

International



# musician

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

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STORY PAGE 6



# SUSAN STARR



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INTERNATIONAL MUSICIAN

By Hal C. Davis

# Progress Is Made in Establishing Fair Energy Guidelines for the Arts

Since the inception of the fuel crisis, the American Federation of Musicians has been working with the Performing Arts Energy Committee, the Council of AFL-CIO Unions for Professional Employees (to which the A. F. of M. belongs) and with the National Endowment for the Arts in an effort to communicate the necessity of artistic activities and their need for a fair share of allocated fuel.

At recent meetings called by the Council in New York, your union's representatives have consulted with representatives of the Endowment, including its General Counsel Robert Wade and Stephen Sell, Coordinator of Energy Policy.

I am pleased to report that William Simon, Director of the Federal Energy Office, has also met with Endowment representatives, and expressed his understanding of the varied and unique problems that beset various performing arts institutions and individual artists.

A. F. of M. members will recall that the musicians' position was also expressed in the Federation's own representation to the FEO, which was reported to you in the January issue of the *International Musician*.

While the National Endowment has neither the legislative nor legal power to act on these matters, it has been able to render valuable assistance at the decision-making level of the FEO.

We are still seeking answers and assurances to the problems faced by musicians and other artists who are required to use their own automobiles for transportation to and from their jobs. Since the FEO policies do not address themselves to end-users or ultimate consumers (such as individual motorists) these problems have not been resolved for musicians, or for any other group of individuals.

Within the framework of existing regulations here, then, are excerpts from the facts and interpretations that have been promulgated by the Endowment as a result of meetings with FEO officials:

## Guidelines for Fuel Allocation

"1. *Transportation of students to and from cultural events.* This subject has been of utmost concern to both the performing and the museum people. Prior to the imposition of mandatory gasoline allocations, scheduled for January 11, 1974, school districts have ex-

perienced real and/or anticipated shortages and some have arbitrarily decided to limit or eliminate field trips for cultural purposes. The mandatory allocations will make it obligatory that dealers supply school districts and/or their transportation contractors with sufficient fuel to undertake all student transportation at 100 per cent of current needs. Mr. Simon gave us his interpretation that the allocations indeed include field trips as well as basic to-and-from school transportation. He indicated that his office never considered separating the two. To have done so, he commented, would have been tantamount to having the FEO make a judgment as to the relative value of in-school education as opposed to other educational activities. He made it quite clear that field trips are included in the fuel allocations for the transportation of students.

"2. *Charter ground transportation.* Equipment chartered from bus companies should be available for performing groups. This category of transportation is included in the general definition of mass transportation, which is being allocated 100 per cent of current requirements. Mr. Simon told us that chartered vehicles are encouraged for performing groups since the alternative, i.e. sufficient automobiles to carry the same number of people, is emphatically discouraged. He indicated that bus companies should not have grounds to refuse to charter equipment, since they will be receiving all the fuel they need for all purposes, scheduled and chartered. (Note: For long trips, carriers with offices nationwide are more apt to have guaranteed access to fuel between cities.)

"3. *Charter air transportation.* The fuel allocations to airlines have been set at 95 per cent of their 1972 usage, which, of course, represents a reduction from their planned 1973-74 usage. There is no mandated elimination, however, of charters in the FEO regulations. It is up to the airlines to allocate the available fuel between their scheduled and charter services. Mr. Simon indicated that they did not intend to prevent charters for business purposes, such as performing organizations' tours. He indicated that specific cases of problems might be brought to the attention of his office for possible assistance. Should such cases exist, we would be

glad to pass on the information to FEO once we are provided with details.

"4. *Fuel for trucks carrying instruments, props, art works, etc.* The trucking industry will receive mandatory fuel allocations at the level of 110 per cent of the 1972 use period, which should be sufficient for all current needs. Those arts organizations operating their own vehicles will find that they can purchase fuel from their normal bulk supplier with little or no problem. If, however, they travel beyond their home area, they will have to purchase fuel on the open market, which could be difficult. Planning for fuel purchases may have to become a part of tour planning. An alternative to this approach might be to contract for equipment with a firm operating on a national fleet basis. Such companies maintain bulk fuel arrangements in various locales and are not far from fuel supplies on any of their routes.

"5. *Heating and air conditioning of public buildings such as concert halls, theatres, school buildings used for performances and museums.* Our understanding from FEO is that sufficient fuel will be available for the above facilities providing that they reduce temperatures by 10 degrees in heating areas and/or maintain air conditioned spaces at no lower than 78 degrees. Since there is no way to police this regulation, it is designed based on mathematical formulas providing sufficient fuel for these levels of temperature but no more. FEO tells us that buildings that do not adhere to these levels may run out of fuel before their next scheduled deliveries.

## Suggested Action for Organizations and People in the Arts Field

"1. For those concerned with transportation of pupils as it relates to your activities, you should be actively dealing with your local, county and state authorities to be certain that the interpretations contained herein are understood. It is your job to see that artistic activities are not cut for reasons of transportation curtailment.

"2. One of the continuing themes coming from FEO is that gas for individual automobiles will be in least supply, since all mandatory allocations must be made before the general public gets theirs. Therefore, if your patronage depends heavily on people coming in

cars, you would be well-advised to start working on alternatives. Note that after January 11, mass transit operators, bus companies, etc. will be receiving 100 per cent of their current requirements, which may increase as service is increased. You are encouraged to meet with your transit people to work out new routings, schedules, special charters (which are covered as part of mass transportation), etc.

"3. If you charter ground transportation for movement of performers, exhibits or equipment, you should have no trouble if you deal with operators who buy their fuel in bulk. If your travel calls for long distance and inter-state moves, it would be advisable to charter with a firm having a nationwide or multi-state fleet. Many smaller operators, as noted above, will be able to get fuel in their home areas, but may

find that out of their region they may have problems. Many tour planners may find that fuel purchase commitments may have to be made part of tour routing activities.

"4. The FEO will have a Federal Allocation Officer in every state. Most states will also have state allocation boards appointed by their governors. In addition, local and county governments and school boards will be making many energy decisions. Get to know where the responsible people are and how to reach them. In your contacts with them, be well informed about the publics you serve, the numbers involved, etc. Be able to illustrate those things your organization can and will do to work within limitations that may be inevitable. Be aware that the arts represent but one of many special interest groups that are making their voices heard to these same people. Be specific in your comments and inquiries."

The Endowment is to be commended for its leadership in this important area.

Local unions or members of the Federation having further questions regarding these guidelines should address them to:

Tour Department  
Office of the President  
American Federation of Musicians  
641 Lexington Avenue  
New York, New York 10022

## Davis Announces Substantial Improvements in Pension Benefits

Dramatic improvements in the benefit program of the AFM & EPW Fund have been announced by President Hal Davis. On January 9, the Fund's Board of Trustees increased the monthly pension rate by more than 17 per cent as of March 1, 1974. The plan previously provided a monthly amount of \$1.70 at age sixty-five for each \$100.00 contributed on behalf of the musician. This has been increased to \$2.00 for those who retire after March 1, 1974. The table below shows the benefit payable at various ages before and after this latest improvement.

Age	Prior to 3-1-74	Effective 3-1-74
65	\$1.70	\$2.00
64	1.63	1.92
63	1.56	1.84
62	1.49	1.76
61	1.42	1.68
60	1.36	1.60
59	1.29	1.52
58	1.22	1.44
57	1.16	1.36
56	1.09	1.28
55	1.02	1.20

Those musicians who are receiving a pension without a past service benefit will have their pensions increased by 10 per cent as of March 1, 1974.

Active musicians who met the service requirements for a pension are guaranteed to receive 200 per cent of the amount contributed on their behalf if they died after age sixty. This was 170 per cent before March 1, 1974. If an active qualified musician dies between the ages of fifty-five and sixty, his beneficiary would receive 180 per cent of what is in his account. This was 170 per cent. If an active qualified musician dies before age fifty five, his beneficiary would receive 130 per cent of what is in his account. This was 127 per cent.

At the present, a musician earns one year of pension credit for \$1,200.00 of covered earnings during a year. As of January 1, 1977, this earning requirement will be increased to \$1,500.00 a year. This plan started in 1959. All musicians who are engaged in work under A. F. of M. nationally negotiated contracts are covered by this plan. Also, all work in twenty of our largest locals are covered. There are 1,312 musicians on monthly pensions. Since inception the plan has paid out over \$7,000,000.00.

For further information you may write to: AFM & EPW Fund, 730 Third Avenue, New York, New York 10017.

# U.S. Income Tax Highlights for Musicians

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 every situation common to all or most Federation members. It can only seek 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 he accountant or attorney. Answers to relatively simple questions can, of course, be obtained from any Internal Revenue office.

## 1. GENERAL PRELIMINARY INFORMATION

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

**Form 1040:** Form 1040 is the basic form. IRS will figure your tax if your income on line 15 is \$20,000 or less, was only from wages, salary and taxes, dividends, interest, pensions and annuities, and you want to take the standard deduction.

**2. Form 1040A:** Use of Short Form 1040A has been amplified since there is now no dollar limitation on interest and dividends preventing use of this form.

**3. Other Schedules Pertaining to Form 1040:**

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

**2. 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. from such people as an employing leader, an arranger, or a music teacher.

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

**4. Schedule E:** Supplemental schedule of income, Schedule E, is used to report income from pensions, annuities, rents, royalties, partnerships, estates, small business corporations and miscellaneous sources.

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

**6. When to File.** Any time

from now until April 15, 1974. To comply literally with the law, your return should be in the District Director's office by April 15, 1974.

To get an extension of time, you must write to the District Director and state your reasons. Even if he grants the extension, you will have to pay interest on the unpaid tax at 6 per cent per year.

**7. Standard Deduction vs. Itemized Deduction.** One of the important decisions you must make is whether to take the standard deduction or to itemize your actual deductions for charitable contributions, medical expenses, interest, taxes, etc. Because the standard deduction varies at different income levels, it may be helpful to follow these guidelines based on your adjusted gross income (line 15). (If married filing separately, use one-half of the following dollar amounts. And be sure to use only the total of your own deductions.) In close situations, compute both ways to be sure of the most advantageous method. If line 15 is less than \$8,700 and your itemized deductions are less than \$1,300, find your tax in Tax Tables 1-12 which give you the benefit of the standard deduction. If your deductions exceed \$1,300, itemize them. If line 15 is between \$8,700 and \$13,333, and your itemized deductions are over 15 per cent of line 15, take the standard deduction. If line 15 is over \$13,333 and your itemized deductions are over \$2,000, itemize them. If they are \$2,000 or less, take the standard deduction.

Even though you use the standard deduction, you can still take the following deductions on page 1, Form 1040, to arrive at adjusted gross income:

**A. As An Employee:**

(1) Expenses incurred while traveling for business and other expenses incurred by an employee in connection with the performance of services.

(2) Transportation expenses (in some cases, carting instruments).

**B. As a self employed professional or businessman or employer:**

(1) You may deduct ordinary and necessary business expenses on Schedule C, Form 1040.

**B. Estimating Your 1974 Tax.**

**1. Who Makes Estimates?** An individual must file a declaration of estimated 1974 income tax by April 15, 1974, if his estimated tax is \$100 or more and he:

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

(2) Can reasonably expect gross income to exceed —

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

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

(c) \$20,000 for a married person living apart from husband or wife as described on page 5.

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

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

See Form 1040-ES for details.

**2. Dates Estimates Are Required.** Most individuals must file a declaration by April 15, 1974.

**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.

## II. DEDUCTIONS

**1. Non-business deductions,** not connected with your work, and to be taken only if the standard deduction is not used, are taken 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; Veteran's organizations; Boy Scouts; Girl Scouts; and other similar organizations.

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

(1a) Recent changes permit a deduction of up to \$50 (\$100 if a joint return) for political contributions or a tax credit of \$12.50 (\$25.00 if a joint return).

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

propaganda organizations.

b. Interest paid on personal debts.

c. Most state and local taxes paid by you.

d. Medical expenses exceeding 3 per cent of your income if you file a joint return. Under a recent amendment, 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 regular 3 per cent limitations.

(1) If you paid someone to take care of a dependent so you (and your wife (husband) if married) could work or find work, you may be able to deduct up to \$400 of your expenses for each month. Self-employment is considered employment for the purpose of this deduction. This becomes complicated and you should consult the instructions carefully or seek help if you are taking this deduction.

(2) Deductions which may properly be taken as business expenses — especially applicable to musicians:

**a. Deductions for sidemen and leaders:**

(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.

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

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

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

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

(6) Union dues assessments.

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

(8) Contributions and as-

sessments 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) communications 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) Expenses of employees paid by leaders or arrangers.

(3) Supplies and equipment.

(4) Interest paid on business loans, mortgages, etc.

c. Deductions available only to members who teach music:

(1) All the above.

(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. Sick payments.**

**E. Workmen's Compensation** payments.

**F. Unemployment insurance** benefits.

**G. Damages** received from certain lawsuits.

**H. Dividends:**

(1) First \$100 of any dividends.

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

**I. Group insurance** premiums paid by employers.

**J. Money** or other property received by inheritance.

**K. Scholarships.**

**L. Unrealized appreciation** in

(Continued on page twenty-one)

INTERNATIONAL MUSICIAN

# THE CANADIAN MUSICIAN AND INCOME TAX FOR 1973

By Dean A. Dunlop, Chartered Accountant and a Member of Local 149, Toronto

It has been stated that two things are inevitable — death and taxes. We have no control over death, the fatalist tells us, but, while we cannot avoid taxes, we should pay only the income tax which we are legally bound to pay as citizens of a great democracy. I hope that this article will perhaps better inform the Canadian members of the Federation of the items which can be taken into account in arriving at their income tax payable for 1973.

The purpose of this article is not to deal with income tax matters of general application but to deal only with items which will be of assistance and application to the professional part-time or full-time musician.

Most orchestra leaders are aware of the items that they must include in their income

aries or wages from employment.

Tax appeal decisions in recent years and the regulations seem to point out that the following expenses would be allowed to a free lance musician who was carrying on business:

- Advertising expense.
- Audition expense.
- Automobile expense.
- Coaches for rehearsing.
- Commissions to agents.
- Costumes — provided that they could not be used as personal wardrobe.

- Meals when working out of town.

- Musical instrument repairs and insurance.

- Photographs.

- Postage and stationery.

- Publicity.

- Rehearsals.

- Studios when rented outside the taxpayer's residence for rehearsals or teaching.

- Make-up.

- Taxis to arrive in time for engagements.

- Telegrams.

- Telephone for cost of extensions and long distance but not for the cost of the first line into a residence. The entire cost of a second separate business line is entirely deductible.

- Transportation of bulky instruments.

- Travelling expenses.

- Wages paid to substitute performers and helpers.

- Music stands.

Other reasonable expenses necessary to earn the reported income and which could not be construed as expended for personal use.

In the case of assets which will be used over a long period of time and which are not classed as expense items but are used directly in performance or in relation to carrying on business as a professional musician, the entire cost is not allowed as an expense in the period in which it is incurred but a portion is allowed in each

of the taxation years in which these capital assets are used.

This write-off is called capital cost allowance and is calculated as a percentage of the original cost which has not been written off in prior periods. For the musician the main items in this class are: automobiles at a 30 per cent rate; musical instruments, sound equipment, which includes cases, and library, at a 20 per cent rate.

There have been circulated many stories of hardships imposed by federal income tax assessors and claims of unfair treatment, but these claims are usually found to be the result of a taxpayer's unreasonable claim for expenses as deductions in arriving at his taxable income, which bear little or no application to the income earned. The advice of a tax reporter for "The Financial Post" is that the taxpayer who claims expenses should keep an accurate diary to refresh his memory when an assessor calls to query the expenses claimed on his income tax return. To the jobbing musician a diary is a necessity for other than tax considerations and the only addition to the diary which I would recommend would be to insert all monies spent on expenses applicable to earned income and mileage travelled to and from engagements.

It should be borne in mind in claiming expenditures as deductions from taxable income that the onus is on the taxpayer to prove that he has made the expenditure and evidence should be maintained in his files to be produced for scrutiny by an assessor on request. This proof must take the form in most cases of an invoice for the services or goods supplied.

Remember to claim all you are entitled to, keep proof available and smile as you write your check in payment of your tax. It could be worse.

