

INTERNATIONAL

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OF MUSICIANS
of the United States & Canada

JULY 1980

MUSICIAN

MUSIC INDUSTRY OUT TO SINK RECORD PIRATES

BY WALTER WAGER

Using high speed tape duplicators and modern record pressing machines instead of cutlasses and flintlocks, a new breed of pirate is ravaging the world's commerce. Operating on a scale that makes Blackbeard and his gory colleagues look like pikers, legions of well-financed brigands are stealing vast sums each year from the music community — massive thefts that affect you and your family.

Four hundred million dollars in domestic losses.

A billion dollars worldwide — in the past dozen months.

Even if you say it fast, that's an enormous amount of money. Those estimates come from well informed music industry executives, and from senior experts in such reputable law enforcement agencies as the Federal Bureau of Investigation. A March 10th *New York Times* article on the widespread

sale of these illegal recordings stated that "Conservative estimates now put the piracy rate at one in ten for records and at perhaps one in five for tapes." Translation: this racket is so big and slickly run that you may be buying counterfeits yourself without knowing it.

There are actually three kinds of illegal recordings. The first showed up in quantity in the 1950s. Firms such as the one that issued Jolly Roger disks — a fitting label name — were making copies of records that were "out of print" or no longer on sale. The man who ran Jolly Roger knew that he was breaking the law, but apparently didn't think that anyone would come after him. After all, the law at that time did not permit the record companies whose property was being taken to take the pirate to court. However, he got quite a shock when the music publishers sued for his stealing of their property — the copyrighted

songs on those pirated records. He was unaware that the bedrock of the entire music publishing business is copyright, and that protecting copyrights from infringers is practically an article of religious faith to music publishers.

He found out — the hard way — and so did many others who manufactured and sold these illegal copies. Mr. Jolly Roger's unsuccessful defense was that he was a jazz lover who just couldn't bear to see these fine records denied to collectors. Other law breakers tried a variety of justifications, but the publishers fought them all and won. These legal actions cost a good deal of money, but the publishers and their songwriter-partners could not afford to tolerate even a small leak in the copyright dike. These unauthorized copies were pirate versions. Since the technology of that time limited the number of pirate disks and the law made it tough for record companies to sue

pirates, the fight was left to the publishers.

The second kind of illegal recording is the bootleg. It may be a furtive taping at a concert, show or opera, or perhaps taped off the air. There are still plenty of people with double standards who do this. Some of them are pious fans who put their musical passions above the law. Others are simply impious crooks who make bootlegs and sell them to those obsessed and morality-free addicts and collectors. This sort of piracy is no longer that significant, and the bootlegs have not cost performers, musicians, writers and record companies major losses. Still, they have to be fought to discourage these forms of musical theft from getting bigger.

The third kind of illegal recording is by far the biggest and the most destructive. By casual usage, it is often spoken of as piracy but it is actually counterfeiting. The other

two types of unauthorized recordings are generally sold in white or plain sleeves, visibly different from the legal product. No attempt is made to fool the buyer — or the retailer who sells it to that purchaser — that this is legal and full royalty product. The counterfeiters try to duplicate the package as closely as possible, a process that involves expensive four color printing on sleeves and labels, quality artwork, et cetera. That's expensive and requires sophisticated minds, machinery and financing. Today, there is increasing evidence that organized crime is involved in the counterfeiting racket.

Record and tape counterfeiters have costly and modern hardware, which means there's money behind them. Their fakes are often excellent copies in terms of the external package. Just as frequently the counterfeits are inferior in

(Continued on page thirty-two)

Eugene Ormandy: Last of a Breed

When Eugene Ormandy steps down from the podium at the final concert of this summer's Philadelphia Orchestra season at the Saratoga Performing Arts Center, he will formally conclude an unparalleled tenure of forty-four years as the orchestra's music director.

There's an old saying in sports that records are made to be broken, but if there's one musical record that seems likely to stand forever, it is Ormandy's mark of durability with one of the world's greatest orchestras. Partially, of course, that's because of the change in the

nature of the business: in this jet age, conductors of major orchestras simply don't stay put any more. No longer are they the immovable objects they were in the era when New York meant Toscanini, Boston Koussevitzky, Philadelphia Stokowski and Chicago Stock.

But the reasons for Ormandy's longevity in Philadelphia go deeper than that; there's an affinity in personal makeup and artistic outlook between the man and the city that has enabled them to flourish musically together, and to give the orchestra its unique place as probably the most consistent and

reliable of the great American ensembles.

Eugene Ormandy is, in fact, a remarkable figure in many ways — perhaps the most outstanding all-around musician among the conductors of today. In an era of specialists — Beethoven experts, Romantic experts, Mahler experts and the like — he has been a universalist, playing the music of all eras with equal dependability. Not for nothing has he been called the "prince of accompanists," for he has always known how to work together in friendly partnership with soloists and singers of all

temperaments. Similarly, he has enjoyed a close sympathy and rapport with the men and women of his own orchestra over the years.

Much of his understanding of the nature of orchestral playing probably stems from his unusual personal history as a musician. Born in 1899 — one year before the Philadelphia Orchestra was founded — he set out to become a violin virtuoso, and it was as such that he arrived in the United States at the age of twenty-two. But a promised tour of the country failed to develop when the promoters skipped out on him, and he found himself in wintry New York with a Balestrieri fiddle, several suits of clothes and no means of support. So he took a job playing in the last row of the violin section of the pit orchestra of Broadway's Capitol Theatre, then run by S. L. Rothafel, otherwise known as "Roxy." At \$60.00 a week, it was quite a comedown for a violinist who had originally come here to follow in the footsteps of Heifetz, Elman and the like.

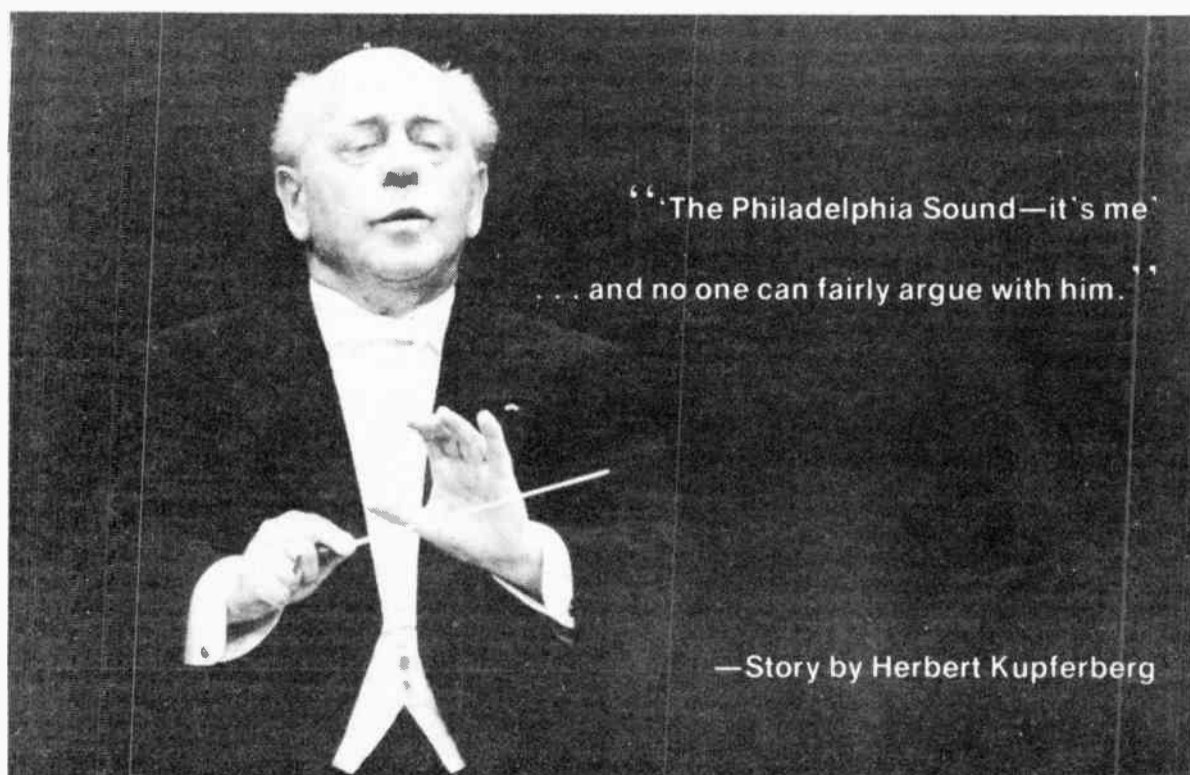
In later years, Ormandy philosophically remarked, "I've been married to two women, and neither one of them ever wanted me to admit I'd once played in a movie theatre orchestra!"

But his movie pit work gave Ormandy an invaluable insight into the soul and psyche of the orchestral musician in America. It also undoubtedly sharpened his musical perceptions and understanding. After all, Leopold Mozart, the father of Wolfgang Amadeus, wrote in his *Violinschule*, published in 1756: "Decide now for yourself whether a good orchestral violinist is not of far higher value than one who is purely a solo player. The latter can play everything according to his wishes, and arrange the style of the performance as he desires, or even for the convenience of his hand. But the

former must possess the dexterity to understand and interpret the thoughts of different composers... A solo player can, without great understanding of music, usually play his concertos fairly well — yea, even with distinction — but a good orchestral violinist must have deep insight into the whole art of musical composition."

Ormandy turned out to be such a good orchestral violinist that within a week he was advanced to the concertmaster's seat. There he stayed for two years, playing four shows a day, until one afternoon in September, 1924, when the regular conductor fell ill and — with no preparation at all — he was asked to replace him, leading a capsule version of Tchaikovsky's *Fourth Symphony*. In 1926 Ormandy became full-time conductor of the Capitol orchestra, and soon word began to spread in musical circles of the young movie maestro who could conduct almost anything in an efficient, musicianly way. Arthur Judson, the most famous manager of the day, took him under his wing, and soon Ormandy — displaying a remarkable aptitude and adaptability for modern techniques of performing and propagating music — was conducting on the radio as well as at summer outdoors concerts.

(Continued on page seventeen)



"The Philadelphia Sound—it's me
and no one can fairly argue with him."

—Story by Herbert Kupferberg

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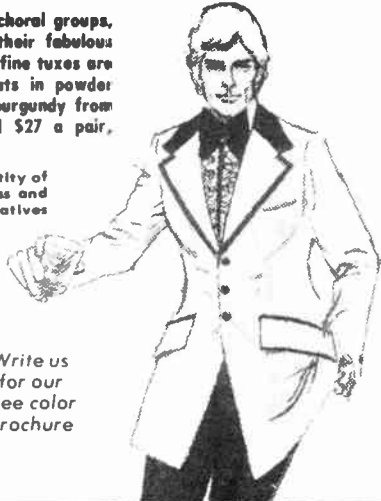
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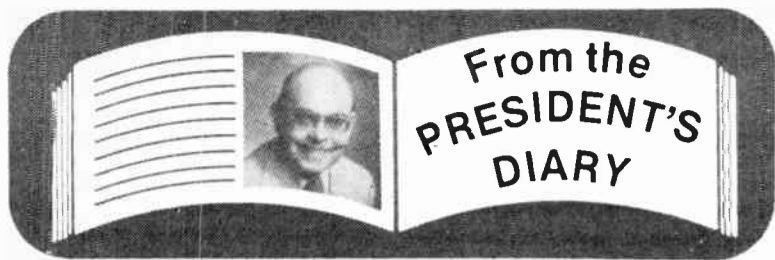
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INTERNATIONAL MUSICIAN



From the PRESIDENT'S DIARY

In my opening address to the Eighty-third Convention, which met in Portland, Maine, during the week of June 16th, I concentrated on the three major problems facing our great union: one, our image in the eyes of musicians; two, the Taft-Hartley Law; and three, finances. I reminded the delegates of the many constructive steps that have been taken by the Federation during the past year to improve our image, including the meeting that was held in Kansas City, Missouri, in March with a committee of traveling members. Since many of the items that were referred to in my speech have previously appeared in this column, there is no need for unnecessary repetition.

If you have a problem and need advice, call the Federation's WATS line — 800-223-6624 — TOLL FREE! Working within New York State? Call the Federation collect at 212-869-1340.

I do want to call your attention to H.R. 7401 and 7402, which are bills introduced in Congress by Congressman Frank Thompson of New Jersey and which seek to amend those sections of the Taft-Hartley Law which have resulted in the multitude of unfair labor practices filed against some of our Locals and the Federation in recent years. At the Legislative Luncheon, which was held on June 14th in Portland, each Legislative Director was given copies of these bills and we will soon begin our campaign to convince Congress of the importance of this legislation to both our members and our Union. Getting any type of legislation through Congress, regardless of its merits, is a difficult task and the same will prove true for our legislation.

Fortunately, because of the nature of the music business, we have the greatest potential lobbying force in the country and, with your cooperation and assistance, we should be able to accomplish this most important task. Each State Legislative Director will be in contact with the officers of the Locals in his or her state and your Local officers will be working directly with you to guide and advise you in the proper procedures to be followed in contacting your congressman. Never before have we had such an opportunity to resolve our problems with the Taft-Hartley Law and, with your help and the help of our many friends in the field of entertainment, we will be successful.

I have attended twenty-six Conventions as either a Local official or Federation officer and the Eighty-third Convention was, in my opinion, the greatest that I have ever attended. There was a spirit of enthusiasm and confidence that permeated each day's deliberations and the spirit of fraternalism was noticed by everyone, particularly in the closing sessions. Since 1963, our Federation has been experiencing severe financial difficulties and although many Conventions had adopted resolutions to give some relief, there was never any action taken that offered a permanent solution. The delegates attending this year's Convention, recognizing the seriousness of the situation, attacked the problem head on and adopted an amended recommendation offered by the International Executive Board creating a minimum work dues of 1 percent in every Local of the Federation to apply to all types of work done by our members. The work dues will be based on scale wages and one half of that 1 percent will be sent to the Federation by the Local and the remaining half retained by the Local. The 1 percent will be added to the existing Local work dues in those jurisdictions where such a work dues existed on July 1, 1980, with the maximum that a Local may charge a Local member increased from 4 percent to 5 percent and, for a traveling member, from 4 percent to 4½ percent. The current dollar maximums that many Locals currently have for the payment of Local work dues will be automatically repealed when the change takes effect on January 1, 1981.

All of us realize that no musician likes to pay work dues, just as no citizen likes to pay taxes, but unfortunately there is no other equitable way to finance the operation of our Union. Although the amended recommendation that was adopted will provide only half of what the International Executive Board had originally proposed, it is estimated that the amount collected will in due time enable the Federation to balance its books and operate without further deficits. Naturally, the full impact of this additional income will not be felt until the latter part of 1981 at the earliest.

At this time I wish to again thank the delegates for their courage and dedication in adopting this much needed, long overdue solution to the Federation's fiscal problems. My special thanks to Harry Chanson, Chairman of the Finance Com-

mittee, Joe DeVitt, Chairman of the Law Committee, and to the entire membership of both of those committees who worked long and arduously to draft the compromise recommendation which was finally adopted.

I only wish that those individuals who seek to destroy our great union would have had the opportunity to witness this truly magnificent Convention so that they could see the positive spirit that prevailed. This Convention has put all of our enemies on notice that the American Federation of Musicians has begun to fight back and that we will not stop until we have restored our Union to the position of greatness in the world of entertainment that it deserves.

Victor W. Fuentealba

Food and Commercial Workers Score Gains, Call Off Boycott

The Food and Commercial Workers scored a major breakthrough in the long-running battle with Winn-Dixie, Inc., and called off its boycott against the southern supermarket chain.

In announcing a procedural agreement worked out by the union and the company, UFCW President William H. Wynn said the development will help to assure the rights of Winn-Dixie workers in deciding on union representation.

Winn-Dixie is the nation's fourth largest food retailer with most of its 1,300 stores and 52,000 employees in the South. The national boycott of

the Winn-Dixie chain came as a result of the company's adamant anti-union record dating back to the 1950s. The boycott had been pressed by the federation's Food and Beverage Trades Department and the Bakery, Confectionery and Tobacco Workers, as well as the Retail Clerks and Meat Cutters before those two unions merged to form the UFCW.

Since the start of the boycott, union representation elections have been won at Winn-Dixie facilities in Asheville, North Carolina; Jacksonville, Florida; and Atlanta, Georgia.

Hospital Insurance Claims: Learn Your Rights

Medicare helps protect millions of senior citizens and those severely disabled from overwhelming hospital bills. But all of your hospital expenses may not be covered under the program.

If you disagree with the decision on exactly what amount Medicare will pay, the Social Security Administration says you have the right to ask for reconsideration. Ultimately, you can take your case to a hearing, sometimes even to Federal district court. For details, get a free copy of "Your Right to Question the Decision on Your Hospital Insurance Claim." Write your name and address on a 3" x 5" piece of paper and send it to the Consumer Information Center, Department 583H, Pueblo, Colorado 81009.

The initial decision on Medicare coverage rests with "intermediaries," contractors hired by Medicare to review claims and

make payments. But you can request that their decision be reconsidered by Medicare directly.

The first step is to contact the nearest Social Security office. They'll explain the law, including any clear obligations on your bill, such as the deductible amount you must pay yourself.

But questions of unnecessary medical treatment or unauthorized custodial care are less clear-cut. If you decide to request reconsideration, complete a form detailing your treatment and your justification for additional coverage. You can pick up a form at any Social Security office or from your Medicare intermediary. Medicare will review the decision and send you a notice in writing.

If you still disagree after reconsideration, you can request a hearing before an administrative law judge, if more than \$100 is at

stake. Here you can be represented by counsel and need not be present unless you're needed to present new evidence.

If you still disagree with the outcome of the hearing, an appeals council may agree to review the decision. Otherwise, you're free to take your case to Federal district court if the amount in question is \$1,000 or more. To retain your right of appeal at each of these steps, you must act within sixty days after receiving your notice.

These procedures apply only to claims filed under Medicare hospital insurance. Different procedures apply for questions on Medicare medical insurance claims.

When you order a copy of "Your Right to Question the Decision on Your Hospital Insurance Claim," you'll also receive the free "Consumer Information Catalog." It lists more than 200 free and low-cost federal publications you can order.

