, 16 years experience, available for studio dates and touring. All styles. Previously with name artists. Writer for "Modern Drummer" magazine. Pros only. Resume and references on request. Bob Saydlowski, Jr., 183 Francis Ave., Pittsfield, Mass. 01201. Phone: (413) 442-8208.

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DRUMMER, 34, experienced in all styles, jazz, rock, disco, etc. Formerly with Ringling Brothers and Barnum and Bailey Circus. Now available for steady work. Free to travel or relocate. Peter Panicali, 143 Peace Street, Stratford, Conn. 06497. Phone: (203) 378-3238.

DRUMMER, 40, desires weekend group playing North Jersey area. Experienced in all styles. Neat, reliable, willing to rehearse. Have own van. Call, (201) 773-6060.

DRUMMER-PERCUSSIONIST, seeking steady work in Western states. Formerly with Arista records. Extensive recording, touring experience. Excellent equipment, unusual percussion. Prefer progressive music, but play all styles. Mike Beck, 1410 Paulding, Ft. Wayne, Ind. 46816. Phone: (219) 745-9095.

DRUMMER-PERCUSSIONIST, 30, play all styles. Contemporary music, jazz, rock, Latin, country, disco, swing, classical, theater and studio. Free to travel. Ron Laudicina, P.O. Box 1055, New Haven, Conn. 06504. Phone: (203) 239-3794.

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GUITARIST, interested in joining serious working group. Can play all styles. Can travel or relocate. Write or call. Bruce Burger, 10 Downing St., New Hartford, N.Y. 13413. Phone: (315) 735-1881.

GUITARIST, lead vocalist, songwriter, 25, much road and studio experience. Front work, doubles tenor sax, bass, keys, drums. Reliable, reads music, travel and relocate. Neil Markham, Denver, (303) 777-3790.

GUITARIST, super soloist, has appeared in shows, television and theater. Have done recordings including No. 1 hit record. Interested in joining excellent, busy club date band in Westchester or Western Conn., or jazz group with serious plans for concerts and recordings. contact: Mike Caruso, Morris Rd., Purdys, N.Y. 10578. Phone: (914) 232-4923.

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MUSICIAN, 28, guitar, keyboards, vocals, woodwinds, to join established Los Angeles rock group. Influences: Beatles, Hendrix, Yes, Neil Young, New and new wave. Professional, positive, creative. Interested in concerts, and recording. John, (616) 327-5462.

MR. BASSMAN, tuba and all lower brass, seeks work in New York tri-state area. Have Dixie and big band. Student of Don Butterfield Music Scholarship. Call, Gerard De Sapio, (212) 253-0267.

ROCK GUITARIST, 28, 17 years experience, major label credits, to join working original band for touring and recording. Tom Nicholas, (816) 886-3640.

SAXOPHONIST, play alto, tenor, clarinet, flute, sing. Can read and fake all styles from Dixie to disco. Call Don, (914) 623-7132.

SAXOPHONIST, baritone to soprano, flute and clarinet. Recently finished traveling Broadway revue. Interested in ship lounge work, shows, etc. full-time only. Resume and tape available. George Ariante, 22 Shongum, Rd., Randolph, N.J. 07869. Phone: (201) 361-1298.

SOCKET PIANIST, singer, female, attractive, with beautiful wardrobe. Desires work in spring-summer at resorts. Prefer Saratoga Springs, Atlantic City or Canada. Have wide repertoire including standards, show tunes, Spanish, French and Italian songs. Phone: (716) 361-8297.

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