## Sixteenth Annual A. F. of M. Congress of Strings Program

The Sixteenth Annual A. F. of M. Congress of Strings program will be presented for an eight-week period, beginning in June. Participating students will have the opportunity to study and to perform with meritorious faculty members and conductors.

The Federation is seeking the continued sponsorship of all the locals and conferences which have so generously aided the A. F. of M. Congress of Strings program in previous years. All those interested in participating in the 1974 program should submit their \$400 scholarship contribution as soon as possible.

Contributions should be made payable to the American Federation of Musicians and sent to Stanley Ballard, Project Director, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104.

## AFM Again Participates in the Annual Meeting of NABDCC

During the fourteenth annual meeting of the North American Band Directors' Coordinating Council held in the Conrad Hilton Hotel in Chicago on December 19, Victor Fuentealba, Vice President of the American Federation of Musicians, was elected as Vice Chairman of the NABDCC for 1974. Other officers elected were: Professor Al G. Wright, Director of Bands at Purdue University, Lafayette, Indiana, Chairman; and Forrest L. McAllister, Editor and Publisher of *The School Musician Director and Teacher Magazine*, Executive Secretary-Treasurer.

The North American Band Directors' Coordinating Council consists of delegates from the sixteen band and related associations on the North American Continent. Associations who send delegates are: (three delegates each) American Bandmasters Association, American School Band Directors Association, Canadian Band Directors Association, College Band Directors National Association, Kappa Kappa Psi Fraternity, National Band Association, National Catholic Bandmasters Association, Phi Beta Mu Bandmasters Fraternity, Women Band Directors National Association, (related associations — one delegate each) American Federation of Musicians, American Music Conference, Music Publishers Association, National Association of Band Instrument Manufacturers, National Association of Music Merchants, National Association of Schools of Music, and National Association of Uniform Manufacturers.

The council meets for one day only, once a year, during the annual Midwest National Band and Orchestra Clinic held in Chicago. The purpose of the council is to attempt to coordinate the various programs, activities, and projects of the

sixteen associations. During the one-day meeting the Chairman of each of the delegate associations gives a comprehensive report concerning his respective association's last national convention, current programs, and projected plans. These sessions are known as "Progress Reports."

A theme for the day is selected by the NABDCC Chairman. This year's theme was "World Peace Through Bands," as selected by the Chairman, Ardeen J. Foss, Chairman of the Instrumental Program in the Public Schools of Sioux Falls, South Dakota, and a long-time member of the A. F. of M. Speakers were: Toshio Akiyama, Professor of Bands at Mushashino Academy of Music, Tokyo, Japan; Lt. Col. Clifford O. Hunt, Director of Music of the Canadian National Exhibition, Toronto, Canada; and Dr. Merton Utgaard, Director of the International Music Camp, Bottineau, North Dakota.

Professor Wright, the 1974 Chairman, has selected as his theme, "The Heritage of the Band."

If tradition holds, A. F. of M. Vice President Fuentealba will be elected the 1975 Chairman of the NABDCC and will select his own theme for that meeting.

This year's delegates were unanimous in their praise of the contributions that Mr. Fuentealba has made to the NABDCC during the past few years. His election as Vice Chairman was also unanimous and was the first time in the history of the organization that anyone other than a band director has been nominated for an office.

The 1974 NABDCC meeting is scheduled for December 18 at the Conrad Hilton Hotel, Chicago.

### Are You Moving?

Please Report Any Change of Address To Your Local Union Secretary

and the deductions which they are entitled to in arriving at their taxable income when carrying on the business of an orchestra, but I feel that many sidemen do not realize their obligation to report all income or the amounts that they are permitted to deduct from their gross income to arrive at the amount upon which they should pay income taxes. The Income Tax Act and Regulations permit that both the part-time and full-time musician who enters into a contract for services is deemed to be carrying on business and may deduct the expenses of earning the income from these services. The Tax Department, however, disallows most of the items set out below as deductions from sal-

### ATTENTION ALL MEMBERS

THERE NO LONGER ARE ANY LOCAL UNIONS OF THE AMERICAN FEDERATION OF MUSICIANS SEGREGATED BECAUSE OF RACE.

RESOLUTION NO. 10 WHICH CONTAINED SEVERAL AS YET UNPROVEN ALLEGATIONS AND INSINUATIONS WAS THOROUGHLY DISCUSSED DURING OUR 1971 CONVENTION AND REFERRED BY THE CONVENTION TO MY OFFICE.

IN COMPLIANCE WITH THE INTENT OF RESOLUTION NO. 10, PRESIDENT EMERITUS JAMES C. PETRILLO, DIRECTOR OF OUR CIVIL RIGHTS DEPARTMENT, AND MY ASSISTANT, E. V. LEWIS, WILL BE CALLING ON ALL MERGED LOCALS TO ASSIST IN ANY PROBLEMS THAT MIGHT EXIST AND TO ASSURE ENFORCEMENT OF OUR BASIC POLICY OF FAIR AND EQUAL TREATMENT FOR ALL.

ANY MEMBER OF A MERGED UNION WHO FEELS HE IS BEING TREATED UNFAIRLY OR DISCRIMINATED AGAINST BECAUSE OF RACE IS URGED TO CONTACT MY OFFICE STATING THE FACTS OF THE CASE.

ALL LEGITIMATE COMPLAINTS WILL BE THOROUGHLY INVESTIGATED.

HAL C. DAVIS, PRESIDENT



By Shirley Fleming

Susan Starr looks so young today that it is almost impossible to believe that she was in the news as long ago as 1962. By rights, she ought to have been skipping rope in the schoolyard twelve years ago and possibly getting braces put on her teeth. The fact is, of course, that she was up to much bigger things. Despite appearances, she was nineteen years old then, had probably never needed braces, and her year was dominated by a trip to Moscow where she tied for second place in the second International Tchaikovsky Piano Competition. It was a fairly dazzling accomplishment. The Van Cliburn sensation four years earlier had made the Tchaikovsky the focal point for competition watchers; and in Susan's year the first place winners were John Ogdon and Vladimir Ashkenazy. Her second prize was shared with

China's Chin Tsung.

Susan Starr was not exactly a dark horse before she went to Moscow — at least not to observers who had been keeping an eye on promising young artists, and not to the International Institute of Education, which sponsored her trip to Russia. A few months before going to Moscow she had won third place in the Dimitri Mitropoulos Competition in New York, and before that she had been graduated from the Curtis Institute, with four and a half years' work under Rudolf Serkin firmly in her fingers and her head.

But Susan's story really began much earlier, as a precociously talented musician's child who started piano lessons at four and went on to survive the hazards of child prodigyism. According to Susan herself, she started off as a violin failure at two. Her father, vi-

olinist Isadore Schwartz, a member of the Philadelphia Orchestra, gave up on her after some attempted fiddle lessons, and the subject of music was laid to rest without further ado. Then one day, while the three-year-old Susan was supposedly taking a nap, her mother began to practice the piano in another part of the house and consistently made a mistake in one particular measure. Little Susan finally called brightly from the bedroom, "It's not a G; it's a G-sharp." "You're right," said her mother, and went on playing for a moment or two before the implications of this rather remarkable conversation came home to her.



Susan Starr

So Susan was started on piano lessons and eventually entered Curtis to study with Eleanor Sokoloff. At fifteen she became a student of Serkin's.

Meanwhile there was plenty of evidence of talent. At six she became the youngest soloist to appear with the Philadelphia Orchestra, at ten she appeared on television and gave a number of recitals around the country. At seventeen she was the youngest instrumentalist to play on the regular series with the Philadelphia Orchestra at Robin Hood Dell. Through it all her parents exercised a restraining influence. Her mother helped her practice — "she drilled me and drilled me" — but neither her mother nor her father allowed things to be pushed too fast. "My parents were guided by people who were very cautious about the Wunderkind phenomenon," says Miss Starr. "At one point there was an offer of something in Hollywood and Dimitri Mitropoulos said if I went there he would wash his hands of me. So that settled it."

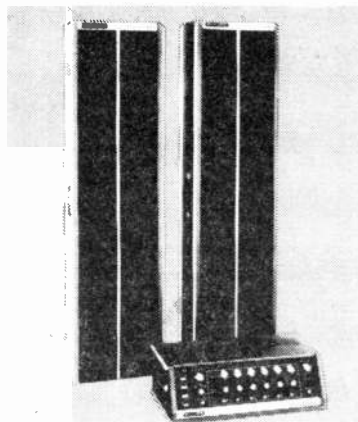
By the time of the Tchaikovsky Competition, Miss Starr had had enough experience to feel thoroughly at home performing with an orchestra, but says that the solo repertory still "scared" her. "In Moscow, I came up from behind in the competition once we reached the point of playing with an orchestra." The Philadelphia and the good attentions of Mr. Ormandy can no doubt be thanked in part for that.

Today, at the ripe old age of thirty-one, Susan Starr is very busy professionally and very much on her feet as a well rounded human being. She married young — just three

(Continued on page nineteen)



## Paul Anka carries sound insurance.



Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilant" —and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the system he takes is the Shure Vocal Master. Even though he can afford any system made, he carries and uses the Vocal Master, even in preference to costly built-in "house systems." Why? Because the Vocal Master gives him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers: Write:

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# WARREN DURRETT AND HIS MUSIC MAKERS

ARTICLE  
BY

GARY  
SHIVERS

Although most observers loudly insist the big bands are not quite dead yet, there really are only a few — you can name them — working full time. Much of the remaining interest in the bands is the result of high school and college stage band programs, where thousands of youngsters are learning to play and love this music. But working local big bands, without the national and international fame of recordings and travel bookings, are few indeed.

There is one to be found, appropriately, in Kansas City, where much of the spirit and sound of the bands was born. Warren Durrett has kept his eighteen-piece orchestra working here for nearly twenty-nine years, and last year recorded a solid new dance album.

Durrett heard radio remotes of the big bands as a youth in Lebanon, Kansas (population 700). Dreaming of playing with such bands inspired him to spend many self-taught hours on sax, trumpet and piano. In high school he was leader and arranger for a five-piece group which, he smiles to remember, was billed as "Doodle Durrett and his Doodlebugs."

After playing and arranging for several years with college, territory and hotel bands, Durrett came to Kansas City in 1942 — with no money, no con-

rado, and a recording session at Bill Putnam's Universal Studios in Chicago for a 78 rpm record.

Even Ellington and Basie worked with smaller groups during the early 1950s, but in Kansas City Warren Durrett was expanding, adding clarinetist Bob Ousley (who now

splits alto lead with Marshall DeMuynck), and two more brass. This fifteen piece band was Midwest Regional Winner in the American Federation of Musicians Best New Band Contest in 1961.

After 1961 the band grew to a basic size of eighteen pieces with five trumpets, four trom-

bones, five reeds, three rhythm and girl singer. Still not content, Durrett built violin books A, B, and C which enabled him to feature six strings on many arrangements. In 1969 he sold the full twenty-four-piece orchestra on ten of his jobs.

Of course Kansas City has its share of rock and small com-

bos, and there are fewer bookings for a full band today. But Durrett observes that the high school and college crowds who were his following in the 1940s and 1950s are now the country club set and are still loyal to the big band sound.

The band is acknowledged among musicians to have the "best book around" and carries approximately 250 special arrangements, replacing about thirty each year. Though Warren arranged most of the original book himself, he credits John Pope for a big share of the new arrangements written in the '50s and '60s. Manny Albam, Bob Brookmeyer, Al Cohn, Dave Zoller, Dee Barton,

(Continued on page twenty)



Warren Durrett

tacts, only a Model A Ford. Here he began by "paying his dues" as a piano single in local bars.

In 1945 agent Johnny Coon approached him about getting a band together to play Saturday nights at the Sky Hy Roof of the Continental Hotel. Warren responded by forming a ten-piece unit (four reeds, two brass, three rhythm and girl singer) with himself as pianist-arranger and doubling at times on alto sax.

By 1947 the brass section had grown to four and the jobs were plentiful: seventy-nine one-nighters in Kansas City, three months at the Riverside Ballroom in Estes Park, Colo-

FEBRUARY, 1974



## There are two stars in this picture!

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Watch for more Brisbois appearances on the networks. Then look for the ST 200 at your Holton dealer. Check it out for yourself. That big sound is you!

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# Nashville News

By Bill Littleton



America's most beloved cowboy has gone the way of sage-grass prairies, buffalo hide cities, and sourdough bread. Like the eagle that once soared above the Council Bluff, as of

January 2, 1974, Tex Ritter has become a memory. He already was a legend.

As this is being written, Ole Tex has been dead less than twenty-four hours, but the

memory is growing like the sound of an approaching herd of wild horses — kicking up a cloud of dust that pokes its billowy head above a nearby butte and then dropping down

a slope in a thunder of flying hooves and wispy manes that burns a permanent impression in the mind of anyone who has ever seen such a sight. And anyone who has ever imagined such a sight.

Because he's been a legend for so long, perhaps, news of Tex's death was received by a lot of people in a manner of confused disbelief. He was such a real, warm human being that I frequently had trouble linking the man that I talked with so often over the past half-dozen years with the figure in the old movie posters. Now those entities are one. The memory.

I helped Tex campaign for the Senate several years ago and I sat in his kitchen talk-

ing about the past, present, and future of country music. He embodied the qualities that personify not only our music but our society as well. More of a stylist than a singer, more of a human being than a public image, Tex Ritter contributed to mankind in a rich diversity of ways that can never be definitively assessed.

We have lost a friend, but we have gained one helluva fantastic memory. And memories are immune to heart attack.

• • • • •  
 Our piece on the harmonica of a couple of months back has evoked a lovely flow of reaction, which is what a project like this column is all about. Wayne Moss voiced his pleasure as to the instrument getting that kind of attention. (Wayne isn't overly famous for saying a great deal about anything, so I figure getting him to talk was something of an accomplishment.) And Jerry Shook said that somebody had told him about the item but at the time of our conversation he had not seen it himself. Then Jimmy Payne told me that he had begun doing a harmonica instrumental on his personal appearances with unexpected warm response, and I got a letter from Dave Garo. I was not familiar with Dave when I wrote the harmonica piece, but I have since made it my business to become so. He lives in Bellflower, California, and has polished a technique that is frequently associated with rather raw (but beautiful) blues interpretations. Using the traditional neck frame to hold his harmonica while he plays electric guitar, Dave gets into a wide range of music, emphasizing the subtleties of both instruments. Later, I mentioned to Jimmy Riddle that harmonica players seemed to be becoming not only more numerous but more vocal and he suggested a strengthening of communication within the field, volunteering to help any way he could. So if anyone has any questions or comments concerning the harmonica, send them on and we'll see that Jimmy gets 'em. As far as that's concerned, we're always interested in hearing from readers. Rather frankly, there have been some times when work loads and general confusion prevented me from attending to some of our correspondence, but I will try to do better.

• • • • •  
 At the height of the truckers' controversy and the diesel fuel pump blockades, the Storytellers asked boss Tom T. Hall what they should do to hold the possibility of trouble to a minimum when they pulled into truck stops for fuel for the bus. "Explain that this is a private coach," Tom suggested. "You might tell 'em you're a football team on the way to a game," upon which he paused, obviously with second thoughts as he took a closer look at the pickers and especially their hair. "No, nobody would believe that — tell 'em you're a pingpong team."

(Continued on page twenty-one)

INTERNATIONAL MUSICIAN



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# THE POP and JAZZ SCENE

by BURT KORALL

## NEW YORK JAZZ REPERTORY COMPANY

The New York Jazz Repertory Company, an assemblage of over 100 great jazz artists, stylistically diversified and from different eras, opened its first season with a January 26 concert at Carnegie Hall.

The program was divided into three segments. Sy Oliver delved into the music of the memorable Jimmie Lunceford band, which he helped fashion. Several of the band's classics were recreated by members of the company. Gil Evans and a large NYJRC orchestra presented "Jazz in the Rock Age." And Charles Tolliver's Music, Inc., augmented by NYJRC members, performed original compositions under the direction of Stanley Cowell.

Upcoming are fourteen more recitals, all at Carnegie Hall, including a Charlie Parker Retrospective, a salute to Fletcher Henderson and an entire program dedicated to the work of Gil Evans. Another program will be devoted to the music of John Coltrane.