Vice President Winstein Attends Geneva Conclave Of the International Federation of Musicians

AFM Vice President David Winstein traveled to Geneva, Switzerland, this past May to sit in on the Tenth Congress of the International Federation of Musicians (FIM). At the recommendation of the AFM's International Executive Board, Mr. Winstein attended the FIM's four-day conclave to determine whether or not membership in the organization would be beneficial to the American Federation of Musicians.

Among the twenty-one-member countries in the FIM are Switzerland, Austria, France, Italy and Great Britain, the latter of which represents the largest constituency currently represented in the FIM. The AFM, with its some 300,000 individual members, totals almost ten times Britain's numbers, and would be regarded as a formidable addition to the international alliance. According to Vice President Winstein, the delegates to the FIM Congress were enthusiastic about the prospect of counting among their members the professional musicians of the United States and Canada.

In his report to AFM President Victor W. Fuentealba, Winstein "unhesitatingly recommends . . . that as soon as our financial picture starts to clear, we should become members of the FIM." Supporting his endorsement of FIM membership, Winstein continued, "The relationship between the AFM and musicians' unions throughout the world (but most particularly Great Britain and the Continent) is greatly similar to a musicians' union in an American city in, say, 1890. It was alone, had no real link to any other, and was strictly

parochial. It was the formation of the AFM as a linking and communications factor which made possible our becoming truly representative of North American musicians. Now — it's the world. With satellites and electronic media, we are like the 1890 city-only union. We need widespread support to accomplish our goals."

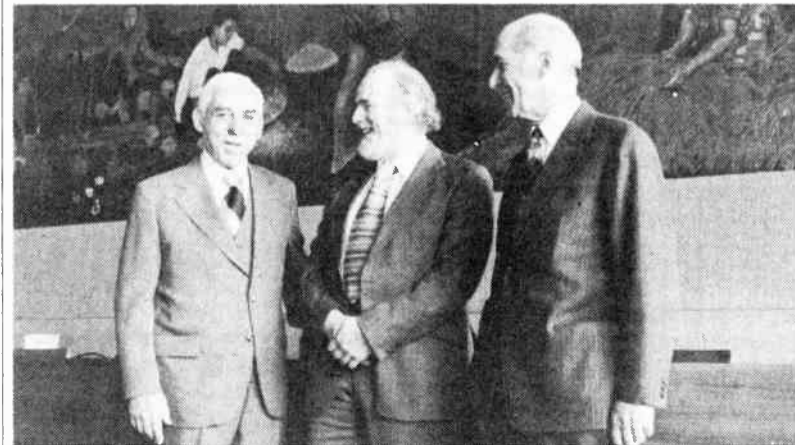
The union's International Executive Board will review Winstein's report in an upcoming meeting. The IEB will at that time establish the feasibility of joining the FIM, and determine what advantages may be gleaned from such an alliance.

In the meantime, the American Federation of Musicians went on record at the recent convention in Portland, Maine, as being in full support of the strike now being launched by the British Musicians' Union against the British Broadcasting Company. In an emergency

resolution adopted on the opening day of the Eighty-third Annual Convention, the AFM officially condemned the action of the BBC in discharging and eliminating the jobs of 170 staff musicians.

In separate action, the Boston Symphony Orchestra also responded to the British musicians' strike with a strong show of support. The BSO immediately issued a letter to BBC radio protesting the projected release of five orchestras from staff. Following up on this protest, the BSO Players' Committee recently requested that the BBC refrain from broadcasting any of the BSO's taped performances until such time as the dispute between the musicians and the BBC is settled.

The British Musicians' Union had issued its plea for worldwide cooperation at the FIM Congress in May.



AFM Vice President David Winstein (left) recently met with the officers of the International Federation of Musicians (FIM) at the organization's Tenth Congress in Geneva, Switzerland. Shown with Winstein are FIM President John Morton (center) and FIM Secretary-General Rudolf Leuzinger (right). The union officials discussed the possibility of the AFM's future involvement in the worldwide alliance.

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BETWEEN You & MARTY E. MERSON



The Eighty-third Annual Convention of the American Federation of Musicians is now history. But in becoming a part of the past, last month's conclave in Portland, Maine, created a niche for itself in the Federation's historical archives by voting a 1 percent work dues which will be applicable to all employment (based on scale wages) throughout the A. F. of M., effective January 1, 1981.

The Convention action automatically increases work dues in those Locals already having work dues programs (with a 5 percent limit for Local members and a 4½ percent limit for traveling members) and establishes work dues for those Locals which heretofore did not have income from work dues. In the latter category there are 147 such Locals, many of them of good size.

A full explanation of the adopted legislation — officially known as Amended Recommendation No. 1 — will not be attempted here inasmuch as details will be carried in a future issue of the *International Musician*. More important at this point in time, insofar as this writer is concerned, is paying tribute to the Delegates who had the courage to face up to the Federation's financial plight and pass what certainly can be referred to as an unpopular recommendation. And it was done by a resounding voice vote, obviating what most pundits thought would be a roll call vote.

Oh, it didn't just happen nor was it as easy as one might imagine. The combined Law and Finance Committees worked on the original Recommendation No. 1 (proposed by the International Executive Board) for days, with the President, Secretary-Treasurer and staff members from both their offices making a number of appearances to answer questions and furnish information pertinent to the protracted discussions.

In the end, it was apparent to a large majority of the Delegates present that the A. F. of M. could no longer continue to operate on a deficit basis and that immediate action was necessary to head off certain bankruptcy two to three years hence.

To dramatize our fiscal plight, I was compelled to tell the Convention that on March 31, 1980, the largest entertainment union in the world had \$2,217.00 in its checking account.

The 1 percent work dues enacted by the 1980 Convention will be divided equally between the Locals and the Federation. The Federation's share (½ percent) is expected to yield approximately \$2,685,000, some \$200,000 over what has been deemed necessary to keep the Federation on an even financial keel. It is hoped that members will understand, as did their duly elected representatives in Convention, that a strong union is only as strong as its membership and its financial support that enables services to be provided on behalf of that membership.

In some quarters it is being direly predicted that the additional work dues will be difficult to collect; that it will drive members "underground;" that contract filing will deteriorate, etc., etc., et cetera. Well, I don't believe that! I believe that members are coming to realize that a musicians' union is needed more today than ever before and that it must be properly financed to be successful.

While this kind of piece should be like the minister addressing the choir, I know there will be those who "will let their voices be raised in opposition." But, look folks, had there been another way, I'm sure the Convention would have found it — because the Delegates worked assiduously to come up with the proposition ultimately amended and adopted.

And don't let anyone tell you that A. F. of M. Conventions are paper hats and confetti affairs. The Delegates — especially those on Committees — work hard and long, sometimes well into the A.M. and the Convention last month will go down as one of the toughest I can remember in the thirty years I've attended them. But it was a constructive one and the Convention adjourned with the Delegates proud of what had been accomplished.

As one Delegate observed, "The American Federation of Musicians was reborn in Portland, Maine." Maybe it was!

CONVENTION NOTES:

In case you like statistics, the 1980 Convention was attended by 928 Delegates representing 501 Locals in the United States, Canada, Puerto Rico and the Virgin Islands. Guam was not represented this year.

One Delegate advised the Chair that guests sitting in the balcony seats — most of whom were spouses, families and friends — were participating in the voice votes.

Thereafter, important issues were decided by a standing vote, although the situation was taken in good humor.

Ramps and accommodations at the Headquarters Hotel will be arranged for our handicapped Delegates at future Conventions.

This Convention took place without the services of a public relations counsel or firm. Instead, it was necessary to enlist the services of my already-overworked Assistant Editor Annemarie Woletz Franco — whom I fondly refer to as "Fritzie."

Calling on Kathleen Green to provide assistance for the P.R. chore, the two gals performed an excellent job and were formally recognized by the Convention for the overwhelming amount of publicity received.

Don't ever wince or be fearful of hosting an A. F. of M. Convention — especially if you consider yourself a small Local. The Portland Local (Local 364) has 157 members. Its trombone-playing President, attractive Gloria McCullough, along with Vice President Nate Gold and Secretary Jerry Der Boghosian really worked hard and "had their act together" for the Eighty-third Convention. Even with twelve hotels scattered all over the place and a mini-bus system needed to transport over 2,500 people, everything worked out splendidly and those Officers are to be congratulated and commended.

There was no doubt that the crowds which jammed the streets, stores, restaurants and hotels of Portland belonged to the A. F. of M. Convention, for there was music all over town during the four days the Convention was in session. It was great music played by a bevy of talent which any Local, large or small, would be justly proud.

As a trombonist, I have to pay special tribute to a fellow "bone man" by the name of Don Doane whose impressive band delighted Delegates the night prior to the Convention opening and who I must refer to as "The Eighth Trombone Wonder of the World" — he's that fantastic.

The populace enjoyed the outdoor musical presentations so much that as I left Portland I read in the newspaper that merchants were raising money to continue the outdoor "live music" concerts.

It seems that Portland, Maine, will never be the same.

On a very sad note — and just as I was preparing this column — I learned of the sudden passing of Local 364's beloved Vice President Nate Gold, on Thursday, June 26th. During the several trips to Portland to set up the 1980 Convention, Nate was always on hand to greet Executive Assistant to the President Bob Crothers and me and to assist us with the multitudinous logistical details which attend Convention preparations. During this time — almost two years — we came to love, admire and respect this fine man, a popular bandleader in the Portland area for many years.

Nate Gold worked unstintingly to make our Convention the success it turned out to be. Thanks, Nate.

At the Conventions a Memorial Service is always held in memory of former Delegates who have passed away since the previous Convention. It is always an impressive ceremony, made especially so this year with the playing of an original composition by Presidential Assistant Ted Dreher called "Primus and Canorum in B Minor for Strings."

"This is our particular comparison to the burning bush — we may glow with that inward fire which impels us to achieve and to improve, but we are never consumed. We are renewed. We are not consumed because our will to achieve and to improve is not selfish — it is for the good of those present, for those who will surely come after us and who will achieve and improve on our handiwork in their own time." — Vice President Dave Winstein.

Most Mormon temples have a gold figure on top of one spire which

appears to be blowing a musical instrument. Without the benefit of research and not being of the Mormon faith, I have gathered from the several tours taken of the Temple grounds and buildings in Salt Lake City that the referenced figure is called "Angel of Moroni."

Upon learning that the 1981 Convention will be held in Salt Lake City, one Delegate commented that "any city which has Al Hirt atop its churches can't be all bad."

I've also had some fun, along the same lines, with Mike Moroni who is the President of Local 499, Middletown, Connecticut.

Another Delegate, stating his ambivalent position on a particular resolution under discussion was constrained to say: "I feel pretty much like the father whose daughter came home from a date with a Gideon Bible."

Violinist Eudice Shapiro to Conduct COS Master Class

Virtuosa violinist Eudice Shapiro has been engaged to lead a master class in violin for this summer's AFM Congress of Strings at its University of Washington (Seattle) campus location. The eight-week summer program commenced June 23.

An American artist who has gained world-wide attention, Ms. Shapiro has toured Europe and the Orient as well as appeared in many of this country's major music centers. As a soloist, she has won the praise of conductors Igor Stravinsky, Otto Klemperer and Izler Solomon, among others. She has performed chamber music concerts with Jascha Heifetz, Gregor Piatigorsky, Lili Kraus and other renowned artists.

An avid supporter of contemporary music, Ms. Shapiro has premiered works by Copland, Foss, Kirchner, Milhaud and Stravinsky. She has also performed music by Roy Harris, accompanied by the composer on piano. Mr. Harris established the Congress of Strings for the Federation in 1958 for string students who are seriously pursuing a professional career in orchestral music.

Ms. Shapiro is recognized as one of this country's pre-eminent violin teachers. Currently chairman of the string department and long-time professor of violin at the University of Southern California, she has served as the Starling Foundation visiting professor for the Sheperd School of Music at Rice University since 1977. A popular artist-educator in past years at the Aspen Festival in Colorado, Ms. Shapiro continues

international Executive Board with the following light-hearted piece of political material:

RE-ELECT GENE FREY TO THE I. E. B.



"It is sometimes difficult to tell whether you are leading a group or running from a mob — but in either case, it's wise to stay out in front."

THE END — for this month. J.M.E.



Eudice Shapiro

to present master classes at numerous music schools throughout the United States and in the Far East.

Her career began at the age of twelve, when she was awarded a special violin scholarship at the Eastman School of Music, where she was the student of Efrem Zimbalist. During this time she appeared as soloist with the Buffalo and Rochester (New York) orchestras, and with the Philadelphia Orchestra at the invitation of Leopold Stokowski. She went on to make her New York City debut at Town Hall and shortly after won the National Federation of Music Clubs' violin award. Her interesting and diverse career has included a twenty-year stint as concertmaster of the studio orchestras of RKO, Universal and Paramount in Hollywood — the only woman to do so at the time.



Scholarship winners of Tulsa (Oklahoma) Local 94's Congress of Strings audition are congratulated by the competition's judges. Shawn (left to right) are Dr. Campbell Johnson, music director-conductor of the North Arkansas Symphony at the University of Arkansas; winner Julia A. Hodgson, cellist; Donald L. Linde, supervisor of instrumental music for the Tulsa Public Schools; winner Melanie MacMullin, violinist; and Paul L. Baane, adjunct professor at the Oklahoma Baptist University. Both Julia and Melanie are students at the University of Tulsa.

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- Blouses—neckline or side seam
- Children's Wear—neckline
- Dresses—above hem in side seam or in waistband or neckline
- Skirts—waistband or below zipper of inside seam
- Slips, Sleepwear and Robes—neckline or side seam
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- Suits—waistband of skirt or right inside seam below sleeve or jacket
- Coats and Jackets—below right arm hole in lining
- Shoes—inside the shoe

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— Symphony Auditions — The Tough Way to Get a Job

By Kathleen Hinton-Braaten

"We had 170 applicants for one opening — 120 for another." "We often hear flashy performances of concertos followed by sightreading on the orchestral excerpts." "Too many people are 'winging it' through the orchestral portion of their audition."

Such are the complaints from symphony orchestras these days — orchestras with the same two to three openings a year they've always had, but now with wall-to-wall applicants. It sounds like a buyer's market, doesn't it? So why are they complaining?

Behind these grievances lies a dilemma: Despite overwhelming numbers of applicants, vacancies often go unfilled through several repeat auditions.

There are two aspects to this surprising situation: the removal of politics from hiring methods and the failure of many musicians — both experienced players changing jobs and students fresh out of school — to audition properly.

Removing patronage and discrimination, especially in the major orchestras, has had profound effects on symphony hiring practices. Gone are the days of conductors independently hiring fiddle players in hotels or backstage when an orchestra is on tour. Carefully written clauses in the master contracts of the big orchestras have done much to thwart favoritism and discrimination of many sorts.

In orchestras like the Boston, National or Cincinnati, committees share the hiring responsibility with the music director, and though the ultimate decision often remains the music director's, his decision is often made while being eyeballed by wary orchestra members. Common

practices in the past would include the dismissal of a female applicant "because the orchestra begins to look like a kitchen," or because a musician was reputed to speak out on issues. Few conductors today would dare take such a position.

In these days of revolving conductors and fifty-two-week seasons, auditions by committee are unfortunately cumbersome, and the majors find it difficult to even schedule auditions. With 170 applicants, an audition can be a several day affair, and repeat auditions for the same opening become costly in both time and money.

Added to these difficulties is the failure of applicants to take the audition seriously.

"There is a certain feeling among some players that playing in an orchestra is less important than playing in a string quartet or trio or whatever," says Lorin Maazel, music director of the Cleveland Orchestra. "This is primarily a string player's problem, and I think it is a great mistake. I have not engaged many instrumentalists who come and play the Paganini concerto superbly well but when you put *Don Juan* in front of them, they don't know the piece and don't think they need to learn it."

James Chambers, personnel manager of the New York Philharmonic, agrees completely. "Characteristically, what happens — even though the applicants have been given an orchestral repertoire list in advance — is that they immediately show their lack of experience and familiarity with the repertoire. They will lack proper style, even the proper tempo for a given work even though some are

obviously very fine instrumentalists."

Continues Chambers, "Much of the problem lies in the whole thrust of string players' education. For wind players, percussion, most instruments besides strings, the emphasis has been in the direction of orchestral playing, not solo playing. Part of their basic training is learning the orchestral literature and experiencing it. For strings, the emphasis is on concertos, chamber music works, with almost a complete *de-emphasis* on those attributes necessary to do well in orchestras."

Violist Miles Hoffman of the National Symphony in Washington adds: "The technical problems in orchestral parts are just not found in solo literature; they are really different, particularly for the right hand and especially for spiccato. Practicing the Brahms concerto for a year will be of no use in the *Eroica* scherzo or in *Midsummer Night's Dream*."

Clearly, the blame for this situation lies more with teachers, conservatories and universities than with young musicians themselves. Though Chambers advocates changes in attitude and training, the Boston Symphony's William Moyer feels schools are simply turning out too many players — for all instruments, not just strings — for too few openings.

"I feel very badly about the number of gifted young people who have no obvious future, and the longer it is before a person accepts this situation, the less able he is to adapt and to find some other alternative," states Moyer.

As Chambers says, "the very structure of the audition procedure

mitigates against some players." The sometimes appalling trauma — emotional, financial, professional — of auditioning raises questions as to whether auditions are the proper way to hire musicians at all. The stress characteristic of auditions is often totally alien to the work situation the person faces, and favors the person with cool nerves and not with necessarily the best musicianship. The professional auditioner is a new breed resulting from the scarcity of jobs; too many musicians must "play the circuit" in order to get even one offer.

There are steps, however, which players can take to help themselves win an audition.

Says William Moyer: "Come prepared and know your excerpts COLD. Do not make the audition itself the first time you play the excerpts in front of others."

At the same time, Moyer suggests that any player keep quiet about audition plans, adding that the fear of embarrassment and failure, especially for the seasoned professional, "makes it extremely difficult for the person to do his best."

Though it seems obvious to suggest good food, sleep and ample time for arrival, personnel managers are accustomed to individuals, especially those trying to change jobs, flying in at the last minute and then nervously watching the clock. Afraid of missing the last flight out of town, they've got a concert somewhere else scheduled the same day as the audition. With job possibilities as slim as they are today, Moyer pleads, "Be kind to yourself. Any kind of worrying may obstruct success."

Those who do best seem to take their time before beginning to play, perhaps using their own parts for the excerpts rather than the orchestra's, and carefully reviewing keys, time signatures and tempi before playing a single note.

