

INTERNATIONAL MUSICIAN

Official Journal of
AMERICAN FEDERATION
OF MUSICIANS

AMENDMENT TO TAFT-HARTLEY ACT WILL MAKE LIFE EASIER FOR MUSICIANS

More than one of these letters are urging your support H.R. 4376 and H.R. 4377. The following article provides the background on the important issues at stake.

No professional musician needs to be told how precarious making a living in music can be. Years of study and practice in no way guarantee success, or even steady employment.

For many, being a full-time musician means leading a somewhat nomadic existence, traveling from one job to the next. Most musical engagements last no longer than a few days, and finding one that offers continuous employment for several weeks or months is usually considered a prized accomplishment.

In this unstable working environment, thousands of musicians turn to their union for protection and stability. But what many musicians do not know is that since 1947, the American Federation of Musicians has been limited by law from providing the sort of full protection that its members deserve and expect, simply because the unique

nature of the music industry does not conform to the law's guidelines.

The law is the Labor-Management Relations (Taft-Hartley) Act, passed thirty-four years ago over the veto of then-President Harry S. Truman. At the time, many Americans, including President Truman, believed the law to be anti-union. But over the years, even staunch supporters of the legislation came to recognize the law's serious shortcomings. The rigid terms of the Taft-Hartley Act failed to take into account the varying structures of American business. Not all industries were equally affected or equally benefited by the Act. Clearly, amendments to the law were necessary.

Two Industries Obtain Relief

In 1959, Congress answered the call of the construction and garment industries by passing several amendments to the Act. These amendments specifically addressed the problems which had arisen in the application of the Act to those industries.

The draftsmen of the amendments recognized the temporal nature of work in the construction industry, noting that "the vast

majority of building projects are of relatively short duration." This being the case, both Houses of Congress concluded that a pre-hire bargaining agreement, entered into even before the job had begun, was an acceptable self-regulatory business practice. Although pre-hire agreements were "not entirely consistent with Wagner Act rulings of the National Labor Relations Board (NLRB)," Congress found that such agreements benefited both employees and employers in the construction industry.

The passage of the amendment that was to become Section 8(f) of the Act placed building trades unions on equal footing with unions in industries in which work is of a more permanent nature, and allowed industry employers to estimate labor costs before bidding on jobs.

Thus, a standing industry practice — which had been prohibited under the letter of the law — was fully sanctioned, stabilizing labor-management relations and setting prevailing work standards and wages.

Similarly, the special cir-
(Continued on page fourteen)

CONGRESS OF STRINGS

A Tradition of Excellence Continues

The International Executive Board of the American Federation of Musicians is pleased to announce that the Congress of Strings program will continue in 1982.

For the past twenty-four summers, this fine program has helped gifted young string students add professional polish to their talents. This year, there will be some minor adjustments to the structure of the scholarships, but the spirit and tradition of the Congress of Strings remains unchanged.

Plans are currently underway for the 1982 Congress, so AFM Locals interested in participating should act quickly. For complete details, see Secretary-Treasurer J. Martin Emerson's column, "Between You and M.E.," on page 5.

Kansas City Aims for Revival of Its "Jazz City" Reputation

With a \$9,000 seed grant from the National Endowment for the Arts, Kansas City is looking to revive the days when that Missouri town was the hub of the jazz world.

Carroll Jenkins, Executive Director of the Mutual Musicians Foundation, says that his organization has big plans for three old buildings located in the city's Eighteenth Street and Highland Avenue area. One of those buildings was once the headquarters for AFM Local 627, before it merged with Local 34 in 1970. The structure is now in a state of disrepair and requires extensive renovation. Another that is slated for massive revamping is the fifty-seven-year-old Scott's Theatre Restaurant-Show Bar.

When all the work is completed, Kansas City will have a new jazz cabaret that Jenkins promises will be the "finest between Chicago and the West Coast." Space will also be

made available for rehearsal halls, which will be geared for use by "a whole new batch of young and exceptionally talented musicians," who Jenkins says are coming up in the city's jazz scene. Local 627's old headquarters is being designated for transformation into a Jazz Hall of Fame.

Kansas City is an especially appropriate place for a hall commemorating jazz music and the greats who made it a distinct American art form. During the 1930s, that city spawned an impressive share of the jazz world's most notable contributors. The list includes Count Basie, Charlie Parker, Ben Webster, Mary Lou Williams, Andy Kirk, Jay McShann, Bennie Moten, Julia Lee, Harlan Leonard, Joe Turner, Pete Johnson, Jesse Price, Gene Ramey, Jimmy Witherspoon, Gus Johnson and others, many of whom made their
(Continued on page thirteen)

CHAIRMAN PLANS A SHIFT IN PRIORITIES

Despite indications that corporate America may not be ready to fill the funding gap left by Federal cutbacks on cultural endowments (*International Musician*, January, 1982), NEA Chairman Francis S. M. Hodsoll remains convinced that the private sector can and will compensate for reduced government philanthropy.

At a December 7 gathering in Los Angeles of some 900 representatives of California arts organizations, Hodsoll said that the National Endowment for the Arts will be shifting its priorities from actual funding to encouragement of private donations. He also disclosed plans to conduct a series of seminars around the country in 1982 to study the state of the arts in America and to determine how the NEA can broaden the arts' financial base of support.

Hodsoll's views on a restructured role for the NEA were further revealed in the January, 1982, issue of *American Arts* magazine, published by the American Council for the Arts. In that interview Hodsoll said, "The Endowment budget has grown at a much greater rate than other programs in government," and, he added, "It's not unreasonable to cut these

programs in a fairly substantial way."

"When the Endowments were first funded," Hodsoll told *American Arts*, "there was a lot of art in this country and a lot of private contributions to art. You could argue that without any Federal support it wouldn't make much difference... The symbol of a budget cut is more of a problem than the dollars... I think that we can reverse that symbol by laying on hands, by recognizing artists."

The NEA Chairman emphasized the Endowments' need "to create, first of all, an excitement about the arts and humanities as being very important to our national well-being; secondly to recognize excellence in various fields of the arts and humanities; and thirdly, and almost of equal importance, to recognize excellence in private
(Continued on page fourteen)

NLRB RULES IN FAVOR OF MUSICIANS

The National Labor Relations Board has found the Puerto Rico Hotel Association and seven island hotels guilty of unfair labor practices against the Puerto Rico Federation of Musicians.

The ruling, which was issued last month in Washington, D.C., ratifies an earlier decision by NLRB Administrative Law Judge James F. Morton. Judge Morton had found that musicians working on a long-term basis at Puerto Rico hotels and employees of the hotels, and not

employees of the individual band-leaders. He then ordered the hotel association to recognize the musicians' union for collective bargaining purposes.

Prior to this latest NLRB ruling, the hotels had been using personal service contracts with the musicians, thereby avoiding recognition of the union as the musicians' bargaining agent. The NLRB has now ordered the hotels to "abandon" use of personal service contracts."

Atlantic City's Golden Nugget Discovers Live Music Is Best

Last year, on March 17, members of AFM Local 661-708 in Atlantic City, New Jersey, were forming informational picket lines outside the doors of the Golden Nugget Hotel-Casino. Chanting "Canned music is no good, canned music is no good," the musicians were protesting the Golden Nugget's use of taped music in its lounges and its main show-

room. Today, less than a year later, the music of the Golden Nugget's lounges and main showroom is no longer canned. In a dramatic policy turnaround, the hotel-casino has decided live music is best, after all. According to George Fognano, Secretary of the Atlantic City AFM Local, the change in entertainment policy can be directly traced to the change in the Golden Nugget's management. When Shannon Bybee assumed the hotel-casino's top of-

fice, musicians — and live music — came in from the cold. Fognano reports that both the musicians and the hotel-casino could not be more pleased with the results.

The Local officer has high praises for Bybee's pro-entertainment policy, and for his cooperative attitude with the union. Fognano also credits Golden Nugget contractor/music director Bobby Young, a Local 661-708 member, with being instrumental in expanding the hotel-casino's use of live entertainment.

ATMPEW FUN
ANNUAL REPC
PAGE 17

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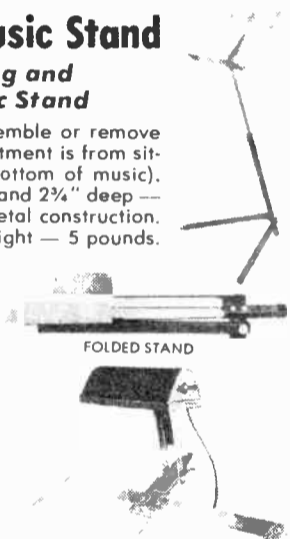
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IN THIS ISSUE:

Proposed Amendment to Taft-Hartley Act Could Make Life Easier for Musicians	1
NEA Chairman Plans a Shift in Priorities	1
NLRB Rules in Favor of Musicians	1
Kansas City Aims for Revival of Its "Jazz City" Reputation	1
Atlantic City's Golden Nugget Discovers Live Music Is Best	1
Congress of Strings — A Tradition of Excellence Continues	1
From the President's Diary	3
Musicians' Income Tax Highlights for the U.S.	3
Musicians' Income Tax Highlights for Canada, by Douglas Gray	3
Barbara Mandrell, by Herbert Kupferberg	4
Between You and Marty Emerson	5
The Musician and the Law, by L. James Juliano, Jr., Esq.	6
New International Representative for Canada Is Robert (Bob) Pedler	6
Canadian Scene, by Murray Ginsberg	7
Pop and Jazz Scene, by Burt Korall	8
Country Ramblings, by Edward Morris	8
Over Federation Field	9
Competitions and Awards	10
News Nuggets	10
Official Business	11
Closing Chord	12
New Booking Agent Agreements Issued by the AFM	12

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From the PRESIDENT'S DIARY

January 9, 1982, will go down in history as the date of the first membership meeting of the Twin Cities Musicians Union resulting from the merger of Locals 30 and 73. I was privileged to be invited to attend the meeting and to present the new charter to newly elected President Patrick J. Rian and the other officers. I know that I will always remember this date, not only because this was the first opportunity that I have had since becoming your President to personally present a charter to a newly formed Local, but, in addition, Minneapolis, where the meeting was held, experienced one of its coldest days in history on that date, with the temperature reaching 24 degrees below zero and a wind chill index of at least minus 84 degrees. Despite the severe conditions caused by the cold weather and blowing snow, the meeting room was practically filled to capacity with approximately 125 members in attendance.

The International Executive Board has encouraged mergers of Locals whenever it feels that a merger would best serve the interests of the members in a particular area, but, unfortunately, mergers do not occur too frequently nor without some persuasion from the International. However, this was definitely not the case in this instance. The merger of the Minneapolis and St. Paul Locals was not suggested or recommended by the Federation and was the result of the officers and members of both Locals doing what they felt would best serve the interests of the professional musician in those areas. They are all to be congratulated and commended for their fine display of fraternalism and their determination to carry out the strength of their convictions.



AFM President Victor W. Fuentealba (left) presents a charter to Patrick J. Rian (right), President of the newly merged Twin Cities Musicians Union, Local 30-73, St. Paul-Minneapolis, Minnesota.

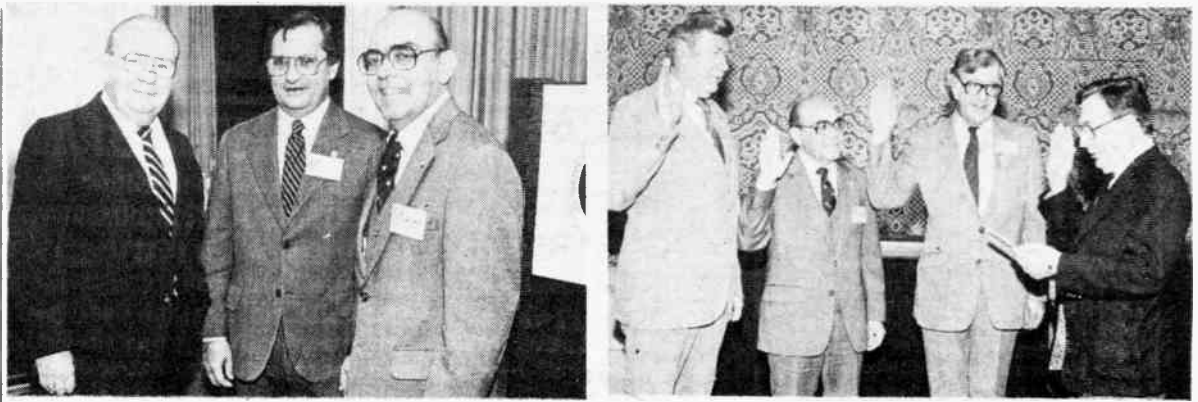


Photo left: Just prior to the AFL-CIO convention, which in 1981 was held in New York City, the Department for Professional Employees holds its biennial convention to consider resolutions and elect officers. Here (from left to right), AFM Secretary-Treasurer J. Martin Emerson receives an update on the proceedings from DPE Executive Director Jack Golodner and AFM President Victor W. Fuentealba, who serves as DPE Vice President. Photo right: AFL-CIO President Lane Kirkland (far right) leads the newly reelected DPE officers in the oath of office. Shown from left are DPE Treasurer Rodney Bower, President of the International Federation of Professional and Technical Engineers; DPE Vice President Victor W. Fuentealba, President of the American Federation of Musicians; and DPE President Albert Shanker, President of the American Federation of Teachers.

Normally, in January of each year, the International Executive Board met in Florida for two weeks of midwinter meetings. This practice began during the presidency of Herman Kenin and continued until, for economic reasons, I decided to hold the meetings in New York this year. I can assure you that this was not too popular a decision with my colleagues. To make matters worse, after a long period of relatively mild, clear weather, the temperature plummeted on the very day that the meetings began and New York suffered two heavy snow storms for the first time this winter. Perhaps it was the cold and inclement weather, but, in any case, the Board worked diligently and completed the agenda in four days.

During the meetings, our General Counsel gave a complete and detailed update on the status of all litigation involving the Federation, including the claims of traveling musicians that had been awarded by the International Executive Board and turned over to our New York attorneys for processing in the civil courts. This system is being used exclusively now and the results are starting to show, with many awards being paid almost immediately after the decision has been announced and many cases satisfactorily settled.

My assistant, Lew Mancini, who now oversees the operation of Music Central in the Northwest area of the United States, presented the Board with a detailed report of the activities of that organization and the Board unanimously voted to continue funding a portion of the operational costs of Music Central.

The Special Finance Committee, consisting of Chairman, Vice President Dave Winstein, Vice President from Canada J. Alan Wood and Executive Officer Hal Dessent, presented an updated budget for the current year and its recommendations concerning suggestions that had been made to it for possible further savings for the Federation. A great deal of discussion ensued concerning the savings that could result with reduced issues of the *International Musician*, but, in view of the fact that the current Federation By-Law

(Continued on page fourteen)



The American Federation of Musicians was well represented at the AFL-CIO convention by (left to right): Hy Jaffe, Treasurer, Local 802, New York; J. Martin Emerson, AFM Secretary-Treasurer; Victor W. Fuentealba, AFM President; Frank Casciola, President, Local 655, Miami, Florida; Bob Watkins, Secretary, Local 80, Chattanooga, Tennessee; Herb MacPherson, President, Local 86-242, Youngstown, Ohio; Shorty Vest, Secretary, Local 70-558, Omaha, Nebraska; Marl Young, Secretary, Local 47, Los Angeles, California; and Tom Kenny, President, Local 12, Sacramento, California.

(Photo credit: Alexander Associates)

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 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.

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 basic form. IRS will figure your tax if your income on line 31 is \$50,000.00 or less 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. Also your income must be \$50,000.00 or less.

3. *Other Schedules Pertaining to Form 1040*:

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

2. *Schedule B*: If you receive dividends or interest in excess of \$400.00, 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*: Pensions and annuities that are fully taxable should be entered on Form 1040, line 15. 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, 1982. To comply literally with the law, your return must be postmarked by April 15, 1982.