Lennie Tristano is slated to make an appearance with the NYJRC. A program of Ellington and Sy Oliver has been confirmed. Also scheduled is "52nd Street Revisited," during which the NYJRC will recreate some of the leading figures, groups and bands that appeared on Swing Street. Of particular interest: during the June 8 program, Gil Evans will conduct the music of the late rock figure, Jimi Hendrix.

During this initial season, which extends into late June, the NYJRC will offer, as evidenced above, music covering a wide range. This is very much in keeping with the basic concept around which the company was built.

## TOPS IN POP

The Mahavishnu Orchestra, headed by guitarist John McLaughlin, is slated to disband shortly. McLaughlin, according to informed sources, plans to form a larger band that will play "more innovative" music. Drummer Billy Cobham, who grew to international prominence with Mahavishnu, and recently released an album of his own that has been warmly received, has indicated he will put together his own unit. . . . Blood, Sweat and Tears is in the process of revision. New music is being evaluated; a number of musicians are being considered for a new edition of the band. According to one of the members of the group, among those who might come into BST are ex-White Trash saxophonist-singer Jerry LeCroix, guitarist Jon Mark and saxophonist-flutist-vibist John Almond of the Mark-Almond group, bass-

ist Ron McClure (formerly with Charles Lloyd) and Woody Herman trumpeter Tony Klatka. . . . Pianist Roger Kellaway, who has been writing music for TV, notably the "All in the Family" theme, has joined Tom Scott and the L.A. Express. They will take to the road. . . . Pop luminary Isaac Hayes is appearing as an actor in two motion pictures: "The

Tough Guys" and "Truck Turner." . . . The Allman Brothers Band toured Europe in January. . . . "Speak Easy," a new TV talk show, with pop music makers featured, has been introduced by Metromedia. Shown in New York on Channel 5, the first program of thirteen was presented, December 30, and featured James

(Continued on page twenty)



The Kimberlys are in their fifth year as house band at Lake Lawn Lodge in Delavan, Wisconsin. Lynn Dowdy plays drums, sax and clarinet as well as sings; Helene is featured on the Hammond organ. Both are members of Local 680, Elkhorn, Wisconsin. Lynn is also a long-time member of Local 3, Indianapolis, Indiana.

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# SYMPHONIC HIGHLIGHTS

On November 29 the **Denver Symphony Orchestra** and **Brian Priestman**, music director and conductor, were honored at a fortieth anniversary celebration staged by the Denver Symphony Guild. Maestro Priestman received a plaque commemorating the years of musical activities generated by the Denver Symphony Orchestra. The orchestra was also presented with a check for \$25,000 from guild projects which represents one quarter of the \$100,000 commitment from the guild to the ensemble for its 1973-74 season.

**Paul Freeman, Detroit Symphony Orchestra** conductor in residence, has been appointed principal guest conductor of the **Helsinki Philharmonic Orchestra**, effective with the 1974-75 concert season. Dr. Freeman will retain his Detroit post and commute to Finland for a minimum of six weeks every season. In addition he will continue as artistic director and conductor

for the **Columbia Masterworks** series. He also plans to maintain a full schedule of guest conducting, which includes a November debut with the **London Symphony Orchestra** and engagements in Germany and Denmark, as well as appearances with major orchestras in the United States . . . **Richard Roberts** is the new assistant concertmaster of the **Detroit Symphony Orchestra**. He was formerly a member of the **Minnesota and Toronto** symphony orchestras . . .

Twenty-seven-year-old associate concertmaster of the **Pittsburgh Symphony Orchestra**, **Eliot Chappo**, has been named concertmaster of the **New York Philharmonic**. He replaces **Rafael Druian** who recently announced that he would leave his post at the end of this season when he celebrates his twenty-fifth anniversary as concertmaster of American symphony orchestras . . . **James Levine** has been chosen as music director of the **Cincinnati May Festival** for 1974 and 1975 . . . The **Baltimore Symphony Orchestra** has engaged two young conductors — **Andrew Schenck**, assistant conductor, and **Darold Hunt**, apprentice conductor — to work primarily with the **Tiny Tots and Mid-Week Youth** concerts. . . . **Isaiah Jackson**, former assistant conductor of the **Baltimore Symphony Orchestra**, has been named associate conductor of the **Rochester Philharmonic** . . . **William Stokking** has replaced **Samuel Mays** as the **Philadelphia Orchestra's** principal cellist . . . **John Ware** and **Gerard Schwarz** have become co-principals of the **New York Philharmonic** trumpet section following the retirement of **William Vacchiano**, principal trumpet for thirty years.

The duties of **Harold Gombert**, the orchestra's principal oboe, who is on sabbatical leave, have been assumed by acting co-principals **Albert Goltzer** and **Ronald Roseman** . . . Recently selected for prominent positions with the **Indianapolis Symphony Orchestra**: **Jean P. Harris** (principal viola), **Daniel R. Carroll** (assistant principal French horn), and **Christine Wineland Smith** (principal harp).

certmaster of the newly-formed **Lansing Symphony Orchestra** and shortly thereafter assumed the responsibilities of conductor. He led **Chicago's WPA Orchestra**, the **Illinois Symphony**, the **Women's Symphony of Chicago** and orchestras in **Columbus (Ohio)**, **New Orleans** and **Buffalo** before an appearance as guest conductor of the **Indianapolis Symphony Orchestra** resulted in his appointment as conductor in 1956. As guest conductor, **Dr. Solomon** has appeared in **Canada, Mexico, Israel and Germany**, as well as with most of the major American orchestras. He headed the **Aspen Music Festival** from 1956 to 1961 and has been conductor of the **Flagstaff Summer Festival** since it was founded in 1966.

Upon advice of specialists in **Cleveland, St. Louis and Bethesda, Maryland**, **Robert Marcellus**, principal clarinetist of the **Cleveland Orchestra** for twenty years, will no longer be able to pursue his playing career. Mr. Marcellus is suffering from **diabetic retinopathy** which would be dangerously intensified by any further playing. He will settle into a new life of conducting and teaching.

The **Seattle Symphony's Little Orchestra**, which scheduled a concert series from 1956 through 1968, is back this season to fill the need for a chamber music group that can draw on the full range of symphony instruments. **Varoujan Kodjian**, the orchestra's new associate conductor, directed the first concert at the **Seattle Center Playhouse** on **January 28**. The remaining programs in this series will be presented on **March 4, April 1 and May 6**.

The **Senior Symphony of Miami** will appear in four concerts this season at the **North Miami Beach City Hall Auditorium**. The series will include complete performances of **La Traviata** and **My Fair Lady**. **Laurence Siegel**, music director of the ensemble, will conduct all performances.

Washington witnessed the world premiere performance on **October 30 of Masada**, a large scale oratorio written by **Marvin David Levy** and performed by the **National Symphony Orchestra**, **tenor Richard Tucker**, narrator **George London** and the **University of Maryland Chorus** under the baton of **Antal Dorati** . . . The world premiere of **John Ferritto's Sogni, Op. 12**, for soprano and orchestra was presented by the **Springfield (Ohio) Symphony Orchestra** on **November 3** under the baton of the composer, who is music director and conductor of the orchestra. Soloist for the performance was **Neva Pilgrim** . . . A new piano concerto by **William Kraft** received its world premiere at the **Music Center of the Dorothy Chandler Pavilion** on **November 21** with **Mona Golabek** as soloist and **Zubin Mehta** conducting the **Los Angeles Philharmonic** . . . The **Minnesota Orchestra** under the baton of **Stanislaw Skrowaczewski** presented the first United States performances of **Henryk Gorecki's Symphony No. 2**, sub-titled the **Copernicus Symphony**, in twin concerts at **I. A. O'Shaughnessy Auditorium** in **St. Paul** on **November 20** and at **Northrop Auditorium** in **Minneapolis** on **November 30** . . . On **December 1** the **Saint Paul Chamber Orchestra** gave the world premiere of **Vox Populous** by **Lee Devin** and **Sydney**

The **Indianapolis State Symphony Society** is searching for a new music director and conductor to replace **Dr. Izler Solomon** who will terminate his eighteen-year relationship with the orchestra at the end of the 1974-75 season in order "to pursue a variety of assignments and challenges that are not now possible and for which only additional free time can provide." Accepting his resignation with regrets, the society noted that under **Dr. Solomon's** tenure the orchestra "has risen to great heights as one of the major orchestras in the United States." **Dr. Solomon** began his musical career as a concert violinist. Upon winning the **Young Artists' Contest** in 1931 at the age of twenty-one, he accepted the position of con-

(Continued on page twenty-nine)

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## NEWS

## NUGGETS

Warren A. Benfield, bassist with the Chicago Symphony Orchestra and a member of the faculty at Northwestern University, has written a book entitled "The Art of Double Bass Playing" which has been published by Summy-Birchard Company. Not a method book, it deals with bass playing as a career, auditions, etc.

Before settling in Illinois, Mr. Benfield performed three years with the Minneapolis Symphony Orchestra, four years as principal bass with the Saint Louis Symphony Orchestra, and seven years with the Philadelphia Orchestra, becoming co-principal bass in 1949. He was an artist-teacher of the A. F. of M. Congress of Strings program from its inception through the summer of 1972.

Shony Alex Braun, recognized as one of the foremost interpreters of continental and gypsy music on the West Coast, recently presented his annual "Gypsy Festival" at the Wilshire Ebell Theatre in Los Angeles to the usual capacity



Shony Alex Braun

audience. Mr. Braun, who has been termed a "master violinist" by the Los Angeles Times, began his career as a child prodigy, starting to play the violin at the age of five. At the age of ten he gave his first concert in Bucharest, Rumania. He then studied at the Franz Liszt Conservatoire of Music at Budapest, Hungary, completing his musical education at the Mozarteum in Salzburg, Austria.

After concertizing in many European capitals, Mr. Braun came to the United States in 1950 and eventually made his home in Los Angeles where he performs regularly at many theatres and auditoriums.

In addition to presenting his annual Gypsy Festival, he is noted in the musical world as an authority on gypsy music, which he first heard as a child in his native country. His belief in the natural beauty of what is essentially a folk music form has elevated gypsy music to the level of the concert stage. Mr. Braun has made many literary contributions to the history of this genre and has also created many musical compositions in the same style.

Kathryn Kienke, violinist, made her New York debut at Alice Tully Hall on January 17, performing a specially commissioned composition by Emanuel Vardi entitled *Suite for Violin and Piano*.

Vardi is the partner of Vardi and Hambro, Inc., a musical team that has racked up more than 250 commercials and numerous industrial films and Hollywood films. He is familiar on the radio spectrum where his name usually crops up as composer, conductor, arranger and viola soloist. A protege of Toscanini,

he was featured with the NBC Symphony Orchestra, as well as with other ensembles and has recorded extensively.

Miss Kienke, who has performed on the East Coast and Texas and as soloist with the Utah and Dallas symphony orchestras, was accompanied in the Vardi world premiere by pianist Michael Cannon, who has concertized in this country and abroad.

The Pittsburgh Flute Club is offering a cash prize of \$100 for a new composition with flute or flutes,

a Pittsburgh performance and recommendation for publication, with all royalty rights remaining with the composer. Entries must be postmarked no later than March 15.

Address all inquiries to William Critser, Chairman, Pittsburgh Flute Club Contest, 443 Royce Avenue, Pittsburgh, Pennsylvania 15216.

In June David Glazer toured Germany during which time he performed the Spohr *Fantasie and Variations, Op. 81*, with the Frankfurt Radio Orchestra under the direction of Dean Dixon.

The Municipal Concerts Orchestra, conducted by Julius Grossman, with David Nadien as soloist, will be heard at Alice Tully Hall in Lincoln Center on March 11. The orchestra will perform Schubert's *Symphony No. 6 in C Major* and

Prokofiev's *Classical Symphony*. Mr. Nadien, the eminent violinist and former concertmaster of the New York Philharmonic Orchestra, will be featured in Beethoven's *Concerto for Violin and Orchestra*.

In commemoration of the one hundredth anniversary of the birth of Sergei Rachmaninoff, Claudette Sorel, internationally known concert pianist, offered an all Rachmaninoff program at New York City's Alice Tully Hall on November 8 which included the American premieres of two of the composer's nocturnes.

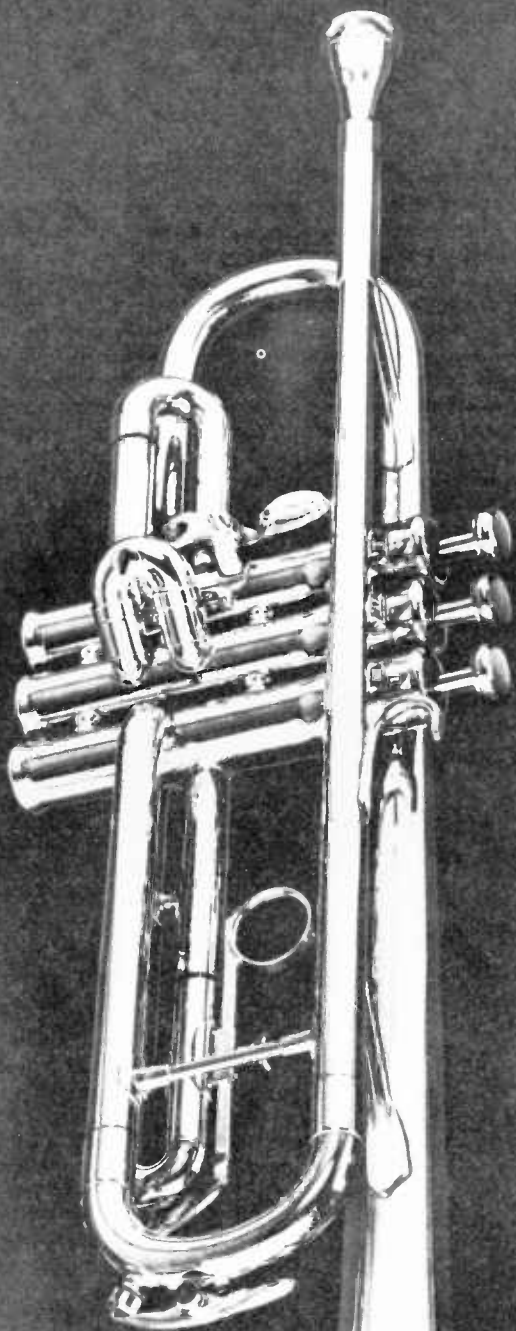
Since her spectacular debut at the age of ten, Miss Sorel has appeared with more than two hundred orchestras, including the New York Philharmonic, the Boston Symphony Orchestra, the Philadelphia Orchestra and the London Philharmonic. She has made more than a thousand recital and important

festival appearances throughout the United States and Canada and in Europe.

In addition to her active performing career, Miss Sorel has achieved prominence as a teacher and author. She enjoys the rank of distinguished professor at the State University of New York and is the author of "Mind Your Musical Manners," "Compendium of Piano Technique" and "24 Magic Keys."

Wilfred Schwartz recently appeared as guest conductor of the Denver Symphony Orchestra and as guest conductor in two concerts with the Arapahoe Chamber Orchestra of Denver. Mr. Schwartz is conductor of the Fort Collins (Colorado) Symphony Orchestra and professor of violin and orchestra at Colorado State University.

(Continued on page twenty-two)




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## Over Federation Field

Local 80 Secretary-Treasurer J. R. (Bob) Watkins has been reelected to his eighth consecutive one-year term as President of the Chattanooga Area Labor Council, AFL-CIO.

Watkins, currently President of the Southern Conference of Locals of the A. F. of M., also serves as Vice President of the Tennessee State AFL-CIO Council.

A day-long program of live music performances marked the official opening December 9 of the Portland Musicians Center, new headquarters of Local 99, at 325 N. E. 20th Avenue in Portland, Oregon.

More than 700 persons attended the public open house, featuring chamber music and jazz presentations by Local 99 members, and evening ceremonies dedicating the center's 2400-square-foot Herman Kenin Memorial Auditorium.

Named in honor of the late Herman Kenin, a Past President of Local 99 and International President of the American Federation of Musicians from 1958 to 1970, the auditorium is intended to serve both the professional music community and the public, according to Local 99 Secretary-Treasurer Robert Jones.

"The auditorium will be available for student recitals, and for the use of amateur musicians' groups and public service organizations planning musical activities. Other events may include music workshops presented by local and visiting professional players," Jones stated.