Opinion is divided as to how important it is to use a fine instrument in the audition. Some advocate borrowing the very best instrument available, but others insist that

intimacy with an instrument supports control and poise and offsets any advantage from an expensive instrument with which the player is unfamiliar.

For some players, however, all this advice is moot: They have not been invited to audition at all. Orchestras vary considerably as to how they process applications — some changing from audition to audition or instrument to instrument.

The New York Philharmonic invites all applicants, only questioning the applications of persons who have auditioned before. In orchestras such as the Boston Symphony and the Cincinnati Symphony, discouraging letters are written to musicians whose resumes appear too poor to justify the expenditure of time or money necessary for an audition. It is on this issue that Boston's William Moyer places special emphasis.

"If someone insists that he ought to be heard, we say, 'come on.' But people must be realistic about themselves. Don't come when honestly you don't stand a chance, but, above all, don't retire in an orchestra inferior to your capabilities."

A young percussionist recently proved Moyer's point. His written application was rejected by a major East Coast orchestra because he appeared too inexperienced. When a friend, who had been invited to the same audition, decided not to go, the rejected young man went in his stead and used his name. He got the job.

Auditioning is a difficult, painful method of getting a job, and though auditions themselves are conducted more fairly these days than in the past, the strain of competing has perhaps increased. The Cincinnati Symphony's Jack Wellbaum dreams of a symphony "farm orchestra" system, akin to that used in baseball, as a means of eliminating auditions altogether. But Wellbaum's idea is just that — a dream. For now, the best advice seems to remain: BE PREPARED.

National Orchestral Association Celebrates Fiftieth Anniversary

Celebrating its fiftieth anniversary this concert season, the National Orchestral Association has been meeting the needs of young instrumentalists since its inception in 1930. Comprised this year of ninety-nine talented musicians from eighteen to twenty-three years of age, the orchestra rehearses and performs some one hundred works every season. The musicians, many of whom are students at Juilliard and the Manhattan and Mannes schools, each receive a fellowship for their participation in the Association's program of training in orchestral repertoire and public performances.

The experience affords these students the opportunity to perform

in a professional environment under the guidance of highly respected musicians. Such distinguished individuals as Gregor Piatigorsky, Artur Schnabel, Philippe Entremont, Rudolf Serkin, Itzhak Perlman and Lorin Hollander have all performed with the NOA's orchestra at some time over its long, successful history.

This season, the students have as their guest conductors the magnetic and extraordinarily accomplished Aaron Copland, the outstanding young Polish-born conductor Maria Tunicka and the NOA's founding music director, Leon Barzin. The NOA's resident conductor is Ronald Schweitzer, who led the orchestra in its season premiere performance this past December at Carnegie Hall.

The Association has in recent years embarked on an ambitious program to provide young conductors the opportunity to appear in concert with the NOA's orchestra. Along with Tunicka, who was called "a fireball of a conductor" by the *Chicago Tribune*, conductors Paul Polivnick and David Stahl made their Carnegie Hall debuts with the orchestra.

The orchestra prides itself on maintaining scrupulous standards of professionalism, and has received copious praise from such discriminating critics as *The New York Times'* Harold Schonberg, who noted that "the National Orchestral Association... is fortunately a

fixture of New York music life." As such, the NOA has provided the public with many fine evenings of musical excellence, and provided the orchestral community with many fine players, who, due largely to their association with the NOA, are polished and ready to assume their places as professional performers.

For those who may be interested in participating in this educational program, orchestra members are selected by auditions held in late September in New York City. These auditions are heard on an impartial basis for current openings in the orchestra. Positions are filled on the basis of outstanding technical skill, musicianship and sight reading ability.

Each spring, as part of their orchestral training, NOA members are asked to re-audition for the following season. Accepted applicants pay no tuition fee, and are required to pay only a minimum contribution of \$1.00 annually to become a member of the Association.

Memberships in the National Orchestral Association are also available to the general public for as little as \$8.00 per year. This tax-deductible donation includes admission to the NOA's four Carnegie Hall concerts, but higher category memberships offering greater benefits to members may be obtained for extremely reasonable rates.

For further information, please write the National Orchestral Association, 111 West 57th Street, New York, New York 10019. Or phone (212) 247-1228.

John Williams Named Conductor Of the Boston Pops Orchestra

John Williams, Juilliard and U.C.L.A. trained classical composer and prize-winning film scorer, has been appointed conductor and musical director of the Boston Pops Orchestra. The Pops is the "semi-light" division of the Boston Symphony, and had been without a leader since the demise of Arthur Fiedler last year.

A longtime member of Local 47 in Los Angeles, Williams was born in New York City in 1932 — son of Johnny Williams, Sr., a swinging drummer who played with the Raymond Scott group and others before going to California with his family in 1948 to perform as a staff musician at Columbia Studios. All three sons were musicians, with the new Boston Pops conductor playing trombone, clarinet, bassoon, trumpet and percussion before concentrating on piano. He served in the U.S.A.F. from 1951 through 1954, playing piano in the Air Force band.

After 1955 gigs as a pop pianist, he worked under Alfred Newman at Fox and then joined his father as a staff musician doing sound tracks for Columbia films under the leadership of Morris Stoloff. Set on a composing career, he "graduated into doing some orchestrating" and his first screen credit was for "Because They're Young." He has since earned two Emmys for TV scores, half a dozen Grammys, fourteen Academy Award nominations and three Oscars for "Jaws,"



John Williams

"Star Wars" and "Fiddler on the Roof."

In addition to writing the music for some sixty features, Williams has composed many symphonic works — including a violin concerto that the Saint Louis Symphony will premiere soon. He'll be writing for the Pops as well as continuing his film scoring, and he intends to showcase the works of contemporary American composers in future Boston concerts. There are reports that the programs of the Pops, which earns one third of the entire income that supports the B.S.O., may gradually become somewhat more "serious."

His initial contract is for two years, but the B.S.O. has expressed confidence that this will become "a long-term relationship."



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FEEDBACK

Feedback is designed to provide an open forum for music industry professionals. These letters do not necessarily reflect the beliefs or policies of the American Federation of Musicians or the International Musician, and may be followed by a brief response to clarify union stance. The International Musician reserves the right to edit all letters accepted for this column.

On the last page of the May, 1980, issue of the *International Musician* is an advertisement. I noticed that it indicates the mediocrity in the music industry, music education and the people in the music business. In my opinion it clearly specifies that somebody, somewhere, has to do something about it. In our institution and in all of the community colleges in the state of Maryland, the prime reason so-called music students drop out of the music curriculum is because of this one particular reason.

I implore you to look into this matter with your colleagues to see if the American Federation of Musicians could do something about this because it is rampant in ALL, yes ALL, music schools in

America. The advertisement reads:

"Buddy Young Orchestra and Show Announces Auditions For All Instruments and Vocalists. Nationally Known Orchestra, Travels Year 'Round. APPLICANTS MUST READ MUSIC."

Dr. Frank J. Scimonelli, Chairman, Department of Music Prince George's Community College

It was refreshing to read Frank W. "Pops" Gillespie's statements (in May, 1980, "Feedback") that rock music is offensive and dangerous, has undermined the music business and should be "banned or outlawed." Since rock has nearly

eliminated most other types of music from the American mainstream, I think it takes courage for a musician to make a statement like that.

One of the saddest facts of modern life for me and many other music lovers is that there is so little diversity in today's music scene. All types of ethnic American music seems to have been absorbed into this bland, homogeneous mess called "rock" music. We musicians have to fight harder to keep American music from choking to death on boredom.

Marshall Crenshaw, Local 5, Detroit, Michigan

Frank Gillespie's letter in the "Feedback" section of the *IM's* May, 1980, issue is evidence of a divisive stance which only weakens our Union. How are we to achieve common goals when our members are attacking one another? We had better begin working with each other in all musical areas instead of emphasizing differences.

Mr. Gillespie's prejudices have no place in our organization and I resent his negative and destructive attitudes toward rock music. Anyone who raves about banning or outlawing certain musics is evidence of a book-burning mentality and is a threat to our creative

art form: the performance of music.

Mark H. Schlick, Local 30, Saint Paul, Minnesota

First, I would like to clarify my position on the various musical styles, and then I will proceed to make my point. I feel that any musical style has a place in the entertainment business as long as it receives some acceptance from the general public. The working musician has little control over the current popular musical styles and I feel should therefore support, or at least accept, live music in any form.

I was prompted to write this letter by another letter which appeared in the May, 1980, "Feedback" section of the *International Musician*. This letter, written by Frank "Pops" Gillespie, blatantly struck out at rock music in the worst way. In answer to this, I would like to say that rock music did not kill anyone in Cincinnati. Those people died due to lack of proper management. If "Pops" means that rock music is a "hazard to health" because of the perpetual, but inaccurate, linkage with the drug scene, I beg to differ. Drugs are of little or no consequence in Springfield, where my rock band, Indian Summer, spends most of its working time. The music has nothing to do with what drug use there is. Devotees of other musical styles of today are at least as well known for drug use as the rock and roll crowd, not to mention that hard drugs were in widespread use among working musicians during the jazz and swing era. Many of the classical masterpieces were composed by men who were known users of hard drugs. If the "hazard to health" segment refers to the old cliché of high volume levels, I must

say that our little rock and roll band plays the hottest rock around . . . at any volume.

What I am saying is that there is absolutely no justification in so brutally condemning one particular musical style. If you put your mind to it, you could probably find enough negative aspects about all musical forms to have them outlawed or at least curtailed. That of course depends on your view of what is positive and what is negative. The best way to decide on what is proper in the entertainment world is to gauge the crowd response. These are the people we play for. My greatest satisfaction is to play my music (my first love) to a house full of smiling faces. I do this regularly, and I feel that I am truly a lucky man. You can't tell me that this is bad or harmful.

Merrit Baker, Indian Summer Local 150, Springfield, Missouri

Since the excellent band I performed with recently broke up, I've been busy looking for another gig and have auditioned everything in sight. Now I'm being accused by some people of selling out because I feel that playing any type of music on a full-time basis is better than playing part-time or not at all.

As long as I continue to play regularly, it doesn't really matter to me if it's top 40, country, rock and roll or whatever. I still play and sharpen my skills and even learn others which, in turn, makes me more valuable and closer to the point in time when I can play only what gives me aesthetic thrills.

From the current economic standpoint (and from common sense), "the man who pays the piper

(Continued on page seventeen)

Rufus Reid on Bass and Bose®

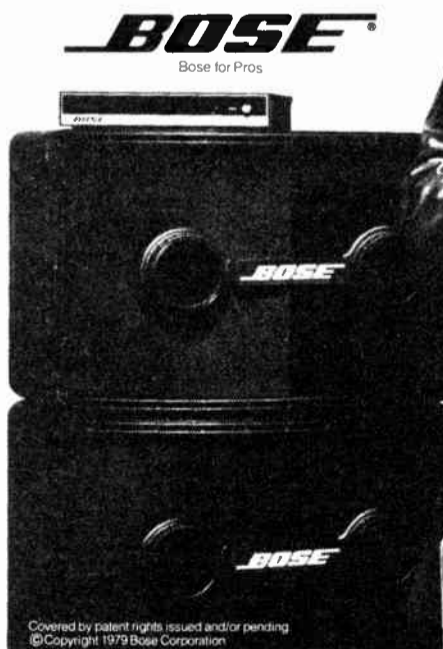


Rufus Reid. Acoustic and electric bass artist with Eddie Harris, Nancy Wilson, Thad Jones—Mel Lewis, and Dexter Gordon. Teacher, clinician, and author of "The Evolving Bassist." A bassist's bassist. When Rufus Reid performs, he wants the subtlety of his playing and the tonal beauty of his 150-year-old upright bass to come through to his audience. So he uses a pair of Bose Model 802 cabinets as his speaker system. Here is what Rufus Reid says about Bose and bass:

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BRIGHT IDEAS FROM OUR LOCALS

The following is submitted by Local officers who have constructive suggestions they wish to share with other AFM affiliates. As a clearinghouse for these ideas, this column welcomes all innovative contributions pertaining to union affairs.

While reviewing a case against a bandleader who had double-booked, and therefore failed to show up for a club date, the board members of Local 770 in Hagerstown, Maryland, had a difficult question posed to them by the club owner. "Why are clubs held financially responsible for defaults, but when bands commit similar offenses, clubs receive nothing?"

The officers of Local 770 agreed that the practice reflects badly on the Local and on the Federation as a whole, and makes the union contract appear to be a "one way street," protecting only the musician and not the purchaser. Under these circumstances, the purchaser is not motivated to hire union musicians under union contracts, since (s)he derives no special benefits from doing so. Frequently, musicians who default do pay, but their payments are usually on a "time installment" basis, which means it may take years before the purchaser is satisfied.

In answer to this problem, Ed Kemp, Secretary-Treasurer of Local 770, came up with the idea of setting up a fund, which he calls a "Claim Fund," for payment to innocent parties, following a full hearing before the Local's Executive Board. The "Claim Fund" is not currently applicable to all Locals, but could possibly be amended to suit many areas where this defaulting problem exists.

For those Locals interested in exploring the possibilities of such a

fund, here is the "Claim Fund" provision as it appears in the By-Laws of Local 770:

ARTICLE XXII CLAIM FUND

SECTION 1 (a) A fund shall be established and maintained out of the general funds of the Local to be known as the "CLAIM FUND." This fund, to be established as of October 1, 1979, will be used to make payment of claims by either the employer against a member/s or a member against an employer, as hereinafter set forth.

SECTION 1 (b). Payments from this fund are applicable to the members of Local 770, A. F. of M., only on engagements played within the jurisdiction of Local 770 and does not apply to traveling musicians or jobs played by members of Local 770 outside the jurisdiction of said Local.

SECTION 2. The fund will be established in the amount of \$5,000.00 which will be placed on interest in a bank savings account. It will be reimbursed semi-annually so that the total amount of the fund is not in excess of the original amount, or \$5,000.00.

SECTION 3. Payments from the fund will be made by direction of the Executive Board of Local 770, to either party ascertained to be the innocent party at a hearing before the Executive Board of Local 770. No payment shall be made to either party until after the expiration of a

(Continued on page sixteen)



A Special Professional

Ray Trotta is a classic. He has what his friend Lee Robinson calls "nobility of style," and that is only the beginning. He is often referred to as "remarkable," "inspirational," a man of "indomitable spirit," but the description that Trotta himself seems to cherish most is "active."

Trotta celebrated his eighty-third birthday in 1979, which was also his sixty-sixth year as a professional musician. Trotta began his career at the New Britain Palace Theatre playing trumpet with silent movies and vaudeville acts. He moved on from there to several other theatres until Barney Rapp's big band captured his imagination. He stayed with Barney Rapp's band for seven years, after which he played with



Ray Trotta

the staff orchestra at the New Haven Paramount Theatre. Then came New York radio engagements for NBC, WOR and WINS.

In 1941, Trotta joined the Roxy Theatre Orchestra, and it is from this era in his career that he relates his favorite story: "Fred (Waring) was a tickler for dress... he would say, 'I want people to see even your socks.'" Waring would not allow music stands to clutter up the look of his meticulously dressed band. As a result, Ray and the rest of the band had to rehearse four weeks to memorize all the charts for a show that was to run eight weeks. It must have been worth it, though, because Waring's beautifully produced show packed the 6000-seat house every performance for the entire run.

Trotta's three years at the Roxy were followed by two years with his own band (formed with Johnny Morris), then a period with Tony Pastor, during which Trotta worked on several short films and one feature length film.

By the late 1940's, Trotta began to concentrate seriously, and successfully, on his songwriting. His songs have been recorded by such notables as Martha Tilton, Helen O'Connell, Vaughn Monroe, Frankie Carle, Joe Mooney, Ray Price, and even Trotta's former employer, Tony Pastor. On "Long Ago Last Night," he collaborated with lyricist Hal David (who wrote all those hits with Burt Bacharach). Trotta's popular "Tira-Lira-Li" was published by Frank Sinatra's publishing company and was recorded by Rosemary Clooney.

Today, Ray Trotta leads his own, smaller band on various

alone since then.

Trotta loves Dallas and says he wouldn't consider moving back to his native New England. "I wouldn't go back East," says Trotta. "When I can't perk here, I'll go into a home. I don't want anybody taking care of me."

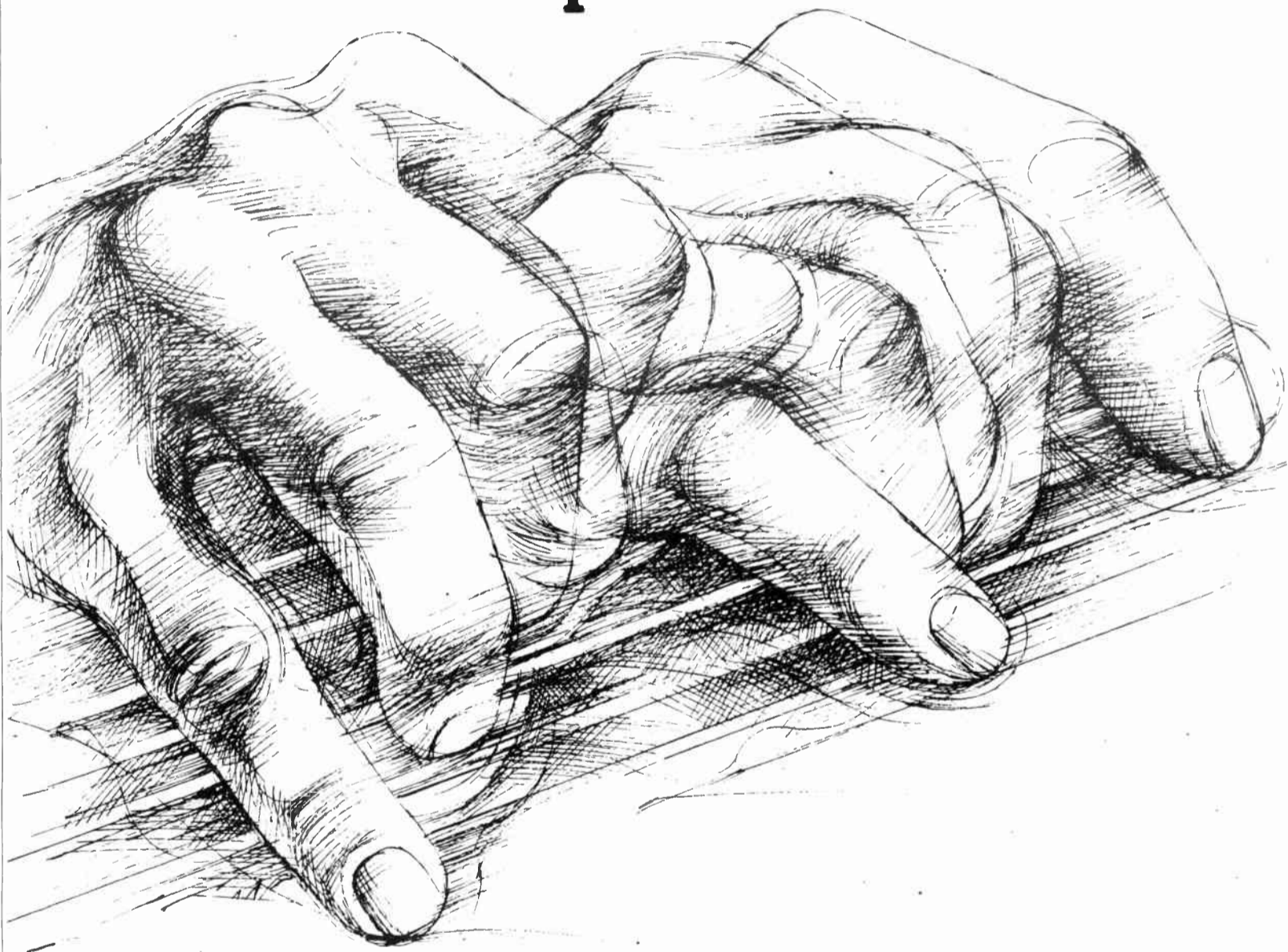
According to those who still come to see and hear the veteran trumpeter, he can perk just fine. But he's had a lot of experience at making things look easy. Ray Trotta has been publicly hitting the high notes and privately battling chronic emphysema for years.