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 (Continued on page sixteen)

MUSICIANS' INCOME TAX

highlights
for Canada

On November 12, 1981, the Federal Finance Minister, Allan MacEachen, presented a budget which introduced significant changes to the tax system. The budget contains proposals both favorable and unfavorable to almost all taxpayers. The purpose of this article is to review the proposals that will affect most musicians as well as to review in general the normal steps the musician should take in preparing to file his 1981 Individual Income Tax Return.

Budget Proposals

The one area of the budget that will affect all musicians is the change in the capital cost allowance rates. In the first year of acquisition of a capital asset, such as an instrument or vehicle, only one half of the normal capital cost allowance rate will be allowed. This applies to all acquisitions after November 12, 1981, but not to acquisitions up to this date.

Income earned by personal service corporations will no longer be eligible for a reduced rate of tax for taxation years after November 12, 1981. A personal service corporation is one where services provided by the company would normally be provided by an individual who is also the specified shareholder of the corporation. These corporations will be subject to tax on such income at approximately 50 percent.

Beginning in 1982, both the general averaging provisions and Income Averaging Annuity Contracts (IAAC) will have been eliminated. IAACs may still be purchased for 1981; however, any IAAC purchased after November 12, 1981, must have a term that does not extend beyond 1982. IAACs purchased prior to November 13, 1981,

will continue under the previous rules. To replace the above, a new forward income-averaging mechanism has been introduced.

Beginning in 1982, individual tax rates will have been lowered for

By Douglas Gray
Chartered Accountant

taxpayers in the middle and upper income brackets. This will basically affect individuals with a taxable income in excess of \$24,464. The combined federal and provincial top rate of tax will be reduced on average from about 65 percent to 50 percent, depending on the province.

Changes have also been made in the deductibility of borrowing costs for investment purposes and for the purchase of Registered Retirement Savings Plans. Interest expense incurred to earn investment income will be deductible only to the extent of such income. The excess may be carried forward and deducted against future investment income, or alternatively, may be treated as a capital loss. This change is effective for the 1982 taxation year. The current deductibility for interest incurred on funds borrowed to make contributions to a RRSP will cease in respect of funds borrowed after November 12, 1981.

The prescribed rate of interest charged on tax arrears and paid on tax overpayments is currently 12 percent per annum. Effective January 1, 1982, the rate for the first quarter of 1982 will be 19 percent per annum. The rate will be adjusted quarterly thereafter.

Effective for all dispositions of assets after November 12, 1981, taxpayers will no longer be able to defer tax on capital gains by

(Continued on page thirteen)

A REMINDER TO ALL MEMBERS

Don't forget to contact your Congressman to urge support for H.J. Resolution 151 as you were requested by National Legislative Director Ned Guthrie in last month's issue. Time is of the essence and your cooperation is needed. H.J. Resolution 151, if passed, will designate the square dance as the national folk dance of the United States.

Victor W. Fuentealba,
President

How do you spell versatility?

B-A-R-B-A-R-A
M-A-N-D-R-E-L-L

By Herbert Kupferberg

For sheer versatility, few performers in the popular field come close to Barbara Mandrell. Country and western singer, mistress of the saxophone, banjo and several varieties of guitar, she's virtually a one-woman band. And these musical accomplishments don't take into account such other achievements as being hostess of her own TV show and leading a satisfying personal life as a happily married mother of two young children.

At thirty-three Mandrell is so talented an entertainer that there's

no telling which of many directions she will take in the future. As of now, she says, she's keeping her options open. Her prime time NBC-TV show, "Barbara Mandrell and the Mandrell Sisters," in which she's joined by her sisters, Louise, twenty-seven, and Irlene, twenty-five, has had two successful seasons, but such are the vagaries of television that it may or may not be back next fall. And television or not, she's going ahead with a steady output of recordings, is reading movie scripts for a possible



Hollywood screen debut, and has a busy summer of touring ahead.

It's the road shows, she claims, that lie closest to her heart. "I love to tour, to be with people," she says. "I need to get out and entertain." Barbara travels with her own back-up group and technicians in a bus

and truck caravan, playing in arenas, state fair grounds and the like.

The show she puts on is basically country and western, but she's an expert "cross-over" artist, who is at home in many styles of pop singing. Last year she became the first vocalist ever to win two consecutive Country Music Association Entertainer of the Year Awards, an event that was duly celebrated over nationwide television. The CMA Award, incidentally, is one of the few that doesn't have a pet name like Oscar, Emmy or Grammy.

Barbara is the first to acknowledge that she's fortunate in that she has come along just in time to ride the crest of the country music wave, which has made Nashville, Tennessee, one of the world's musical capitals. "C and W," as it used to be known, no longer is regarded with disdain by musicians and musical entrepreneurs, for it has attracted an audience of millions on radio and accounts for a large share of the record market.

Barbara Mandrell got into this kind of music almost by chance; far from coming of a family of mountaineers, coal miners, or the like, as many country singers do, she's strictly of middle-class background and was born in Houston, Texas. As a child she moved with her family to Oceanside, California, and attended high school there.

Barbara's father, Irby Mandrell, whom many regard as the brains behind her success, is musically oriented himself. Although he's worked in a variety of occupations, including being a city policeman in Houston for a while, he plays guitar and sings a bit. Barbara's mother, Mary Mandrell, plays piano and has taught the instrument. So it was only natural that Barbara began her musical connection early. "She could read music before she could read words," says Irby proudly.

In high school Barbara, blonde and with blue-green eyes, blossomed as an accomplished performer, singing in school groups and also showing skill on several instruments. She made appearances on local TV stations, and Irby, by then working for a musical instrument manufacturing company, took her to a sales convention in Chicago, where, at the age of twelve, she gave a public demonstration on the steel guitar. A few weeks later, while the family was on vacation in Las Vegas, she played steel guitar in the back-up group of several pop singers. By the time she was in her teens, she was a show-biz veteran. Soon the Mandrells had a family band: Irby played rhythm guitar, Mary Mandrell played bass, which she later taught to Louise, Barbara played steel guitar, sax and banjo as well as did the singing. All that was left for Irlene, the youngest, was the drums, so she learned them. The Mandrell Family Band not only played in the U.S., it toured military bases in Europe and Asia, including two trips to Vietnam.

For a time Barbara gave up her musical career to marry Ken Dudley, then a U.S. Navy pilot (also musical — he plays drums). But her father had moved to Nashville and on a visit to him there she wandered into the Grand Ole Opry one night.

Right then and there, she says, she got the feeling, seated in the audience, that she was on the wrong side of the footlights. So, centering her activities in Nashville, she began her climb up the country music ladder. She began recording for CBS, but her sales, while respectable, didn't set her apart from any of a dozen other country singers. Then she switched to ABC Records (now MCA), and either her voice and style had matured or she had found the right songs, for she

began to hit the charts.

Country music is a genre unlike any other, at once naive and sophisticated. Though it celebrates simple virtues, it does so with a certain snap and sexiness. On her TV show, for instance, Barbara Mandrell sings a gospel song in a demure flowing gown, and a few moments later returns in skin-tight jeans to intone a husky-voiced ballad about thwarted love. Some of the titles of her hit numbers indicate the general thrust of her songs: "Sleeping Single in a Double Bed," (If Loving You Is Wrong) I Don't Want to Be Right," "Married But Not to Each Other" and "Woman to Woman," the latter being a heartfelt plea from one woman to another to let her man alone.

Barbara's sister Louise, who has blue eyes and auburn hair, also is pursuing a country-music career and recently signed with RCA, which put out her single, "Where There's Smoke, There's Fire" — another typical country title. Louise's favorite instrument is the fiddle, which she plays with flair. Sister Irlene, petite and blonde and the youngest of the three, sings well enough to join the girls in a trio but has no thought of becoming a solo vocalist, her aim being a modeling and acting career. Irlene would like to stay on permanently in Hollywood, where the Mandrell TV show has been based, but both Barbara and Louise regard themselves, musically at least, as Nashville types.

"To me country music is people music . . . it gives you a good relaxed feeling."

Barbara's financial status has more than kept pace with her artistic success. She is one of the best paid Nashville performers in the business, with her TV exposure making her a bigger road-show attraction than ever. Her husband Ken keeps track of her financial affairs and oversees the family investments. Their handsome lakefront establishment in Nashville includes a couple of Rolls-Royces and a 60-foot yacht. "Gather ye rosebuds while ye may" isn't exactly the title of a country song, but if it were, Barbara Mandrell would know how to sing it.

As ample as her current rewards are, Barbara Mandrell shows no sign of settling back or slackening off. "Barbara Mandrell and the Mandrell Sisters," though only a one-hour show, invariably takes a solid week of 8:00 A.M. to 10:00 P.M. planning, rehearsing, taping and retaping to put together. Barbara is on the studio set in North Hollywood from start to finish, involved in every aspect of the proceedings, from setting the vocal pace to approving and revising the comedy skits.

Work, she insists, is essential to success in the country field. "I'd say that it takes 20 percent talent and 80 percent guts and determination to succeed in this business," she says. "All of us want it to happen fast — to achieve and be successful. But it doesn't happen fast. You learn from the school of hard knocks and experience is the only teacher. I work hard, but I love it."

Whatever direction she next may follow as an entertainer, Barbara is certain that country music is going to be part of it.

"To me," she explains, "country music is people music. The lyrics have good sense, and the melodies have a simple style. It deals with

(Continued on page fourteen)

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BETWEEN You & MARTY E. MERSON



The International Executive Board concluded its business at the Midwinter Meeting in four days — January 11-14 — during what many meteorologists termed the worst weather of this century.

Weather or not, and like the proverbial mailman, Officers and staff slogged along with other New Yorkers through the sloppy stuff between hotel and office to mull over the multitudinous problems of the Federation.

The numerous IEB actions taken will not be covered here at this time, since it is imperative we report the decision reached with regard to the Congress of Strings.

There will be a 1982 Congress of Strings, but under certain cost-saving conditions which have not prevailed in the past.

The Special Finance Committee of the IEB, as forecast in last month's column, recommended that the Congress of Strings be continued with the proviso that the Federation not pay for transportation to and from the COS site as in past years. The International Executive Board adopted the recommendation.

This means that, except for transportation, everything associated with the Congress of Strings' eight-week program — room, board, tutoring, master classes, counseling, etc. — stays the same and will be jointly underwritten by the AFM, a university and Locals which elect to purchase scholarships.

The cost of a scholarship will remain at \$500 per student.

Two other Special Finance Committee recommendations adopted by the Board (which do not affect the basic program) were (1) to have only one COS location and (2) that the number of students be limited to sixty. The "one location" — if agreement can be reached through talks with school officials which began earlier this month — will be the University of Cincinnati College-Conservatory of Music, Cincinnati, Ohio, where a Congress of Strings program has been in place for the past twelve years.

What impact the new "ground rule" concerning transportation will have upon the program is anybody's guess. It is generally felt that, even without transportation being paid for, the Congress of Strings is still an attractive opportunity for young string players and an excellent public relations tool for Locals.

The observation has also been made that having to pay for transportation may draw those students who are sincere of purpose and more interested in availing themselves of the enriching musical experience the Congress of Strings program offers.

Whether some Locals will be able

Traveling Musicians, Take Note!

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to assist their scholarship participants in getting to and from Cincinnati is indeed a matter of conjecture, especially in view of the financial squeeze in which the average Local finds itself.

In any event, it is hoped that transportation costs will not affect the geographical representation the Congress of Strings has always enjoyed, with young musicians from Maine to Hawaii and from Canada to Florida. It would indeed be a setback to end up with players from only Ohio and other nearby states within, say, driving distance.

Rafael Druian is continuing as National Artistic Director and is working diligently to line up several outstanding conductors. Mr. Druian, himself a violin virtuoso and an outstanding maestro, will conduct one of the four concerts during the eight-week program. There will also be several master classes with noted performers and teachers, as well as special emphasis on chamber music.

We are getting an unusually late start this year due to the necessity

of waiting for the report and recommendations of the Special Finance Committee and subsequent action by the International Executive Board before proceeding.

The dates of the Congress of Strings are June 21 to August 13, 1982.

Despite the discontinuance of transportation costs being paid by the Federation, the Congress of Strings program remains unique. It is also the best image-building vehicle the AFM has come up with yet. To be successful — particularly this year — it needs all the support all of you out there can possibly give.

Locals, please let us have your scholarship commitments right away so we can properly plan.

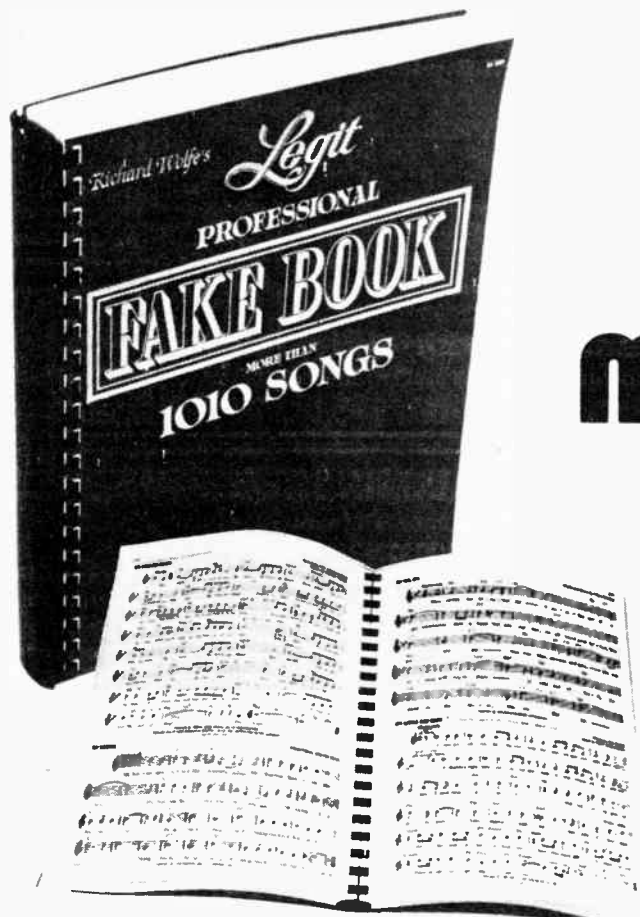
Teachers, make known your talented string players between the ages of sixteen and twenty-three to the AFM Local in your jurisdiction. String players, express your interest in a Congress of Strings scholarship which can place you in an all-string ensemble for eight weeks during which "name" conductors and musicians will provide a rewarding professional experience, giving you an inside look at a career as a playing musician.

Applications can be obtained by writing or calling the AFM Secretary-Treasurer's office.

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LATER!

J.M.E.



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- Oklahoma • Bye Bye Love • Ruby • Somewhere My Love
- Don't Be Cruel • Over The Rainbow • Unchained Melody
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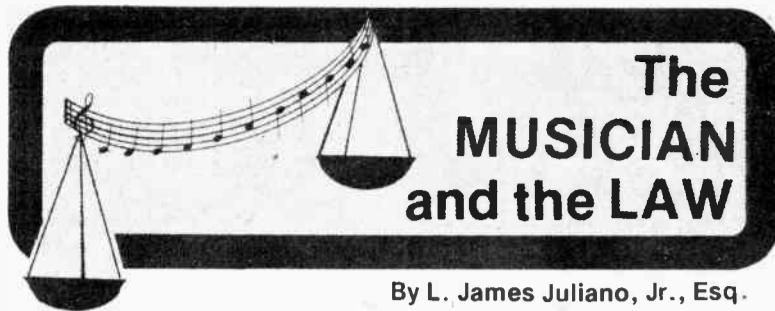
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The MUSICIAN and the LAW

By L. James Juliano, Jr., Esq.