To date, the auditorium has been used for rehearsals by a variety of music groups, from chamber ensembles to a thirty-eight-piece summer concert band to amplified rock groups, and has proven to be well-suited for each.

Local 99 President Joe Dardis emceed the official ceremonies and Secretary-Treasurer Jones gave a brief account of particular efforts throughout the past year which led to the grand opening of the center.

Special guest International President Hal C. Davis was on hand to officially dedicate the Herman Kenin Memorial Auditorium. He prefaced his remarks with remembrances of the dignity Mr. Kenin brought to the music profession and the dedication with which he served his office. Portland attorney Jim Kenin, son of the late Local 99 and A. F. of M. President, read aloud the inscription on the commemorative plaque which now hangs above the entrance to the Herman Kenin Memorial Auditorium.

The new center, containing musicians union offices and meeting rooms in addition to the auditorium, is Local 99's first permanent headquarters facility since the local was founded in 1899.

Among persons recognized at the annual banquet of Local 27, New Castle, Pennsylvania, held at Mike Isabella's Restaurant on December 2, was eighty-year-old Lorenzo Rispoli, who was cited as the oldest living member of the union and of the Red Coat Band. He first marched with the band on Labor Day in 1916 and continues to play the trumpet and march as an active member.

Lawrence Veri, Vice President of Local 27 and a member of the Red Coat Band for forty-five years, noted that the membership in the band is a tradition passed on from fathers to sons.

Also recognized at the dinner program by President Mike Isabella were life members David

(Continued on page twenty-two)



Looking over the commemorative plaque which now hangs above the entrance to the Herman Kenin Memorial Auditorium in Portland, Oregon, are, left to right: Joe Dardis, President of Local 99; Hal C. Davis, International President; Robert Jones, Secretary-Treasurer of Local 99; and Jim Kenin, son of the late Local 99 and A. F. of M. President.



Shown chatting at Local 27's (New Castle, Pennsylvania) annual banquet held on December 2 are, left to right: Perry Gray, International Representative; Lorenzo Rispoli, the oldest living member of the local and of the Red Coat Band; and Mike Isabella, President of the local.

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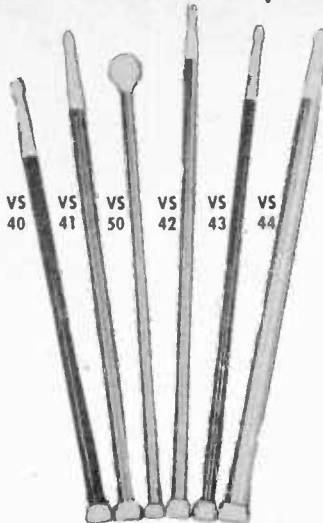


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Danny Kaye will again be host and master of ceremonies at the Metropolitan Opera's "Look-ins" for young audiences at the opera house March 28, 29 and April 1. This is the second season of the new joint educational project of the Metropolitan and the Metropolitan Opera Guild.

Produced especially for elementary students from the fourth to eighth grades, the "Look-ins" show all the elements which go into an opera production — sets, stage machinery, lights, costumes and props — and involve principal artists, the entire orchestra, chorus, ballet and stage crew.

Stanislaw Skrowaczewski, music director of the Minnesota Symphony Orchestra, will make his operatic conducting debut with the Philadelphia Lyric Opera in Mozart's *Marriage of Figaro* on April 30 and May 3 in the Academy of Music.

Opera Theatre of New Jersey, under the direction of maestro Alfredo Silipigni, performs at Symphony Hall in Newark, with shorter seasons staged at the War Memorial Building in Trenton and at the Wilson Music Building in Glassboro. Its regular performance season was launched on November 4 with a production of Cilea's *Adriana Lecouvreur*.

Mini-opera education sessions with the state's school children are also a part of an on-going effort in music education and opera appreciation conducted by the Opera Theatre.

Twenty-seven productions of 165 performances were given by the New York City Opera, directed by Julius Rudel, during its fall season, August 29 through November 11, at the New York State Theatre. On November 14 the company, making its seventh annual visit to Los Angeles, opened in the Music Center's Dorothy Chandler Pavilion and presented twenty-four performances of fourteen operas during its five-week stay.

The Lyric Opera of Chicago staged productions of eight operas during its 1973 season which opened on September 21: Donizetti's *Maria Stuarda*, Massenet's *Manon*, Puccini's *Tosca*, Donizetti's *La Fille du Regiment*, Wagner's *Siegfried*, Bizet's *Carmen*, Strauss' *Der Rosenkavalier* and Puccini's *La Boheme*. The conducting roster included Bruno Bartoletti, Jean Fournet, Richard Bonyngue, Ferdinand Leitner and Jesus Lopez-Cobos.

Overture to Opera Company, a division of the Detroit Grand Opera Association, is now known as Michigan Opera Theatre. The name Overture to Opera will be retained to designate Michigan Opera Theatre's in-school educational program. In the beginning the company served as an introduction to opera for thousands of Detroit area residents. Later it began to stage full productions of opera, appearing in various communities in the state. The name Michigan Opera Theatre therefore better reflects what Overture to Opera has gradually become over its twelve

FEBRUARY, 1974

years of existence — a full-fledged professional opera company.

Michigan Opera Theatre's performing home is the Music Hall Theatre in Detroit. This season offered three productions: Verdi's *Rigoletto* (October 6, 10, 12 and 13), Puccini's *Madame Butterfly* (November 2, 7, 9 and 10), Lehar's *The Merry Widow* (January 18, 23, 25 and 26).

Thomas Schippers, music director of the Cincinnati Symphony Orchestra since 1970 and a conductor with the Metropolitan Opera, will make his first appearance on the podium for the Cincinnati Opera company, July 17 and 20, conducting the American premiere of the production of Puccini's *Manon Lescaut*, which he conducted at the 1973 Festival of Two Worlds in Spoleto, Italy. The lavish production was mounted in Italy and directed by Luchino Visconti in collaboration with Mr. Schippers who is music director of the Spoleto Festival.

The Cincinnati Opera's 1974 season will run for six weeks, from June 26 through August 3. In addition to *Manon Lescaut*, the schedule of operas includes Donizetti's *Roberto Devereux* (June 26, 29 and July 5), Offenbach's *La Perichole* (July 3 and 6), Puccini's *La Boheme* (July 10 and 13), Mussorgsky's *Boris Godunov* (July 24, 26 and August 3), and Verdi's *Un Ballo in Maschera* (July 27 and 31).

The biggest news of the Houston Grand Opera season is the world premiere of Thomas Pasatieri's *The Seagull*, based on Chekov's classic novel, which will be presented in Jones Hall on March 5, 8, 9 and 10. David Gockley is general director of the opera company.

During its thirty-fifth season, the Pittsburgh (Pennsylvania) Opera is presenting six productions in the Heinz Hall for the Performing Arts.

The initial production was Rossini's *The Barber of Seville* (October 18 and 20) followed by Gounod's *Faust* (November 15 and 17), Mozart's *Don Giovanni* (December 6 and 8), and the twin offering of Puccini's *Il Tabarro* and Leoncavallo's *I Pagliacci* (January 17 and 19). Yet to be presented are Beethoven's *Fidelio* (February 14 and 16) and Verdi's *La Traviata* (March 28 and 30). All performances are conducted by Dr. Richard Karp, general director.

Gian Carlo Menotti's opera, *Tamu-Tamu*, an Indonesian title meaning *The Guests*, received its premiere at Chicago's Studebaker Theatre on September 5. Described as a chamber opera by Menotti, it was directed by him and conducted by Christopher Keene. The opera was commissioned by the Ninth International Congress of Anthropological and Ethnological Sciences in order to dramatize the theme of the Congress, "One Species, Many Cultures."

Celebrating its tenth anniversary, the Seattle Opera opened its season on September 13 in the Opera House with four performances of Donizetti's opera, *La Fille du Regiment*. This was followed with *Rigoletto* on November 8, 10, 14 and 17 and with Mozart's *Così fan tutte*

on January 31, February 2, 6 and 9. *Siegfried*, the second presentation by the Seattle Opera of one of Wagner's four operas which make up *The Ring of the Nibelungs*, will be given on March 7, 9, 13 and 16. The double bill of Puccini's *Gianni Schicchi* and Leoncavallo's *I Pagliacci* close the season with performances on May 9, 11, 15 and 18.

Scheduled for the Lake George Opera Festival's summer repertoire are Verdi's *La Traviata* and Mozart's *The Magic Flute*. Both productions will be mounted in collaboration with two other professional opera companies — the Kansas City Lyric Theatre and the Minnesota Opera Company (formerly Center Opera). This means that the two operas will be performed first in Lake George and then move to Kansas City in mid-September for the Lyric's four-week season. Following the Kansas City run, both works will be performed during the Minnesota Opera Company's 1974-75 season in the Twin Cities of Minneapolis and St. Paul. This collaborative effort will be of mutual financial and artistic benefit because it will provide the combined talents and resources of all three companies. The other productions on the Lake George Opera Festival's 1974 season have not as yet been announced.

The San Francisco Opera opened its season on September 7 with Donizetti's rarely performed *La Favorita*.

The Minnesota Opera Company will present *Transformations*, based on fairy tales by the brothers Grimm and transformed into a bewitching presentation by Conrad Susa and Anne Sexton, at the Cedar Village Theatre on February 9, 15, 16, 22 and 23.

Like every other cultural organization, the Metropolitan Opera is feeling the squeeze of expenses growing faster than box office receipts and other sources of income. As a result of recent economies, the new production of Mozart's *Don Giovanni* announced for March 28 has been cancelled. The previous production will again be in service.

Free concert performances of opera which the Metropolitan has been giving in the parks of the city's five boroughs since the summer of 1967 have also been deferred until further financial support is forthcoming.

In addition the company has suspended the Mini-Met for this season.

On January 18 the Opera Society of Washington, D.C., presented the American premiere of Monteverdi's *Il Ritorno D'Ulisse* in the Opera House of the John F. Kennedy Center for the Performing Arts.

Richard Tucker realized a long-cherished dream when he appeared for the first time in a fully staged production of Halevy's *La Juive* for the New Orleans Opera on October 18 and 20, singing the role of the Jewish patriarch, Eleazar, which was the last, and many think the greatest, of Caruso's operatic roles. Tucker previously appeared in concert versions of the Halevy opera in New York (1963) and London (1973).

The Eastern Opera Theatre of New York will present the New York premiere of Dominick Argento's music drama, *Postcard from Morocco*, on February 22 and 23 at the new Schimmel Center for the Arts, Pace University.

The production will be funded in part by grants from the New York State Council on the Arts and the William Matheus Sullivan Musical Foundation.

(Continued on page twenty-nine)

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All New England locals are urged to contact Secretary Don Tepper

regarding delegates and reservations.

Joseph W. Cooke,  
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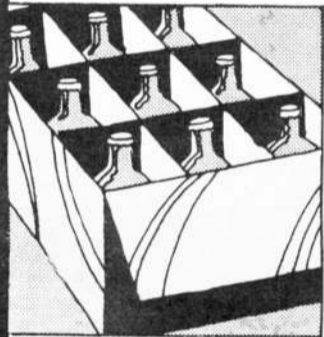
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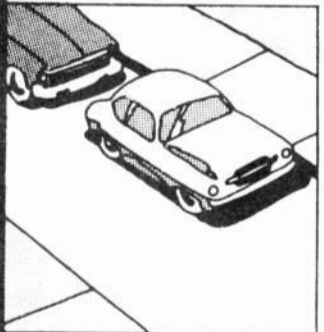
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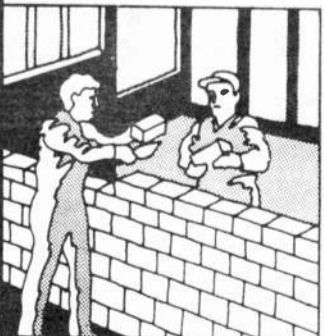
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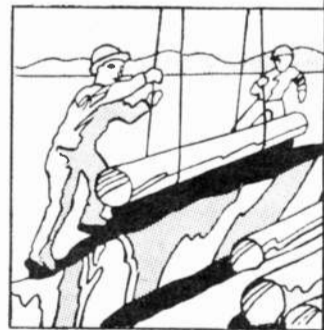
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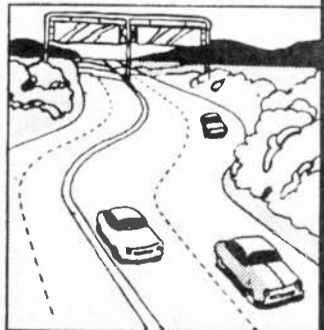
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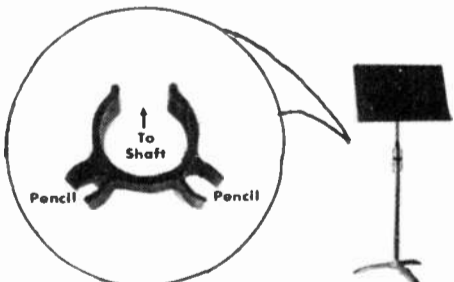
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Texas Family Theatre of America, Inc., Joseph V. Alletto and Joel Spector — \$20,582.02.  
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Sportsmen's Den and Joe Del Rosso — \$2,800.00.  
St. Petersburg — Local 427:  
Suncoast Productions and John P. Conroy — \$1,329.59.  
**GEORGIA**  
Lenox — Local 420:  
Perry Stateris — \$800.00.  
**ILLINOIS**  
Arlington Heights — Local 10-208:  
Some Other Place and Ken Corbett — \$1,260.00.  
Aurora — Local 181:  
The Mug and Steve Reeves — \$1,000.00 (added).  
Chicago Heights — Local 386:  
Gemini Productions and Tony Emole — \$105.00.  
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Some Other Place and Ken Corbett — \$1,260.00.  
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Lorean's Lounge, Lorean Lane, Lorean Jarrard and Michael Crawley — \$625.00.  
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Willow Creek Lounge, Granny's, Inc. and Terrence Moore — \$500.00.

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Lake Charles — Local 464-615:  
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**MASSACHUSETTS**  
Boston — Local 9-535:  
Oliver's Club, Inc. and William Petralia, Jr. — \$896.00.  
Brockton — Local 138:  
Village East Lounge and Oriam Osburn, Jr. — \$2,100.01.  
Whitman — Local 138:  
Toll House Restaurant and Frank Saccone — \$50.00.  
Worcester — Local 143:  
Mrs. Frederick Pilat — \$115.00.  
**MICHIGAN**  
Flint — Local 542:  
Cat Billue Enterprises and Stan Billue — \$1,370.00.  
Gennesee — Local 542:  
Mikatam Lounge and Tom Jourbran — \$1,800.00 (added).  
Lansing — Local 303:  
The Jolly Inn, d-b-a Warner Enterprises, Inc. — \$5,300.00.  
St. Claire Shores — Local 5:  
Mario Fontana — \$142.00.  
**MISSOURI**  
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Bobby C. Lyons — \$2,050.00.  
Lyons Den — \$750.00 (added).  
Jim Lyons — \$750.00 (added).  
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Fallon — Local 368:  
The Nugget and Michael Lauf — \$1,000.00.  
**NEW JERSEY**  
East Orange — Local 92:  
Danny Tarantino — \$620.00.  
Little Ferry — Local 248:  
Robert Santora — \$600.00 (added).  
**NEW YORK**  
Buffalo — Local 92:  
DeVos Records and Len Smith — \$1,395.20.  
Middletown — Local 809:  
Casa Fiesta and Cosmo Marceano — \$3,600.00.  
New York — Local 802:  
Los Trovadores de Espana and

Pio Nunez Rodriguez — \$61,546.78 plus collection costs.  
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Oklahoma City — Local 375:  
Studio One Club, Barbara Cooke and Andy DiMartino — \$2,289.00.  
**OREGON**  
Prineville — Local 700:  
Pauline's Restaurant and Lounge and Charles E. Paulino — \$880.00.  
**PENNSYLVANIA**  
Hummelstown — Local 269:  
The Meadowbrook Motels, Inc. and R. S. Freedman — \$1,150.00.  
Lebanon — Local 750:  
Ponderosa Club and Les Cassel — \$1,102.00.  
**RHODE ISLAND**  
Chepachet — Local 198:  
Roy Tessier Productions and Roy Tessier — \$450.00.  
**TENNESSEE**  
Knoxville — Local 546:  
W & S Enterprises and Ralph C. Souby — \$4,150.00.  
**TEXAS**  
Corpus Christi — Local 644:  
Big Al's Casino and Alvin Hamilton — \$3,300.00.  
Dallas — Local 147:  
C.L.E.A.N. — \$4,500.00 (added).  
57 Doors Club, George McCorkle and Geno McClosin — \$382.00.  
The Landmark and Howard Cunningham — \$1,650.00.  
Houston — Local 650:  
Texas Family Theatre of America, Inc., Joseph V. Alletto and Joel Spector — \$20,582.02.  
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Morgan Center — Local 351:  
Ronald "Mac" Worth — \$750.00.  
**WASHINGTON**  
Elma — Local 236:  
Lee Ball — \$250.00.  
**WISCONSIN**  
Clearwater Lake — Local 489:  
Country-Aire Bar, f-k-a The Moderaire and Harry (Hop) Seymer — \$45.00.  
LaCrosse — Local 201:  
Jerry's Place and Ballroom and Jerry Bares — \$1,600.00.  
Madison — Local 166:  
Milly Volk — \$1,500.00.  
Milwaukee — Local 8:  
Jory Tetzloff — \$6.32.  
**CANADA**  
Montreal, P.Q. — Local 406:  
M. D. Productions and Leo Malachi — \$1,700.00.  
Sturgeon Falls, Ont. — Local 290:  
Nipissing Hotel and Steve Wasylkiw — \$778.73.  
Toronto, Ont. — Local 149:  
Blockhouse Restaurant and Wally Bryk — \$1,113.36.  
Michael McDermott — \$680.00.