How does he do it all? As Trotta once told *Dallas Sunday News* writer Francis Raffetto, "I like to play. You can tell it when you hear me. I never get bored playing. It has always been my life."

club dates throughout the Dallas area, where he has resided since his marriage to a Texas native in 1962. His wife, whom he called "Fanny B.," died in 1968 and he has lived

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POP & JAZZ SCENE

JAZZ NOTES

Benny Carter, the highly-esteemed composer-arranger-instrumentalist, received the "Golden Score Award" from the American Society of Music Arrangers, June 8, during the organization's annual banquet in the Embassy Ballroom of Los Angeles' Ambassador Hotel. . . . A musical tentatively titled "Sophisticated Ladies," and featuring music by Duke Ellington,

BY BURT KORALL

is slated to open in Washington in February, 1981. Donald McKayle will choreograph and direct this Ellington showcase. A television motion picture, with Ellington music as its focus, is also planned for 1981. . . . Chick Corea, the keyboard player-composer-arranger, has been traveling with a group, including Bunny Brunel, bass; Joe

Farrell, reeds; Al Vizzutti, trumpet; Tom Brechtli, drums; and Gayle Moran, vocals. . . . Drummer Kenny Clarke is reportedly returning to the U.S. this month for an appearance at the International Jazz Festival at Wolf Trap Farm Park. The influential musician's former colleagues in the Modern Jazz Quartet, John Lewis, is program director for the festival. . . . Speaking of pianist Lewis, he and drummer Connie Kay, trombonists Bob Brookmeyer and Slide Hampton, trumpeter Clark Terry, saxophonists Buddy Tate and Richie Cole, and bassist Michael Moore will comprise the house band at the Monterey (California) Jazz Festival in September. . . . Pianist Sal Mosca, whose studio in Mt. Vernon, New York, was destroyed by fire, was given a benefit concert by his students on May 17, in New York City. The purpose: to help Sal rebuild his studio and replace some

of the things that were lost, including a Steinway grand piano, recording equipment, artwork, furnishings, his collection of recordings, tapes and personal correspondence. . . . Pianist Lou Levy, who many remember fondly for his work with Georgie Auld and Woody Herman back then, returned to the New York scene recently for an engagement at the Knickerbocker Saloon in Greenwich Village. He was accompanied by bassist Michael Moore. . . . During the eighth annual New York Brass Conference at Gotham's Sheraton Center in May, one of the features was a presentation by the Manhattan School of Music Jazz Orchestra, with trumpeter Red Rodney as soloist. . . . Pianist Joanne Grauer, who has worked with a variety of notables — Quincy Jones, Zoot Sims, etc., — has been awarded a grant by the National Endowment for the Arts to further her composing and performing career. This is the third consecutive year she has been so honored.

BIG BAND NEWS

The Big Band Sound of Austin, featuring seventeen veteran musicians "devoted to the preservation and promotion of the sounds of the '30s and '40s big band

era," was heard in the Texas city's Zilker Park, May 19. The free concert was presented by the Parks and Recreation Department and the Music Performance Trust Funds. . . . Drummer Charli Persip and trumpeter Gerry LaFurn head a seventeen-piece that works in and around New York. . . . The Akiyoshi-Tabackin Big Band plays a series of dates in the Eastern portion of the country in August before going to Japan (September) and to Europe (during the winter). . . . Harvey Estrin's Studio Orchestra was heard in concert at New York's 92nd Street "Y" on June 15. The featured soloist was saxophonist Zoot Sims. . . . The Chicago Swing Society presented the Eddie Barrett Big Band at Chevy Chase (Wheeling Township, Illinois) and Minstrel's Alley (Highwood, Illinois) in June. . . . Woody Herman and his Young Thundering Herd kicked off a big band series at Disneyland in Anaheim, California, June 14-21. Orchestras headed by Freddy Martin, Louis Bellson, Bob Crosby, Les Brown, Billy Vaughn, Count Basie, Jimmy Henderson (the Glenn Miller crew) and Buddy Rich will keep dancers and listeners at Disneyland happy through the summer. . . . Proclamations were issued by the City and County of Los Angeles commending Local 47 and several band leaders. They also declared May "Big Band Month in Los Angeles." Local 47 President Max Herman coordinated twenty-five big band performances at junior high and high schools in the city. In the spirit of things, the Duke Ellington Orchestra under the direction of Mercer Ellington, Tex Beneke and his orchestra and the Ray Anthony band were heard in and around LA in May. . . . During the Glenn Miller Festival in Clarinda, Iowa, June 14, three movies featuring the Miller band or Miller music — "Orchestra Wives," "Sun Valley Serenade" and "The Glenn Miller Story" — were shown continually throughout the day.

jazz emphasis, beginning in the fall. . . . A host of fine musicians, including Dizzy Gillespie, Ray Copland, Jimmy and Percy Heath, Randy Weston and Larry Coryell, participated in an all-day program, June 21, at Hampshire College, Amherst, Massachusetts. . . . Avila College in Kansas City, Missouri, will be the site, August 3-9, of the Woman's Jazz Festival Jazz Camp. On the faculty of jazz educators will be Barbara Merian — she will teach drums; Jay Clayton, vocal jazz; Dr. Esther Hanon, theory/improvisation; Dr. Carol Heen, methods/styles; Dr. Jean Lansing, reeds; Jill McManus, piano; Lynn Milano, bass; and Nancy Hildegardepratt, brass.

FOR DRUMMERS ONLY

Winners of *Modern Drummer* magazine's second annual readers poll are: Buddy Rich (Hall of Fame and Big Band Drummer), Steve Gadd (Best All-Around Drummer and Studio Drummer), Neil Peart (Rock Drummer and Most Promising New Drummer), Tony Williams (Jazz Drummer), Dave Garibaldi (Rhythm and Blues Drummer), Airtio (Latin-American Percussionist), Vic Firth (Classical Percussionist), Ralph MacDonald (Percussion Instrumentalist) and Bill Bruford (Best Recorded Performance — "One of a Kind").

OUT OF THE COUNTRY

Composer - arranger - pianist George Russell conducted the Italian Radio Jazz Orchestra during public concerts and TV appearances in May and June. He also performed with his sextet throughout Italy. In March, Russell conducted the Swedish Radio Jazz Orchestra in the premiere performance of his "Time Spiral," a commission from the Swedish Broadcasting Corporation. . . . Clarinetist Peanuts Hucko is in Europe, appearing in such countries as Switzerland, Sweden, Germany, France and England. His album, "Peanuts Hucko: Pied Piper Quintet" (World Jazz) is high on the charts in England. . . . Drummer Paul Motian writes he is performing in Europe through the end of July, with Charles Brackeen (saxophones) and J.F. Jenny-Clark (bass). . . . This month B.B. King will be performing in Austria, France, Germany, England, Yugoslavia and Italy. . . . Muddy Waters, another of the blues greats, will spend much of July playing dates in Europe. . . . The L.A. Four, with Bud Shank (saxophone and flute), Laurindo Almeida (guitar), Ray Brown (bass) and Jeff Hamilton (drums), was recently in Poland. . . . Lanny Morgan, the Los Angeles-based alto man, was well received when he gave concerts during April in New Zealand. Writing in the *New Zealand Herald*, Colin Moore said he showed "considerable skills."

ON CAMPUS

Band leader Les Brown returned to Ithaca College in April. Once a student at the New York State school, he participated in "Les Brown Day" on the fifteenth of the month. This included the placement of a plaque in the Greater Ithaca Activities Center, marking it for all future visitors as the place where Brown played his first professional "gig". Brown and his Band of Renown also gave a concert at the college, with proceeds going to the music scholarship fund. The band leader thanked everyone involved with his "day," adding: "There's a big place in my heart for Ithaca College and there always will be." . . . Speaking of Ithaca College, the School of Music will offer a Bachelor of Fine Arts degree, with a



Renowned bandleader "Les" Brown (far right), who returned to his alma mater, Ithaca (New York) College, on April 15, to participate in "Les' Brown Day," was also honored by Ithaca Local 132. Making the presentation of an honorary life membership card and commemorative letter were (left to right) Local 132 Secretary Eddie Moore, accompanied by President Mike Teeter and Past President Joe Moore. Mr. Brown held membership in the Local from 1927-30, while he was a student at the Ithaca Conservatory of Music, now Ithaca College.

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CANADIAN NOTES

As Ray Woodley, the president of the Toronto Folk Festival, said rather bluntly, "After five months of incredible work, political road-blocks and all the dreary nitty-gritty involved in finding a site, establishing an office, building (from scratch) an organization of dedicated staff and volunteer help, the Toronto Folk Festival is on." There certainly were some doubts and more than a little confusion over the proposed site. But, as announced at the end of May, the new folk festival takes place on July 25, 26 and 27, with daytime concerts at Hanlan's Point on Toronto Island, and nighttime concerts at the Bathurst Quay, a roomy outdoor setting at the foot of Bathurst Street and the westerly part of the Harbourfront complex.

Unlike the old Mariposa Festival, the Toronto Folk Festival will feature evening concerts. The organizers hope to attract an audience of about 20,000 over the three-day period for a lineup that's somewhat more eclectic than Mariposa, but not wildly so. Featured performers will include Valdy, Tom Chapin, Buddy Guy and Junior Wells, Odetta, Salome Bey, Sharon, Lois and Bram, The Per-

BY GERALD LEVITCH

susions, Dave Van Ronk, Klezmerin, Roosevelt Sykes, Bob Gibson, Stan Rogers, Truths and Rights, Stringband, Nancy White, David Bradstreet, John Allan, Cameron, Ian Tamblyn, Denis LePage and Station Road, Fred Penner, and from Quebec, Le Reve du Diable, Breton-Cyr, Maurice Paquin and Alain Lamontagne.

To make everything perfectly clear, it should be understood that Mariposa is still alive and well. Late last year, after nineteen seasons, it was decided to discontinue the summer festival and instead concentrate efforts on the successful "Mariposa in the Schools" program, a series of mainland concerts and weekly events at Harbourfront.

The Toronto Folk Festival might be regarded as "Son of Mariposa," while a rebirth of a different order involves the return of Blood, Sweat and Tears. Vocalist David Clayton-Thomas reformed the band after a series of mishaps. Recently, the group released a new album on MCA Records and played a showcase engagement at the Imperial Room in Toronto's Royal York Hotel. The new unit includes drummer Bobby Economou, who's toured with Maynard Ferguson, keyboard player Richard Martinez, guitarist Rob Piltch, bassist Dave Piltch, trumpeter Bruce Cassidy and saxophonists Earl Seymour and Vern Dorge.

Another return is Dan Hill who just assembled his first touring group led by longtime keyboard associate John Sheard. The group also includes Kieran Overs on bass, Bill MacKay on drums and percussion and lead guitarist David Wipper. Hill, who has a new album, "If Dreams Had Wings," on CBS Records of Canada, spent most of May touring Ontario with the new band. The dates included Thunder Bay, Sault Ste. Marie, Sudbury, North Bay, Barrie, Toronto, Ottawa and Kingston.

After a long period of too little recognition, Frank Mills walked off with two Junos this year, for composer of the year ("Peter

Piper") and for instrumental artist of the year. "Music Box Dancer," the song that started it all, became a hit in twenty-one countries, and Frank has the distinction of having one of the biggest selling songs in the history of sheet music, with over one million chart copies sold around the world. Recently he went on a major promotional tour of Japan, where he did five radio appearances and six TV appearances. Mean-

while, he could be heard on Air Canada flights, for which he put together a two-hour taped show called "Music of the Canadian Provinces."

Toronto's Martha and the Muffins headlined a U.K. tour in April and May. Their first album, "Metro Music," included the single, "Echo Beach," that reached the English top ten charts. The band consists of Martha Johnson (keyboards and vocals), Carl Finkle (bass), Mark Gane (guitar), Andy Haas (sax) and Martha Lady (vocals, keyboards and trombone).

A Winnipeg new wave band, called The Pumps, has also attracted attention with its first album. It features Chris Burke-Gaffney on bass and vocals, Terry

Norman Taylor on drums, Lou Petrovitch on guitar and multi-keyboardist Brent Diamond. The group spent April, May and June touring Canada. Among June stops were St. John (New Brunswick), Halifax, Fredericton, Moncton, Sydney, Cornerbrook, St. Johns (Newfoundland), Kitchener, Hamilton, London, Toronto, Kingston, Peterborough, Sault Ste. Marie, Sudbury, North Bay, Ottawa and Montreal.

On a western tour during April and May was the Quebec Celtic rock group, Barde, that currently records for Polydor. Playing a unique fusion of traditional folk and eclectic contemporary styles, the band includes Toby Kinsella (tin whistle, flutes, Northumberland

pipes and percussion), Richard Chapman (guitar, mandolin, dulcimer, bass and vocals), Pierre Guerin (guitar, accordion, bouzouki, bass, flutes and vocals) and Elliot Selick (violin, guitar and vocals).

Finally, during May and June, "Nashville Swing," the syndicated Canadian pop-country TV series, shot its fourth season of programs at Toronto's Hotel Triumph Sheraton. Hosted by Myrna Lorrie and Tom Bresh, the show featured such guest performers as Con Hunley, Cedar Creek, Don Everly, Larry Gatlin, Tony Joe White and Alex Harvey, Don Gibson, Johnny Rodriguez, Jennifer Warnes, The Kendalls, Gail Davies, the Oak Ridge Boys and Mickey Gilley.



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SEATTLE, WASHINGTON — By Larry McDonell

This is the thirteenth in a continuing series of articles describing communities throughout the United States and Canada.

Our town, Seattle, Washington, the "Queen City" of the Pacific Northwest, the hub of the great Puget Sound Country, is embraced by Puget Sound, the Olympic Mountains and the Pacific Ocean to the west, majestic Mount Rainier to the south, Lake Washington and the towering Cascades to the east, and the Canadian border 110 miles to the north. Contrary to what is heard about Seattle's rainfall, the annual precipitation does not produce webbed feet, but it is abundant enough to assure year-long green grass and foliage. The climate is predominantly mild throughout all four seasons. While the official 1970 census credits Seattle city limits with a population of only 550,000, the Greater Seattle area includes well over one million inhabitants.

Culturally, Seattle has as much — or more — to offer its citizens and visitors as most major cities of the United States. The Seattle Symphony Orchestra (now in its seventy-fifth year), the Seattle Opera and Pacific Northwest Ballet (comprising a multi-employer operation under one master contract with Seattle Local 76) guarantee ninety-three musicians forty-three weeks of employment per season. This season will mark the sixth annual Pacific Northwest Festival production of Wagner's "Ring of Nibelungs," presented in both English and German versions, and providing five additional weeks of summer employment for the ninety-three players. The forty-member Seattle Concert Band was formed in 1978 under the direction of our late Local 76 member William "Bill" Cole and is sponsored by the city of Seattle, the Music Performance Trust Funds and various "employers."

Seattle is endowed with several first-rate amateur community orchestras and chorales, including the Cascade Symphony under the direction of Robert Anderson, the Youth Symphony Orchestra under the direction of Vilem Sokol, the Seattle Philharmonic Orchestra under the direction of Jerome Glass, the Northwest Chamber Orchestra, the Thalia Symphony conducted by Dr. Stanley Chapple, and the Seattle Chamber Singers under the direction of George Shangrow . . . to name a few.

The city of Seattle and the Music Performance Trust Funds co-sponsor numerous summer activities in the many community and waterfront parks, as well as daily and weekly performances at Seattle's Center House. The Music Performance Trust Funds also provides services at senior citizen centers throughout the Greater Seattle area, and brass and string ensemble programs at high schools, junior high schools and community colleges, some of them with matching funds.

Broadway-type musicals, nationally famed artists and groups of the concert stage, jazz, country-western, soul and rock idioms are presented weekly by local entrepreneurs, providing employment for local musicians. The Seattle Art Museum also adds to the musical scene of the area by featuring woodwind ensembles on a regular basis. Local 76 is the host Local for the AFM's Congress of Strings western program held annually at the University of

Washington during June, July and August. Frequently, one of the gifted young musicians winning a scholarship comes from the Greater Seattle area . . . a student of one of our city's many string teachers.