The last article in this series (see the *International Musician*, January, 1982) began an explanation of the basic legal rights in a song and a sound recording. I will continue with the discussion of who owns the sound recording of a song.

In most situations, the person or company which paid for the recording session will own the master. Let us suppose that an independent producer has paid for the session. He has hired the engineer, studio, and musicians. He has paid these persons and owes no money or royalties to them.

A royalty is usually a payment over time of an agreed portion of the proceeds of the recording. A royalty usually appears in a written agreement between two parties. For example, the producer may agree to pay a singer 5 percent of the net proceeds from the recording which the producer receives. A royalty is only a method of paying the singer. The producer may agree to pay a royalty and yet retain all copyrights

in the recording. The fact alone that the singer receives a royalty does not mean that the singer owns any copyrights in the recording.

We will assume that the producer has retained all copyrights in the recording.

Let us review where we stand at this point in our discussion. We have a composer who has written the song and has licensed a publisher to exploit certain rights which the copyright law gives him as an "author" of the song. These are "the exclusive right to do and to authorize," with certain exceptions, the reproduction, preparation of arrangements and derivative works, distribution of copies or phonorecords, performance, and display of the song — Copyright Revision Act of 1976 (the "Act"), 17 U.S.C., Sec. 106.

We also have a producer who has recorded the song and owns the copyright in the sound recording as an "author." The copyright law gives the producer "the exclusive right to do and to authorize" the reproduction, preparation of arrangements and derivative works, and the distribution of copies or phonorecords of the second recording (17 U.S.C., Sec. 106). You will note that the composer has two exclusive rights in the song which the producer does not have in the sound recording, namely the rights to perform and display the song.

This omission has caused an ongoing controversy within the industry and in Congress. The performance right is much more important than the display right. The performance right results in large sums of income to composers and publishers. The Act defines performance as follows:

To "perform" a work means to recite, render, play, dance, or act it, either directly or by means of any device or process. . . .

This definition includes the broad-

casting of a song over the radio or the playing of a song on a juke box. No such performance may legally occur until the owner of the performance right or his licensee grants permission to do so. Most composers and publishers enter into an agreement with one of the performance right clearing house organizations, ASCAP, BMI, or SESAC. The agreement allows the clearing house to license the performance of the song and to collect royalties from the user in consideration. The clearing house then distributes the royalties to publisher and composer.

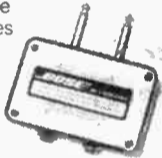
The owner of the sound recording (the producer in our example) does not have a performance right. Neither he nor any musician or engineer receives a royalty when the sound recording is performed on the radio or a juke box. Congress has requested from the Register of

ATTEND YOUR UNION MEETINGS, PARTICIPATE!

Copyrights "a report setting forth recommendations as to whether Sec. 114 of the Act should be amended to provide for performers and copyright owners of copyrighted material any performance rights in such material" (17 U.S.C. Sec. 114(d)). When Congress said "performers," it meant the musicians themselves. Although the Register of Copyrights and others have recommended passage of such an amendment, it has not yet become law. The *International Musician* has kept you up-to-date on the various forms of this amendment in Congress. The proposed amendment is important to musicians because, in its past forms, it has provided musicians with a performance royalty very similar in nature to that which composers receive. Musicians would receive this royalty regardless of whether they have received a fee for their studio performances. In some versions, the proposed amendment prohibits the assignment of this royalty to the producer or other employer at the studio session. This means that a musician

(Continued on page thirteen)

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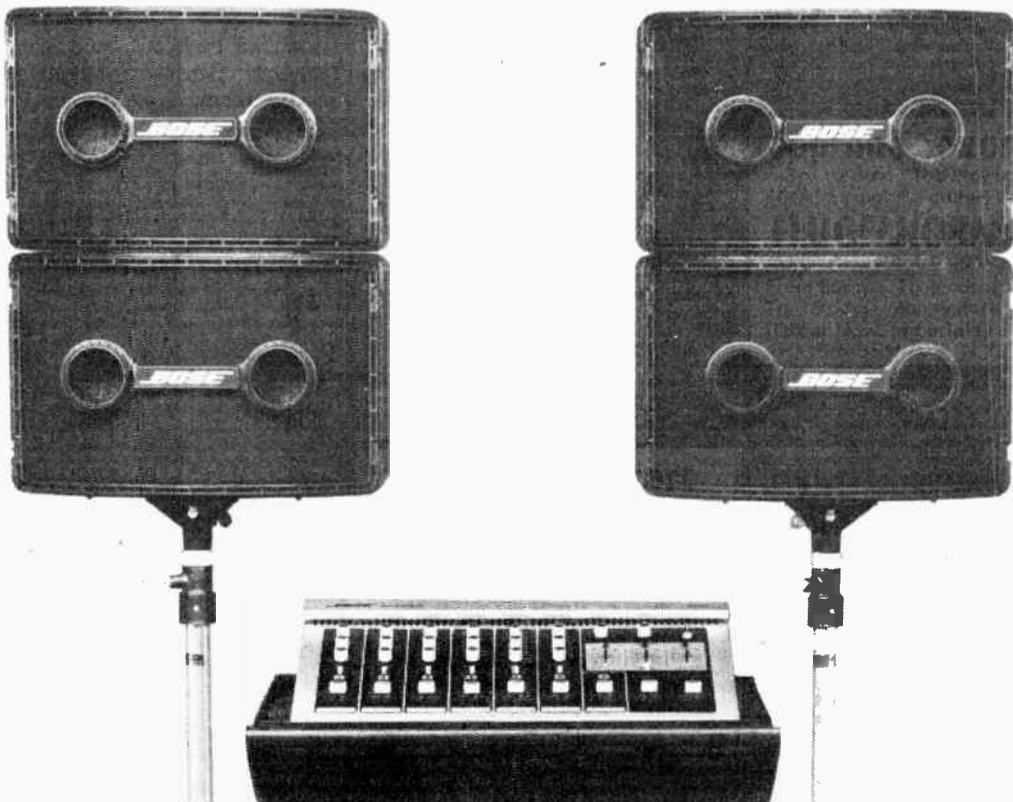
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NEW INTERNATIONAL REPRESENTATIVE FOR CANADA IS ROBERT (BOB) PEDLER

AFM President Victor W. Fuentelba has announced the appointment of Robert (Bob) Pedler as Canadian International Representative, replacing Stuart Salmond who resigned after three years in this post. Working out of the Federation's Toronto office, Mr. Pedler's territory will cover Canada exclusively.

A concerned and dedicated unionist, Mr. Pedler brings to his new job many years of experience. He joined Local 293 in Hamilton, Ontario, in 1946, when he was eighteen years old, and was an officer of the Local for twenty-six years. He served as its Marshal until 1964 when he became Vice President. During his years in office, he had attended numerous AFM Conventions and, since 1960, had been a delegate to the Canadian Conferences.

After attending McMaster University in Hamilton for two years, Mr. Pedler left to return to his first love — music, especially jazz. An accomplished guitarist, he has met and worked with many top-notch performers in the club date field. In addition, he has gained general business knowledge through owning and operating music stores in



Robert (Bob) Pedler

Hamilton for some twenty years. He has also taught privately in conjunction with these business ventures.

Mr. Pedler, who officially took over his new responsibilities on January 1, believes in building a better communication between traveling musicians and Local officials. His acquaintanceships with Canadian musicians and his outgoing personality will no doubt be a great asset in this endeavor.



CANADIAN SCENE

ROCK.

It was only fitting that Triumph, the Toronto-based trio that specializes in fireworks, 25-foot flames, synchronized light systems and a barrage of sensory overdrive on

BY MURRAY GINSBERG

stage, was chosen to headline the revels at this past New Year's Eve concert at Toronto's Maple Leaf Gardens, where the group rang out the old and blew in the new before 13,000 frenzied fans. It was an all-Canadian affair, starting with Toronto's Teenage Head, followed by the western Canadian group, Harlequin.

The opening set by Teenage Head was vigorous, fired-up, impressive, thanks to the rockabilly vocals by Frank Venom on such songs as "Wild Woman," "Picture My Fate" and "Let's Go Hawaii." Harlequin, playing hard, melodic, well-sung rock with such songs as "Sweet Things in Life," "Thinking of You," was a heavy seller to the animated young audience. But it was clear as the last seconds of the old year ticked off into the first of the new, that the evening belonged to Triumph. If there is one thing the hard-rocking group has shown consistently, it's the ability to give an audience what it wants: powerful sound, spectacle and a band that rocks as if it believes in the music.

As expected, when midnight rolled around there were a lot of spectacular light effects before the stage erupted once again in a display of impeccable showmanship with such crowd-pleasers as "Little Texas Shaker," "Tear the Roof Off Tonight," "Lay It on the Line," "I Live for the Weekend." There were other reasons that made the event a special one, including the tremendous success of Triumph in the last half of 1981, selling out arenas across the United States and placing an album in the Billboard Top 20. The band has also recently inaugurated a massive new \$500,000 studio named Metalworks (the first 48-track studio in Canada), in Mississauga, just west of Toronto. Its songs appeal to the rabidly dedicated fan with a hunger for power rock. Songwriting is democratic: no matter who composes a tune, every Triumph song is credited to bassist Mike Levine, guitarist Rik Emmett and drummer Gil Moore.

Paul Dean is the first to admit that luck played a large part in the success of Loverboy, the Vancouver band whose first album rocketed to the top of North American charts with sales of 1.4 million copies. It was luck that Dean was fired from the band Streetheart — although it didn't appear that way at the time; luck that led to his meeting with singer-songwriter Mike Reno; and luck that their album came out at just the right time.

In at the ground floor of Streetheart just as that unit was gaining popularity, Dean said, "I was heart-broken and bewildered when I left the band. I really don't know what happened. There were a few things going on that I didn't like and I was complaining about them. I guess some of the guys figured that if I wasn't happy, I should leave.

But Dean has been around long enough to realize that the opportunities open to Loverboy aren't offered to just anyone. Since the release of its first album, tour has followed tour, with the band stopping only to rehearse and record its

new LP before hitting the road again. The band's most recent schedule, begun last December, included ten western Canadian dates, followed by further U.S. road work.

Dean, in his mid-twenties, is certainly old enough to know that it takes more than talent to get to the top. "You have to be smart too. It's a business. The neat thing about this band for me is that I started it, and laid down the ground rules.

Mike came in and his ideas were the same. We really like each other and we have a good time."

Loverboy plans to tour Australia and New Zealand early in 1982 before doing a headline tour of the U.S. The band's current schedule with Journey will take the musicians to Hawaii where they'll stop off for a short holiday while playing there.

It is no secret that 1981 was not a financially successful year for the record industry. The Canadian story, though, runs against the grain. The number of certified albums (gold: 50,000; platinum: 100,000) shows about a 25 percent increase from 1980, probably reflecting the immense success of such heavy rock groups as Lover-

boy, Rush, Triumph and April Wine, all of which not only did well at home but broke into the international scene as well in 1981.

The Toronto rock group, Saga, is the first Canadian act to be signed with the Premier Talent agency in New York, the booking agency that represents such artists as Bruce Springsteen, The Who, Pat Benatar and Supertramp. According to the band's manager, Clive Cochran, Saga is also in the process of negotiating to play in several countries behind the Iron Curtain next year. A world tour will see the group performing in Puerto Rico, South America and finally in Germany for the annual European television rock show, with such headliners as Foreigner, Meat Loaf and Christo-

pher Cross.

Remember those big headlines that said Canada's showbiz and sports stars were going to leave the country because of tax changes in Finance Minister Allan MacEachen's November 12 budget? The proposal eliminated special tax breaks allowed to individuals who make a lot of money for a relatively short period of their careers; income averaging it's called, deferring taxes on large incomes for up to fifteen years.

Well, it was all a misunderstanding, an aide of MacEachen's admitted late in December. Especially after a storm of protest erupted from almost every corner of the country. Representatives of rock

(Continued on page eighteen)

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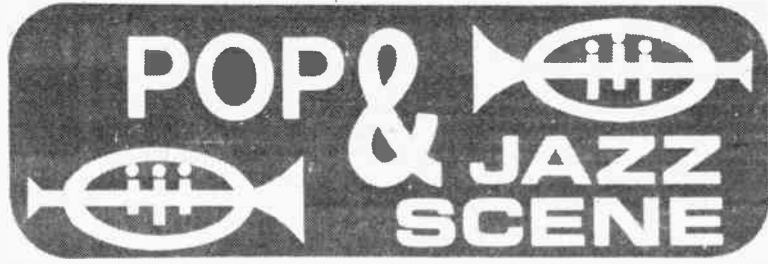
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POP AND JAZZ JOTTINGS

Woody Herman's, the new New Orleans nightclub, opened on December 27 with a black tie gala. All proceeds went to the New Orleans Center for the Creative Arts.

BY BURT KORALL

The nitery currently features Herman and his Thundering Herd and the Heritage Hall Jazz Band. . . . Peggy Lee, at work on her autobiography, also is writing a musical based on her life. . . I suggest you pick up "Riding on a Blue Note," an anthology of pieces on popular music, covering a wide range — from Sinatra to Cecil Taylor — by Village Voice critic Gary Giddins. Published by Oxford Press and sold for \$16.95, the book is notable for good, perceptive writing. An honest, hard-working, concerned critic, Giddins gives the reader his money's worth. . . . Wynton Marsalis, the trumpeter with Art Blakey's Jazz Messengers, gives every indication of being a strong, influential, contemporary jazz voice. Only twenty, he's more than impressive for his age. . . . Composer-arranger-trombonist Bob Brookmeyer is now musical director of the ever-improving Mel Lewis Band. . . . Maurice Hines has replaced brother Gregory Hines in his starring role in the Broadway hit, "Sophisticated Ladies." Gregory has joined the Los Angeles company of the show. . . . The Bill and George Simon Quintet is a very popular "twilight jazz" attraction at

Eddie Condon's in New York City. Heard on Wednesdays, from 5:30 to 8:30, the group often features leading jazzmen who drop by to guest. Clark Terry, Bob Wilber, Tony Scott, Marian McPartland, Billy Taylor, Lionel Hampton, Phil Bodner, Arnie Lawrence, Eddie Bert, Bobby Troup, Glenn Zottola, Milt Hinton, Jack Mayhew, Joe Wilder, Johnny Carisi, Ed Polcer, Bob Haggart, Dick Sudhalter, Dorothy Donegan, Marty Napoleon, John Bunch, Buddy Weed and Ram Ramirez have helped make many an early evening exciting. Clarinetist Ron Odrich frequently plays with the Simon 5. He's an extraordinary musician who doubles as one of New York's most prominent periodontists. The regular band includes bassist Mike Fleming, guitarist Dan Fox, pianist Keith Ingham and yours truly on drums. Bob Goemann is featured vocalist. The co-leaders play saxophone (Bill Simon) and drums (George Simon), respectively. . . . Two shows with New Orleans backgrounds, both titled "Storyville," have been announced for ultimate presentation on Broadway. One was written by Ed Bullins and Mildred Kayden; the other, a musical, with book by Toni Morrison, will have music by a variety of jazz figures, including Jelly Roll Morton. . . . "To Hope! A Celebration," the Dave Brubeck setting of a Roman Catholic mass, recently was offered at the Cathedral of the Sacred Heart in Newark, New Jersey. The Brubeck

Quartet (Brubeck, piano; Chris Brubeck, bass; Jerry Bergonzi, saxophone; and Randy Jones, drums), vocal soloists Patricia Stanley, Garth Taylor and Blair Wilson, the Oratorio Choir of Westminster Choir College (Princeton, New Jersey), organist Charles Brown, plus members of the New Jersey Symphony all performed under the direction of Russell Gloyd. . . . From Los Angeles comes news of a recent concert, sponsored by the AFM and Radio Station KKGO-FM. It featured two groups led by drummers: the Shelly Manne Trio with Roger Kellaway and Chuck Domanico and Mat Marucci's band, Festival. The site of the event: The Museum of Science and Industry. . . . Recently at Donte's, the LA jazz venue: Alive!, the all-female quintet from San Francisco, and saxophonists Ted Nash and Art Pepper. . . . A tribute to Papa Jo Jones, the legendary jazz drummer, was offered at New York's West End Cafe, January 13. Drummer Shelton Gary put the evening together. Gary says of Jones: "It's phenomenal, the knowledge that he has, what he's been through. The man can't be described. Everybody should give Jo a night at this point." Dick Hyman's New All-Star Perfect Jazz Repertory Quintet features Warren Vache (trumpet), Phil Bodner (clarinet), Bob Haggart (bass), Panama Francis (drums) and Hyman (piano and vocals). . . . Foster Davis, saxophonist and flutist with Foster Child and the Runaway Band in Philadelphia, has been making solo appearances in a number of spots around the City of Brotherly Love.