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Yuma:  
Sky Chief Lounge and Jim Cebulak.

#### CONNECTICUT

Fairfield:  
Fairfield Motor Inn (Rustic Grotto Restaurant) and Anthony D'Alto.

#### INDIANA

Muncie:  
The King's Corner and Larry Prather.

New Castle:  
Joseph Barkdull.

#### KENTUCKY

Louisville:  
Charles Bramer.

#### MASSACHUSETTS

Lunenburg:  
Buttercup Hill Club and William Panagiotis.

#### MINNESOTA

Minneapolis:  
Edward Ross.

Rochester:  
John Cieszinski and Don Rebbein.

#### MISSOURI

Kansas City:  
Edward Ross.

#### NEBRASKA

McCook:  
American Legion Club and Tony Calvo.

#### NEW JERSEY

Lodi:  
Seven Dwarfs.

#### NEW YORK

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Israel International Production

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Staten Island:  
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Rapid City:  
Embers Club and John Whalen.  
Sioux Falls:  
Purple Turtle.  
**WISCONSIN**  
LaCrosse:  
Yum Yum Tree and Andy Skaff.  
**CANADA**  
Kamloops, B.C.:  
Boston's Bottom, Jim Treliving and Don Spence.

### PLACED ON INTERNATIONAL UNFAIR LIST

#### LOUISIANA

West Monroe — Local 425:  
Pinball Antley and Warren "Pinball" Antley.

#### NEW YORK

Watertown — Local 734:  
Musical Box Restaurant and Sally McAllister.

#### CANADA

Courtright, Ont. — Local 628:  
Toronto Inn and Paul Sagat.  
Toronto, Ont. — Local 149:  
Mitchell Gold.

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#### ALABAMA

Mobile:  
Infant Mystics and John H. Castle.

#### CALIFORNIA

Vallejo:  
Coral Reef Enlisted Mens' Club and Dave Haskins.

Winterhaven:  
The Cactus Club and Margin Mamero.

#### IDAHO

Idaho Falls:  
Skyway Lounge and Linus Bowman.

#### INDIANA

Frankfort:  
Eagles Club.

#### MASSACHUSETTS

Hull:  
Duffy's and Lenny Hirsh.

#### NEW YORK

Troy:  
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#### OREGON

Salem:  
Inn of the Seventh Mountain, d-b-a McMillan Inns, Inc., Red Toe Lounge and Robert C. Rodgers.

#### PENNSYLVANIA

Erie:  
The Place, f-k-a Hullaballo.

#### WEST VIRGINIA

Beckley:  
Beckley Lodge No. 1606, Loyal Order of the Moose and William D. Nace.

#### CANADA

Aurora, Ont.:  
Graystone Tavern and Mr. Wiederman.

### BOOKING AGENCY AGREEMENTS TERMINATED

#### CALIFORNIA

Beverly Hills — Local 47:  
Bart/Levy Associates, Inc. . . . 5500  
San Bernardino — Local 167:  
Caldwell, Odus, Agency . . . 4522

Union City — Local 510:  
Cantrell Agencies . . . 3878  
Hollywood — Local 47:  
Faith, Peter, Agency . . . 996

Beverly Hills — Local 47:  
Imperial Management Co. . . 6096  
Oakland — Local 6:  
Jones, Ernest, Agency . . . 1190

Palm Springs — Local 167:  
Larson, Shirlee . . . 3767  
Hollywood — Local 47:  
Messenger-Cooper Agency . . 2951

(Continued on page thirty-two)

### INTERNATIONAL MUSICIAN



## OFFICIAL BUSINESS

(Continued from page sixteen)

Ventura — Local 581:	
Rouk, William D.	6284
Huntington Beach — Local 7:	
Sole Spectrum	6200
Palm Springs — Local 167:	
Tempo Theatrical Agency	4936
CONNECTICUT	
Wolcott — Local 186:	
Pagano, Joseph L.	3434
FLORIDA	
Jacksonville — Local 444:	
Bold City Enterprise	6436
Miami Beach — Local 655:	
Davis, Al, Theatrical Agency	2367
ILLINOIS	
Mundelein — Local 284:	
Spamer, Stan, Music and Entertainment	543
INDIANA	
W. Lafayette — Local 162:	
Andrews, Dwight B.	5446
Indianapolis — Local 3:	
Booker, Glenn R.	3009
Oxford — Local 288:	
Entertainment Specialties	1741
South Bend — Local 278:	
Kingron Promotions	6387
Elkhart — Local 278:	
Licon Talent Agency	5824
IOWA	
Iowa City — Local 450:	
Berg, Charles M.	6149
W. Des Moines — Local 75:	
Central Entertainment Associates, Inc.	5653
Sioux City — Local 254:	
Downtown Promotions	667
Des Moines — Local 75:	
Eco Booking Agency	2214
Iowa City — Local 450:	
Hill, William E.	2786
KANSAS	
Prairie Village — Local 34-627:	
Fogel (Mrs.), Beatrice E.	5395
Lawrence — Local 512:	
Great Plains Attractions	3950
Kansas City — Local 34-627:	
Mel's Enterprises	2369
Pittsburg — Local 452:	
Show-Makers	4807
KENTUCKY	
Murray — Local 200:	
Master Sound Associates	6102
Louisville — Local 11-637:	
McClure Talent Agency	5754
MARYLAND	
Silver Springs — Local 161-710:	
Vallon, Jimmy, Orchestras	436
MASSACHUSETTS	
Boston — Local 9-535:	
Drake Agency	931
Randolph — Local 138:	
Entertainment Plus Agency of Randolph	4243
Boston — Local 9-535:	
Galaxie Attractions, Inc.	2179
Chestnut Hill — Local 9-535:	
London House Theatrical Agency	4644
Brookline — Local 9-535:	
Magee, John F.	5460
Quincy — Local 9-535:	
Riley, Bob	3414
MICHIGAN	
Detroit — Local 5:	
Avant-Garde Productions	5846
Bloomfield Hills — Local 784:	
ACL Productions	6100
Kalamazoo — Local 228:	
Artist Management Society	3740
Port Huron — Local 33:	
Blade, Al, Agency	1456
Harper Woods — Local 5:	
Encore Entertainment	6172
Skandia — Local 218:	
Florence Agency	5191
Farmington — Local 5:	
Hayward-Shane Talent Associates	4727
Warren — Local 5:	
Hernandez, Edward J.	6410
Pontiac — Local 784:	
Jaybea Promotions	3963
Okemos — Local 303:	
Lazar, Gary R.	6082
Farmington — Local 5:	
Mills, Don	3568
Dearborn — Local 5:	
Miracle Agency	5979
Grosse Pointe Farms — Local 5:	
New World Talent Promotions	6337
Detroit — Local 5:	
Sammels, Eddie	4265
Detroit — Local 5:	
Solid-Soul Promotions	4378
St. Joseph — Local 232:	
Wallbau, Jr., Charles H.	4615
MISSOURI	
Union — Local 2-197:	
Audo Vid Productions	4445

MONTANA	
Libby — Local 552:	
Sunny Enterprises	5991
NEW JERSEY	
Dumont — Local 526:	
Carroll, Joe, Enterprises	6032
Paterson — Local 248:	
Chidan	5037
Jersey City — Local 526:	
Winthrop, Bob, Enterprises	1257
NEW YORK	
Brooklyn — Local 802:	
Aiss, Robert, Management Associates	6218
Elmhurst — Local 802:	
Dee-Dee Talents, Inc.	522
Valley Stream — Local 802:	
Joseph's Music and Entertainment Agency	4337
Albany — Local 14:	
Multi-Dimensional Arts/Advertising, Inc.	2718

Schenectady — Local 85:	
Professional Talent Enterprises, Inc.	6665
New York — Local 802:	
Rich, Mel, Productions	2886
OHIO	
Tiffin — Local 121:	
Aramat	6782
OKLAHOMA	
Oklahoma City — Local 375:	
Jackson, Wanda, Enterprises, Inc.	4607
PENNSYLVANIA	
Philadelphia — Local 77:	
Atlanta Theatrical Agency	38
Hazleton — Local 139:	
Harris, Jerry	6750
Pittsburgh — Local 60-471:	
Orivious Entertainment Enterprises	5848
Fleetwood — Local 135:	
Penn Talent Associates	5534
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Memphis — Local 71:	
Almac	2607

Memphis — Local 71:	
D.S.M. Production	6449
Carthage — Local 257:	
Dunbar, Dave, Agency	6301
Nashville — Local 257:	
J & C Talent Enterprises	6260
Nashville — Local 257:	
Overland International Artist	6600
Nashville — Local 257:	
Performers Agency	5890
Talbott — Local 546:	
Promotion and Entertainment Booking Agency	647
TEXAS	
Dallas — Local 147:	
Ramz Enterprises	5542
WASHINGTON	
Snohomish — Local 184:	
Alford, Gordon	5820
Pullman — Local 105:	
Inland Releasing	6779
Tacoma — Local 117:	
Johnson, Neil, Agency	4813
Puyallup — Local 117:	
Volk Enterprize	5908

WISCONSIN	
Neeah — Local 182:	
Midwest Talent Associates	6157
PUERTO RICO	
Puerto Nuevo — Local 468:	
C.F.C. Artistic Co.	3440
Villa Fontana, Carolina—Local 468:	
Cancel, Amancio Q.	2739
Santurce — Local 468:	
Kudirka, George	2744
Condado — Local 468:	
Ostheimer, Rudolf	5106
Caquas — Local 468:	
Rodax Booking Enterprises	4361
CANADA	
Vancouver, B. C. — Local 145:	
Connection	3886
Willowdale, Ont. — Local 149:	
Crayne's, Vicki, Entertainment Agency	6563
Owen Sound, Ont. — Local 226:	
Sound Agency	17
Halifax, N.S. — Local 571:	
Spiral Productions, Ltd.	4602
Brookfield, N.S. — Local 571:	
Zapta Productions	5960

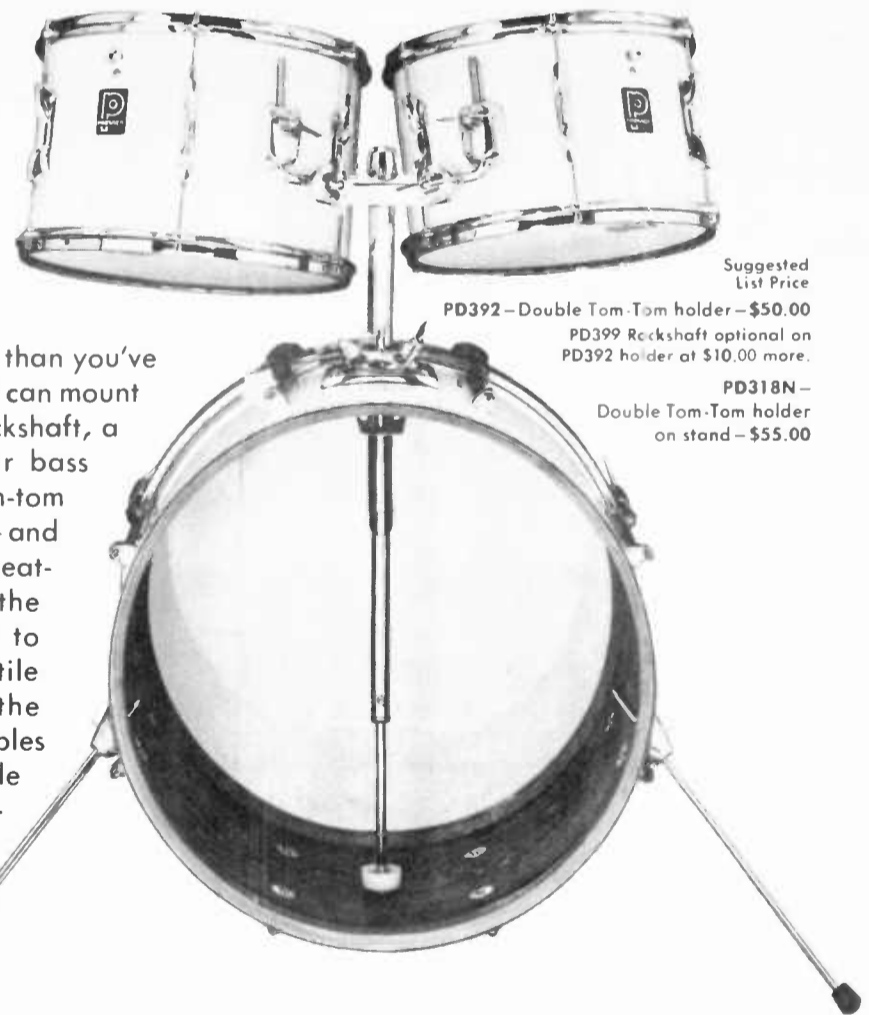
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ASSISTANT PRINCIPAL HORN**

**1974-75 SEASON**

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PRINCIPAL SECOND VIOLIN  
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VACANCIES

**ASSISTANT CONCERTMASTER  
(Concertmaster Boston Pops Orchestra)  
ASSISTANT PRINCIPAL SECOND VIOLIN**

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N.J.)  
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Silvers, Abraham  
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Pink Panther  
Steve Derris, Triple C  
Promotions, Inc.  
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Phillip McAuliffe  
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L.S.W. Daniel  
Hoick, Charles and Ronald  
(also under Peekskill, N.Y.)  
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Metropolitan Productions  
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Play Pen  
Ron Holck  
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Gerald Donnelly  
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Ticke, Samuel  
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Leonard, Randolph  
Mahsie, Joseph T.  
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Nick Magliata,  
Richard Centore  
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Robert J. Simmons  
Grale, The  
Frank Barnes  
Hi Hat Lounge  
Janice Bray  
Holloway, Fred R.  
Holtz, Walter W.  
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O.)  
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James J. Drotos  
Landrum, Julius  
Lothman, Walter M.  
Nameh, Robert  
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Parker, Eddie  
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Tropicana Club  
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health, Richard  
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Canterbury Inn  
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Hering, Jim  
BRYAN — L. 15-286  
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Bryan Smith  
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John Cummings  
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Marine Bar  
Jim Pittman  
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Helen Yashinovitz (see  
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John Hulbert  
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Tom Snyder  
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(also under Hollins, Va.,  
and Ruffin, N.C.; Carlton  
L. Haney)  
Ruth, Thermon  
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Dick  
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INTERNATIONAL MUSICIAN

# International Defaulters List of the American Federation of Musicians

The first part of the International Defaulters List was run in the January, 1974, issue of the "International Musician." This portion is complete through January 21. Additions and deletions thereto received just before press time are contained in the Official Business Section of this issue.

This list is alphabetically arranged by States, Canada and miscellaneous.