Seattle's 60,000-seat Kingdome is home to the National Football League's "Seahawks," baseball's American League "Mariners," the National Basketball Association's "Supersonics" and the North American Soccer League's "Sounders." There are professional musicians employed at many of the teams' home games. If this isn't enough for the sports-minded, Seattle also has a hockey team, the "Breakers"; is frequently host to the world's foremost women tennis stars; has fifteen private and at least sixteen public golf courses; numerous ski areas, some of them year-around; boasts the largest per capita of privately owned boats in

Seattle, Washington, often referred to as the "Queen City" of the Pacific Northwest, has a great deal to offer those with interests in the arts.



Health Tip: Don't Just Spectate, Participate!

By Sam Folio, President, Local 580 Clarksburg, West Virginia

In general, Americans today lead a sedentary life. Most of us ride to work, to the store and to most other places. We have passed this notion to our children by driving them to school, to ball games, etc. Even in recreation we tend to be spectators, not participants.

During the past decade, there has been a resurgence of interest in exercise. A 1977 Gallup Poll found that nearly half of American adults exercised regularly to keep fit. According to the National Center for Health Statistics, 5 percent of Americans over age twenty and 10 percent of men between the ages of twenty and twenty-four engage in jogging for fitness.

Physical fitness activities affect health in many ways. People who exercise regularly report they feel better, have more energy and require less sleep. Beneficial side effects include increased self-esteem and decreased anxiety.

While not yet definitely proven, the role of exercise in preventing heart disease is attractive and plausible. An example of such evidence comes from a study of 17,000 Harvard alumni. Those who were physically active had fewer heart attacks. Those who expended

less than 500 calories per week in exercise developed heart disease at about twice the rate of those expending 2,000 or more calories a week. (Approximately 100 calories are used for each mile run or walked.)

A reasonable goal for any individual should be fifteen to thirty minutes of exercise at least three times a week. A beginner should start slowly, and people over forty should be examined by a physician first.

For those of us who sit, try the following exercises:

1. Pull in abdomen and hold for count of five. Gradually build up to ten. Do not hold breath.

2. Extend legs forward and upward, knees straight and hold for fifteen seconds.

3. Contract hips — tighten and release them fifteen times.

4. Grasp arm rests and raise entire body off seat five times. (This should only be attempted on a secure chair.)

5. When standing up do not touch arm rests; use legs (same for sitting down).

6. Roll head in large circle on shoulders.

7. Pull shoulders up and bring

them forward, then press them back, leaving chest up.

8. Cross legs, rotate ankles, then flex and extend curled toes, and force heels downward; change legs.

9. While seated, place hands at chest, elbows up, force elbows backward in quick movement; stick out chest (fifteen times).

10. When driving, pull in abdomen at every red light (do not hold breath); relax until next red light.

For further information on fitness, contact the following addresses:

President's Council on Physical Fitness and Sports
Department of HEW
Room 3030 Donohoe Building
400 Sixth Street, S.W.
Washington, D.C. 20201

American Alliance for Health, Physical Education and Recreation
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OVER FEDERATION FIELD

Dr. Arne B. Larson was honored by Local 255, Yankton, South Dakota, with an award recognizing his contributions to the musical life of his community. The presentation, made by Local 255 President Harry Turen, took place on May 1 at a concert by the Golden Age of Bands, which Dr. Larson directs.

This group, organized in 1967, recreates the band music enjoyed in America during the years 1860-1915 and features the actual instruments of the times from Dr. Larson's comprehensive collection.

The originator of the Shrine to Music Museum, located on the University of South Dakota campus at Vermillion, Dr. Larson has donated his impressive collection of more than 2,000 instruments and music library to the museum. In addition to the vintage instruments, the collection includes books, music, periodicals, recordings, photographs and other musical memorabilia that are of considerable educational value and historical interest.

Currently a member of the university's faculty, Dr. Larson has devoted most of his life to music and music education. He plays several instruments and is a member of the Local 255 Concert Band and clarinetist with the Sioux City (Iowa) Municipal Band. He is the recipient of the 1977 Edwin Franko Goldman award, the highest honor bestowed by the American Bandmasters Association.

Eddie Truman, a member of Los Angeles (California) Local 47, graduated from the University of Redlands in May with a masters degree in humanistic and transpersonal psychology. He did his thesis on creative behavior in the arts.

Currently on the board of directors of the Musicians' Credit Union, Mr. Truman is a former assistant to the Local 47 President in the area of live television and commercials. He first became affiliated with the AFM through Local 75, in Des Moines, Iowa, while attending Drake University.

Over 200 musicians paid tribute to Harold Hunter, Vice President Emeritus of Local 190, Winnipeg, Manitoba, Canada, on the Local's observation of "Harold Hunter Night," a festive dinner and dance held recently to honor Mr. Hunter's fifty-five-plus years in the music industry. Mr. Hunter was presented with a beautiful brass plaque, inscribed with a dedication and containing his photograph.

A devoted union man, Mr. Hunter has held every office on the Local's Executive Board from that of Board Member to President. He was instrumental in establishing favorable conditions for symphony and radio musicians during the earliest years of the Local's negotiations in these areas.

Mr. Hunter served as personnel manager and tympanist for the Winnipeg Symphony Orchestra since the orchestra's formation in 1948 until his retirement in 1978. His career also included work with show orchestras, as well as radio and TV.

In the May, 1980, issue of the *International Musician*, we erroneously identified Local 7 as the host Local of the Western Conference, which was held in Fresno, California, last February 22, 23 and 24. Acting as host of that conference was, of course, Local 201 in Fresno.

We apologize to the officers and members of Local 201 for failing to mention their good work in organizing this three-day meeting.

At the Western Conference Nick Bardes of Local 292 and Larry O'Brien of Local 369 received the delegates' nod as Vice Presidents. Ed McGoldrick of Local 368 was re-elected Secretary-Treasurer. Elvin "Blackie Perry" Pereira of Local 153 succeeded Hank Armantrout of Local 7 as President.

The following message from Doug Sawtelle, President of Local 7, appeared in a recent issue of *The Score*, published monthly by the Musicians' Association of Orange County, California.

- You feel that you can enter the music field with no preparation or study, or
- You think that you have no obligation to other musicians, or
- You think that because you play pretty well, the world will suddenly make you a star, or
- You think that "Unions are a necessary evil," or
- You think that joining the union will, in itself, make you famous, or
- You haven't made a thorough inventory to determine whether you can compete, or
- You have a habit of not paying your bills, or
- You will take a rip-off without vigorous recourse, or
- You do not realize that paper work and contracts go with the music business, or
- You do not recognize your responsibility to your audience and your employer, or
- You believe that prospective employers are going to give you "something for nothing," or
- You sell records and make millions from bootleg recordings, or
- You believe that you can conduct yourself poorly in the public place, or
- You must depend on your manager or booker to back you up if you can't perform, or
- You do not believe you must be paid for all your work, or
- You think you can sign away your rights as they are affected by state and federal tax laws, to convenience an employer, or
- If you are willing to accept substandard wages and working conditions because "I need the money," or
- You are not willing to conform to proven methods that our union must use for all our protection, or
- You have not properly surveyed the market to find if your particular talent is saleable, or
- You do not realize that the music business is a strict dollar and cents endeavor, or
- You think that society must feed you just because you happen to be a person, or
- You think that the union takes your money for the privilege of working, or
- If you do not understand the proven theory of collective bargaining and won't learn, or
- If you think you can take your lady (or man) to the job every night and "ball it up," or
- If you are not career-oriented, or
- If you don't believe in punctuality and fair-dealing, or
- You are willing to work for "What I can get."

If you fit any of the above, it may be better for all concerned if you DO NOT join the American Federation of Musicians.



Harry Turen (left), President of Local 255, Yankton, South Dakota, presents Dr. Arne B. Larson with an award honoring him for his many contributions to the field of music. Dr. Larson, who will be seventy-six years old, joined the Local in 1974.



Some 750 persons turned out for Local 135's (Reading, Pennsylvania) dinner dance at the Riveredge Restaurant in Reading on April 14. Dave Stahl and his Band were on hand to provide the evening's musical entertainment. Deserving much credit for the successful outcome of the affair are, left to right: Vice President Daniel H. Gehret, President Vernan Duke Deysher, Jr., Executive Board Member Harold A. Lengel, who served as Banquet Chairman, and Secretary-Treasurer Daniel W. Youse.



Iowa City Local 450 President Held (far right) presents a life insurance check for \$3,060 to the widow of Tom Ross, who had been a member of that Local. The group life insurance program has been available to Local 450 members for ten years. Shown at left are Local 450 Executive Board Members Dale Thomas and Rick Austin. Not pictured: Local Treasurer and Secretary, Lyle Beaver and Lloyd Cashman.



Local 190, Winnipeg, Manitoba, Canada, honored its Vice President Emeritus, Harold Hunter (center), with the presentation of a commemorative plaque an "Harold Hunter Night." Gathered around Mr. Hunter are (left to right) Board Members D. Bairstow, H. Ellsworth, R. Jackson, Secretary-Treasurer J. H. Karr, Vice President J. Miller (behind Mr. Hunter), Board Members R. Paley, K. Sigsworth, T. Jesradt and President D. J. Jandrich.

NEWS NUGGETS

Double bassist Jeff Bradetich, a graduate of the 1975 Congress of Strings, continues to meet with success in his musical career. In March he was judged the winning performer in two competitions. The first took place in Chicago, Illinois, and as a result of winning he will be featured as a solo artist with that city's Civic Orchestra. Only three days after this victory he won the National Young Artist Competition in Strings, sponsored by the Lansing (Michigan) Symphony Association and funded by the Renaud Foundation. He is scheduled to perform as featured soloist with the Lansing Symphony Orchestra in November.

Longtime fans of country music will remember Bonnie Dodd as the spirited steel guitar player/singer/songwriter, "Little Blossom." During the height of her career Ms. Dodd was associated with such C&W greats as Hank Williams, Stuart Hamblen, Charles Mitchell, Roy Acuff, Ernest Tubbs, Jimmy Davis, the Carter Family, Jimmy Wakely, Slim Whitman, the Wilburn Brothers and Dion.

For many years "Little Blossom" performed with Tex Ritter and his Country and Western Orchestra, traveling throughout the United States, Canada and Mexico, and she warmly recalls these times as her best. "I made a lot of records with him," she notes. "You'll hear me on the guitar when you hear most of his music."

A prolific writer of over one hundred songs, probably her biggest hit is "Be Careful of the Stones You Throw," which was recorded by Hank Williams. Among the other popular tunes she penned are "I Dreamed of an Old Love Affair," "I'll Just Kiss Your Picture Tonight" and "If It's Wrong to Love You."

While still in her forties, the rigors of the road and failing health curtailed her performing career. Now sixty-six years old and in poor health, Ms. Dodd lives in her Ocean Beach home in San Diego, California. A life member of San Diego Local 325 and Los Angeles Local 47, "Little Blossom" keeps her spirits up by remembering "the good old days."

Cellist Timothy Eddy will be a featured performer with the 1980 Santa Fe (New Mexico) Chamber Music Festival, scheduled to take place in three cities this summer — Santa Fe, Seattle and New York. Mr. Eddy has performed frequently with the Mostly Mozart Festival, leading orchestras and has also made several recordings.

Maurice Peress, music director of the Kansas City (Missouri) Philharmonic, has signed a two-year contract with the orchestra which extends his tenure through the 1982 season.

Established in early 1979, the Leopold Stokowski Society has been rapidly gaining the attention of the maestro's admirers around the world. Conductor Sylvan Levin, who worked closely with Stokowski, is the American Representative for the society. He reports that the initial aims of the group are to promote interest in Stokowski's work, and to make this work accessible for both study and enjoyment. As such, the society plans to encourage record companies to keep available important examples of Stokowski's recordings and to provide members with a bi-monthly

newsletter that will cover items of interest and supply information for those who wish to acquire certain recordings by the maestro.

The society has already built up an extensive archive of cassettes which will be available for the exclusive use of its membership. For further information on the Leopold Stokowski Society, contact Sylvan Levin, American Representative, 7 East 78th Street, New York, New York 10021.

While athletes such as Reggie Jackson, Ron Guidry and Bucky Dent will have to provide their own winning plays on the field for baseball's New York Yankees, the Ralph Rood Orchestra will be providing some winning plays of its own for the team, having again been selected to entertain the Yankees during the 1980 season.

Also rejoining the Yanks' musical lineup this year will be organist Eddie Layton. Layton leads the fans' enthusiastic calls to "charge!" and gives the team a little musical inspiration to take them through those late inning rallies — proving once again that live music can give the winning edge!



Bandmaster S. O. Zimmerman (right), is presented with a certificate commemorating his fifty years in music by his son, CWO John Zimmerman, who is Operations Officer of the United States Marine Band. For the past twenty-three years the senior Mr. Zimmerman has been leader of the New Holland Band and Bainbridge Band, both of Pennsylvania. Also present at the time was Dr. Robert Lynch (not pictured), President of the Pennsylvania chapter of the National Bandmaster Fraternity, Phi Beta Mu, which has chosen Mr. Zimmerman as its "1980 Bandmaster of the Year."

Cellist James Kreger gave his London recital debut at Wigmore Hall to critical acclaim this past season. In addition to a five-stop tour in Holland, Mr. Kreger's recent engagements in the United States included solo appearances with the Indianapolis Symphony, the Newport Festival, the Virginia Philharmonic and a recital in New York City as part of the 92nd Street Y's Distinguished Artists Series. Upcoming engagements will include the Caramoor Festival, a return to the Newport Festival and solo appearances with the Louisville Orchestra and the Denver Symphony.

Johnny Engro, seventy years old, and his band, all members of Kansas City, Missouri, Local 34-627, played the music for a golden wedding ceremony in Kansas City on March 9. Clara and Sam Canova, the celebrants, were entertained by Johnny's band fifty years ago when the couple was married. Johnny was then starting his musical career which he has

successfully pursued up to the present time.

His career includes a stint in World War II as an Army band leader, following his having worked with Henry Busse, Art Kassel and Sonny "Hot Lips" Turner. After his discharge, Johnny organized a road band and played major cities for several years, finally returning to Kansas City.

His regular quartet includes Carl Jundy, Charles Snoderly and Irv Hudnall. With this notable group Johnny says they can play music for almost any time slot that party-givers and anniversary celebrants can recall. Johnny is especially to be commended for his ability to continue professionally, following a severe cardiac attack late in 1977. He has been good for the music business and the "business" has been good to him and his colleagues.

Noted for its excellent musicianship and vitality, in 1976 the Empire Brass Quintet became the first brass ensemble ever to receive the prestigious Naumburg Award for excellence in chamber music. The ensemble has appeared on national television with Arthur Fiedler's New Year's Eve at the Pops concerts, as well as the NBC "Today" show.

The quintet's members — Rolf Smedvig, trumpet; Charles A. Lewis, Jr., trumpet; David Ohanian, French horn; Norman Bolter, trombone; Samuel Pilafian, tuba — were first introduced to one another in 1971 by conductor Michael Tilson Thomas. In 1973 they appeared together for the first time at the New York Brass Conference for Scholarships. Since then, the group has concertized extensively in the United States and Europe. Special performances have included the Inaugural Festival for President Carter and a concert for Queen Elizabeth II during her bicentennial visit to Boston.

Clarinetist Johnny Lane and his band, the Long Beach (California) Symphony Dixieland Group, have been playing five days a week at the Reef on Queensway Road in Long Beach since September. On Sunday evenings they may be heard at Jack Murphy's Steak House in Anaheim.

Group personnel, in addition to Mr. Lane, are Al Jenkins (trombone), Kenny Sands (piano), William E. Stumpp (trumpet and flugelhorn), Bob Raggio (washboard) and Sherwin B. French (alternating on drums).

A "Hasty Festival" held at the Eastman School of Music from May 1 to 4 honored D. Stanley Hasty, professor of clarinet, who is completing his twenty-fifth year of teaching at the school. Mr. Hasty has been principal clarinet with the National, Indianapolis, Baltimore, Pittsburgh, Rochester and Cleveland symphony orchestras and has taught at Peabody and Carnegie-Mellon.

Octogenarian Harrie W. Johnston of Local 214, New Bedford, Massachusetts, occasionally considers writing a history of music in his town. He has, after all, been active in New Bedford's music scene for most of his life.

An avid fan of live music, in addition to being a professional musician himself, Mr. Johnston has collected the autographs of the many artists and musical personalities he has admired over the years in a comprehensive scrapbook. Included among the 1,000 entries are the signatures of George Gershwin, Arthur Fiedler, Seiji Ozawa and President Harry S. Truman. "I have material on the first orchestra and first choral society in the city," he adds. Mulling over the idea of writing a musical



The youngest member of Local 255, Yankton, South Dakota, is nine-year-old violinist and pianist Scott Nelson, shown here with accompanist and teacher, Anna Warden. Scott performs with the Matuska Polka Band led by his grandfather, long-time Local 255 affiliate and Executive Board member, John Matuska. The group recently played a lively engagement at the Good Samaritan Home in Tyndall, at which Scott's violin and piano solos drew a great deal of applause. The performance was made possible by funds supplied by the Recording Companies of the United States and Canada through the Music Performance Trust Funds with the cooperation of Local 255.

history, he quips, "If I get to where I can't get around, I might do it."

Mr. Johnston came to New Bedford with his family in 1905, when he and his sister, Irene, performed a nightly show as the Pocket Edition Artists. In 1916, at sixteen, he joined Local 214 in order to play drums professionally at the New Bedford Theatre, where his father was also employed as a drummer for many years.

He later learned to play the violin and viola, and during the 1930s was violist for the Fall River WPA String Orchestra and the Fall River Symphony. From 1947-54 he served as conductor of the New Bedford Symphony and also conducted his own unit, the New Bedford Concert Orchestra, which performed a number of Music Performance Trust Funds engagements. He organized the New Bedford Chamber Music Society in the '30s and served as its music director for many years.

As veteran entertainer Phil Brito approached his forty-fifth anniversary in show business, he decided to put all that experience to good use by helping young hopefuls who would like to make their careers in entertainment. One of New Jersey's proudest natives, Brito is now searching throughout his state for aspiring talent that he can coach, teach, develop and perhaps provide with that little extra push it takes to become a professional.

Brito, whose singing career has taken him through the orchestras of Al Donahue, Jan Savitt and Eddy Duchin, has covered literally every facet of the industry — radio, television and movies. As Brito says, "After forty-five years, I feel I'm a fair judge of good talent." So he has established a non-profit organization to scout newcomers, the Phil Brito Foundation.