JAZZ AND POP . . . ABROAD

Accompanied by his lovely wife, Juanita, Jimmy Giuffre left for Denmark on January 3. The composer-reed player-teacher has been (Continued on page eighteen)



And the winners were When Billboard surveyed its country music charts for 1981, it came up with these lists of Top 10 luminaries: TOP ARTISTS — 1. Kenny Rogers, 2. Alabama, 3. Dolly Parton, 4. Eddie Rabbitt, 5. Willie Nelson, 6. Ronnie Milsap, 7. Hank Williams, Jr., 8. the Oak Ridge Boys, 9. Anne Murray, and 10. Mickey Gilley. TOP ALBUMS — 1. "9 to 5" (Dolly Parton), 2. "Greatest Hits" (Kenny Rogers), 3. "Feels So Right" (Alabama), 4. "Horizons" (Eddie Rabbitt), 5. "Greatest Hits" (Ronnie Milsap), 6. "I Am What I Am" (George Jones), 7. "Greatest Hits" (Waylon Jennings), 8. "Greatest Hits" (Anne Murray), 9. "Greatest Hits" (the Oak Ridge Boys) and 10. "I Believe in You" (Don Williams). TOP SINGLES — 1. "Fire and Smoke" (Earl Thomas Conley), 2. "No Gettin' Over Me" (Ronnie Milsap), 3. "Seven Year Ache" (Rosanne Cash), 4. "I Don't Need You" (Kenny Rogers), 5. "Party Time" (T. G. Sheppard), 6. "But You Know I Love You" (Dolly Parton), 7. "Midnight Hauler"/"Scratch My Back" (Razzy Bailey), 8. "Friends" (Razzy Bailey), 9. "Feels So Right" (Alabama) and 10. "Too Many Lovers."

BY EDWARD MORRIS

his life story and that he is looking for a writer to help him do it. The seventy-year-old mandolin virtuoso and member of the Country Music Hall of Fame says he's not embarking on the venture for money, but rather to detail the development of bluegrass music and his part in it. The writer Monroe picks will have to go on the road for at least some of the 150 to 200 dates already booked for this year. While this heavy schedule seems to indicate that Monroe is as vigorous as ever, he says he's eager to get his story out this year. "I wouldn't want to wait until I retire or maybe have gone from here and then have it written," explains the "father of bluegrass."

Considerably less a legend than Bill Monroe, Elvis Costello wants, nonetheless, to make his mark on country music. And toward this end he has released an album of country standards, "Almost Blue." Cut in Nashville with his own band, The Attractions, and produced by the ever-venturesome Billy Sherrill, the album features such memorables as Jerry Chestnut's "A Good Year for the Roses" (the first single released from the project), Merle Haggard's "Tonight the Bottle Let Me Down" and Hank Williams' "Why Don't You Love Me Like You Used to Do." To support the album, Costello embarked on a five-city concert tour, including an early January stop at the Grand Ole Opry House.

Since the closing of the Exit-In early last year, Nashville has been without a widely recognized showcased club. But things are getting better as a number of venues spruce up their operations and images. Among the contenders are Cantrell's (a renovated drive-in restaurant), the Cannery (a renovated cannery), Spanky's and the Sutler. All four establishments have demonstrated an earnest congeniality toward new and time-tested talent. Cantrell's was selected as the site for the Alternative Jam this year. This event is a counter effort to Charlie Daniels' acclaimed Volunteer Jam and is held on the same night. The Cannery has put its name and quarters at the disposal of several country-oriented benefits, including those for the National Association of Entertainment Journalists, which featured performances by the Burrito Brothers and Calamity Jane; for Planned Parenthood, featuring John Hartford; and for Clergy and Laity Concerned, featuring Bright Morning Star. The Sutler has distinguished itself chiefly as a songwriters' showcase, although it is evolving into a popular small room for established performers.

The name is the same, but the management is new. For the past nine years, the Mountaineer Opry House at Milton, West Virginia, has been a top spot for country and bluegrass musicians. In October, management of the facility passed from Paul King, its owner and founder, to Don Smith. Under Smith's guidance, the house has set aside Friday nights for country-gospel concerts and Saturday for country and bluegrass shows. Both local and national talent is being sought after, Smith reports.

OVER FEDERATION FIELD

After forty-seven years in the restaurant business, restaurateur and trombone player Mike Isabella is getting out. Originally his restaurant was also a cabaret, but during the 1940s when the government imposed a 20 percent cabaret tax as a war measure, Isabella was forced to close that part of his business. He concentrated upon the restaurant, which became a gathering spot for his many musician friends.

Even though his restaurant took up much of his time, he continued to play his trombone and perform in front of appreciative audiences.

A loyal and very active member of the AFM, Isabella has served as President of Local 27, New Castle, Pennsylvania, for thirty-six years. He has also been a delegate to AFM Conventions for thirty-four years, as well as has served as a member of the Credentials Committee and as Chairman of the Organization and Legislation Committee.

At the 1954 Convention he was lucky enough to be on the stage when the late President Harry S. Truman played a duet with the then AFM President James C. Petrillo.

Isabella, who owns a home at Cape Coral, Florida, recently joined Local 730 in Fort Myers, Florida. Because of his real estate interests in Pennsylvania, he will not spend all of his retirement years in Florida. But he does plan to spend more time playing his trombone.

In recognition of more than thirty years affiliation, Local 277, Washington, Pennsylvania, awarded a life membership card to Marwood Ruschell on September 18, 1981.

Local 418, Stratford, Ontario, Canada, has come up with a cost cutting idea of dealing with annual membership dues. At the Local's annual General Meeting and Ladies Night its secretary sets up a desk and sells memberships for the next year. Since many of the members



Pictured at the Local 418, Stratford, Ontario, Canada, annual general meeting and dinner party are, left to right: J. Alan Wood, AFM Vice President from Canada, Stratford Mayor Ted Blowes and Norman Carnegie, President of the Stratford Musicians' Association. Mr. Carnegie was reelected by acclamation to serve his twenty-second and twenty-third consecutive years as the Local's top executive officer.

are at the meeting, this method saves on stamps and envelopes, as well as time.

On November 29, 1981, Sal Paonessa was the guest of honor at a testimonial dinner given in recognition of his many years of dedicated service to Local 106, Niagara Falls, New York. In all, Mr. Paonessa has served two years as a Board Member, two years as Vice President, four years as President

and twenty-five years as Secretary-Treasurer.

Present at the affair were officers from neighboring Locals, as well as many members and friends, including AFM Secretary-Treasurer J. Martin Emerson and Executive Assistant to the AFM President

Robert Crothers.

During the course of the evening Ernest Curto, past President of Local 106 and the New York State Conference, spoke of his long association with the honoree. A certificate of Meritorious Service was awarded Mr. Paonessa by the attending Federation officers. President Elio Del Sette, on behalf of the New York State Conference, also presented him with a Certificate of Honor and Local 106 gifted him with a beautiful ring in appreciation of his selfless work for musicians.



On November 29, 1981, a testimonial dinner was held in honor of Sal Paonessa (center), who has served as an officer of Local 106, Niagara Falls, New York, for thirty-three years. On hand to present him with a Certificate of Meritorious Service were AFM Secretary-Treasurer J. Martin Emerson (right) and Executive Assistant to the AFM President Robert Crothers (left).



Gloria McCullough, President of Local 364, Portland, Maine, recently welcomed jazz great Dizzy Gillespie to Portland during his concert there. Pictured from the left are Don Doane, Jr., Local 364 member and a fine trombonist in his own right, Gillespie, noted bassist Larry Ridley and Ms. McCullough.

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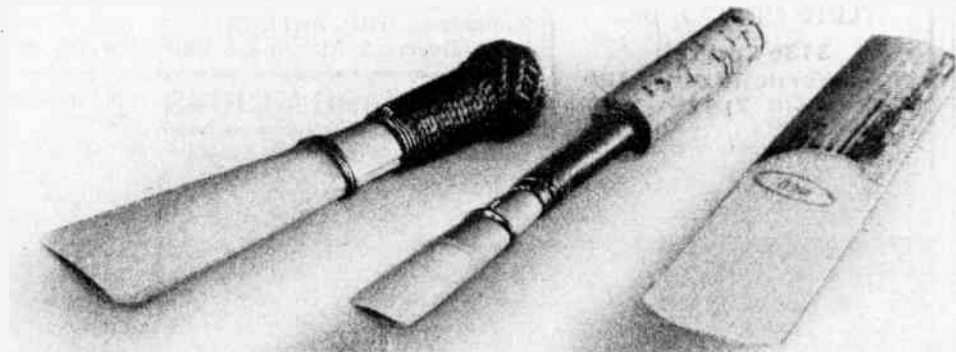
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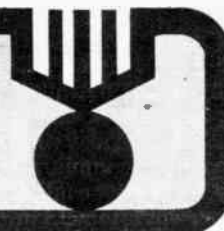
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COMPETITIONS AND AWARDS



Daniel Pinkham has received the eighteenth annual award of the St. Botolph Club Foundation for excellence in musical composition. The award carries a stipend of \$1,000 and a presentation of recent works.

Mr. Pinkham has been an important figure on Boston's musical scene for more than three decades. A harpsichordist with few peers, he is also a noted organist and conductor. Mr. Pinkham has held appointments at Simmons College, Boston University, the New England Conservatory of Music, and Harvard. For the past twenty-three years he has been music director of historic King's Chapel.

The Omaha Symphony Guild has announced its fifth annual New Music Competition for a chamber orchestra work. The competition is open to all composers. A prize of \$1,000 will be awarded along with an optional performance by the Nebraska Sinfonia.

Guidelines and applications are available on request from Lona Trygg, New Music Competition, 1908 South 93rd Street, Omaha, Nebraska 68124. Entry deadline is March 15.

The first Madeira Flute Competition will be held on the island of

Madeira, Portugal, from June 14-18, 1982, in conjunction with the Madeira Bach Festival. It is open to flutists of all nationalities between the ages of eighteen and twenty-five. There are six prizes and six laureates. The deadline for entry is March 1.

For further information and applications, contact Madeira International Competition, Box 4545, Greenwich, Connecticut 06830.

The Department of Music at Indiana State University at Terre Haute has announced its sixteenth annual Contemporary Music Festival. Interested composers should submit full orchestral scores for possible performance by the Indianapolis Symphony Orchestra during the festival. Scores must be received by March 15.

For more information contact the Contemporary Music Festival, Department of Music, Indiana State University, Terre Haute, Indiana 47809.

The Utah Symphony has assumed the sponsorship of the Gina Bachauer International Piano Competition. It will take place in Salt Lake City, Utah, from June 21 to 30, 1982.

The six finalists will appear with the Utah Symphony under the baton

of music director Varujan Kojian. In addition, the grand prize winner will receive a Steinway grand piano, a Carnegie Hall appearance and a cash award.

Pianists between the ages of eighteen and thirty-two wishing applications and more information should write to Dr. Paul C. Pollei, Director, Bachauer Competition, P.O. Box 11664, Salt Lake City, Utah 84147. The deadline for applications is April 10.

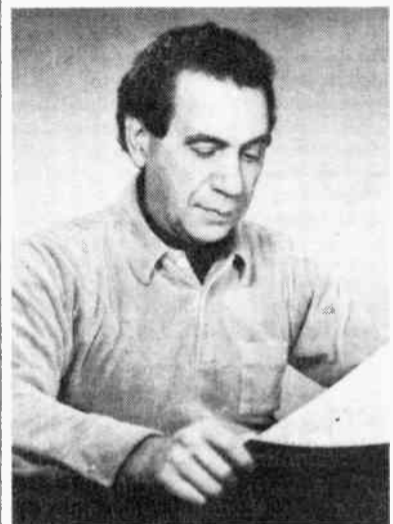
The Eastman School of Music has announced its Cleveland Quartet Competition. It is open to existing quartets and individuals who will be heard by the Cleveland Quartet. First prize is over \$31,000 in tuition remission and stipends for coaching with the Cleveland Quartet and other members of the Eastman faculty, plus a full program of study at the school. Deadline for applications is March 1.

Inquiries should be directed to Jon Engberg, Associate Director for Academic Affairs, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604.

The International Violin Competition of Indianapolis has been slated for September 6 through 19, 1982. The newly-created competition will take place every four years and offers cash prizes and engagements to the winners. The entry deadline is March 31.

For information write to Thomas Beczkiewicz, Executive Director, International Violin Competition of Indianapolis, 320 North Meridian Street, Suite 511, Indianapolis, Indiana 46204.

NEWS NUGGETS



Joseph Del Principe

For the past eleven years Joseph Del Principe has split his time between the United States and Italy. He is director of the music program at Post College in Waterbury, Connecticut, and an adjunct professor at the University of Siena in Siena, Italy. In addition, he is active performing with his own chamber group and composing.

In the summer Mr. Del Principe directs the Sessione Senese per la musica e l'arte in Siena. The unique program, which this year runs from July 16 to August 20, allows participants to spend six weeks in Siena performing in concert and learning to speak Italian. Instrumentalists, singers, composers and conductors interested in what the program has to offer should write to Sessione Senese, 2067 Broadway, Suite 41, New York, New York 10023.

The first American Cello Congress is being sponsored by the Maryland Summer Institute for the Creative

and Performing Arts. It will be held at the University of Maryland's College Park Campus in Washington, D.C., June 1-4, 1982.

Mstislav Rostropovich will serve as president of the four-day congress, and will conduct an orchestra of 200 cellists in one of the highlights of the event. Leading the workshops and lectures will be many nationally known artists and cello craftsmen.

The Philadelphia Orchestra is in the middle of a twenty-six-week series of radio broadcasts to forty major U.S. cities.

Sponsored by the INA Corporation, this series has replaced the Philadelphia Orchestra Transcription service that had produced the broadcast tapes since 1960. Under an old agreement with the AFM, money from the rental of the tapes went to the Philadelphia Orchestra's Pension Fund. With the INA sponsorship, musicians will be paid each week and a contribution made to the Pension Fund.

Conductor Laureate Eugene Ormandy and pianist Rudolf Serkin were featured in an all-Beethoven program for the orchestra's opening concert in November.

The January 2 concert presented in the International Festival Series at Carnegie Recital Hall was a tribute to composer Joseph Marx. The featured performers for the program were violinist Thurston Johnson and pianist David Garvey.

The Association of Concert Bands of America, headed by Leonard B. Smith, will hold its fourth annual conference, March 4 through 7, at the Berkshire Sheraton Inn, Reading, Pennsylvania.

The conference will commem-

orate the fiftieth anniversary of John Philip Sousa's death. It will also include workshops and seminars relating to the development and operation of adult community and concert bands.

For details contact J. Edward Hacker, Executive Secretary, ACBA, 19 Benton Circle, Utica, New York 13501.

One of the largest and most complete exhibitions of Jacobus Stainer violins was assembled for showing (October 27, 1981-January 30, 1982) at the Library and Museum of Performing Arts in New York City.