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Ramos, Eduardo  
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Milling, John, Esq.  
Gene Montanino (Brooklyn, N.Y.) and Sanford S.  
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Casa Caribe Restaurant  
Peter Britton, Sam Chambers, Dr. Wm. Barns and Charles Jones  
PRINCETON — L. 62  
Rival, Leslie  
RIO GRANDE — L. 77  
Porto's Rio Lounge, Lou  
Lou Porto  
ROSSELLE PARK — L. 151  
Dunn, William  
SAYREVILLE — L. 373  
Kelly's Bar  
Carm Rondese  
SCOTCH PLAINS — L. 151  
Collora, Gene  
Lesnick, Frank  
SEA BRIGHT — L. 399  
Driftwood By The Sea  
Michael Stavola  
Windjammer, The  
Ed and Al Zukowsky  
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Muller, Bob  
SMITHVILLE — L. 661-708  
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SOMERS POINT — L. 661-708  
Sussel, Allen  
SOMERSET — L. 204  
Petron, Nicole M.  
Sportsmen Inn  
Mrs. Cube Mandeville  
SOUTH BRUNSWICK — L. 204  
Thompson, Ann  
SOUTH ORANGE — L. 16  
Project Seventy  
Gene Rubin  
SOUTH PLAINFIELD — L. 746  
Frasca, Dom  
SOUTH RIVER — L. 204  
Bob's Hide-Away  
Robert J. Boruty  
TEANECK — L. 526  
Nach, Mrs. G.  
TRENTON — L. 62  
Capitol City Attractions  
Dickie Diamond  
Club 132  
Pete Corti  
Fantasy Lounge, The  
Samuel Barge  
Keil Promotions  
Fred Keil  
Playbillers  
Francis Joseph Coppola  
Powell, Luther  
UNION — L. 151  
Dixon, Larry,  
Personal Management Associates, Spectrum, Ltd.,  
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Grueter  
Singer, Barry  
(also under Elizabeth, N.J.)  
Zobb, Michael  
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Mahoney, Lawrence J.  
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Cohen, Mack  
Samurine, Jardine  
Winbush, Marion  
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Carnival Lounge  
Johnny Wallis  
Lighthouse, The  
Al Catrabone  
Nate, Sam  
Trugano, Frank  
WEST ORANGE — L. 16  
Weising, T.R.  
WESTVILLE — L. 595  
Bidd, Douglas  
Mills, Timothy  
WILDWOOD — L. 77  
Beach Comber  
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Pennsylvania-Western Corporation  
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Jamie's Restaurant  
Carl Gaisser

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Dan's Red Dog Saloon  
Dan Barber  
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Far West Club  
Franco, Mrs. James  
Hayoff Jubilee  
Jim Lane  
Kapnison, Nick  
Lepley, John  
Richardson, Gary D.  
Sierra Life Insurance Co.  
Western Skies Hotel,  
E. M. McCurdy  
Venaglia, Frank  
W. D. Enterprises  
William D. Smith  
White, Parnell  
Willburn, Dee  
AZTEC — L. 618  
V.F.W. Post No. 3370  
Claude Kirkpatrick  
CLOVIS — L. 640  
Copper Penny Lounge  
Billy Kaye, J. E. Foster

Holiday Inn  
Thomas E. Wolf, George  
Hammond, Tower Hotel  
Corp.  
CROWN POINT — L. 618  
Crown Point Elementary  
School  
Ralph Markham  
FARMINGTON — L. 618  
Maverick Club  
Ernie Martin  
GALLUP — L. 618  
Delgado's El Corral  
Johnny Delgado  
GRANTS — L. 618  
Grants Fire Dept.  
W. W. Thigpen, Ramon  
Padillo  
HOBBS — L. 466  
Carson, T. W. Tuffy  
Coaches Inn  
Carl Brewington  
Cook, Curly  
Keg Room, The, and Hub  
Liquor Store  
Snuffy Smith  
ROSWELL — L. 640  
Dana's Lounge  
Bill Whittington  
Scotty's Nite Club  
M. C. Scott  
SANTA FE — L. 618  
Turquoise Inn, The  
Michel J. and Victor Fidel  
Valdes, Daniel T.

## NEW YORK

ALBANY — L. 14  
Cabaret Club  
Tom Mullens  
Delabar Lounge, The  
Thomas "Tommy" Hakim  
Harris, Edward  
Jacobson, Allan  
Johnson, Floyd  
(also under Reneselaer, N.Y.)  
Lamp Post Lounge  
Joseph Fuda, Multi-Dimensional Arts Adv., Inc.  
Pastor, Howard  
Pechenick, Harold  
Richards, David  
Small's Capital Attractions  
(See: Saratoga, N.Y.),  
Burgas Inn  
Smart Set  
Chic Fiorella  
Synder, Robert  
Wilson, James  
BATAVIA — L. 575  
Angie's Club  
Dick Prospero  
BELLEROSE — L. 802  
Media Five, Inc.  
John James  
BINGHAMTON — L. 380  
Establishment Club, The  
Edward J. Ramsay  
Paramount Lounge, The  
Andrew Drossus  
Stover, Bill  
(also under Misc.)  
BLAUVELT — L. 291  
Jade Lantern Restaurant and  
Jade Roc, Inc.  
Paul Yang  
BOLTON LANDING — L. 129  
Bonnie View Hotel  
(Driftwood Lounge), Bob  
Paska  
Galea's Restaurant  
Dominic Galea  
BREWSTER — L. 87  
Brewster Lanes  
Adolf Weiss  
BRONX — L. 802  
Acevedo, Ralph  
Bell, Murray  
Club Troicoro  
Carlos Ortiz, Federico  
Pagani, Manny Ortiz  
Costello, Kathleen, Miss  
(also under New York, N.Y.)  
Feelgood, Dr.  
Tempo City (also under  
Brooklyn, N.Y.)  
Forte's Hideaway Club, Inc.  
Joseph Forte  
Freedomland, Inc.  
Fusco, Dominick A.  
Goldstein, Harvey  
Hernandez, Henry  
Luis Cora, (New York, N.Y.)  
Hillsdale Records  
Lloyd A. Haughton  
Jones, William  
Katz, Murray  
Mario, Micki  
McGuirk, Harry  
(also under New York, N.Y.)  
Modern Life Insurance  
Edward Kaplan (also under  
Lakewood, N.J.)  
National Development Corporation  
Neck Inn, The  
James McCann  
Oliveri, Vincent  
Ramos, A. Guret  
Rosardo, Al  
Rosenberg, Israel  
Schantz, Mrs. Gertrude  
Stioaleff, Michael  
BROOKLYN — L. 802  
Aleuthians Ballroom  
Palladium Ballroom, Harry  
Pappalardo, (H. Pappalardo  
owner of Aleuthians  
Ballroom)  
Arnovich, Ira (Mr.)  
Baldwin, Lindsay Duke  
Balinese Club  
Sid Rosenthal  
Bananafish Garden  
Dennis Donovan, John Fay  
Beckels, Lionel  
Bedford Memorial Post  
No. 1383  
Stanley Mocarski, James  
Iacono  
Bello-Mar Restaurant  
Felix Garcia  
Borriello, Carmino  
Bryan, Albert  
Casa Borinquen  
Mike Rodriguez  
Carol Bar and Grill, Inc.  
Nathan Berkman  
Cheek, Clyde  
Club Infero  
Anthony Campenni  
Community Center  
Walter C. Pinkston  
Continental Cafe  
Cheeks, Clyde and Vito  
Militano

Curtis, Charles  
Ean, Jimmy  
Eanco Corp. (Copiague,  
L.I.), Turf Club (Hempstead,  
L.I.)  
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Gem's Paradise  
Simburn Gray  
Globe Artists, Inc.  
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Grabell, Leo B.  
Horowitz, Ben  
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Jerry Weiner  
Jones, Mack 'Jellyroll'  
J.P.R. Productions, Inc.  
Phillip Horn  
Lemmo, Patrick  
Madova, Abraham  
Madova, Victor  
Montanino, Gene  
Sandford S. Schaffer  
(Cliffside Park, N.J.), John  
Milling, Esq. (Jersey City,  
N.J.)  
M.S.G. Ltd., The  
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Polakas, Anthony  
Stanley J. Mocarski  
(Woodside, L.I.)  
Schofield, Arthur E.  
Sigma Tau Delta Sorority  
Anita Burke  
Show Spot  
Caesar Francis, Lester  
Horn  
Soo Corporation  
Hyman, Robbins  
Stein, Irving  
Sussman, Alex  
Tempo City  
Dr. Feelgood (also under  
Bronx, N.Y.)  
Velvet Lounge  
Zaslav, Jack  
BUFFALO — L. 92  
Bogen, Max  
Cheifetz, Jacob  
Chez Ami,  
James Cosentino  
Clora, Joseph  
Collura, Frank  
Depot Lounge  
Pete Fiorello  
DeVeil Records  
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DiStefano, Jimmy  
Genesee Music Hall  
Ray Ludwig  
Ginsberg, Bernard  
Greshin, Hyman  
Harmon, Lissa (Mrs.)  
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Paris, Joe  
Simon, Mr. and Mrs. Les  
Stage Pigaalle  
Carl Traina, Sam Salvo  
Warehouse, The  
Roger Pappas  
COBLESKILL — L. 443  
State University of New  
York  
University Inn  
Paul Gasbara  
COLD SPRINGS — L. 398  
Fireside Inn, The  
Bill Vernon  
COLONIE — L. 85  
Scandurra, Bob  
Scandurra, Tony  
Shoreline Club, The  
Chester E. Smith  
COOPERSTOWN — L. 443  
Grand Old Ball of Criterian  
Club  
Juno Thompson Purvis,  
Mrs. Ruth Simonson  
DOBBS FERRY — L. 402  
Rosanoff, Morton  
E. GREENBUSH — L. 14  
Hughes, Richard P.  
EAST JEWETT — L. 215  
Connors, Edward James  
ELLENVILLE — L. 215  
Jackson, Charles  
Lonstein, Albert  
ELMIRA — L. 314  
Huopana, Edwin and  
Gertrude  
Wiesner, Arnold  
FERNDALE — L. 809  
Friedman, Fred  
Gross, Hannah  
Hy-Sa-Na Lodge, The  
Nat and Helen Chester  
FLEISCHMANN — L. 215  
Okruky, Edward  
FLUSHING — L. 802  
Ilson, Ira  
(also under  
Monticello, N.Y.)  
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FOREST HILLS — L. 802  
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Joseph Rozzano  
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and Spring Valley, N.Y.)  
FREDONIA — L. 108  
Correia, Alfred  
Sound Associates  
(Attleboro, Mass.)  
FULTON — L. 267  
Falanga, David  
GARRISON — L. 398  
Bird and Bottle Inn  
Vera L. Maroney  
GLEN COVE — L. 802  
Wedgewood Dinner Theatre  
Gary McHugh  
GREENWOOD LAKE — L. 291  
Big Daddy's Club  
Gerald M. Spivak  
HAMBURG — L. 649  
Zappia, Vincent  
HASTINGS-ON-HUDSON —  
L. 402  
Cossu, Antonio Luigi  
HEMPSTEAD — L. 802  
Nite Cap  
Roland Striano  
HERKIMER — L. 383  
Bentz, Mickey  
(also under Mohawk, N.Y.  
with Oak Lounge)  
HYDE PARK — L. 238  
Playhouse Productions  
Peter O'Rourke  
ITHACA — L. 132  
Jobe, Harry  
JACKSON HEIGHTS — L. 802  
Kahill, Mrs. Joy  
Vrieson, Joy Faith  
JAMAICA — L. 802  
St. John's University of the  
Delta Sigma Theta  
Fraternity,  
Alumni Hall,  
Jim McCormick  
JAMESTOWN — L. 134  
Gard, David

Knight Lounge  
Fred Zoghibe, Susan  
Bunker  
Simalardo, William  
(See: Misc.)  
KAUNEONGA LAKE — L. 809  
Gruber, Paul  
KINGSTON — L. 215  
Harjes, Mary A.  
LAKE GEORGE — L. 129  
Mother's  
John Ferras  
Pohi, K.  
Sano, Pat  
Visk, Michael F.  
LAKE LUZERNE — L. 506  
Half Mile Ranch  
Rustic Inn, Dominic J.  
Picciotto  
LARCHMONT — L. 38  
Gross, Tiltford  
LATHAM — L. 13  
Double B Ranch  
Jack Burns, Bob Snyder  
LIBERTY — L. 809  
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Fritz Johnson,  
James Bell  
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Richard Dobbelle  
LIVERPOOL — L. 78  
Cel's Swinging Door  
Richard Mathews  
LOCH SHELDRAKE — L. 809  
Schoenfeld, Theodore  
LONG BEACH — L. 802  
Hamilton Club  
Mickey Hasinsky  
LONG ISLAND — L. 802  
Astoria:  
Guerra, John  
Hirschler, Rose  
Lobel, John  
Scene Makers, Inc., The  
Jack Lonshein  
Bayshore:  
Moore, James J.  
Fishside:  
Fish and Wine Productions  
Inc.  
Robert H. Fisher,  
Richard Wiener  
Gorin, Irving  
Bethpage:  
Golden Tones Co.  
Robert Rodes, aka  
Bobby Stanton  
Comack:  
Van Buren Productions,  
Inc.  
(Arena Production Co.),  
John R. Steele  
(also under St. James  
L.I., N.Y.)  
Copaige:  
Copa Club  
Stephen T. Morton  
Eanco Corporation  
Corona:  
Canary Cage Corp.  
Ben Casikane  
East Quogue:  
Triton Barge Co., The  
Billy Cohen, aka William  
Court Cohen  
Elmhurst:  
Miele, Mrs. F.  
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Tory, John A.  
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Festival  
(Ft. Lauderdale, Fla.)  
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Gilson, Red, Enterprises  
Mark H. Fleischman  
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Hemstead:  
April 12th Committee, The  
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Junda, Leo  
Manciarri, Archille  
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Old Dutch Mill  
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dba The Jet Set  
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Jamaica:  
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Silver Rail Bar  
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Hass, Mrs. Edward  
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Bill Gruman  
Wade Artists and  
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Rest., Inc.)  
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Club Clare, Nancy Clare  
Smith  
Laureton:  
Fleming's Lounge  
Frank 'Red' Simone  
Levittown:  
Ceasars Den  
Frank Minnino  
Lido Beach:  
Meyers, Carol (Mrs.)  
Long Beach:  
Shelhouse, The  
Manhasset:  
Phillips, Brad  
Massapequa:  
Chumer, Vincent  
The Paladium (Westport,  
Conn.), Vincent Churner  
(also under Westport,  
Conn.)  
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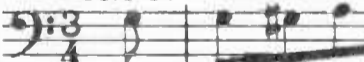
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## NEWS NUGGETS

(Continued from page eleven)

Janos Kiss of Bay Village, Ohio, had four of his compositions — Joseph, Osiris, The Mystery of Spring, On the Wing — aired on the National Federation of Music Clubs "Musical" program over Station WNYC, New York City, on November 10. The first three works had their premiere performances at various concerts of the West Suburban Philharmonic Orchestra; the fourth piece was featured on Cleveland's WCLV-FM Radio Station in 1972.

Mr. Kiss is conductor and music director of the West Suburban Philharmonic Orchestra, teacher of brass instruments at the main branch of the Cleveland Music School Settlement, instrumental teacher and composer-in-residence at St. Edward High School in Lakewood, and composer-in-residence at Lutheran West High School in Rocky River.

Eddie Lane's Orchestra provided the background for the Partridge-Invitation Club's annual Christmas show at New York City's Biltmore Hotel in December. Youngsters from the choir of St. Benedict Joseph's Church provided the carols.

The Boehm Quintette in conjunction with the New York State Council on the Arts has commissioned a work from Ben Weber which will be premiered as part of a series devoted to American composers at Carnegie Recital Hall in May.

Alexander Tcherepnin's Concerto da Camera for Flute, Violin and Orchestra and his Ten Bagatelles

for Piano and Orchestra were performed by the Bucks County Pro Musica Orchestra in New Hope, Pennsylvania. Soloists were Alexander Tcherepnin, piano; Samuel Flor, violin; and David Barg, flute.

Members of the Red Coat Band of New Castle, Pennsylvania, honored the family of the organization's late director and founder, B. J. Biondi, at a dinner program held at Mike Isabella's Restaurant on December 5. On this occasion members of the band presented the Biondi family with a plaque.