(Continued on page eighteen)

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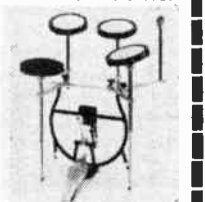
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DON DUPREY

Don Duprey, Secretary-Treasurer of Cleveland Local 4 for twenty-seven years, died May 22 after a lengthy illness at the age of seventy-seven. He was also a member of Detroit Local 5 and New York City Local 802.

Mr. Duprey, who had been a Cleveland resident since 1926, played trombone with the old Emerson Gill Band at the 600-seat Bamboo Gardens at East 100th Street and Euclid. Recalling this period of his career in 1968 when he retired as the Local's Secretary-Treasurer, Mr. Duprey told Cleveland Press writer Dick Wootten, "Those were the prohibition days when profit came from volume, not liquor. Everybody was dancing; people were alive in those flapper days . . . When prohibition was repealed, the local nightclub scene changed. Owners figured they could have a smaller place and make their money on liquor." Dancing began to wane, as did the big dance bands.

Mr. Duprey was also employed as a member of radio station WTAM's music staff before becoming a tireless worker for the union in 1941.

LARRY PHILLIPS

Larry Phillips, Vice President and former Secretary of Local 34-627, Kansas City, Missouri, passed away on May 24 at the age of seventy-five.

Mr. Phillips had served as Secretary of Local 34-627 from 1950 through 1964, at which time he was elected Vice President, a position he held until his death. He also headed the Local for part of 1969, completing the unexpired term of

President Ted Dreher who accepted an appointment as Assistant to the President in the National Office.

During his many years in office, Mr. Phillips attended numerous AFM Conventions and represented his Local at the Greater Kansas City Central Labor Council as well as at both the Missouri and Kansas State Labor Conventions.

Mr. Phillips, who played saxophone, clarinet and string bass, was a prominent orchestra leader in the Kansas City area for more than four decades.

RED SOVINE

Country music performer Woodrow Wilson (Red) Sovine died on



Red Sovine

April 4 from injuries sustained in a car accident in Nashville.

Sovine, sixty-two, began his career in 1947 when he formed his Echo Valley Boys band. Appearing regularly on KWKH in Shreveport,

Louisiana, he received an important break in 1949 when he was asked to join the Louisiana Hayride as a replacement for Hank Williams. Sovine appeared as the featured performer on the Hayride until 1954 when he became a regular on the Grand Ole Opry.

He enjoyed a successful career through his affiliations with various record companies as well as extensive national and international touring. The 1976 smash hit, "Teddy Bear" highlighted his long career. Sovine was a longtime member of Nashville Local 257.

PAUL SKOROPAT

Paul Skoropat, past Secretary of Bismarck, North Dakota, Local 229, died on April 29 at the age of fifty-six. He had served as Secretary of that Local for fourteen years when he resigned in 1975 for health reasons. At that time he was presented with a plaque and a bond in recognition of his long and faithful service to the Local. Then in 1977 he was awarded a life membership gold card for twenty consecutive years of affiliation.

While in office he represented Local 229 as a delegate to the AFM Conventions, serving on the Measures and Benefits Committee. He was also the AFM's North Dakota State Legislative Director for eight years.

WALTER E. HELMIC

Walter E. Helmic, who joined Local 32, Anderson, Indiana, in 1950 and served as its President for the year 1967, died on May 3 at the age of fifty-three.

Mr. Helmic played organ, piano and accordion and was well known locally as leader of his own band.

NORMAN H. LINDAU

Norman H. Lindau, Secretary-Treasurer of Local 194, Abbotsford, Wisconsin, died on March 4 at the age of sixty-one. During the twenty years he held the office of Secretary-Treasurer of that Local, he also served as President for a time. In

addition, he represented Local 194 as a delegate to several AFM Conventions.

Mr. Lindau's instruments were trumpet and guitar. As leader of Norm's Band, he performed locally from 1955 to 1972.

H. GREGORY HATCH

H. Gregory Hatch, a member of Local 87, Danbury, Connecticut, since 1933, passed away on April 14. For many years he was that Local's Business Agent and served on various committees.

A string bass and Sousaphone player, he performed in orchestras led by his father and later by his brother, Robert L. Hatch, who held the office of Secretary-Treasurer of Local 87 for over thirty years.

SALVATORE SYLVESTRO

Salvatore Sylvestro, President Emeritus of Local 499, Middletown, Connecticut, passed away on March 19 at the age of sixty-eight. He had served as President of that Local for twenty-seven years.

An excellent trombonist, Mr. Sylvestro worked with many of the finest musicians in the area until his retirement in 1975.

GEORGE WILSON

George Wilson, a former President of Local 628, Sarnia, Ontario, Canada, passed away earlier this year at the age of seventy-five.

Mr. Wilson was a teacher of banjo and guitar and leader of George Wilson and the Buescher Boys which performed at St. Andrew's Hall in Sarnia. In addition, he owned and operated Wilson's Music Store for many years. During a period in the 1930s when Local 628 could not afford a meeting place, Mr. Wilson donated space in his store to carry on the Local's business.

When ill health forced him to retire from music, Local 628 recognizing his untiring efforts on behalf of musicians made him an honorary life member of that organization.

SOCIAL SECURITY QUESTIONS AND ANSWERS

Q. When my first child was born, I quit my job as a dental hygienist. Now that all the children are in school, I've decided to return to work. Were the social security credits I earned in my former job taken off my record when I stopped working?

A. No. Any social security credits you earn, regardless of when you earn them, remain on your social security record. Of course, if you stop working before you have enough credits, no benefits will be payable on your social security record. But, if you return to work, you can earn any additional credits you need to get benefits.

Q. When I started getting SSI payments, I had a part-time job. Recently, I had to quit working because of poor health. Should I report that I quit my job to social security?

A. Yes. SSI beneficiaries must report any change which might affect their payments. If a beneficiary's income decreases, the amount of his or her SSI payment may increase. You can make your report at any social security office.

Q. My dentist has told me that I need a root canal. Will my Medicare medical insurance pay for it?

A. No. Medical insurance can help pay for dental care only if it involves surgery of the jaw or related structures or setting fractures of the jaw or facial bones. Root canal

therapy; care in connection with the treatment, filling, removal, or replacement of teeth; surgery for impact teeth; and other surgical procedures involving the teeth or structures directly supporting the teeth are not covered.

Q. A friend of mine has a seventeen-year-old daughter who is retarded. Could the child get SSI payments on the basis of disability?

A. A retarded child under eighteen (or under twenty-one and attending school) is considered disabled for SSI purposes if his or her IQ is fifty-nine or less. A retarded child with a higher IQ also may be considered disabled, depending on whether the child has a physical or other mental impairment and the degree to which the child depends on others, or the child's ability to achieve developmental milestones. For more information, ask for the booklet, "SSI for Retarded People," at any social security office.

Q. I hired a gardener to do some landscaping and general gardening around my house this spring. I understand that I'm supposed to pay social security taxes on his wages and file a report with IRS. When should I do this?

A. If you pay a gardener or other household worker \$50.00 or more in cash wages in a calendar quarter, you must deduct social security taxes from the wages and pay an

equal amount as the employer. Send the taxes and a report of the wages to the Internal Revenue Service before the end of the month after the calendar quarter. The report, Form 942 ("Employer's Quarterly Tax Return for Household Employees"), is available from local IRS offices.

Q. I've taken a job as a waitress in a neighborhood restaurant until I go back to school in the fall. Another waitress told me I'll have to pay social security taxes on my tips. Is that true?

A. Cash tips that add up to \$20.00 or more in a month in your work for one employer count for social security. You are required to give your employer a written report of your tips if they add up to \$20.00 or

more in a month. For more information ask for a copy of "Social Security and Cash Tips" at any social security office.

Q. I've heard that I'll have a redetermination of my SSI payments. What does this mean?

A. The SSI law requires that each person's case be periodically reviewed to make certain that he or she is still eligible for SSI and that his or her payment amount is correct. This review is called a redetermination. In some instances, the redetermination can be conducted by telephone. But, in most cases, the recipient has to visit the social security office for an interview. The local social security office will notify you when it is time for your redetermination.

BRIGHT IDEAS FROM OUR LOCALS

(Continued from page six)

date as to be determined by the Executive Board of Local 770.

SECTION 4. Payment to the employer will be determined by the Executive Board of Local 770, A. F. of M., but shall not exceed the total amount of the contract.

SECTION 5. Payments made to bands on the default of employers shall be based on "SCALE" and, at the direction of the Executive Board, shall be paid after a period to be determined by the Executive Board. If payment is received from the employer on the default, the difference between the amount paid to the band with the amount previously paid to the band being returned to the fund, or as stated in **SECTION 2**, above.

SECTION 6. No payment will be made to any band for the default on a contract by a private personal contract, with an individual/s for

such events as weddings, anniversaries, reunions, etc. A deposit of at least the amount of "SCALE" should be requested upon the signing of the contract, to guarantee performance thereof.

SECTION 7. Payment by Local 770, A. F. of M., to either party does not remove the obligation of either party to the contract, and collection will be diligently pursued in accordance with the By-Laws of Local 770 and the American Federation of Musicians and the law of the land.

SECTION 8. If at any time, the Executive Board of Local 770 shall deem this fund to be detrimental to the membership of Local 770, they shall, by majority vote, be authorized to suspend this Article and the use of the fund pending presentation to the General Membership at the next meeting thereof.

EUGENE ORMANDY: LAST OF A BREED

(Continued from page one)

Ormandy was still a relative unknown when Judson called him one day in October, 1931, to inform him of an unexpected guest-conducting opportunity. Leopold Stokowski, the maestro of the Philadelphia Orchestra, was leaving for vacation, and Arturo Toscanini, who had been scheduled as his guest replacement, was laid low by bursitis. Judson was asked to provide a substitute conductor in a hurry — someone who was not afraid to follow Stokowski and replace Toscanini! His exact words to Ormandy, he later remembered, were: "Gene, there's a vacancy in Philadelphia, but it could be suicide for you." Ormandy recalls: "He told me that he wouldn't blame me for turning it down. But I took it. I had everything to gain and nothing to lose."

What Ormandy eventually gained, of course, was the orchestra itself. So successful was his initial stint in Philadelphia that he was forthwith engaged to become music director of the Minneapolis Symphony (now the Minnesota Orchestra) whose conductor, Henri Verbrugghen, was seriously ill. Through a quirk in the Minneapolis' union contract (later corrected) players of the orchestra then received no extra compensation for recording sessions — instead they were required, for their stated salaries, to play a certain amount of hours a week according to the discretion of the management. Thus, in 1934, RCA Victor embarked the orchestra on a vigorous and adventurous program of recording

under its new maestro, with the result that Ormandy's name began to be widely known in musical circles across the country. In 1936, when Stokowski parted company with the Philadelphia Orchestra, there was little doubt about who his successor would be — though few, perhaps, would have dared predict that thirty-seven-year-old Eugene Ormandy would remain there as music director past his eightieth birthday.

It would be too simple, as some have suggested, to regard Ormandy's achievement in Philadelphia as merely an embellishment of Stokowski's. True, it was Stokowski who, starting in 1912, took an essentially provincial band and turned it into a world-class ensemble. But today's Philadelphia Orchestra isn't Leopold Stokowski's; it's Eugene Ormandy's. He engaged everyone of its players, directed its programs and policies, developed its uniquely rich and seamless tone. Although in many ways rather quiet and unassertive, Ormandy is blunt and positive on at least one point. "The Philadelphia Sound — it's me," he says, and no one can fairly argue with him.

As every musician knows, there's a built-in antagonism between conductor and players that somehow goes along with the job. When I was writing my book on the orchestra, "Those Fabulous Philadelphia," some years back one of the string players put it to me this way: "Asking an orchestra man to pick his favorite conductor is like

asking him to name his poison. But all things considered, I'll take Ormandy any time."

Ormandy, one of the greatest orchestral technicians who ever lived, is a master at drawing the utmost from his musicians. Says a Philadelphia cellist, "Conductors must be able to communicate. Without it, they're dead. It's done with words, with the stick, with personality. Sometimes I think it's more important for a conductor to manipulate people than to possess musical ability. He's after you all the time to work your best. You have to watch the hands, the face, the eyes. Sometimes you feel almost a chemical reaction."

Ormandy's rehearsals normally are relaxed affairs, in which he manages to cover a maximum amount of music in a minimum amount of time without bruising anybody in the process. "He lets you play your instrument without fear," says a woodwind player. The Philadelphia Orchestra has never been known to "leave the concert in the rehearsal hall" — that is, to over-rehearse to the point where the fine edge of the actual performance is blunted. When I asked Ormandy if he had changed in any way as a conductor during his years with the orchestra, he replied, "Well, years ago when I heard something wrong I looked in that direction. Now I look the other way. When did I start to do that? When I realized that every member of the orchestra is as human as I am. I make mistakes, too."

It's no secret that in recent years some critics have seen indications that the fabulous Ormandy memory has occasionally slipped; from time

to time an open score — once a rarity — has appeared on the desk in front of him. But there has been no diminution in the zest and skill he brings to conducting. His last Carnegie Hall appearance as the music director of the Philadelphia in May concluded with a blazing performance of Mahler's *Symphony No. 1 in D* that brought the audience to its feet in a roaring ovation.

So Eugene Ormandy leaves a legacy of memorable performances that have encompassed the whole range of orchestral music. And these have been documented as have been few other conductors, for the nearly 500 LPs he has made with the orchestra have made him the most recorded conductor in history. The Philadelphia Orchestra of today, which he has assembled and shaped, will remain as a living attestation of his work, even as it continues its career under his successor as music director, Riccardo Muti.

But for his countless admirers, perhaps the best news of all is that, far from ending his musical activities, Mr. Ormandy's retirement will merely move them in new directions. As "laureate conductor" of the Philadelphia he will continue to lead many of its concerts, including its opening appearance at Carnegie Hall this fall. He also will be able to fulfill guest-conducting engagements both in the United States and abroad, many of which he has chosen to forgo in the past because of his predominant devotion to Philadelphia.

After more than half a century, Eugene Ormandy remains very much a part of our musical scene.

FEEDBACK

(Continued from page six)

calls the tune." I would much rather work in music and grow as my capabilities allow. When I find a "groove" with others and work full-time, my days are then free to practice and learn and my tools remain sharp from the daily repetition of what I play. A "straight" job narrows my abilities due to physical tiredness, apathy and lack of sufficient time to improve. I would rather get better, even in a limited scope, than to remain at a stationary point.

I guess this letter is a plug for "selling out." If one is totally committed to what he wants to do, then he'll find an outlet to do it. As John Long said, "For a man to have a dream, yet fail to try and live that dream, is worse than a man who has no dream at all (and a man who has no dream is probably already dead)."

I have no beef with those who feel they can do it another way; I respect the path they have chosen. All I ask in return is that they respect my dream and the path I have chosen.

Russell Meadows,
Denver Local 20-623

The *International Musician* — with the new look — is terrific. As a foreman in a newspaper engraving department, I know what it takes to produce a publication like this.

My best regards and praise to the staff. Good job!

Vernon A. Deysher, Jr., President
Local 135, Reading, Pennsylvania

We, as music makers, are always advertising for our enemies in our monthly publication (Do Not Patronize, Defaulters List, Unfair List). While we have untold friends that support good ole Union music year in and year out, they go unmentioned, except for an occasional article.

My idea is for a biennial Honor List. Each Local would mail in a list of all the "good guys" in its jurisdiction. Then, in July of every other year, this massive AFM paper

would go out to all members.

Unfair listed operators would be encouraged to clear their names so that they could be listed in the "Music Makers' Bible." Also, clubs might wish to advertise in this issue knowing that musicians would keep this issue until it was replaced two years later. A music maker moving to a strange area would be right at home with his last big issue of the AFM paper. Local members, when approached, might even stand still for a four bit tax to cover some of the added costs of paper in the big issue. I bet bookers would pay \$5 to \$25 per copy for it.

Any Local Secretary not sending in his list would be hard put to explain to all his members why every club using musicians in the U.S. was listed but those in his jurisdiction. So lack of cooperation would be out of the picture.

Say a group lands in town two days early and needs a quick gig to fill a gap. They just look over their listing for that Local and check out a few. This could help get some sleepers back to using live music. They would then need some of the Local's boys after the traveling ones had left. It could get the fire lit again on a club that has gone dormant and get live music cracking again. Just think of the public relations of a club being listed in a paper that goes out to the thousands of people our paper reaches.

I like the AFM paper as a form of keeping up with the ins of the Union, but I will have to say it's loaded with negative subjects like the Unfair List, Defaulters List and Death Roll.

Carl Rutherford
Local 113, Redding, California

As a member of Local 10-208 in Chicago, Illinois, I have been receiving the *International Musician* since the merger about fifteen years ago. I have this complaint: In practically all issues, black musicians are excluded — no pictures — every now and then an article or two, but not too many.

It's obvious that white musicians are trying very hard to replace black musicians, musically and financially. We are seldom hired by white musicians, only on a token or quota basis. Since the merger of many unions, black musicians have been swallowed up and forgotten about. Black musicians have paid many dues and contributed too much to be shafted this way. Although we may be in the minority, black music set the pace for white musicians (jazz).

I am currently looking through the March, 1980, issue and the only black face I see is an article on Butch Miles, with his former instructor, Frank Thompson.

I am not asking you to turn the *International Musician* into a black tabloid, but you can do better. It's looking like a racist paper and if you can't do any better, please take my name off the mailing list.

I intend to discuss this with the black members of Local 10-208.

Cornelius Green
Local 10-208, Chicago, Illinois

Feedback response:

Your observations are well-taken. We have received similar comments from Latin, rock and disco musicians, who also feel overlooked by their professional journal, and there is an unarguable validity to their observations, too.

But this in no way reflects a policy of bigotry or favoritism. Rather it is

OUR TOWN: SEATTLE, WASHINGTON

(Continued from page ten)

"six-day week" law, instituted in Seattle during the heyday of the theatre era. On January 1, 1959, Local 76 moved into its brand new, completely paid-for building which, during the past twenty years has appreciated to twice the original investment. Two of Local 76's officers have been fortunate enough to serve the Federation. Chet Ramage, now President of Local 76, formerly served as an International Representative by appointment of Herman Kenin in 1959. I also served as an International Representative from 1961 to 1969, when

I was promoted to Assistant to the President. Upon taking an early retirement in 1976, I moved back to my hometown of Seattle and became President of the Local here, in which capacity I served until last year.