This outstanding collection was gathered and presented by Jacques Francais, under direction from the Austrian Institute. The violins were borrowed from private collections around the world, as well as from universities and museums.

An invitation only premiere of composer David Del Tredici's "Quaint Events" highlighted the dedication ceremonies of the new Frank B. and Cameron Baird Music Hall and the adjoining Snee Chamber Hall at the State University of New York at Buffalo.

"Quaint Events," the final work in Mr. Del Tredici's "Child Alice" series, was performed by the Buffalo Philharmonic and soprano Lucy Shelton. It was conducted by the Buffalo Philharmonic's music director, Julius Rudel.

Mr. Del Tredici received the 1980 Pulitzer Prize for music for his piece, "In Memory of a Summer Day," which is also part of the "Child Alice" series.

Cornell University's fourteenth annual Festival of Contemporary Music featured two concerts devoted to the music of Pulitzer Prize winning composer Karel Husa. The October performances were held in honor of Husa's sixtieth birthday year.

Husa has been a member of the Cornell University faculty since 1954; presently he is the Kappa Alpha Professor there.

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CLOSING CHORD

HOAGY CARMICHAEL

Composer, musician, actor and author Hoagy Carmichael died of a heart attack on December 27, 1981. He was eighty-two.

Carmichael was born in Bloomington, Indiana, and graduated from the University of Indiana with a law degree. He set up practice in Palm Beach, Florida, but gave it up to return to his first love, music.

The song, "Stardust," recorded by Isham Jones in 1930, earned him instant fame. He also wrote such hits as "Georgia on My Mind," "Up a Lazy River," "In the Still of the Night," "How Little We Know," "Lamplighters Serenade," "I Get Along Without You Very Well," "In the Cool, Cool, Cool of the Evening" (Academy Award, 1951), "Two Sleepy People," "Ole Buttermilk Sky," "The Nearness of You," "Heart and Soul," among others.

His chief collaborators were lyricists Mitchell Parish, Johnny Mercer, Frank Loesser, Stanley Adams, Paul Francis Webster, Ned Washington and Harold Adamson.

Carmichael also enjoyed some success as a character actor, usually playing the role of a songwriter or saloon singer. He was seen in "Canyon Passage," "To

Have and Have Not," "The Best Years of Our Lives," "Young Man with a Horn," "Night Song," and "Johnny Angel."

The longtime Local 47 (Los Angeles) member was also the author of two autobiographies, "Stardust Road" and "Sometimes I Wonder."

EMMETT ROBERT MAIER

Emmett Robert Maier, a longtime member and officer of Local 265, Quincy, Illinois, died on September 18, 1981.

Mr. Maier joined the Local as a trombonist in 1915 and became a Trustee on its Executive Board fourteen years later. In 1950 he was elected Treasurer of the organization, a post he held until 1970 when he was named Treasurer Emeritus.

AUSTIN WESTERMAN

Austin Westerman, a life member and former officer of Local 228, Kalamazoo, Michigan, passed away on October 17, 1981, at the age of eighty-four.

Mr. Westerman had been a pianist-leader in theatres throughout Pennsylvania and Michigan.

He served as President of Local 228 from 1953 to 1960 and as Vice

President from 1960 to 1961. In 1962 he became Secretary-Treasurer of the Local, a post he held until retiring in 1973. During his years in office, he was a delegate to many AFM Conventions.

DON MCKEE

Don McKee, a life member of Local 107, Ashtabula, Ohio, passed away on October 2, 1981, at the age of eighty-two.

Mr. McKee was the oldest member of the Local, having joined in 1915 when he was sixteen. He had been Secretary-Treasurer and Business Agent from 1941 through 1959 and had served as a delegate to ten AFM Conventions from 1947 through 1959.

During his career, Mr. McKee fronted his own band which toured throughout Eastern Ohio and Northwestern Pennsylvania. He had also been a member of the U.S. Marine Orchestra at Paris Island, South Carolina, in 1918 and 1919.

LEE HERMAN (LAKERNICK)

Lee Herman (Lakernick), a life member and President of Local 77, Philadelphia, Pennsylvania, died on December 6, 1981. He was seventy-three years of age.

Mr. Herman's interest in the affairs of the union became evident not long after he joined Local 77 as a percussionist in 1936. He held various offices throughout the years: Sergeant at Arms, Business Agent, Vice President and, for the past fifteen years, President. He was also a delegate to the Philadelphia Labor Council, a member of the Board of Directors of the New Jersey State Conference,

AFM State Representative and a member of the Law Committee at AFM Conventions.

Delivering a moving eulogy at his friend's funeral, AFM President Victor Fuentealba noted that Mr. Herman was "small in stature, but a giant as a labor leader dedicated to protecting and furthering the interests of professional musicians in all fields of music."

RAYMOND M. SVETZ

Raymond M. Svetz, President and Secretary of Local 63-549, Bridgeport, Connecticut, died on November 25, 1981, at the age of sixty-one.

Mr. Svetz had served that Local with many years of dedication. He was elected as a member of its Executive Board in 1947, Vice President in 1959, Secretary in 1961 and as President and Secretary in 1978. As a delegate, he attended numerous AFM Conventions through the years and served as President of the Connecticut Conference in 1980.

Following a stint with the Coast Guard Band during World War II, Mr. Svetz was active in symphony orchestras, bands and show productions.

THOMAS H. SMITHEM

Thomas H. Smithem, former President of Local 787, Cumberland, Maryland, passed away recently at the age of seventy-seven.

An honorary life member of Local 787, Mr. Smithem had been affiliated with that organization for twenty-five years. He played trumpet and fronted his own popular orchestra.

NEW BOOKING AGENT AGREEMENTS

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The following list contains the names and addresses of those booking agents and sub-agents who became signatory to the American Federation of Musicians after the April, 1981, closing date for the roster printed in the July issue.

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Local 560 Branch Office: Rt. 1, Box 29 Cove, OR 97824 (503) 568-4466 MURCHISON, MARIAN	MISSOURI Thunder Associates 6880 Local 620 2929 Schifferdecker Joplin, MO 64801 (417) 782-5142 HOPPE, CHARLES T. (SKIP)
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	Whitefoot Entertainment, Ltd. C11136 Local 145 Box 35281, Post. Sta. E Vancouver, B.C., Can. V6M 2V7 (604) 266-7145 WHITEFOOT, JOHN W.

MUSICIANS' INCOME TAX: CANADA

(Continued from page three)

claiming a reserve for proceeds not receivable in the year. Subsequent to the budget date, a modification was made in the foregoing rule. Gains on disposition of investments in property which are treated as capital gains will be allowed a maximum 5-year reserve whereby at least one-fifth of the gains will be taxable each year (including the year of disposition). Proceeds will be treated as a receipt of the gain first and then as a recovery of cost.

General

There are two very important matters to remember in preparing your summary of income and expenses for the purpose of filing your 1981 Individual Income Tax Return. One, it is your responsibility to report all income received during the year. Two, it is also your responsibility to provide the proper receipts and other documentation to support the expenses that you claim.

In summarizing your income, you must report not only the T4As that you may receive, you must report the income from engagements for which you do not receive a T4A. For many free-lance musicians, the task of recalling the odd jobs that were performed during the year can sometimes prove difficult. For this reason, it can be very useful to keep track, in a diary or an appointment book, of the dates and amounts earned on all engagements during the year. This can also be a useful source of keeping track of expenses relating to your engagements.

As well as the income earned from engagements, you must report all miscellaneous sources of income such as private teaching and gains on disposal of instruments. Because the income from these sources may be in cash, there can sometimes be a tendency to overlook these sources of income. It might be wise to remember that what is income to one party is quite often an expense to the other party. It is fairly common for Revenue Canada to match the expenses of one party with the income of the other party.

Leaders and contractors are normally the recipients of T4As for the total income on an engagement. The majority of these fees is, of course, paid out to the sidemen who worked the engagement. The payment of fees to sidemen is a deductible expense to the leader or contractor. In order to support this claim, the leader should obtain the proper name, the current address, and the social insurance number of all sidemen who worked for him during the year. Although not technically required, it can be to the leaders or contractors advantage to

file T4As with Revenue Canada to support the claim for payments made to sidemen. The deadline for filing the T4As with Revenue Canada is February 28, 1982.

The expenses that a free-lance musician can claim have been determined by reference to tax appeal decisions, regulations, and Revenue Canada interpretation bulletins. These expenses include the following:

- Union fees and work dues
- Accounting and legal fees
- Automobile expenses — fuel costs, repairs and maintenance, insurance, vehicle license, finance costs, rentals and capital cost allowance
- Automobile parking
- Advertising, promotion and publicity costs
- Costumes — provided they can not be used as personal wardrobe
- Cleaning of costumes
- Agency and management fees
- Fees paid to sidemen
- Capital cost allowance on instruments, sound equipment or other equipment used in the performance of your duties
- Instrument repairs, maintenance and accessories
- Insurance on instruments
- Rental of instruments
- Transportation costs of bulky instruments
- Studio costs outside the taxpayer's home when rental for the purpose of rehearsals or teaching.
- Office supplies and postage
- Long distance telephone charges
- The cost of a second telephone line into the residence but not the cost of the basic service
- Telephone answering service costs
- Telegrams
- Music supplies — books, sheet music, records and tapes
- Interest on loans to purchase instruments or equipment or to provide financing for business related expenses
- Bank charges
- Taxis and public transit
- Make up and hair styling costs required for public appearances
- Traveling expenses, such as air, train and bus fares
- Out-of-town meals and lodging
- Use of studio or office in residence
- Audition fees
- Recording costs
- Coaches for rehearsing
- Wages paid to road crew
- Any other reasonable expenses which relate to the earnings of your self-employment income.

As mentioned previously, it is your responsibility to provide the proper receipts and other documentation to support the expenses that you claim. It is also your

responsibility to provide a reasonable allocation of those expenses which contain an element of use for personal or non-business related purposes. An example of this would be your automobile expenses.

The Income Tax Act allows certain deductions to be made by all taxpayers, musicians and non-musicians alike. Examples of those deductions include moving expenses, child care expenses and contributions to Registered Home Ownership Savings Plans (RHOSP) and Registered Retirement Savings Plans (RRSP).

In order to make a contribution to a RHOSP, neither the contributor nor the spouse of the contributor can own an interest in real property in the year which was used as a dwelling. The exception to this rule is that in the year of purchasing a home, the taxpayer may make a contribution to his RHOSP providing that it is made prior to the closing date of the purchase. The maximum deductible contribution that can be made in a year is \$1,000.00. At present, you can accumulate up to \$10,000.00 in a RHOSP not including any interest earned by the plan. If when the funds are withdrawn and they are used for the purchase of an owner-occupied home, the funds, including the interest earned, would be tax free income in the hands of the taxpayer. The deadline for making a contribution to a RHOSP is December 31. Unfortunately, it is too late to make a contribution for 1981 but it should be considered for 1982.

A contribution to a RRSP is limited to 20 percent of earned income to a maximum of \$5,500.00. The taxpayer has the option of contributing to a plan in either the taxpayer's name and/or the spouse's name. This can be advantageous if it appears that at the age of sixty-five the spouse of the taxpayer will have little or no income. Monies contributed to a plan in the spouse's name are deductible by the taxpayer making the contribution but are taxable in the hands of the spouse when the plan is paid out. Upon receipt, the first \$1,000.00 of pension income is tax exempt for persons over sixty-five years of age. The deadline for making a contribution to a RRSP for 1981 is March 1, 1982.

Summary

I have tried to highlight in this article the areas of concern which will directly affect the majority of musicians in preparing to file their 1981 Individual Income Tax Return. Additional information can be obtained by consulting Interpretation Bulletin No. 311, entitled "Deduction of Expenses by Musicians and Other Self-Employed Performers," and Interpretation Bulletin No. 312, entitled "Musicians and Other Performers." Copies of these bulletins are available free of charge from any District Taxation Office.

The important deadline dates to remember in the next few months are as follows:

(1) February 28, 1982 — by this date, you should have issued T4A's to sidemen and mailed a summary and copies of the T4A to Revenue Canada.

(2) March 1, 1982 — by this date, you should have made your contributions to your RRSP and your IAAC for 1981.

(3) April 30, 1982 — by this date, you should have filed your 1981 Individual Income Tax Return.

The Income Tax Act becomes more complicated with each passing year. The November 12, 1981, budget only added to these complications. This article is meant only as an aid to the musician and should not be used as a substitute for seeking tax advice from a competent tax advisor or the tax department.

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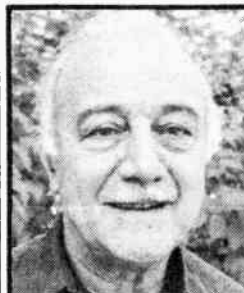
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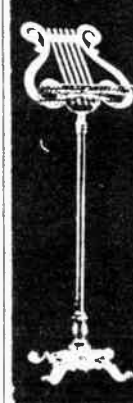
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KANSAS CITY AIMS FOR REVIVAL

(Continued from page one)

mark in the big band era.

Enthusiasm for the project is running high, but the major stumbling block is money. A feasibility study for the project was conducted in 1979, when the estimated cost of completion was placed at \$500,000. But architect Lawrence Goldblatt notes that in the few years since the study was made, that figure has doubled, and as much as \$1 million may be needed for the entire renovation process. The first step, Goldblatt

adds, would be to bring the three buildings up to Kansas City codes.

Jenkins admits that the lack of adequate funds is a problem that will require much attention. Several avenues have been explored, such as having the properties designated local historic landmarks, thus attracting investors looking for a tax shelter. There is also the possibility that the endangered properties fund of the National Trust for Historic Places may be a source of backing for the renovation project.

THE MUSICIAN AND THE LAW

(Continued from page six)

cannot give it away in a contract to a producer. It also means that a studio performance may result in ongoing income to a musician long after he has been paid for the session itself.

If you have any questions or comments concerning this or any other article in this series, please

send a letter to me at the following address:

L. James Juliano, Jr.
1360 S.O.M. Center Road
Cleveland, Ohio 44124

Portions of this article by L. James Juliano Jr., attorney at law and member of Cleveland Local 4 first appeared in *The Cleveland Musician*. Mike Scigliano, President and Editor.

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AMENDMENT TO TAFT-HARTLEY ACT

(Continued from page one)

circumstances found in the garment industry required a proviso to Section 8(e) of the Act. By enacting this amendment, Congress sought to curtail the proliferation of small job shops that were set up to avoid union contracts, and thereby undermine union work standards and wage scales.

Circumstances of the Music Industry

The unique circumstances which led Congress to amend the Act for construction and garment industry employees are remarkably similar to those found by many professional musicians: short-term work with a number of different employers, little or no job security, and the need for constant travel to find employment. Nevertheless, the provisions of the 1959 amendments were not extended to musicians, and that obvious inequity has caused many difficulties for the AFM and its members.

Because the Taft-Hartley Act does not recognize the extraordinary circumstances of traveling musicians, they are left virtually without union representation in their casual relationships with

GET INVOLVED

IM readers are often asked to write letters to their representatives in Washington, D.C. The reason for this request is simple — letter-writing campaigns remain one of the most effective tools concerned constituents have of letting their voices be heard.

short-term employers. In fact, most purchasers of music (such as nightclub, restaurant or hotel owners) refuse to consider themselves as the employers of musicians and that strips musicians of their rights as employees. They cannot enjoy the benefits of collective bargaining or association, and are usually compelled to bargain individually with little leverage as to the terms and conditions of employment.

Under the NLRB's interpretation of Sections 8(b) (4) and 8(e) of the Act, purchasers of music cannot be compelled to recognize the musicians' collective bargaining agent. Nor are the purchasers of music required to make employer contributions for FICA taxes, unemployment and workmen's compensation, or pension coverage. Traveling musicians, classified now as "independent contractors," must bear their own expense for self-employment taxes, health insurance, and risk periods of unemployment and illness alone, without the security of either unemployment compensation benefits or group health insurance.