Viola music from Latin America and Spain, plus Brahms was performed by Guillermo Perich with Eric Dalheim, piano, and the University of Illinois Graduate String Quartet at the Krannert Center for the Performing Arts. The new compositions on the program were Tres mensa jes breves by Roque Cordero and Mobili, Op. 63, by Juan Orrego Salas.

The first Golden West College Young Pianist Competition will be held on the campus of Golden West College in Huntington Beach, California, during the weekend of April 7-8. Pianists who have not reached their nineteenth birthdays on April 8 may take part. The winner of the competition, which has as its entry deadline March 1, will be awarded a contract to play a full recital on the Golden West College campus at a fee of \$500. Newspaper reviews, television performances and appearances with orchestra are also probable.

## OVER FEDERATION FIELD

(Continued from page twelve)

Jones, Harry G. Hammond, Leta Johns Brown, Steve Duda and Emilio Orlando.

Other speakers on this occasion included Perry Gray, International Representative, and Mike Phillips, Secretary of the local.

Norm Hoagy, defeated a year ago as President of Local 76, Seattle, Washington, has won a new two-year term. He had headed the local since 1968 until he was defeated for the 1973 term by Lee Newman, who did not seek reelection.

Mr. Hoagy was also reelected as a delegate for the King County Labor Council, of which he is President.

A new program, which will teach the American "people's music" of jazz at the high school level, has been launched in Los Angeles as a project of Local 47, in cooperation with the City of Los Angeles and with funds provided jointly by the Music Performance Trust Funds of the Recording Industries.

Jazz bands, ranging in style from

Dixieland, through Afro, Latin, big bands and neophonic orchestras, will perform at school assemblies in a five-week series at each school. The musicians will also narrate the history of these uniquely American art forms.

Because of the enthusiastic support of Mayor Thomas Bradley and others in city administration, Local 47 is seeking additional funds to expand this new teaching experience.

Local 11-637, Louisville, Kentucky, celebrated its seventy-sixth anniversary with a party at the Kentucky Fair and Exposition Center Ballroom on January 13. Count Basie and his Orchestra supplied the musical entertainment.

On December 9 more than 500 members and guests attended Local 72's (Fort Worth, Texas) annual Christmas party, hosted by Dr. and Mrs. "Aggie" Pate. The Pates not only furnished the facility, but the food and alcoholic beverages as well. Three of the local's popular big

Correspondence concerning the competition should be sent to The Young Pianists Competition, Music Department, Golden West College, 15744 Golden West Street, Huntington Beach, California 92647.

The Fine Arts Quartet, currently celebrating its twenty-eighth consecutive season, is presenting a cycle of the complete quartets of Bela Bartok at New York City's Carnegie Recital Hall.

Founded in 1946 by string players from the Chicago Symphony Orchestra, the Fine Arts Quartet still retains two of its founding members: first violinist Leonard Sorkin and cellist George Sopkin. Second violinist Abram Loft has been with the group for nineteen years and violist Bernard Zaslav is in his fifth year. All members hold the rank of full professor in the music department of the University of Wisconsin, Milwaukee, where the quartet has been artists in residence since 1963.

Robert Glazer (violinist) and Gilda Glazer (pianist) presented a recital in Kresge Hall at the Massachusetts Institute of Technology in Boston recently. The program included the world premiere of David Epstein's Fantasy Variations. The Glazer Duo also appeared in a series of concerts in Portugal, Spain and Israel. Robert Glazer is violinist with the Hartt String Quartet and a faculty member of Hartt College, as is Gilda Glazer.

Double bass player Gary Karr, a former faculty member of the A. F. of M. Congress of Strings, performed the world premiere of David Baker's Concerto for Double Bass and Jazz Ensemble as part of the American Music Festival at Indiana University in Bloomington on Oc-



Harmon Lewis and Gary Karr, harpsichord and double bass duo, performing their program, Baroque and Beyond.

tober 22. Following the success of that concert, he was heard at the Hartt College of Music in Hartford, at the University of New Brunswick in Fredericton and as featured artist on the University Circle Recital program in Cleveland. Several recitals were presented with his colleague, Harmon Lewis (harpsichord and organ). Their joint program, "Baroque and Beyond," has become a major chamber music attraction throughout the United States and Canada. On January 8 the duo presented a program at the Gardner Museum in Boston. Karr then left for a two-week engagement in Hawaii with the Honolulu Symphony Orchestra. In the spring Karr and Lewis will again perform widely in concert. They are also scheduled to spend two weeks teaching and performing at the Institute for Advanced Musical Studies in Crans, Switzerland.

bands — those led by Sandy Sandifer, Harvey Anderson and Phil Aikman — provided music for the occasion.

The Pates have been major contributors to the performing arts

for many years. In appreciation of their continuous support of live music, Local 72 conferred honorary memberships on both Dr. and Mrs. Pate at its Christmas party in December of 1971.



Dr. and Mrs. "Aggie" Pate invited the entire membership of Local 72, Fort Worth, Texas, to be their guests at a Christmas party held at the Pate ranch on December 9. Above President-Secretary Ken Foeller is shown at the mike presenting a Christmas gift on behalf of Local 72 to Mrs. Pate. The corsage worn by Mrs. Pate is also a gift from the local. Dr. Pate is standing at the left and the members of the Sandy Sandifer Band are shown in the background.



International President Hal Davis and International Vice President Victor Fuentealba were on hand to help Local 341, Norristown, Pennsylvania, celebrate its seventieth anniversary on September 16. Standing, left to right: Sal L. Nave, Secretary of Local 341; William S. March, President of the local; Edwin G. Holl, Pennsylvania State Senator; and Mr. Davis. Seated: Salvatore Beatrice, Vice President of the local; and Mr. Fuentealba.



Toasting the success of the twenty-second annual banquet and ladies night of Local 800, Cornwall, Ontario, Canada, are left to right: Ed Lumley, Mayor of the City of Cornwall; Anson (Hank) Primeau, Board Member and Banquet Chairman; J. Alan Wood, International Vice President from Canada and President of Local 149, Toronto; Fern Moquin, President of Local 800; Gilbert Cousineau, Co-chairman of the banquet; and H. Bradley Lewis, Secretary-Treasurer of Local 800.

## INTERNATIONAL MUSICIAN

## U. S. INCOME TAX HIGHLIGHTS

(Continued from page four)

property value.

M. 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. This year the W-2 has been changed and the heading wages includes amounts received as travelling or expense allowances. Monies actually spent for these purposes should be subtracted under line 14 of Form 1040.

B. Retirement income may be credited (compute on Schedule R and claim on line 49, Form 1040).

C. Credit for amounts of social security payments over-withheld. If, because you worked for more than one employer, more than \$631.80 has been withheld for social security tax, add all over that amount to line 62.

### 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 provisions, 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 pamphlet, "Your Federal Income Tax," which costs \$1.00 from your District Office, or \$1.25 plus postage by writing to: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

#### D. Averaging

If your income for 1973 was significantly greater than in

previous years, you may benefit by the recent amendment to the rules concerning averaging. You may average if your taxable income in 1973 exceeds by more than \$3,000 an amount that is 30 per cent 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. 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	Relationship
April 1, 1965	Airplane fare— (Round trip, Chicago-Dallas)	Dallas	\$111.20	Play engagement	Club 17
	Lunch and tip		4.20		
	Lodging		18.50		
April 2, 1965	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, 1965	Dinner and tip	Ajax Grill Dallas	\$16.50	Discuss arrangements and future engagements	Charles Young vocalist

The only receipt required in this example would be the one for lodgings, even though it is less than \$25.00.

Note: The Internal Revenue Service now allows deductions for transportation of bulky instruments where it is necessary for a musician to use his automobile to transport his musical instrument between his residence and his place of work because it is too bulky to be transported otherwise and he would not use his automobile on such trips except for that reason.

## NASHVILLE NEWS

(Continued from page eight)

Speaking of the energy crisis, **Bill Anderson** told me that the **Po' Boys** gave him a bicycle for Christmas. When Bill commented that he hadn't figured out how to transport his guitar on the bike, I replied that I had it from rather reliable sources that **Bev LeCroy** used to haul his trombone all over this town to dance gigs during the World War II gas rationing with the horn case balanced across the handlebars. Bill was amazed and the glint in his eyes indicated he may have come on an idea worth trying.

I celebrated the first week-end of 1974, incidentally, by thoroughly enjoying a performance by the **Doug Kershaw Show** at the **Exit/In**. **Max Scwennsen**, **Billy Abshire**, and

**Greg Loeb** do a beautiful job of whatever it is that is needed to augment whatever **Doug** does at any given moment. That may sound like an evasive compliment, but it's the only way I can put it in twenty-five words or less.

Interesting note department: Thirty-four years ago Local 257 President **George Cooper** swore in a drummer named **Johnny DeGeorge** as a member; a few weeks ago retiring President **Cooper** swore in the same drummer (with a bad back that was acquired some where along the way) as President. Funny footnote: Alternate board member **Bill Pursell** arrived at the swearing-in ceremony wearing a suit and tie — and track shoes! In response to the inevitable ques-

tions, he explained, "I thought if I got blocked on the Interstate by trucks protesting the gas problem, I could just leave my car there and run in." No one knows if he was serious, but I tend to believe him.

Talk about the New Year and the old year may be a little old hat by now but there are a couple of interesting things we didn't have access to in time for you to read them earlier. For one thing, it is rather obvious that 1973 was a very good year for **Johnny Russell** — a number one record and three other chart singles, participation in that fantastically successful **Charley Pride** fair tour, six network TV dates and bunches of syndicated television work, plus heavy representation in radio and press interviews and on and on — well, I have it in the form of an official statement

that **Ole John's** gross income was up 400 per cent in '73 over '72 and that kinda says it all. Money isn't everything, but after all, this is a business and that's a generally dependable thermometer.

More statistics: **LeRoy Van Dyke** traveled 27,000 miles by air and 146,000 miles by private coach in '73 to do 288 shows in 283 days. That involved 20,000 gallons of diesel fuel, which will probably be somewhat hard to come by during the New Year. **LeRoy** isn't too disturbed, however; he's looking forward to having a little more time with his family.



The new officers of Local 257, Nashville, Tennessee, are, standing, left to right: **Vic Willis**, Board Member; **Dutch Gorton**, Secretary; **Johnny DeGeorge**, President; **Peggy Shepherd**, Sergeant at Arms; **Bill Pursell**, Alternate Board Member; **William Ackerman**, **Billy Linneman**, **Jimmy Capps**, and **Joe Edwards**, Board Members; and **Rufus Long**, Alternate Board Member. Seated: retiring President and **Mrs. George W. Cooper, Jr.**

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**WARREN DURRETT**

(Continued from page seven)

Billy Byers, and Sammy Nestico have also contributed.

The band has remained commercial enough to stay in business playing everything from Miller and Goodman theme songs to rock and polkas as necessary. However, they have had the musicianship to be invited to appear in the ten annual Kansas City jazz festivals. Durrett has backed such artists as clarinetist Buddy DeFranco, the late guitarist Don Winsell, and alto-tenor John Park (now lead alto with the Stan Kenton Band). Last year Warren featured the astonishing seventeen-year-old guitarist Pat Metheny who is becoming one of the country's bright young stars. In 1973 the band did a segment in the festival which included not only material of its own but backing for trombonist Kai Winding, and trumpeter Bill Chase playing his production arrangements of "MacArthur Park" and "Bochawa," orchestrated for the big band. Other festival appearances have featured jazz soloists from the ranks of the band.

The ranks have been impressive. Bob Brookmeyer was sixteen years old when Durrett gave him his first steady band job. Marilyn Maye developed much of her style as Durrett's singer for five years. Trombonist Arch Martin, formerly with Woody Herman and now a frequent blowing companion of Clark Terry, has been with Durrett for twenty years. Lawyer Sherman Gibson, who has handled most of the lead trumpet since 1947, also spearheads a rehearsal unit called the Kansas City Kix Band, which includes many of the Durrett band members.

In addition to the band, Warren spent twenty-five years in the jingle business starting with an assignment in 1949

called "Helmets Furniture — Down by the Tracks." Durrett Productions was responsible for 80 per cent of all the jingles recorded in Kansas City. Some of his many accounts were Skelly Oil, Holiday Inns, Maytag, and Russell Stover Candies. Marilyn Maye was solo and group lead vocalist on most Durrett jingles for eighteen years. In the late 1960s after Marilyn was signed by RCA records, Durrett produced several jingle sessions in New York using Marilyn, arranger Manny Albam, and groups up to seventeen or so musicians contracted by drummer Mel Lewis.

The business sense that went into Durrett Productions — and incidentally made Durrett one of the major landowners in suburban Johnson County, Kansas — is reflected in the long-time success of the Warren Durrett Orchestra.

Talking about the business of running a band, Durrett says he keeps the arrangements danceable and listenable for the audiences, and interesting for his sidemen to play. The charts are carefully marked for phrasing, with breath marks and stand-up sit-down notations for section solo passages to assist in performance

and showmanship. New band schedules are mailed to members regularly and the payroll system is prompt and efficient. He uses two band boys on all jobs and carries about thirty stage lights. The band image is maintained in the formal dress worn for most jobs. Tenure on the band averages eleven years. Durrett personally appears on every job — he's missed only two in twenty-eight years.

Although the Durrett band has played the top jobs in the Kansas City area consistently, a life-time ambition has been to accurately record his band's sound in one of the country's top studios. Last spring the dream came true in studio A of the Capitol Tower in Hollywood. Warren worked with Capitol Records producer, Bill Miller, and commissioned Sammy Nestico and Dave Zoller of Dallas for new arrangements. Nestico provided a beautiful score on "Last Tango in Paris," a Basie-style swinger on "Who's Sorry Now," and a colorful interpretation of "Day by Day" from *Godspell*, contrasting a 'Miller voicing' reed section and a bossa-rock pattern rhythm section. Zoller wrote an ingenious rock version of "Night and Day." Six more charts, by Durrett and John Pope, were picked from

the bands dance book.

For the sessions, Warren flew a third of his regular band to the studios and supplemented the rest of the eighteen pieces with West Coast sidemen. The rhythm section consisted of Warren on electric piano; Paul Humphrey, drums; Carol Kaye, bass; and Dennis Budimer, rhythm guitar. Kansas City trombonist Arch Martin, trumpets Sherman Gibson and Richard Wilson, and alto-flute-clarinet Bob Ousley played lead in horn sections which included Conte Candoli, Bud Brisbois, John Best, Ray Triscari, John Audino, Dick Nash, Kai Winding, Phil Teele, Ted Nash, Chuck Gentry, Don Raffell, and Nat Brown.

In that company the Kansas City boys were, understandably, somewhat nervous. But after they'd been heard, Sammy Nestico's reaction was typical: "How can you guys play like that when you're not full-time musicians?" The answer is professionalism, dedication, and love for music.

This big band dance album, released in July for further Kansas City promotion of his band, is another landmark for Warren Durrett who twenty-nine years ago began to build a band in the image of the big band remotes he listened to as a boy!



Members of the Warren Durrett Orchestra include: Wayne Ruppenthal, Bud Childers, Jim Sellards, Vaughn Sinclair, Richard Wilson (trumpets), Mike Young, John Leisenring, Arch Martin, Paul McBride (trombones), Jess Cole, Dennis Hall, Marshall DeMuyck, Bob Ousley, Frank Patterson (saxes), Steve Hall (drums), Tim Rice (bass), Warren Durrett (piano), and Peggy Barnes (singer).

**THE POP AND JAZZ SCENE**

(Continued from page nine)

Taylor, Dr. John, Peter Yarrow, Grace Slick and Waylon Jennings. The host for the program is Chip Monck, sound and lighting expert and stage designer, well-known in the pop music area. . . . Doc Severinsen and his Now Generation and Today's Children shared billing with Ann-Margret for most of December and into January at the Superstar Theatre of the Tropicana in Las Vegas. . . . "Two Generations of Brubeck," featuring Dave Brubeck and the Darius Brubeck Ensemble, and including Chris and Dan Brubeck, open an eleven-city European tour in Hamburg, March 11. Also on their slate are tours of Australia and Israel later in the year. . . . Guitarist-singer Ray Jackson, familiar to pop music followers in the Seattle area, has been working at the Globe Cellar, the new underground restaurant in the Washington city's Pioneer Square. . . . Seals and Croft toured colleges in January. . . . "An Eve-

ning of Solid Gold" at Madison Square Garden, February 15, will have among its features Frankie Valli and The Four Seasons, Jay and the Americans, The Four Tops.