We in the Musicians Association of Seattle are proud of our heritage, proud of the city where we make our headquarters, and most happy that when our charter was issued eighty-one years ago, the next number to be assigned just happened to be 76. Through the years the "Spirit of 76" has become a living symbol.

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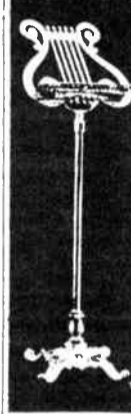
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NEWS NUGGETS

(Continued from page thirteen)

On Saturday, June 14, Brito's Foundation held its first talent revue at the Newark Symphony Hall in New Jersey, with all proceeds for the event going back into the organization's future efforts on behalf of show business aspirants. Interested parties can phone the foundation at 202-763-1597 or 226-4765 to set up an interview or audition with Brito.

The Hollywood Press and Entertainment Industry Club held its fourth annual big band reunion on March 3 at the Sportsmen's Lodge in Studio City, California. A record crowd of 350 attended the festivities, including some big band luminaries, special guests and fans.

This year's honored bandleaders, seated at the head table, were Ray Anthony, Les Brown, Frankie Carle, Benny Carter, Johnny Green, Horace Heidt, Alvino Rey, Billy May, Buddy Rogers and Orrin Tucker. Each addressed the audience, which was comprised of some of the big band greats honored in past years as well as several vocalists who performed with the

bands in their heyday. Also present were officers of Los Angeles Local 47, President Max Herman (who is also a member of the International Executive Board), Vice President Vince DiBari and Secretary Bob Manners.

The big band reunion was established in 1977 to pay tribute to the bands' contributions in the field of entertainment. On hand during this year's event to introduce the special guests in the audience and at the head table were Chuck Cecil, host of the popular big band radio program, "The Swingin' Years;" Ralph Portnor, Second Vice President of the Hollywood Press and Entertainment Industry Club; and Leo Walker, the organization's President. Mr. Walker is the author of two books on the big bands, "The Wonderful Era of the Great Dance Bands" and "The Big Band Almanac."

Yuval Waldman, co-concertmaster of the Kansas City Philharmonic and music director of the Kansas City Chamber Soloists, was recently appointed music

director of the International Bach Festival in Madeira, Portugal. He will be performing with Jean-Pierre Rampal, Jaime Laredo, Gerard Schwarz and other prominent musicians. In addition, he will conduct the *B Minor Mass* by J. S. Bach, with Maureen Forrester, Seth McCoy, Susan Wyner and Benjamin Luxon as vocal soloists and the Gulbenkian Choir of Lisbon.

In July and August, Mr. Waldman will be artist in residence at the California Music Center, appearing in chamber concerts at Stanford University, Notre Dame University and San Francisco.

During the week, Don Tittle is a typical seventh grader at the Junior High School in Gilman, Illinois, complaining (as most school children do) about having to get up and go to classes. But on the weekends, the twelve year old assumes an unusual role for one so young. Don is a professional drummer for a contemporary country rock band called the Camangies.

Despite his youth, Don has been drumming for five years, and two years ago he became a member of AFM Local 288 in Kankakee, Illinois. His group has even recorded its first album, "Wanted Dead or Alive," on the Camangies' own record label. But while Don enjoyed working in a studio, he says he still prefers live performances, and he looks forward to the future, when he can devote himself to a full-time career as a professional musician.

When Father Gabriel Brinkman, President of Quincy College in Quincy, Illinois, presented William (Bill) Herleman with a special plaque, the college administrator said that Herleman richly deserved the honor for services rendered to the world of music. The obviously delighted honoree responded, "This is pretty good, for a fellow who doesn't play anything!"

Herleman, a Quincy native, is President and Chairman of the Board of the Wurlitzer Organ and Piano Company. The presentation of his plaque was made at the second annual "soundfest" to benefit Quincy College's music department, and apart from Herleman's brief acceptance speech, the night air was filled with the jazz music of the pro players (members of AFM Local 265) on the Quincy teaching staff. Hundreds of music lovers jammed the Starlite Terrace to take part. In every way, the evening was deemed a success.

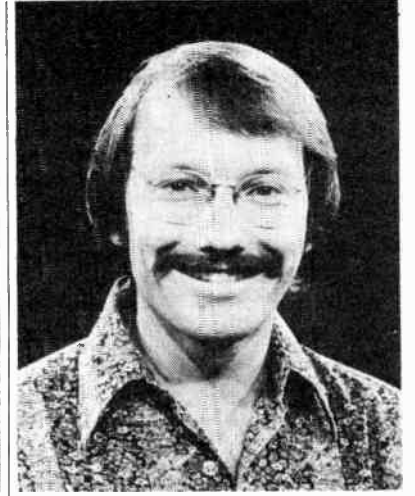
"I'm convinced," declared Herleman, "that the gift of musical education is one of the best things parents can make to a child. Money may be lost or misspent, but the person who knows and enjoys music, has that forever."

Five years ago, when Paul Gray opened his nitery, the Jazz Place, in Lawrence, Kansas, the house band was his own group, the Gaslite Gang Dixieland Band. Word-of-mouth spread among the area's jazz lovers and soon the Gaslite Gang was drawing enthusiastic audiences, which has blossomed into a sizeable following for both the group and the club. Nowadays, the Gaslite Gang can only play the Jazz Place when not fulfilling its many engagements in other areas, and the Jazz Place has become the place in the Lawrence-Kansas City area to hear live jazz by name artists.

The Gaslite Gang, working out of Lawrence Local 512, plays three to four nights a week throughout the Midwest, doing country club dances, nightclub engagements, school concerts and clinics. Joining Mr. Gray on trumpet are group members Johnny Moore, drums; Clyde Bysom, reeds; and, standing, Greg Mackender, vibes and reeds; Mike Beisner, piano and trumpet; Paul Miller, bass.



Yuval Waldman



Randy Brooks

vibes and reeds; Mike Beisner, piano and trumpet; and Paul Miller, bass. Both Mr. Gray and Mr. Bysom are Past Presidents of Local 512, and both are currently members of the Local's Board, along with Mr. Moore.

Paul Gray's Jazz Place, a club with an invitingly old fashioned, cozy atmosphere, now features nationally known jazz artists and showcases top regional talent. Among the musicians who have appeared at the club recently are Carol Comer and Calico, Jay McShann, Skip DeVol, Jim Stringer, Jimmy Price, Buddy Tate, Red Rodney and Gary Foster.

Versatility is Frank Lurenz's trademark. Whether his audience is in the mood for easy listening music, rock, disco, jazz or a good German polka, Mr. Lurenz can play it all. At the age of eighty his vitality amazes even his doctor. Mr. Lurenz, who plays clarinet and saxophone, says it is the music that keeps him young.

A member of Jacksonville, Florida, Local 444 since the 1920s, Mr. Lurenz proudly states that there isn't a place in town he hasn't played. His experience spans hotel and dance dates, wedding receptions and private parties. He has played in big bands, helped form a group called the 8 Duces and operated his own dance pavilion. For seventeen years he was a member of the Jacksonville Symphony Orchestra under Charles LePaige. He has also done some radio, having performed solo for the Mill Dale and Mother Hubbard radio programs on station WJAX.

Today he can be heard with his combo, which includes pianist Jack Coons and drummer Harry Brewer. His music keeps him going strong. He says, "Sometimes I play for four hours and feel like I could play for four more."

In a classic case of being "in the right place at the right time," Randy Brooks of Local 147 in Dallas was supposed to be on his way back to Texas, when car trouble delayed his departure from Lake Tahoe. That night, entertainers Elmo and Patsy Shropshire heard him perform his "Grandma Got Run Over

by a Reindeer," and asked permission to record the song.

Pleased with the attention the recording received during the Christmas season, the Shropshires then chose another Brooks song, "Will You Be Ready at the Plate When Jesus Throws the Ball?" as their follow-up single.

Both George Doerner and Paul Neighbors have been touring consistently with their respective bands over the past twenty years, so it is rare indeed when the two musicians find themselves in the same town at the same time.

Several months ago, the two band leaders and their wives happened to be in Colorado Springs with an evening off, and all parties concerned definitely felt a celebration was in order.

At a dinner party the group spent the evening reminiscing about the height of the big band era, when Doerner toured with Tommy Dorsey, Johnny Long, Charlie Spivak and Jan Garber; Neighbors appeared on such popular radio programs as "Helene Curtis Presents," "Al Pearce's Show," and later Art Linkletter's "House Party" television show.

Memories are sweet, but Doerner and Neighbors aren't living in the past. Once the party was over, the bandleaders went in their separate directions. It was back on the road again for two touring orchestra leaders who are enthusiastically meeting the big band revival, and loving every minute of it.

Celloist Frederick Zlotkin recently made the first recording of the *Six Suites for Unaccompanied Cello* by Johann Sebastian Bach with full ornamentation. Mr. Zlotkin's ornamentation, based upon meticulous research, is in complete accord with what is known today of the principles of Baroque performance. For *Suite No. 6* he used a cello specially fitted with a fifth string, as Bach himself directed.

Mr. Zlotkin brings unique talents and qualifications to this precedent-setting recording. He began playing the cello at the age of four and later studied with Gregor Piatigorsky and Leonard Rose, also participating in



Rain or shine, let the music play: Conductor John Cummings leads the fifty-piece Monroe County (New York) Park Band in concert. Mr. Cummings, who has been the band's conductor for the fifty years of its existence, recently celebrated his seventy-fifth birthday. A completely dedicated "music man," he also serves on the podium for the Damascus Temple Shrine Band.



Father Gabriel Brinkman (center), President of Quincy College in Quincy, Illinois, recently presented William Herleman (right), President and Chairman of the Board of the Wurlitzer Company, with a plaque honoring his many contributions to the world of music. Looking on is Joe Bonansinga, Vice President of the college.



The Gaslite Gang Dixieland Band is enjoying success throughout the Midwest as well as at its home base in Lawrence, Kansas, the popular Paul Gray's Jazz Place. Band members are, seated left to right, Johnny Moore, drums; Paul Gray, trumpet; Clyde Bysom, reeds; and, standing, Greg Mackender, vibes and reeds; Mike Beisner, piano and trumpet; Paul Miller, bass.



Alumni of the California Chamber Symphony were reunited recently in Los Angeles at a party hosted by former CCS concertmaster Sheldon Sanov (far right). Among those who attended are (left to right) Nathan Ross, William Hymanson, Dorothy Wade and Andor Toth, all of whom had served as concertmaster of the group at one time.



Frederick Zlotkin

the master classes of Mstislav Rostropovich. After attending the University of Southern California and the Manhattan School of Music, he went to the Juilliard School, from which he received his bachelor, master and doctorate degrees.

In addition to receiving many scholarships and awards as student and performer, he has been internationally acclaimed. In 1975 he won the prestigious Concours International d'Execution Musicale, held in Geneva. He has appeared as soloist with numerous symphony orchestras, among them Minnesota, Saint Louis and Chicago Grant Park.

Omaha (Nebraska) musician Wendall Hall, an expert at repairing musical instruments, was recently presented with an unusual chal-



Michael Webster

Clarinet Concerto for a concert which was part of the fiftieth anniversary celebration of the National Orchestral Association. Mr. Copland was on hand for the performance, which took place in February at Carnegie Hall in New York City.

Mr. Webster was recently named music director of Rochester's Society for Chamber Music, which sponsors a very popular series of concerts at the George Eastman House and in nearby communities. Principal clarinetist with the Rochester (New York) Philharmonic, he has had a busy schedule of recital appearances at New York radio station WQXR and on tour in Florida, accompanied by his father, Beveridge Webster, a member of the Juilliard School piano faculty.



Anthony Scelba

Dr. Anthony Scelba, who holds the only doctorate in double bass from the prestigious Juilliard School, has left his successful career as a soloist to join the faculty of Baylor University in Waco, Texas.

Scelba was happily won over to academia by his Texas-born wife, Victoria, who is a violinist with the Waco Symphony Orchestra, and by the enthusiastic and accommodating administration of the university.

While serving as assistant professor of double bass and music theory at Baylor, Scelba will also make appearances with the Waco Symphony Orchestra.

Chuck Ginsburg, a member of Toledo, Ohio, Local 15-286, is known professionally as Charlie Bones — and with good reason. His "instrument" is the bones, which are not actually made of bone but are sticks of polished wood. Two are held in each hand and clacked together to produce a rhythmic pattern. Mr. Ginsburg, who has been playing the bones since he was ten years old, declares, "The bones provide a physical and emotional outlet. Playing them combines good exercise and music and permits free expression." His 1975 appearance on "Hee Haw" was the highlight of a forty-year advocacy to restore the bones to an important position in American musical entertainment.

A humanist at heart, Mr. Ginsburg has made several valuable contributions to his community. His concern over the violence among school children in some Toledo neighborhoods led him to establish the Spoons and Bones Club in 1960, involving the students in after-school-hours musical activities. Another one of his innovations is the Seeds for Tots program, which he believes teaches the children the value of life through the planting and care of flowers and shrubbery throughout the city. Mr. Ginsburg, who is also noted as a poet, lyricist and inventor, points out, "Just allow a child to produce life and do something creative, and it will change his whole outlook no matter what the surrounding environment."

Frantisek Smetana marked his fiftieth year as a concert cellist with a special concert last year at the Virginia Commonwealth University in Richmond. In his honor the university proclaimed that day "Frantisek Smetana Day." Mr. Smetana, a professor of music at the university, performed with the Smetana Trio, a popular chamber group in the Richmond area. Among the works heard during the evening was David Popper's *Gavotte in D* for cello, the same piece Mr. Smetana had played for his first public performance at age ten in his native Czechoslovakia.

Having graduated from the Prague Conservatory of Music, he later studied in Paris with renowned cellist Pierre Fournier on a scholarship from the French



Frantisek Smetana

government. He went on to establish himself as a soloist and chamber musician, playing with some of the great orchestras of Europe.

In 1973 he settled in Virginia where he joined the Richmond Symphony as first cellist. Although he still plays with the orchestra on occasion, he relinquished his chair in order to teach full time at the Virginia Commonwealth University.

The Sam Houston State University Alumni Jazz Group, with a name and line-up as big as its home state, Texas, is just winding up two projects for the Texas Commission on the Arts. The Commission provided the group with two substantial performance grants that ran from January through May of this year.

The first grant called for a series of eight jazz concerts to be played within the walls of the Texas Department of Corrections. The second grant underwrote jazz performances for elementary and high school students in five different

school systems in Texas, including College Station, Trinity, Lovelady, Navasota and Huntsville.

The group's lineup is comprised of Director Dr. Harley Rex; lead alto; Jim Balentine, jazz tenor; Hugh Jones, alto sax; Eddie Heft, jazz tenor; Robby Caston, baritone sax; Tom Miller, jazz trumpet and flugelhorn; Gene Ronsonette, piano, organ and valve trombone; Darryl Parrish, electric bass; Gerald Blakeman, guitar; and Chuck Corbett, percussion.

After fourteen years in the music business Travis C. Younger (also known as James Curto) is trying to make it as a recording artist. He recently recorded a single on which he sings his own composition, "Lady in the Moonlight," and, on the flip side, "La Bamba" by Richie Valens.

In addition to composing and singing, Mr. Younger plays the drums and the guitar. He is hopeful that his years of experience in the music business will help him to become successful in his new endeavor.

The Springfield (Ohio) Symphony Band, formed in early 1976, is composed of forty-eight musicians who are also college music instructors, public school music teachers, college music students, and professional persons from the community. Almost the entire membership is made up of Local 160 members.

In addition to serving the music education needs of the community, the band is also a part of the Springfield Summer Arts Festival held each July in Springfield's Cliff Park.

The band's music director is Richard Butts, who is woodwind instructor and band director at Wittenberg University.



Omaha (Nebraska) musician Wendall Hall adapts his instrument repair expertise to the restoration of an 1895 replica of the French sailing vessel, the "Napoleon."

lenge. He was asked to repair a wooden model boat which was originally built in 1895 and badly damaged while in storage for more than forty years. The model, owned by Omaha resident Larry Lanphier, is a perfectly detailed and scaled down replica of the French sailing cargo ship, the "Napoleon."

Mr. Hall diligently worked on the boat seven days a week from November, 1978, to April, 1979. It was painstaking and sometimes tedious work, but he grew to appreciate the masterful craftsmanship of the model's unknown builder and patiently restored every last detail, inside and out. The finished vessel, in its renewed state, is a thing of beauty. Its owner has now encased it in a protective plexiglass dome for display in museums.

Mr. Hall, a member of Omaha Local 79-558 for thirty-eight years, has performed with many local bands during his career, including those fronted by Mort Wells, Paul Moorhead, Skippy Anderson and Mal Dunn. At age seventy, he is still playing instruments as well as repairing them — he plays guitar, bass, banjo and violin.

Clarinetist Michael Webster was the featured soloist in a performance of Aaron Copland's

Violist Donald McInnes will join the University of Cincinnati's College-Conservatory of Music faculty in September as professor of viola and artist-in-residence. Mr. McInnes is currently serving as visiting professor of viola at the college.

Mr. McInnes has served as principal violist with the Pittsburgh, Seattle and Santa Barbara symphony orchestras, as well as the Marlboro Festival Orchestra. His solo appearance credits list concerts at leading international festivals, with distinguished American and European orchestras and with such prominent artists as Yehudi Menuhin, Paul Tortelier, Sidney Harth and Janos Starker.

In the article, "National Public Radio Brightens Its Programming with Diverse Music," which appeared on page 4 of the March, 1980, issue of the *International Musician*, it was incorrectly noted that the chamber music series, *Quartessence*, was produced by NPR affiliate station WXXI-FM. In fact, the thirteen-part series was produced by National Public Radio and is the work of Noah Andre Trudeau. The series host is Kaaren Hushagen.

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MINUTES

Meetings of the International Executive Board Palm Beach, Florida January 21-February 1, 1980

(Continued from the June, 1980, issue)

Consideration is given to Resolution No. 45 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 45 FINANCE

WHEREAS, The cost of operating and maintaining an International headquarters office in the city of New York is higher than would be incurred in other areas of the A.F.M. jurisdictions; and whereas the difference in time changes between the east coast and the west coast many times make it most difficult to communicate immediately and directly with the AFM headquarters offices;

BE IT RESOLVED, That the I.E.B. begin long range plans to move the offices of the Federation to a more advantageous and central location by the year 1985;

AND BE IT FURTHER RESOLVED, That the I.E.B. formulate in writing the physical and communication needs of such office so that cities or areas of the AFM may forward and submit their desires to have such offices located in their town, in accordance with the basic needs of the Federation.