Yet in every other way, the purchasers of music continue to exercise the rights of employers, by

establishing working conditions, hours of work, days off and discipline.

Constrained as it is by the Taft-Hartley Act, the AFM can do little on its own to remedy the situation.

Legislative Cure for Musicians' Woes

Several of the AFM's long-standing practices, which were adopted to protect its membership, have been challenged over the years before the National Labor Relations Board as being in violation of the Act. In an effort to clarify the parameters in which the union can legally function under the law, the AFM and the NLRB entered into a protracted period of discussions, after which letters were exchanged outlining the agreement. Those letters were printed in their entirety in the June, 1979, issue of the *International Musician*.

While providing much-needed guidelines, these documents do not really alleviate the problems imposed upon musicians by the Taft-Hartley Act. Only new legislation can effectively remove the obstacles placed before the AFM and its membership.

Recognizing that need, Congressman Phillip Burton (D-California), who is Chairman of the House Labor-Management Relations Subcommittee, recently introduced two bills that would amend the Taft-Hartley Act and accord to professional musicians the same considerations currently enjoyed by garment and construction workers.

The first, H.R. 4376, addresses Section 8(e) of the Act, and would extend to the entertainment industry the protections of secondary boycotts. H.R. 4376 would also validate agreements entered into by AFM Locals and employers requiring that all music be furnished by AFM members.

The second, H.R. 4377, would permit pre-hire agreements in the live entertainment industry. This amendment would, for example, allow musicians to become members of the AFM after the seventh day of employment, replacing the thirty-day requirement that is now applicable. H.R. 4377 would classify any purchaser of professional music as the employer of the musicians supplying it. As such, musicians would no longer be considered independent contractors.

Through these amendments, professional musicians are asking nothing more than acknowledgement of their special circumstances, such as construction and garment workers have in the past. Equal treatment under the law is the objective, and H.R. 4376 and 4377 can fulfill that objective.

Write your Congressman today c/o U.S. House of Representatives, Washington, D.C. 20515.

BARBARA MANDRELL

(Continued from page four)

basics. The instrumentation is steel guitar, fiddle, things like that. To describe it, we use the expression 'down home' — it gives you a good, relaxed feeling. When I do a concert I average 10,000 people — up to 18,000 at a fair. But I love to give autographs after a show, to be on a one-to-one basis with fans.

"I go in as a performer. I don't sing songs and make records for profound statements or to express a philosophy, but to sing what people can understand. I'm trying to entertain and make good records. There are many more country entertainers today than there were five or ten years ago, and every new one has to give something new or unique to be a success. There are more artists and more styles than

ever.

"It has to be like that. If someone sings like Loretta Lynn, we don't need her. We've got Loretta.

"I know that some people say that country music has changed, that it doesn't follow the old traditions as in the days of Roy Acuff. But that's like saying that Barry Manilow doesn't sound like Frank Sinatra, so therefore he isn't a pop singer.

"Everybody builds on the past. Great singers of yesterday made it possible for a Barbara Mandrell, and I hope that someday the work we're doing today will make it possible for other newcomers.

"All I know is that this is a wonderful time to be in country music, and that I'm glad I'm part of it."

GET IN TEMPO . . .

By Contributing to the AFM's Political Contributions Committee

CHAIRMAN PLANS SHIFT IN PRIORITIES

(Continued from page one)

giving." Hodsoll's belief in corporate donors' willingness and ability to assume almost total responsibility for arts funding is clearly not shared by most of the private sector. However, there are those businesses that apparently find sponsorship of arts programs to be well worth the investment.

The Jos. Garneau Company, importers of Bolla wines, recently initiated a new forum for gifted young musicians, the Bolla Young Artists Series, which sponsors concerts featuring burgeoning talents in the classical field. According to Franco Bolla, the Bolla family has been associated with the opera in Verona, Italy, for generations. But, he remarked, "It is especially exciting now — when the need is great — to join with the Garneau Company to lend our support to these wonderfully talented younger musicians in the United States."

Hank Wasiak, President of the Jos. Garneau Company, expanded on that thought: "Today the challenge is largely to the private sector. If art is to continue to thrive in America, corporate America will have to do even more. The opportunities are infinite and the needs, without exception, are critical. Through our support for young artists, we hope to meet that challenge and to appeal to the consumers of our Bolla wines . . ."

Philanthropic activities have proven to be outstanding public relations vehicles for any number of corporations, ranging from mid-sized companies to major conglomerates. Some of the larger corporations have tried to take the edge off of their big business-big profits image by generously underwriting the arts. For example, the Mobil Oil

Corporation has become a financial cornerstone of public broadcasting through its support of such critically acclaimed programs as "Masterpiece Theatre." With a keen awareness among oil companies of the public's deep dissatisfaction with spiraling fuel costs and corporate tax benefits, Mobil is strongly emphasizing its arts philanthropy in its television and print media advertising.

Similarly, such corporate giants as American Telephone and Telegraph and Citibank have long sponsored arts programs. Recently, Citibank expanded its philanthropic activities in the arts by signing a unique agreement with the New York Philharmonic, providing partial funding for foreign tours through 1985. Although many orchestras have sponsorship agreements with corporations, such agreements are usually short term in nature or linked only to activities in the United States.

In announcing the agreement with Citibank, New York Philharmonic Chairman Amyas Ames observed, "I personally know of no other partnership between a corporation and a cultural institution quite like this one, and it is an example I hope others will follow."

It is the firm belief of NEA Chairman Hodsoll, and the fervent hope of the nation's arts community, that the appeal and depth of commitment of arts sponsorship will grow in the business community in the years to come. Hodsoll has indicated that the NEA allocations for 1983 will remain unchanged, but after that more and more arts organizations may be turning to corporate donors, as well as foundations and individuals, for the funds necessary to survive.

FROM THE PRESIDENT'S DIARY

(Continued from page three)

requires monthly publications, the Board could take no action other than recommending to Secretary-Treasurer J. Martin Emerson that he and the staff of the *International Musician* consider other methods of economizing such as reducing the number and the size of pages in each issue and eliminating some material which may not be of general interest to the membership.

In response to a suggestion that the Federation might be able to function with less office space by subleasing that portion of the 30th floor of our building now utilized by the Treasurer's section and the *International Musician*, the Committee was of the opinion that the structural changes that would have to be made to accomplish this together with other necessary expenses would offset the savings that might result.

Chairman Winstein and his Committee also studied the Congress of Strings and its cost to the Federation and recommended that, effective with this year's Congress, the Federation would no longer provide transportation for participants. Transportation costs continue to rise rapidly and no other scholarship program to our knowledge provides free transportation. Naturally, no one can predict at this time what effect this change will make on the number of applicants for scholarships, but since the Congress of Strings now is

held in only one location and therefore has a much limited capacity, the Board felt that the program would continue to be as successful as it has in the past.

The projected budget for 1982, as prepared by the Committee, indicates that for the first time in many years, the Federation should be operating with a balanced budget, provided of course that the work dues collections reach the estimated projection of \$2.5 million. The depressed economy in the United States is starting to affect the entertainment industry and the Committee took that fact into consideration when preparing the budget.

Several items on the agenda of interest to Local officers were discussed, and I plan a separate mailing to our Local officers to advise them of those issues.

As of January 1st, Ned Guthrie assumed his duties as National Legislative Director and TEMPO-PCC Chairman and is operating out of his office in Charleston, West Virginia. His address is 1562 Kanawha Boulevard, East, Charleston, West Virginia 25311, and his telephone number is (304) 345-7200. All TEMPO-PCC contributions, both for merchandise and otherwise, should continue to be sent to our International office at 1500 Broadway, New York, New York 10036.

Victor W. Fuentealba

OFFICIAL BUSINESS

(Continued from page eleven)

Local 31 — Hamilton, Ohio — Howard L. "Whitey" Burtis.
 Local 34-627 — Kansas City, Missouri — Howard B. Parker.
 Local 39 — Marinette, Wisconsin — Roy DeGayner.
 Local 40-543 — Baltimore, Maryland — Sara Feldman.
 Local 47 — Los Angeles, California — William F. Eads, Art "Skip" Fleming, Johnny Hereford (Lambert), June (Emma) Hoyt, Lloyd Jones, Ivor Kallin, Hershey Kay, Gilbert F. Koerner, Wallace J. Milliken, Gwyn "Junior" Nichols, Nicholas Nuzzi, Jon Parry, Willard V. Rush, Pauline J. Smith, Gerald K. Spicer, Warren Bernie Treber, Elwood Trenholm, Earl Wilson.
 Local 52 — Norwalk, Connecticut — Edward R. Marsh, Jr.
 Local 60-471 — Pittsburgh, Pennsylvania — James Benton, Jr., Walter F. Bradford.
 Local 63-549 — Bridgeport, Connecticut — Raymond M. Svetz.
 Local 73 — Minneapolis, Minnesota — Theodore R. Drake, Walter Haselius, William A. Kunze, Donald J. Price, Willard D. Sutton.
 Local 75 — Des Moines, Iowa — Lloyd A. Kephart, Kermit Umbenhower.
 Local 77 — Philadelphia, Pennsylvania — Jack Boyd, Robert DiCicco, Lee Herman Lakernick, William Regan, J. Vilma Trachtman.
 Local 99 — Portland, Oregon — Ellen Anderson, George T. Baker, Leona Berndt, Dale Brown, Gordon Carlson, Gene Confer, Alice Dawson, Clifton Dial, Lee Fisher, Vern Hoffman, Edith S. Keller, Harry Lanz, Robert C. Mann, Clint Mansfield, C. E. Mays, Parmer Paddin, Barney Powell, Lawrence Skipton, Axel Tyle.
 Local 103 — Columbus, Ohio — James Downs, James Midlick.
 Local 107 — Ashtabula, Ohio — Don N. McKee.
 Local 125 — Norfolk, Virginia — Helen S. Wunnenberg.
 Local 126 — Lynn, Massachusetts — Angelo Serino.
 Local 132 — Ithaca, New York — B. Chesley (Chet) Honness.
 Local 136 — Charleston, West Virginia — Andrew Jennings (Jan) Campbell, Jessie Lee Underwood.
 Local 143 — Worcester, Massachusetts — Richard J. Buckley, Sr., Kenneth A. Lamson.
 Local 154 — Colorado Springs, Colorado — Albert E. Burton.
 Local 167 — San Bernardino, California — Clyde Robert Fowler.
 Local 170 — Mahanoy City, Pennsylvania — Russel P. Beltz, Francis Hoffman.
 Local 174-496 — New Orleans, Louisiana — Castro Carazo, August H. Lanoix, Frank A. McDerby, Raymond C. Schulze.
 Local 186 — Waterbury, Connecticut — Charles Stuart Williams.
 Local 187 — Sharon, Pennsylvania — Paul Williams.
 Local 190 — Winnipeg, Manitoba, Canada — Joseph Lewak.
 Local 192 — Elkhart, Indiana — Charles Rogers.
 Local 198-457 — Providence, Rhode Island — Francis Cappalli.
 Local 201 — La Crosse, Wisconsin — Raymond Bailey, John P. Blumer.
 Local 203 — Hammond, Indiana — Arthur Haerens, Tom Rosdil.
 Local 204 — New Brunswick, New Jersey — Charles P. Krauss.
 Local 215 — Kingston, New York — William J. Soper.
 Local 226 — Kitchener, Ontario, Canada — Charles F. Fitt.
 Local 232 — Benton Harbor, Michigan — Mabel Blackburn, Lucille Ream, Margaret Tucker.
 Local 238 — Poughkeepsie, New York — Dominic F. Cavaliere, Albert Davids, Thomas Foster, George Rutherford, William Sigler,

Samuel Stein, Michael Usifer, Gilbert Wilson.
 Local 241 — Butte, Montana — John Kivela, Werner Leppanen.
 Local 248 — Paterson, New Jersey — Louis D. Nyari.
 Local 252 — Muskegon, Michigan — Mrs. L. J. Bert.
 Local 257 — Nashville, Tennessee — Chris Deal, Annie Lou Stockard Dill.
 Local 294 — Lancaster, Pennsylvania — Warren Chaney, J. "Andy" Kerner.
 Local 341 — Norristown, Pennsylvania — Pasquale Farina, Norris Elwell.
 Local 350 — Collinsville, Illinois — Abbie Kneedler.
 Local 353 — Long Beach, California — Earl Krause.
 Local 373 — Perth Amboy, New Jersey — Douglas J. Holton.
 Local 376 — Portsmouth, New Hampshire — Delmo S. Dallero.
 Local 402 — Yonkers, New York — Joseph LaPorte, Marino Vitulli, Joseph Pacone.
 Local 467 — Brantford, Ontario, Canada — Joseph Arsenault (aka Cy Newman).
 Local 472 — York, Pennsylvania — Louis Vyner.
 Local 477 — Mankato, Minnesota — Hermann Herz.
 Local 498 — Missoula, Montana — Charles J. McCabe, Elder F. Violette.
 Local 518 — Kingston, Ontario, Canada — John W. Stephenson.
 Local 526 — Jersey City, New Jersey — Oscar Hackenberg, Alfred C. Koch, Ernest Pullicino, Norman C. Simmerlein.
 Local 570 — Geneva, New York — James Berry, Robert Plunkett.
 Local 655 — Miami, Florida — Cyril J. Blake, Lawrence Boyd, Sol Braun, Albert A. Manco, Irving Propper.
 Local 657 — Mentor, Ohio — John R. Lewis.
 Local 677 — Honolulu, Hawaii — Edward Lilikoi, Sr.
 Local 802 — New York City, New York — Pasquale Acito, Alphonse Bastian, Harry Brown, John Castellucci, Daniel J. Catalano, Carlton Cooley, Francis Daulong, Gerald H. Fenton, Conrad Frank, Hans E. Fuhrmann, Philip Galati, Henri Leo Gibeau, Harold Gray, Johnny (Miss) Hereford, Bernard Herzog, Everett Hull, Samuel Jones, James Jordan, Hershey Kay, William Kratt, Lee Lobdell, Robert R. Lubin, Joseph M. Lyman, Albert Manco, Santo Mannarino, Thomas Minichino, Harris L. Oliver, Frank Pinero, Dorothy (Rothchild) Pixley, Norman Posner, Louis Raderman, Frank Rizzo, Aaron Roberts, Frank Sabbatino, Max Schwartz, John F. Strouse, Clement C. Thomas, Hans Tischendorf, Walter Wheeler, Seymour Weinstein, Julius Zolner.

WANTED TO LOCATE
 Brown, James, former member, Local 148-462, Atlanta, Georgia.
 Diana, Alex, former member, Local 149, Toronto, Ontario, Canada.
 Skinner, Mike, member, Local 149, Toronto, Ontario, Canada.
 Anyone knowing the whereabouts of the above please get in touch with J. Martin Emerson, Secretary-Treasurer, A. F. of M., 1500 Broadway, New York, New York 10036.

PLACED ON INTERNATIONAL DEFAULTERS LIST
OREGON
 Eugene — Local 689: Emco Management Corporation — \$1,750.00 (added), total default \$3,325.00.
PENNSYLVANIA
 Mertztown — Local 135: Hillcrest Tavern — \$125.00.

CANADA
 Fort McMurray, Alberta — Local 390:
 Oil Sands Motor Inn and Mr. and Mrs. Peter Kornelson — \$3,700.00.
 Fort Saint John, British Columbia — Local 145:
 Northwoods Inn — \$3,000.00.
 Port Coquitlam, British Columbia — Local 145:
 Caribou Trail Hotel, dba Club Centrepoint, John Malton and Mark Jamison — \$1,000.00.
 Espanola, Ontario — Local 290:
 Dodge Motor Inn Limited, dba Dodge's Motor Inn and Donald Dodge — \$1,100.00.
 Parry Sound, Ontario — Local 458:
 Brunswick Hotel (Parry Sound), Ltd., dba Brunswick Hotel — \$400.00.
 Sudbury, Ontario — Local 290:
 Melany's Dining Lounge and George Bravakis — \$525.00.