**JAZZ NOTES**

Clarinetist Buddy DeFranco plans a return to the jazz scene. For the past eight years, he has been leader of the Glenn Miller band. He replaced drummer Ray McKinley. His first move in a jazz direction: the recording this past October of an album, with Mel Lewis (drums), Roland Hanna (bass), John Chiudini (guitar) and George Mraz (bass). After leaving the Miller band around the end of January, DeFranco intends to form a jazz-oriented group and begin a series of appearances here and abroad. . . . Several "friends" of The World's Greatest Jazz Band guested with the unit during its December Town Hall concert, including trumpeters Bobby Hackett, Billy Butterfield

and Joe Newman, trombonist Vic Dickenson, clarinetist Kenny Davern, pianist Dick Wellstood, bassist Milt Hinton, drummer Bobby Rosengarden and vocalist Maxine Sullivan. . . . Pianist Cecil Taylor was the feature of three January presentations (18, 19, 20) at Ferris Booth Hall on the Columbia University campus in New York City. He appeared alone, with a small band and with the twenty-piece unit Core Ensemble. . . . Princeton University and its Council of the Humanities and Program in Afro-American Studies presented an all-star Benny Carter band in concert, December 3, in Alexander Hall at Princeton (New Jersey). The program featured works by Duke Ellington, Fats Waller, Vernon Duke, and Carter. One of the highlights: the world premiere of Carter's "Coalition," a piece written especially for this occasion, combining rock and Latin elements with jazz. The Carter band: trumpets — Jon Faddis, Joe Newman, Victor Paz and Ernie Royal; trombones — Eddie Bert, Dickie Harris, Quentin

Jackson, Jimmy Knepper; reeds — George Dorsey, Jerry Roddion, Budd Johnson, Billy Mitchell, George Barrow; drums — Mousie Alexander; guitar — Wally Richardson; bass — Major Holley; piano — Roland Hanna; conga drum — Ray Barretto. Carter played alto saxophone. . . . Tenor saxophonist Paul Quinnette, the "Vice Pres," long away from the jazz circuit, is playing regularly for the first time since 1958 when family illness made him seek employment out of music. He can be heard with the Brooks Kerr group at Churchill's in New York City. His colleagues in the pianist-singer's unit are Matthew Gee (trombone) and former Ellington drummer Sam Woodyard. . . . Pianist Johnny Knapp's trio and singer Sheila Jordan are the attractions on Wednesday nights at Sonny's in Seaford, Long Island, New York. . . . Also on Long Island: trumpeter Jimmy Nottingham's club, Sir James Pub, in Queens, which features Nottingham and a quartet plus guests on weekends.

**SUSAN STARR**

(Continued from page six)

months before the Moscow trip — and has two children by that marriage, Lori who is ten, and Eric who is nine. Her first husband, Kenneth Amada, was a pianist, and though the marriage ended in divorce she speaks with warmth of the musical influence Amada had on her. Her second husband, Robert Arrow, is not a practicing musician (he is, in fact, a concert manager in Philadelphia), but his psychological support is wholehearted. "He'll come home at night and, if I haven't had time to practice, he'll say 'for heaven's sake don't fix supper for me, I'll do it myself while you go and work.'"

With this kind of empathy at home it has not been difficult — at least on the surface — for Susan Starr to engage in the farflung tours that are part of the life of the normal jet-set artist. She has traveled repeatedly to the Far East, made three tours of Russia, appeared in many European cities as well as with the principal orchestras of the United States, and next September will go to Spain and Portugal with Andre Kostelanetz and the Royal Philharmonic of London. The fact that she is able to combine these activities with managing a home and family, however, has taken determination and has brought her face to face with the difficulties peculiar to the woman artist. "In the beginning, after the children came, I had tremendous feelings of guilt about going on tour, because of the way other women reacted. They implied that I ought to be home cooking and taking care of the children. But I know I'm a better mother because of what I do. It's a cliché, but it's true: it's not the quantity of home life that counts, but the quality."

There are other difficult aspects in being a female performer, and Susan Starr will expatiate quite hotly on the subject when pressed. There are, for instance, the artist managers who say, "We've already got a woman pianist on the roster;" there are the hirers of talent who "had a woman play here last year;" there are the planners of competitions who require the women contestants to play one thing, the men another. "I'll never forget the Geneva competition I entered when I was in my

teens," says Miss Starr. "The men played Rachmaninoff and the Beethoven *Fourth Piano Concerto*, and the women were given the Beethoven *Second* and Mozart. In many competitions, the judges are affected too. Sometimes they tend to give prizes to the men because they feel that a woman won't have to earn a living and therefore doesn't need the prestige as much. Really, a woman has to be four times as good as a man to have the same recognition."

All of which goaded Miss Starr into an off-the-cuff remark some months ago which got into the newspapers nationwide and which she hopes has not been misinterpreted. "Susan Starr Challenges Van Cliburn to Piano Match" was the way the papers bannered the story — but that was not quite the whole tale. It all began with the Bobby Riggs-Billie Jean King tennis match, which took place while Miss Starr was on a trans-Pacific flight to Manila. She got off the plane tired and somewhat irritated at the collective male groan which had greeted the pilot's announcement to the passengers that Riggs had lost the match. The concert manager who met her at the airport was also bewailing the outcome, and Susan, in a burst of indignation, commented that it was high time women got their due recognition and that she would like to play against somebody like Van Cliburn to prove the point. "I didn't mean it as a put down of Van at all," she says. "I just meant that behind a screen there is no gender in music. Nobody could pick me out from ten men. They might not like me, but I have just as much strength, power, and stamina." Letters — favorable — have come in to Miss Starr from all over the country since her remark got out, but among the writers Van Cliburn has been noticeably absent. But women are making their presence felt these days: "Now when men feel chauvenistic they at least stop and have a pang of guilt."

There is one other subject which, to use her own word, "bugs" Miss Starr: the remark that so frequently crops up in interviews with well known performers who say that "thank heavens, they don't

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have to do any teaching." "It really annoys me, and it also makes me feel sorry for them, because they don't know what they're missing." Susan knows whereof she speaks, for she has twelve students (some of them through an affiliation with the Philadelphia Academy of Music) and she adores teaching. "It's my hobby, and I've learned so much from it. You learn to listen differently when you teach — there are so many different approaches. The important thing is to say something. When you're young, you know, your way is the way. One great thing I learned from Serkin is to let each person develop individually." Three of her pupils have played with the Philadelphia Orchestra as winners of children's auditions, and though she is naturally pleased about this she firmly states one fact: "Talent is the second most important thing to me. Interest and dedication come first." Teaching is often a year-round "hobby" for Miss Starr, who has given three summer sessions at the Wisconsin College Conservatory of Music and one at the University of Alaska at Fairbanks.

Thus the life of a prodigy grown up — a mature person and proud of it. Touring, teaching, getting angry about injustice to women, asserting her opinion when she believes in something, enjoying her children, and even cooking dinner, one guesses, when the practicing is done and her husband is especially hungry. Susan Starr brings it all together.

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# Closing Chord

## FRANK HOUSER

Frank Houser, for many years concertmaster of the San Francisco Symphony Orchestra, passed away



Frank Houser

recently at the age of fifty-seven. He was a member of Local 6, San Francisco.

Born in San Francisco in 1916, Mr. Houser was well known in local music circles, becoming a member of the San Francisco Symphony Orchestra beginning with the 1935-36 season. He later served as assistant concertmaster for eleven years before being appointed concertmaster in 1958.

In addition to his work with the symphony, he was concertmaster of the San Francisco Opera and summer "pops" orchestras. For a number of years he was violin instructor at San Francisco State College and was formerly a member of the NBC music staff and of the disbanded San Francisco String Quartet.

For seven years, Mr. Houser served as a member of the faculty of the A. F. of M. Congress of Strings, beginning with the first program initiated in 1959, and held at Greenleaf Lake State Park, near Tulsa, Oklahoma.

## JOSEPH (DE DE) PIERCE

Joseph (De De) Pierce, jazz trumpeter who along with his wife, Billie, led the Preservation Hall Jazz Band on highly successful national tours during the last ten years, passed away on November 23 at the age of sixty-nine. He was a member of Local 174-496, New Orleans, Louisiana.

Born on February 18, 1904, in New Orleans, Pierce fronted his own unit for a time earlier in his career. Later he played with the bands of Paul Barnes and Albert Burbank and was lead trumpeter with the Young Tuxedo Brass Band until becoming blind in the mid 1950s.

After that he and Billie, who played piano, had little success performing as a duo in New Orleans bars until ten years ago when they started fronting the Preservation Hall Jazz Band.

## EDWIN W. BETTENCOURT

Edwin W. Bettencourt, a life member of Local 210, Fresno, California, passed away on December 3 following a heart attack.

Although retired from music, he performed for many years with dance bands as a saxophonist and as a drummer.

He was the husband of Local 210 Secretary, Margaret Bettencourt.

## TEX RITTER

Well known country-western star, Tex Ritter, died following a heart attack on January 2 at the age of sixty-seven. A member of the Grand Ole Opry, he had the honor of being elected a member of the Country Music Hall of Fame in 1964.

Three weeks prior to his death he presented President Nixon with a copy of a special recording of speeches by the President and narrated by Mr. Ritter. Only two copies of the album were made and the other copy was given to the Country Music Hall of Fame.

His credits as a performer and as a writer virtually covered every major phase of Western lore. He starred in about eighty Western films, playing the singing cowboy. Among the songs bearing his stamp are "I've Got Spurs that Jingle, Jangle, Jingle," and "Do Not Forsake Me, Oh My Darling," the theme song from the film, "High Noon." Recently Capitol Records put together a three-album set of Mr. Ritter's songs titled "An American Legend."

Earlier in his life, Mr. Ritter studied law at the University of Texas where he developed an interest in folklore and Western music. He also studied law at Northwestern University, but again went back to music. In 1970 he ran for a seat in the Senate in Tennessee but was defeated in the primary election.

He was a member of Local 47, Los Angeles, and Local 257, Nashville.

## EMMETT BERG

Emmett Berg, a former Sergeant-at-Arms and a life member of Local 461, Anacortes, Washington, having joined the organization in 1944, passed away on November 20 at the age of seventy-nine.

For a long period Mr. Berg fronted his own band and in later years organized a group which performed at dances for senior citizens in the area.

## PETER T. CHASE

Peter T. Chase, Secretary-Treasurer of Local 806, West Palm Beach, Florida, for the last six



Peter T. Chase

years, died on December 29 as a result of a massive heart attack. For the past two years he also served as Secretary-Treasurer of the Florida Conference of Musicians.

Moving to Florida from Lynn, Massachusetts, where he held membership in Local 126 since 1939, Mr. Chase fronted his own orchestra for many years working out of Boston. He was also affiliated with Local 378, Newburyport, Massachusetts.

## ABE BERCOVITZ

Abe Bercovitz, a violinist who was often referred to as "the man with the golden Stradivarius," passed away on October 27 at the age of sixty-nine. Mr. Bercovitz served as a member of the Executive Board of Local 99, Portland, Oregon, from 1962 to 1964 and from 1966 until his death.

Born in Philadelphia, he studied music at the Curtis Institute. In 1924 he joined the Portland Symphony

Orchestra as principal second violinist, remaining in that position until his retirement in 1972. He also came under the tutelage of the symphony's first regular conductor, Carl Denton, and the late Boris Sirpo, a local musician.

For more than thirty years he was music director of Portland radio station KGW, providing mood background music for such weekly programs as "Homicide Squad" and "Covered Wagon Days." In addition he conducted the staff orchestra for regional NBC network shows originating in Portland such as "The Little Symphony," "Everybody Sings" and "The Montag Fireside Hour." For many years he taught violin at Lewis and Clark College and at his home studio.

## JOSEPH SCOHIER

Joseph Scohier, a life member of Local 188, Butler, Pennsylvania, passed away on December 20 following a brief illness. He was eighty-four years of age.

A violinist, Mr. Scohier received his musical education in Brussels, Belgium. From 1911 to 1913 he served as chief musician of the Pennsylvania National Guard and for more than forty-two years was an instrumental teacher in the Butler school system.

## JOSEPH F. MEDEIROS

Joseph F. Medeiros, professionally known as Joey Fredericks, passed away on January 7 at the age of sixty-six. He was a life member of Local 231, Taunton, Massachusetts.

For many years a well known orchestra leader in the Taunton area, Mr. Medeiros retired from his musical career about fifteen years ago.

## ROSS MANN

Ross Mann, Recording Secretary and Executive Board Member of Local 418, Stratford, Ontario, Canada, passed away on October 2 following a lengthy illness. He was fifty-three years of age.

Joining the local in 1946, he had served on the Executive Board continuously since 1959 and as Recording Secretary since 1970. As a delegate he attended many of the Federation's conventions as well as a number of Canadian Conferences. A well known performer in Southwestern Ontario, he played violin for many years on CKNX radio and television. He also performed widely throughout the area with his group, the Ranch Boys, playing dances and shows. Mr. Mann wrote many instrumental numbers, most notably among them were "Black Velvet Waltz," and "Bluevale Waltz," both of which were recorded by Canadian Broadcasting Corporation artist Al Cherny.

In recent years he operated a music store in Bluevale, Ontario. This along with his fine reputation as a performing musician enabled him to come into contact with many instrumentalists. Through his understanding and wisdom he was responsible for helping many youngsters with their musical careers.

## ELIAS CARMEN

Elias Carmen, principal bassoonist with the New York City Ballet, died on December 21 following an automobile accident. He was a member of Local 802, New York City.

Recognized as one of the greatest bassoonists of our time, Mr. Carmen was featured annually at the Casals Festival in Puerto Rico and taught at Yale University in addition to his duties with the ballet orchestra.

While in his youth, he was the recipient of the Philharmonic Scholarship and served his apprenticeship with the National Orchestral Society. At nineteen years of age he auditioned for Eugene Ormandy and was offered

the first bassoon chair with the Minneapolis Symphony Orchestra. Other prestigious engagements followed, including appearances with the Cleveland Orchestra, the NBC Symphony under Toscanini, and numerous offers from other symphonic organizations.

In addition to many recordings with large symphonic groups, his commercial assignments included hundreds of sound tracks for various films, TV shows and studio work in every media.

Mr. Carmen also taught at the Royal Conservatory in Montreal and at the Manhattan School of Music in New York City.

## WEBSTER RUCKER

Webster Rucker, who for many years served as President of former Local 623, Denver, Colorado, and later as Business Agent of merged Local 20-623, passed away in December at the age of eighty.

Mr. Rucker was responsible for organizing the first black musicians union in Denver and spearheaded a drive resulting in black musicians buying and owning their first building. He served as President of the local from 1935 until it merged with Local 20 in 1960. He then served as Business Agent of the newly



Webster Rucker

merged organization until illness forced his retirement. During his years in office he attended every convention of the Federation from 1937 to 1963.

Born on August 15, 1893, in Great Bend, Kansas, Mr. Rucker was reared and educated in Cripple Creek, Colorado. He began studying music at an early age, becoming an excellent musician playing all brass instruments.

At the outbreak of World War I he enlisted in the Army and served as a corporal in the 815th Pioneer Infantry Band in France. Returning to Colorado after the war he became a bronco buster known as Black Strap. He later moved to Rock Ford, Colorado, where he took up homesteading.

Moving to Kansas City in 1920 he played in various bands and orchestras in the area. For a time he traveled with minstrel bands and circuses, finally settling in Denver.

An employee of the U.S. Post Office from 1931 to 1963, he helped organize the Letter Carrier's Band No. 47 which gained wide recognition as an outstanding group.

## ALEXANDER W. MELLOM

Alexander W. Mellom, a member of Local 143, Worcester, Massachusetts, passed away on December 10 while in his one hundredth year.

Mr. Mellom joined the local on January 10, 1903, attaining life membership in 1942. In November, 1972, he was presented with a plaque for over fifty years of service.

During his career he was featured horn player and vocalist for many years with the Worcester Brass Band. In addition, he played violin and led his own group for square dancing.

(Continued on page twenty-seven)

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