REMOVED FROM INTERNATIONAL UNFAIR LIST

MARYLAND
 Baltimore:
 Baltimore Symphony Orchestra Association, Inc., dba Baltimore Symphony Orchestra.
CANADA
 Listowel, Ontario:
 Canadian Legion Memorial Home, fka Parkview Gardens, Branch 259.

EXPIRED BOOKING AGENT AGREEMENTS

PENNSYLVANIA
 Chester H. McKenzie (Philadelphia)..... 6721
SOUTH CAROLINA
 Temple Talent Agency (Greenville).....10961
TEXAS
 Roz Evans Agency (El Paso).....10641
WISCONSIN
 Midwest Music Service Co. (Elkhart Lake).....10259

CANADA
 Bobo, Inc. (Vancouver, B.C.).....C10843
 C & M Agency (Minden, Ont.).....C11046
 Canadian Booking Services (Toronto, Ont.).....C11009
 Catalyst Management (London, Ont.).....C11058
 Coda Enterprises (Hamilton, Ont.).....C10648
 E.J. Entertainment Bookings (Guelph, Ont.).....C10819
 Entertainment Consultants (Calgary, Alta.).....C10058
 Fame Entertainment (Downsview, Ont.).....C11039
 Funkenhauser Productions, Ltd. (Windsor, Ont.).....C 3985
 Clifford G. Goodwin Entertainment (Hamilton, Ont.)....C11012
 J.A.M. Agency (St. John, N.B.).....C11007
 Joyce Talent Agency (Bothwell, Ont.).....C 9353
 KAP Entertainment Agency (Mississauga, Ont.).....C10652
 Kaper Agency (Ottawa, Ont.).....C10742
 Robert E. Lee Entertainment (Oshawa, Ont.)...C 7582
 Maquaw Music Agency (Val d'Or, P.Q.).....C11015
 Muscraft of Canada (Vancouver, B.C.).....C11004
 Maquinna Talents (Qualicum Beach, B.C.).....C11078
 Nightmoods Management & Promos. (Fergus, Ont.)...C11021
 Northern Agency (North Bay, Ont.).....C11001
 Passport Productions (Toronto, Ont.).....C 9695
 "R" Agency (London, Ont.).....C10487

Rent A Star (Stoney Creek, Ont.).....C11041
 John Robitaille Talent Agency (Tecumseh, Ont.) .C11017
 Seoul Productions (Peterborough, Ont.).....C11034
 Skyhigh Entertainment Agency (Brantford, Ont.).....C11057
 Randy Stewart Enterprises (Kitchener, Ont.).....C 9332
 Total Productions (Oakville, Ont.).....C11073
 Twi Lite Entertainment Agency (Dundas, Ont.)...C11042

Attention All Booking Agents, Musicians
 There are no free showcases within the jurisdiction of the Musicians' Union of Las Vegas, Local 369.
 When engaged to play a showcase in any hotel or club in Las Vegas, there must be an AFM contract filed with Local 369.
 Contact Local 369 regarding scale, fringes, etc. All traveling musicians must receive 10 percent above Local scale and transportation.
 Booking agents, leaders and contractors are responsible for filing contracts with Local 369. Charges will be filed for violations.

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MUSICIANS' INCOME TAX: U.S.

(Continued from page three)

the unpaid balance of tax at the rate of 20 percent per year, effective February 1, 1982.

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 \$3,400.00.

(2) Married taxpayers filing separately should itemize if their itemized deductions are more than \$1,700.00.

(3) Single or unmarried head of household taxpayers should itemize if their itemized deductions are more than \$2,300.00.

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 1981 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 1982 Tax.*

1. Who Makes Estimates? An individual must file a declaration of estimated 1982 income tax by April 15, 1982, if his estimated tax is \$200.00 or more and he:

(1) Can reasonably expect to receive more than \$500.00 from sources other than wages subject to withholding; or,

(2) Can reasonably expect gross income to exceed:

(a) \$20,000.00 for a single individual, a head of household, or a widow or widower entitled to the special tax rates;

(b) \$20,000.00 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) \$10,000.00 for a married individual entitled to file a joint declaration with his wife (her husband), but only if both he (she) and his wife (husband) have received wages for the taxable year; or,

(d) \$5,000.00 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, 1982, and make additional payments on June 15, 1982, September 15, 1982, and January 17, 1983.

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.

Nonprofit 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) For political contributions, a tax credit of 50 percent of amounts paid, but not more than \$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.

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

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

d. 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 \$150.00. 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.



Confused? Read the tax instructions—makes doing your return easier and faster!

A public service message from the Internal Revenue Service.

(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. Instruments purchased in 1981 are subject to the new Accelerated Cost Recovery System that allows superfact write-offs of the cost.

(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 — \$25,000.00

Married Not Filing Jointly and Not Living Apart from Spouse — 0

Other Than Married — \$20,000.00

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 \$10.00 to individuals for Unemployment Compensation.

F. Damages received from certain lawsuits.

G. Dividends and Interest: First \$200.00 of interest and dividends (\$400.00 if married).

H. Group insurance premiums paid by employers providing it does not exceed the cost of \$50,000.00 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 \$1,975.05 has been withheld for social security tax, add all over the amount of line 59.

D. For 1981, 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 \$500.00 (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:*

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 1981 was significantly greater than in previous years, you may benefit by averaging. You may average if your taxable income in 1981 exceeds by more than \$3,000.00 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.

Examples of Record Keeping for a Two-day Business Trip

TRAVEL EXPENSES

Date	Item	Place	Amount	Business Purpose
April 1, 1981	Airplane fare — (Round trip, Chicago-Dallas)	Dallas	\$111.20	Play engagement Club 17
	Lunch and tip		4.20	
	Lodging		18.50	
April 2, 1981	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, 1981	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.

Annual Report for the Fiscal Year Ended March 31, 1981

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

733 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 2/1/82

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



American Federation of Musicians' and Employers' Pension Welfare Fund

733 Third Avenue
11th Floor
New York, N.Y. 10017
(212) 697-7585

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Fund Administrator

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, 1981.

The Fund received employer contributions of \$16,309,653 during the year and at the year end the assets of the Fund totalled \$194,920,518. 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 450 new pensions were approved during the year. At the end of the year, the Fund was paying pensions to 3,824 pensioners and beneficiaries of the deceased pensioners. These benefit payments total \$376,767 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 accountant's report;
- assets held for investment;
- 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 Administrator, American Federation of Musicians' and Employers' Pension Welfare Fund, 733 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 the 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, 733 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 employer's establishment, if at least 50 plan participants are employed there. (To make such arrangements, call or write the Fund Administrator at the above address), or to obtain a copy from the U. S. Department of Labor in Washington, D. C. your letter should be addressed to: Public Disclosure Room, M677, Pension and Welfare Benefit Programs, Department of Labor, 200 Constitution Avenue, N. W. Washington, DC 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 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).

Assets		a. Beginning of year	b. End of year
(a) Cash: (i) On hand			
(ii) In bank: (A) Certificates of deposit			
(B) Other interest bearing		7,582	15,936
(C) Noninterest bearing		395,681	297,115
(iii) Total cash, sum of (i) and (ii)		403,263	313,051
(b) Receivables: (i) Employer contributions		1,546,894	2,037,212
(ii) Employee contributions			
(iii) Other		5,193,436	5,011,837
(iv) Reserve for doubtful accounts			
(v) Net receivables, sum of (i), (ii) and (iii) minus (iv)		6,740,330	7,049,049
(c) General investments other than party-in-interest investments:			
(i) U.S. Government securities: (A) Long term		33,317,769	53,741,810
(B) Short term			
(ii) State and municipal securities		43,590,709	50,261,555
(iii) Corporate debt instruments: (A) Long term			
(B) Short term			
(iv) Corporate stocks: (A) Preferred			2,399,775
(B) Common		48,442,538	64,126,238
(v) Shares of a registered investment company			
(vi) Real estate			
(vii) Mortgages		487,595	447,424
(viii) Loans other than mortgages			
(ix) Value of interest in pooled fund(s)		8,143,000	13,468,000
(x) Other investments Commercial Paper		13,552,923	6,916,583
(xi) Total general investments, sum of (i) through (x)		147,534,534	191,361,385
(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)		69,193	61,041
(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)			
(g) Other assets		66,985	57,343
(h) Total assets, sum of (a)(iii), (b)(v), (c)(xi), (d)(vii), (e), (f)(iii) and (g)		154,814,305	198,841,869
Liabilities			
(i) Payables: (i) Plan claims		51,464	12,020
(ii) Other payables		4,408,301	3,873,096
(iii) Total payables, (i) plus (ii)		4,459,765	3,885,116
(j) Acquisition indebtedness			
(k) Other liabilities		82,135	36,235
(l) Total liabilities, sum of (i)(iii), (j) and (k)		4,541,900	3,921,351
(m) Net assets, (h) less (l)		150,272,405	194,920,518
(n) During the plan year what were the:			
(i) Total cost of acquisitions for common stock?			76,948,784
(ii) Total proceeds from dispositions of common stock?			79,429,046

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.

Income		a. Amount	b. Total
(a) Contributions received or receivable in cash from—			
(i) Employer(s) (including contributions on behalf of self-employed individuals)		16,309,653	
(ii) Employees			
(iii) Others			16,309,653
(b) Noncash contributions (specify nature and by whom made) ▶			
(c) Total contributions, sum of (a) and (b)			
(d) Earnings from investments—			
(i) Interest		13,890,394	
(ii) Dividends		2,341,924	
(iii) Rents			
(iv) Royalties			16,232,318
(e) Net realized gain (loss) on sale or exchange of assets—			
(i) Aggregate proceeds		390,870,158	
(ii) Aggregate costs		386,036,445	
(f) Other income (specify) ▶			
(g) Total income, sum of (c) through (f)			37,375,684
Expenses			
(h) Distribution of benefits and payments to provide benefits—			
(i) Directly to participants or their beneficiaries		5,453,939	
(ii) To insurance carrier or similar organization for provision of benefits			
(iii) To other organizations or individuals providing welfare benefits			5,453,939
(i) Interest expense			
(j) Administrative expenses—			
(i) Salaries and allowances		266,984	
(ii) Fees and commissions		786,429	
(iii) Insurance premiums for Pension Benefit Guaranty Corporation		37,313	
(iv) Insurance premiums for fiduciary insurance other than bonding		18,789	
(v) Other administrative expenses		244,978	1,354,493
(k) Other expenses (specify) ▶			
(l) Total expenses, sum of (h) through (k)			6,808,432
(m) Net income (expenses), (g) minus (l)			30,567,252
(n) Change in net assets—			
(i) Unrealized appreciation (depreciation) of assets		14,080,861	
(ii) Other changes (specify) ▶			14,080,861
(o) Net increase (decrease) in net assets for the year, (m) plus (n)			44,648,113
(p) Net assets at beginning of year, line 13(m), column a			150,272,405
(q) Net assets at end of year, (o) plus (p) (equals line 13(m), column b)			194,920,518

15 All plans complete (a). Plans funded with insurance policies or annuity contracts also complete (b) and (c):		Yes	No
(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 ▶	Mark Tully, Massaglia, (Trustee-Resigned), P.O. Box 7467, Las Vegas, Nevada, 89101 (702) 739-9369		
(b) Have any insurance policies or annuities been replaced during this 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

POP AND JAZZ SCENE

(Continued from page eight)

signed to create the score for "Cross My Heart," a full-length feature film written, directed and produced by Hansaig Carlson, head of the Danish Film Studio. . . . Tony Bennett toured Japan for a week in December. . . . Trumpet legend Jabbo Smith performed in Holland for three weeks, beginning in mid-January. . . . New Orleans clarinetist Herb Hall, brother of the late Edmond Hall, returned to England for a week's tour in December. . . . Pianist Milcho Leviev and flutist Jim Walker, key members of the "classical-jazz fusion" band, Free Flight, were on the talent roster for the December jazz festival in Sofia, Bulgaria. . . . The Billy Taylor Trio is touring the Middle East and Southeast Asia. The pianist and his colleagues left January 25 and will be out of the country for six weeks. On the Taylor itinerary are dates in India, Pakistan, Yemen and Saudi Arabia. In addition to playing, Taylor is conducting master classes and providing lecture-demonstrations during the trip. All

arrangements for the Taylor trio are being made by the United States Embassy in each country. The tour sponsor is the United States International Communications Agency.

THE EDUCATION SCENE

Bob Wilber begins a series of twelve weekly, hour-and-a-half lectures at the New School for Social Research in New York on February 8. The course, "The Golden Age of Jazz — 1925-1945," opens with coverage of Louis Armstrong and concludes with the examination of the work of Charlie Parker. Currently heading a group tabbed Bechet's Legacy, including Butch Miles (drums), Phil Flanigan (bass), Mike Peters (guitar and banjo), Mike Shane (piano), Glenn Zottola (trumpet) and Pug Horton (vocals), soprano saxophonist-clarinetist Wilber desires to work with the unit, Monday nights, at a New York club. "I'd like a situation like Thad (Jones) and Mel (Lewis) had when they started their band," the veteran jazzman says.

CANADIAN SCENE

(Continued from page seven)

groups Rush, April Wine, Loverboy, Chilliwack, Red Rider, Bruce Cockburn, Anne Murray and Gordon Lightfoot, to name a few — backed by Brian Robertson, president of the Canadian Recording Industry Association — protested to Ottawa and threatened a massive talent drain. There were even stories out of the Toronto Blue Jays baseball club that it would be prevented from buying American players because of the tax changes.

The pressure worked and the finance department backed down. "It's clear that we should have done more to explain these measures," said Mike Wolfson, chief of tax analysis in the Finance Department. "We didn't make a good enough effort to point out what we had done."

But now entertainers and sports figures will be better off, says Jerry Mandel, a Toronto immigration and tax consultant who represents scores of show business performers. Mandel says he was initially "misled" and advised the manager of the rock group, Teenage Head, to record in the U.S. to avoid what he thought was harsh taxation. "Recording studios could have lost too. They have large investments in equipment and had Canadian groups moved out, it would have been disastrous for them."

Musical performers or groups who live in Canada and record in the United States face taxation both from Canada and the U.S. on world sales of their albums. To avoid that, Canadian groups either have to record at home or move to the U.S.

COUNTRY

As 1981 came to a close, the top names in Canadian country, according to the trade paper, RPM, and the A.C.M.E. (the Academy for Country Music Entertainers), included Dick Damron, Ray Griff, Dallas Harms, Carroll Baker, Eddie Eastman, the Family Brown, Mercey Brothers, Tommy Hunter (who has had one of the longest-running CBC series in the history of the Corporation), Ronnie Prophet, Marie Bottrell, Glory Ann Carriere, Canadian Zephyr, Lee Marlow, Iris Larratt, Terry Carisse, R. Harlan Smith, Jerry Palmer, Wayne Rostad, and the Good Brothers.

Canadian labels are numerous across the country and each has one or two of the previously-named under contract, but it is left to RCA, a major label, to play an active part in Canadian country music, having recorded such veterans

as Hank Snow and Wilf Carter since the '20s. By and large, Canada's independent labels seem to have been created to feed their own markets. Twenty-five to thirty such markets exist in the country. Generally, country is strongest in the Maritime provinces (Newfoundland, Prince Edward Island, Nova Scotia, New Brunswick), the area around Ottawa, the many large communities around Toronto, Thunder Bay, the prairie cities of Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Lethbridge, the interior communities of Kelowna and Prince George in British Columbia, as well as the city of Vancouver. Keeping country alive and well too may be attributed to television shows "Ronnie Hawkins' Honky Tonk" and "The Jimmy Fair Show" from Windsor, Ontario, the syndicated "Family Brown Show" out of Ottawa, and the "Tommy Hunter Show" from Toronto's CBC Studio 7.

CLASSICAL

The third annual QM-FM Radiothon, which was broadcast November 13, 14 and 15, grossed \$156,565 for the Vancouver Symphony Orchestra — \$6,000 more than the previous year. The marathon event was anchored by Maurice Foisy, radio station QM-FM vice president, and Henry Fogel, executive director of the National Symphony in Washington, D.C. Well-known conductor Mitch Miller came from New York to donate his services for the fundraising project. They were joined at the broadcast table by arts personalities, media representatives, politicians and dozens of orchestra members who performed throughout the campaign.

The Vancouver Symphony Orchestra was also featured in a CBC-TV Christmas Day Special called "Big Bird's Christmas Show" in which Sesame Street's gawky yellow creature sang, played the piano and conducted the orchestra like no other conductor had ever done before. His nemesis, Oscar the Grouch, also turned up to perform his "I Hate Christmas" ditty to ensure the proceedings didn't get too sentimental. Although the five-year-olds in the audience squirmed a little when fourteen-year-old Vancouverite Michelle Seto performed flawlessly on her violin during the program's second half, it was clear that the kids were dazzled by closeups of the instruments and, most of all, by Big Bird — the Mick Jagger of the under ten set.

CLASSIFIED ADVERTISING

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THE CLOSING DATE IS THE FIRST OF THE MONTH PRIOR TO PUBLICATION (i.e. for July, 1981, June 1, 1981. Material must be in the INTERNATIONAL MUSICIAN office by the 1st.

For ALL classifications TYPE OR PRINT YOUR AD on letter size paper (no postal cards) and send with check or M.O. 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. No refunds for ads cancelled after closing date.

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ARRANGER, any style, jazz, rock, disco, lead sheets to orchestral or big band. 12 years with commercial and school groups. Charles Kleesattel, 645 Riddle Rd., Cincinnati, Ohio 45220. (513) 751-7190.

ARRANGER-COMPOSER, professional educator (private and college level). Send for rates and list of available materials. Dr. Maury Deutsch, 150 W. 87th St., N.Y. 10024. (212) SC 4-4722.

ARRANGER-COPYIST, will work by mail. Combos, tenor bands, standard dance bands. All styles, 30 years experience. Professional quality, reasonable prices. Details write: Music Services, Box 470, Medfield, Mass. 02052.

ARRANGER-PIANIST, young and experienced. Will write for any size, style, or instrumentation. Much experience with singers and recording. Phone: (201) 440-2491.

BASSIST, 27, with vast experience in jazz, top 40, shows, seeks road work. String bass or bass guitar. James Hunter, 65 Granite St., New London, Conn. 06320. (203) 442-8896.

DOUBLE BASSIST, Curtis Institute of Music trained. Doubles percussion. Fully qualified broadcast Chief Engineer and Tonemeister. Can serve as recording sound engineer. Gene Barido, Mayville, Mich. 48744. Phone: (517) 673-7685.

DRUMMER, 22, seeks steady, full-time, top 40 show group. Single, free to travel, no bad habits. Ten years experience. Resume on request. Scott, (803) 585-4607.

DRUMMER-BACKING VOCALIST, free to join working rock-hard band based in San Jose-Santa Clara County, Calif. Also top 40, country rock. John Herr, Sunnyvale, Calif. (408) 732-6162.

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

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BARITONE SAXOPHONE MOUTHPIECE, new or used Selmer metal soloist. C star preferred, but will try others. Will pay current list price. Nat Fossner, 1065 Timothy Lane, Schenectady, N.Y. 12309. (518) 783-6537.

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DOUBLE BASSES and BOWS, prefer older instruments in need of repair. Will travel if necessary. The Double Bassist, 612 W. 30th St., Richmond, VA 23225. Phone: (804) 233-4195.

FINE VIOLIN, will pay up to \$200,000.00 cash. Magnificent Gennaro Gagliano and Fagnola for sale. Also books. Ted Marchetti, 4175 Nottingham Gate, Columbus, Ohio 43220.

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HARD SHELL CASES, for Martin tuba (three valve, two pieces) and Conn Bass saxophone. Vince Giordano, 1316 Elm Ave., Brooklyn, N.Y. 11230. Phone: (212) 376-3489.

HAYNES or POWELL FLUTE, open or closed holes. Phone: (415) 937-2554.

JAZZ RECORDS WANTED, 78's and LPs, also old photos of dance bands, leaders & vocalists. Posters, clippings, memorabilia. Please describe and quote price first letter. Burgess, Box 201, Thomaston, Maine 04861.

MUSICAL INSTRUMENTS-RELATED PARAPHERNALIA, vintage, antique, rare: guitars, banjos, mandolins, Gibson, Martin, Fender, Mastertone, Vega, Advertising catalogs, amplifiers, old and unusual plectrums. Glenn Kramer, 615-AFM, Cherry Hill, Poughkeepsie, N.Y. 12603.

TRUMPET, ML or LB Calicchio Bb. Cash or trade. Dudley Stone, 1015 Burnell Oaks Lane, Arcadia, Calif. 91006. Phone: (213) 445-4229 after 5:00 P.M., California time.

TUBA Bbb or Eb, must have recording bell. Good or fair condition. R. J. Kuetner, 4007 S. 18th St., Manitowoc, Wis. 54220. Phone: (414) 684-3033.

VIOLINS, violas, cellos, bows. Also violin books, catalogs, journals, objects, prints, paintings, singles or collections. Herbert K. Goodkind (author of Strad Iconography), 25 Helena Ave., Larchmount, N.Y. 10538. Phone: (914) 834-1448.

VIOLIN AND VIOLA BOWS, cash for fine French and English bows. No dealers please. Quote price, Joseph Siegelman, 162 W. 54th St., New York, N.Y. 10019. Phone: (212) 247-7756.

VOICE TRAINING CASSETTE TAPES, prefer Dr. Macon Delavan or Ben Loewy, but will consider any. Send literature to: Larry Phillips, 1723 Loretta Ave., Cahokia, Ill. 62206.

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Carl R. Schiebler, Saint Louis Symphony Orchestra, Powell Symphony Hall, 718 North Grand Boulevard, St. Louis, MO 63103. Phone: (314) 533-2500.

NEW YORK CITY PRELIMINARY AUDITIONS — Applications being accepted between February 1, 1982 and March 13, 1982 for New York City Auditions on March 21.

ST. LOUIS PRELIMINARY AUDITIONS — Applications being accepted between February 1, 1982 and April 5, 1982 for mid-April Preliminary Auditions.

LOS ANGELES PHILHARMONIC

CARLO MARIA GIULINI, Music Director

Vacancies Commencing 1982/83 Season

ASSOCIATE PRINCIPAL TRUMPET SECTION CELLO

Auditions will be held in Los Angeles in late April. Only highly qualified musicians need apply. For audition repertoire list and further information, qualified applicants please write, stating details of musical education and professional experience, to:

**JOSEPH FISHMAN, Personnel Manager
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Charles Dutoit, Music Director

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SEND COMPLETE RESUME TO:

Rene Auger, Personnel Manager, Montreal Symphony Orchestra, 200 de Maisonneuve Blvd. West., Montreal, Canada H2X 1Y9.

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New York: 29th-30th April '82. London: 3rd-4th May '82. Cologne: 6th-8th May '82.

Express applications with the desired audition date should be sent to:

**KBS-Philharmonic Orchestra
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Seoul/Korea**

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Manual De Elias, Artistic Director

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Please send cassette tape of two solo works with piano and five orchestral excerpts. Also necessary are three letters of recommendation and resume. Please send registered, insured and in insulated mailing envelope to: Orquesta Sinfonica de Veracruz, Teatro Clavijero, Empanan 101, Veracruz, Veracruz, Mexico. Tapes will be returned. Deadline for receipt of all tapes is March 15, 1982. Salary in approximate U.S. dollars is Principal, \$1,900.00 per month; Section, \$1,590.00 per month. The contract year includes 13½ months of salary. 52 week season, 8 weeks vacation, medical and hospital coverage on reimbursement basis.

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JULY 1-31, 1982

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NEW YORK AUDITIONS: Last week of March 1982. For Details, write: Gen. Mgr., Florida Music Festival, 120 E. Oakland Park Blvd., Suite 202, Ft. Lauderdale, FL 33334. (305) 563-9606.

Atlantic Symphony Orchestra

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NEBRASKA, office of the Band Organization invites you to see our ad under BOOKING NATIONWIDE, above. Send your photos songlists and references to: **The Band Organization, P.O. Box 1284, Jacksonville, Ill. 62651 for prompt attention.**

TOP 40, ROCK, COUNTRY, VARIETY BANDS, needed in West Virginia for weekend and one nighters. Contact: **Crimco, 1291 Highland Dr., St. Albans, WV 25117. Phone: (304) 727-8222.**

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Position	San Francisco Audition Dates
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Send a one-page resume to:

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RESUME DEADLINE: ONE MONTH PRIOR TO AUDITION DATE
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Opening Beginning 1982-83
Season

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Utah Symphony Orchestra

VARUJAN KOJIAN, Music Director

Opening for 1982-83 Season:

SECTION CELLO

52-WEEK SEASON

National audition to be held in Salt Lake
City on Friday, April 9, 1982, by invita-
tion only.

Qualified applicants please send one-page resume to:

Sheldon Hyde, Personnel Manager, Utah
Symphony, 123 West South Temple, Salt Lake
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DAVID ZINMAN, Music Director

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WITH EXPERIENCE SHOULD APPLY

Position Available September, 1982

Send resume to Tony Dechoria, General Manager, 20 Grove Place,
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PROFESSIONAL MUSICIANS WANTED

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SECOND BASSOON (Earliest
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52 Weeks: 8 Weeks Paid Vacation; \$29,700.00 Guaranteed
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Announces three vacancies in the

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Auditions to be held in May 1982

Qualified applicants send resume to:

James Chambers, Orchestral Personnel Manager
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Applications close March 15, 1982
AN EQUAL OPPORTUNITY EMPLOYER

Boston Symphony/Boston Pops Orchestra

Seiji Ozawa, Music Director

VACANCIES

SECOND TROMBONE

ASSOCIATE PRINCIPAL HORN
(Principal Horn in the Pops)

Auditions for the above positions will be held in April 1982 for employment
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allows subject to Boston Symphony concurrence.

Qualified applicants interested to audition, please send a one page typed
or hand printed personal/professional resume (as complete and compre-
hensive as possible — please include telephone number) to:

William Moyer, Boston Symphony Orchestra, Symphony Hall, 301 Massa-
chusetts Ave., Boston, MA 02115. (617) 266-4049

(All resumes will be acknowledged simultaneously one month prior to auditions)

National Symphony Orchestra

Mstislav Rostropovich, Music Director

Announces April Auditions for:

STRING BASS

This position is for the 1982/83 season

Application procedure: Submit one-page resume to:
David L. Bragunier, Personnel Manager, National Sym-
phony Orchestra, Kennedy Center, Washington, DC
20566.

The National Symphony Orchestra uses a
system of revolving strings

HELP WANTED

DENVER SYMPHONY ORCHESTRA

Gaetano Delogu, Music Director
Vacancies 1982-83 Season

PRINCIPAL SECOND VIOLIN

Audition March 1, 1982

ASSISTANT PRINCIPAL CELLO

Audition March 5, 1982

1 FIRST SECTION VIOLIN

Audition March 8, 1982

1 SECOND SECTION VIOLIN

Audition March 8, 1982

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40-Week Season, \$21,190 Minimum — Blue Cross Major Medical — Pension — Five Weeks Paid Vacation — Plus Other Benefits.

For additional information and application please contact:

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HELP WANTED

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VIOLIN AND VIOLA OPENINGS
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Applicants should submit a resume and tape prior to April 1, 1982, to:

Coordinator, Graduate Studies in Music
Memphis State University
Memphis, Tennessee 38152
Tel.: (901) 454-2555

Kitchener-Waterloo Symphony Orchestra and Canadian Chamber Ensemble

RAFFI ARMENIAN — Music Director
announce the following vacancy beginning '82-'83 season

PRINCIPAL FRENCH HORN of Kitchener-Waterloo Symphony Orchestra and FRENCH HORN of Canadian Chamber Ensemble woodwind quintet. Auditions to be held in Kitchener, Ontario, (Canada) Monday, April 19, 1982 with possibility of Tuesday, April 20.

40-week season, \$17,700 ('81-'82 season); '82-'83 contract now under review).

Qualified applicants please send resume to:
Ms. Penelope Marrett, Orchestra Manager, Kitchener-Waterloo Symphony Orchestra, 101 Queen St. No., Kitchener, Ontario N2H 6P7.

Jackson Symphony Orchestra

Lewis Dalvit, Music Director

Announces opening for PRINCIPAL CELLO

Position includes full orchestra, chamber orchestra, and String Quartet. \$10,000.00 for 38 weeks season with two weeks paid vacation and health benefits.

Send resume to:

Russell Williamson, Personnel Manager
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National Symphony Orchestra

Mstislav Rostropovich, Music Director

Announces April Auditions for:

FRENCH HORN

The position vacant is the UTILITY position, which in the National Symphony includes Assistant First and rotation with the 2nd, 3rd, and 4th players.

The position begins with the 1982-83 season or earlier if the winning candidate is available

Application procedure: Submit one-page resume to: David L. Bragunier, Personnel Manager, National Symphony Orchestra, Kennedy Center, Washington, DC 20566.

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URI MAYER, Music Director

Announces auditions for: PRINCIPAL OBOE

Minimum 38 week season, \$493.50 per seven service week. 6% AFM/EPW, Disability, Medical and Dental Plan.

Auditions to be held in Edmonton, Alberta, Canada
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Qualified applicants please send resume to:

Tom Johnson, Edmonton Symphony Orchestra, 11712 87 Ave., Edmonton, Alberta, Canada T6E 0Y3.

APPLICATION DEADLINE IS MARCH 15, 1982

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Auditions to be held late March, 1982

ONLY HIGHLY QUALIFIED APPLICANTS

Please send resume to

Abraham Marcus, Orchestra Manager
Metropolitan Opera Association
Lincoln Center, New York 10023

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JULIUS RUDEL, Music Director

ASSOCIATE PRINCIPAL VIOLA

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Blue Cross, Major Medical, Pension, 4 Weeks Vacation, \$415.00/Week Minimum, 40 Week Season.

QUALIFIED APPLICANTS PLEASE WRITE: Fred W. Bradford, Personnel Manager, 370 Pennsylvania St., Buffalo, N.Y. 14201.

Honolulu Symphony Orchestra

DONALD JOHANOS, Music Director

Announces Vacancy for 1982-83 Season (pending local auditions)

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Director of Opera/Musical Theater Activities — direct opera program, including two large-scale productions annually, several smaller productions as scheduled, and teach courses related to opera and musical theater.

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Send dossier, tapes, transcripts, references, to:
Dean K. A. Wendrich, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403.

DEADLINE: MARCH 1, 1982

B.G.S.U. is an equal opportunity employer

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Teaching Positions VIOLA — TROMBONE

The Peabody Conservatory of Music of The Johns Hopkins University invites applicants for the positions of teacher of viola and teacher of trombone effective September 1, 1982. Both positions are part-time and Baltimore residency is required, salary negotiable. Qualified applicants with national reputation as a performer, teacher please submit resume and references to: Robert Pierce, Acting Dean and Associate Director, Peabody Conservatory of Music The Johns Hopkins University, 609 North Charles Street, Baltimore, MD, 21202 by March 1, 1982. The Johns Hopkins University is an Equal Opportunity Affirmative Action Employer.

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JOEL LAZAR, Music Director

OPENINGS — 1982-83

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POSSIBLE SECTION VIOLA (full-time)

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