KENDALL J. HEINS,
Local 437

The report of the Committee is that the Resolution be referred to the International Executive Board. The Convention adopts the report of the Committee.

On motion made and passed, it is decided to reject the resolution, however, it is further decided that, before the current lease expires, a complete feasibility study be made as to requirements, location and costs of the Federation headquarters and alternatives.

Consideration is given to Resolution No. 49 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 49 LAW

WHEREAS, The conflicting interpretation of part of Article 3, Section 2A, is causing members of locals to resign from their home locals, while still residing there, but retaining membership in other locals, because they perform more musical services in that jurisdiction,

BE IT RESOLVED, That ARTICLE 3, SEC. 2A, read as follows:

A member who obtained membership in a Local of the Federation in the jurisdiction in which he resides shall retain membership in such Local so long as he resides in that jurisdiction and is engaged in performing musical services. A member who has resigned from such a Local shall reinstate his membership in that Local if he has maintained or re-establishes residence in that jurisdiction and engages in performing musical services. ((IN THAT JURISDICTION))

MICHAEL D. MORONI,
Local 499

RALPH MIXER,
Local 400

The report of the Committee is unfavorable.

Discussed by Moroni, Local 499. On motion made and passed, it is decided to refer this matter to the International Executive Board.

On motion made and passed, it is decided to reject the resolution.

On motion made and passed, it is decided that Vice-President from Canada J. Alan Wood be authorized to negotiate with the Canadian Broadcasting Corporation for a new agreement on behalf of the International Executive Board and that the Federation assume the cost of sending one representative from each originating Local to the negotiations, paying economy transportation and single room hotel

accommodations only. These expenditures will be covered by the 1% National Work Dues paid by Canadian members on all services performed under agreements negotiated by the Federation.

President Fuentealba reports on the current status of negotiations with Tuesday Productions, Inc.

There is a general discussion regarding terms and conditions for a video disc jockey program on TV Super Station.

On motion made and passed, it is decided to refer the matter to the Subcommittee on Negotiations.

There is a discussion concerning the Federation's participation in the Guy Lombardo Museum in Atlantic City, New Jersey.

A letter dated January 3, 1980 received from James H. Begg, Secretary-Treasurer of Local 293, Hamilton, Ontario, Canada is read.

The letter objects to the interpretation by the President's Office of Article 3, Section 1 of the Federation By-laws regarding the admission of vocalists into the Federation.

On motion made and passed, it is decided to concur in the ruling of the President's Office.

The session adjourns at 6:05 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 28, 1980

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

The following cases are considered:

Case No. 634, 1979: Appeal of member Jimmie Taylor of Locals 161-710, Washington, DC, 427, St. Petersburg, Florida and 729, Clearwater, Florida, from an action of Local 729, in imposing a fine upon him in the amount of \$100.00 for failure to remit pension contributions for the months of September and October, 1978, and for the alleged breach of faith, and his agreement with the Local, and \$320.00 fine imposed upon him based on the cost of the Local for a special meeting. (Total \$420.00)

On motion made and passed, it is decided to deny the appeal from the action of the Local in imposing a fine of \$100.00 for failure to remit pension contributions for the months of September and October, 1978 and for alleged breach of faith and breach of agreement with the Local.

On motion made and passed, it is decided to sustain the appeal from the action of the Local in fining member Jimmie Taylor \$320.00 which sum was equal to the cost of the special session.

President Fuentealba informs the Board that he votes to allow the claim of Music Star Agency, Inc. against member Jerry Carnicella d/b/a "White Shadow" for \$180.00 (Case No. 1025, 1979).

Case No. 971, 1979: Claim of member Barry Carlin of Local 536, St. Cloud, Minnesota, against member George Kent of Local 147, Dallas, Texas, and/or Entertainment Plus, Hopkins, Minnesota, Booker's Agreement No. 10384, and Dick Stanley, agent, for \$350.00 alleged salary due in connection with services rendered, plus \$700.00 alleged salary due in lieu of notice, total: \$1,050.00.

On motion made and passed, it is decided to allow \$700.00 against George Kent, only, plus an additional \$350.00 when monies are

collected from the Chicago engagement. (Wood and Emerson are opposed)

A discussion is held concerning a public relations program submitted by Van Brunt/Schaeffer followed by a general discussion of the Federation's entire public relations picture.

The following people representing the Musicians' Insurance Trust (MIT) appear: Frank Bonauto, Kenneth French, Victor J. Marrandino and Carlton Weidemeyer.

They express their concern regarding the program developed by Association Consultants, Inc. (ACI) for the Federation on instrument insurance, group term life, major medical and supplemental insurance as it might affect the insurance program MIT already has in effect and is developing with some 250 locals.

They state that their basic life insurance plan which encompasses, at the present time, 155 Federation locals is a losing venture. The low premium rate for the life insurance plan is only possible because they have developed four voluntary programs that provide a profit margin which offsets the loss on the basic plan. In their opinion, the ACI plan, when instituted, will erode their voluntary plans.

After lengthy discussion the representatives of MIT are excused with the exception of Victor J. Marrandino.

Victor J. Marrandino, who is also President of Local 661-708, remains to discuss the proposed Guy Lombardo Museum in Atlantic City, New Jersey.

President Marrandino is excused.

The session recesses at 1:00 P.M. The session resumes at 2:15 P.M.

General Counsel Cosimo C. Abato in attendance.

Consideration is given to the request of Local 494, Southbridge, Massachusetts, for permission to eliminate the Local Initiation Fee of \$20.00 for the period of four months beginning March 1st to June 30, 1980 or for a three month period beginning April 1st to June 30, 1980.

On motion made and passed, it is decided to grant the request for four months.

On motion made and passed, it is decided to concur in the action of the Subcommittee on Jurisdiction in granting Local 660, State College, Pennsylvania, permission to relinquish Tyrone Borough and Snyder Township in Blair County to Local 564, Altoona, Pennsylvania, in exchange for Huntingdon Borough and Penn, Walker, Juniata, Hopewell and Lincoln Townships in Huntingdon County currently in the jurisdiction of Local 564, Altoona, Pennsylvania.

On motion made and passed, it is decided to concur in the action of the Subcommittee on Jurisdiction in approving the transfer of the communities of Lakeside and Uniondale in Oxford County from the jurisdiction of Local 226, Kitchener, Ontario, Canada to the jurisdiction of Local 418, Stratford, Ontario, Canada effective as of January 1, 1980.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 83, Lowell, Massachusetts, permission to reduce its Local Initiation Fee from \$50.00 to \$10.00 for a period of three (3) months beginning October 1, 1979 to January 1, 1980.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 89, Decatur, Illinois, permission to absorb \$1.00 of the \$2.00 Per Capita Dues increase which was adopted at the 1979 Convention.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 3, Indianapolis, Indiana, permission to ab-

sorb the \$2.00 Per Capita Dues increase for the year 1980 only.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting Local 58, Fort Wayne, Indiana, permission to absorb the \$2.00 Per Capita Dues increase for the year 1980 only.

On motion made and passed, it is decided to concur in the action of the President and Secretary-Treasurer in granting the following Locals permission to absorb the \$2.00 Per Capita Dues increase which was adopted at the 1979 Convention:

Local 2-197, St. Louis, Mo.
Local 147, Dallas, Tex.
Local 180, Ottawa, Ont., Can.
Local 281, Plymouth, Mass.
Local 301, Pekin, Ill.
Local 499, Middletown, Conn.
Local 504, Fort Dodge, Iowa
Local 547, Calgary, Alta., Can.

A letter dated January 3, 1980 received from International Representative Emeritus Andrew Thompson is read concerning the listing of his name on Federation stationery and on the masthead of the INTERNATIONAL MUSICIAN.

It is decided that Mr. Thompson's name be listed along with Federation Officers in the List of Locals; the Constitution and By-laws and on the masthead of the INTERNATIONAL MUSICIAN.

It is also decided that all stationery in stock be used and when reordering the entire roster of names appearing on the left side of the stationery be eliminated.

Consideration is given to the request of Local 580, Clarksburg, West Virginia, for permission to transfer the Town of Flemington in Taylor County to the jurisdiction of Local 684, Grafton, West Virginia.

On motion made and passed, it is decided to grant the request.

On motion made and passed, it is decided to approve the payment of \$494.00 dues to the International Labor Press Association (ILPA).

On motion made and passed, it is decided to approve the payment of \$500.00 Patron Membership Dues to the National Association of Jazz Educators (NAJE).

The Board is informed concerning an increase in Per Capita Tax payments to the Department for Professional Employees (DPE) from \$1,600.00 to \$2,000.00 per month.

The following representatives of Association Consultants Inc. (ACI) and National Association Consultants Inc. (NACI) are admitted: Mr. George Bon Salle, President of ACI and NACI; Mr. C. B. Matusiak, Vice-President of Sales of ACI; Mr. Gary Arnold, Vice-President of NACI.

Mr. George Mellon, Manager of the Chicago office of Life Insurance Company of America is also admitted.

They appear to review with the Board the voluntary programs of instrument insurance, group term life, major medical and supplemental hospital insurance designed for the Federation.

There is a general discussion including the concerns expressed by Musicians' Insurance Trust (MIT).

The representatives of ACI, NACI and the Life Insurance Company of America are excused.

There is continued discussion on the programs presented.

The session adjourns at 6:20 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 29, 1980

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

Also present: Secretary-Treasurer Emeritus Stanley Ballard and General Counsel Cosimo Abato.

Mr. George Bon Salle, President of Association Consultants, Inc. (ACI) and National Association Consultants, Inc. (NACI), and C. B. Matusiak, Vice-President of

Sales for ACI are admitted.

They offer to make certain adjustments in the programs presented and discussed yesterday which would, in their opinion, solve the problem of the Musicians' Insurance Trust (MIT).

Mr. Bon Salle and Mr. Matusiak are excused.

Mr. Frank Bonauto, Mr. Victor Marrandino and Mr. Carlton Weidemeyer, representatives of MIT are admitted.

They are informed of the suggested adjustments in the ACI programs. They advise the Board that the changes suggested would allay their previously expressed concern.

Mr. Bonauto, Mr. Marrandino and Mr. Weidemeyer are excused.

On motion made and passed, it is decided to authorize ACI and NACI to proceed with the insurance program as outlined during the appearance of their representatives on January 28th and January 29, 1980.

Consideration is given to Resolution No. 23 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 23 LAW

WHEREAS, There is no clear definition of FRAGMENTATION in the AFM Constitution and By-laws nor for its application, and

WHEREAS, There should be a clear understanding of the use of this term,

THEREFORE, BE IT RESOLVED, To amend the Constitution and By-laws of the American Federation of Musicians, Article 16, by adding Section 31 as follows:

That a member of any traveling, non-touring opera, ballet, or symphonic or concert type orchestra shall Not Fragment nor solicit nor accept a casual miscellaneous or steady engagement in a host local's jurisdiction without the consent of the host Local's Executive Board in whose jurisdiction the member is traveling on a non-touring basis, and

FURTHER BE IT RESOLVED, That when permission is granted by the host local, the Fragmented member shall be subject to the scales, working conditions, and all rules and regulations of the host local.

ELIO H. DEL SETTE,
Local 506

On motion made and passed, it is decided to reject the resolution and substitute the following addition to Section 3 of Article 21 (Symphony Orchestra) after the second sentence: "Members of opera, ballet or symphony orchestras "in residence" in another Local's jurisdiction, shall not be permitted to perform other musical engagements in that jurisdiction without the prior consent of that Local."

General Counsel Abato reports on the status of litigation activities involving the Federation.

The redrafted Rules of Practice and Procedure are discussed.

It is decided to add the following language in Part C, Paragraph one (1) between the first and second sentence: "Upon written application to the President of the Federation demonstrating good cause, the President, in his discretion, may grant an extension of time to file an appeal beyond the thirty (30) day period."

It is also decided to add the following as Paragraph 6 of Part B: "In the event that a respondent musician(s) files an answer to the claim of a booking agent for commissions allegedly owed to said booking agent by said respondent musician(s) and, in the sole judgment of the Secretary-Treasurer, such answer does not raise any material issue of fact with respect to whether the commissions are actually owed to said booking agent, the Secretary-Treasurer may enter an award upon such claim on behalf of the Board. Such award shall be final, conclusive and binding upon the parties, subject to the right of the respondent musician(s) to apply for reconsideration of the award by the Board in accordance with the provisions of Paragraph 9 of Part F of these Rules of Practice and Procedure." (Frey is opposed)

On motion made and passed, it is decided to adopt the Rules of Practice and Procedure as revised.

The session recesses at 12:50 P.M.
The session resumes at 2:30 P.M.

There is a general discussion concerning the "New Booking Agent Agreement."

A letter is read from Bernard Katz, attorney for Local 77, Philadelphia, Pennsylvania, concerning Case No. 537, 1979.

Case No. 537, 1979: Appeal of member Robert E. Fowler of Local 336, Burlington, New Jersey, from an action of Local 77, Philadelphia, Pennsylvania, in imposing a fine upon him in the amount of \$200.00 for the alleged violation of Article 20, Sections 2(A) and (B) of the Local's By-laws.

On motion made and passed, it is decided to reconsider the case and the amount of the fine is amended from \$200.00 to \$100.00 to be paid.

Secretary-Treasurer Emerson submits a detailed Financial Report.

President Fuentealba reports on the Boca Raton jurisdictional dispute between Local 655 and Local 806.

On motion made and passed, it is decided to postpone action until the next meeting of the Board. (Emerson opposed)

There is a discussion concerning a communication received from Martin A. Paulson, Trustee of the Music Performance Trust Funds (MPTF) requesting that the Federation explore the possibility of establishing a table of National Scales for Public Service Performances.

On motion made and passed, it is decided to postpone action.

The session adjourns at 5:45 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 30, 1980

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

Also present: General Counsel Cosimo Abato.

The following members of the International Theatrical Agencies Association (ITAA) are admitted: Gary Van Zeeland, Wisconsin, Augie Morin, Minnesota and Dan Faber, Illinois.

Also attending are Craig Nicholson and Brian Daly representing the Canadian Association of Representatives of Talent (CART).

Gary Van Zeeland reads a prepared statement wherein he advises the Board, inter alia, that they have appeared for the purpose of discussing a proposed agreement for agents throughout the United States and Canada.

President Fuentealba advises that the Federation has no intention of negotiating an agreement with ITAA.

Members of ITAA have expressed dissatisfaction with the "New Booking Agent Agreement" and the C1 and CP-1 Federation contracts. They were invited to attend this meeting for the purpose of discussing their objections.

The ITAA representatives advise that they object to the following provisions of the "New Booking Agent Agreement" Numbers 4, 5, 6, 7, 8, 11, 13, 14 and 15.

The objectionable provisions are discussed.

The session recesses at 12:45 P.M.
The session resumes at 2:25 P.M.

The discussion continues on the objectionable provisions of the "New Booking Agent Agreement."

The dialogue continues with respect to responsibility for filing contracts, checking members' union status, payment of interest on commissions due when International Executive Board allows a claim. They are of the opinion that the Federation should provide them, with the inception of the proposed license fee, a copy of the INTERNATIONAL MUSICIAN, Constitution and By-laws and a List of Locals.

A specimen of the ITAA contract is distributed and discussed to determine whether changes can be made in the contract so that it can be utilized in booking Federation members.

There is a discussion concerning the Federation's desire to meet with some of the Federation musicians booked by ITAA agencies in order to discuss their problems.

The representatives of ITAA and CART are excused after it is decided arrangements will be made for another meeting of representatives of the Federation, ITAA and CART prior to an ITAA meeting scheduled for March 5th and 6th.

There is continued discussion on the ITAA and CART matter.

The session adjourns at 6:15 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 31, 1980

President Fuentealba calls the meeting to order at 9:00 A.M.
All members present.

Also present: General Counsel Cosimo Abato.

On motion made and passed, the President is authorized to enter into a reciprocal agreement with the Barbados Musicians' Union similar to the Federation agreements with Bermuda and Nassau.

Consideration is given to the request of the Composers and Lyricists Guild of America that it be represented by the Federation during the film industry negotiations.

On motion made and passed, it is decided to grant the request.

On motion made and passed, it is decided to authorize the President to negotiate a contract with Tuesday Productions for the production of Local Jingles. Whatever contract entered into is to be made available to all Jingle companies. (Arons and Herman opposed)

On motion made and passed, it is decided to send two (2) observers to the FIM meeting to be held in May in Geneva, Switzerland. (Emerson opposed)

There is a discussion concerning the extension of current agreements for the production of background music. (i.e., there are 12 companies who have signed agreements with the Federation).

On motion made and passed, it is decided to authorize the President to negotiate new agreements.

Consideration is given to the request of Jeff Hest Productions Ltd. for an agreement to record a library of easy listening music for use on radio only under the terms of the electrical transcription agreement.

On motion made and passed, the President is authorized to negotiate an agreement.

Consideration is given to the request of Local 644, Corpus Christi, Texas, for permission to eliminate its Local Initiation Fee of \$50.00 and Federation Initiation Fee of \$40.00 for the months of March and April, 1980.

On motion made and passed, it is decided to grant the request to eliminate the Local Initiation Fee but to deny the request to eliminate the Federation Initiation Fee.

Consideration is given to the request of Local 777, Grand Island, Nebraska, for permission to adopt a By-law providing for associate membership at a reduced Local Initiation Fee and Federation Initiation Fee and a further request for permission to reduce the Local Initiation Fee from \$20.00 to \$10.00 and the Federation Initiation Fee from \$20.00 to \$10.00 for a five (5) month period beginning February 1, 1980.

On motion made and passed, it is decided to grant the request to reduce the Local Initiation Fee for the five (5) month period beginning February 1, 1980. The request to reduce the Federation Initiation Fee for the same period is denied.

It is also decided to lay over for further consideration the request for permission to adopt a By-law

providing for associate membership.

Secretary-Treasurer Emerson requests permission to transfer our data processing program to the AFL-CIO.

On motion made and passed, it is decided to approve the transfer.

The following cases are considered:

Case No. 603, 1979: Charges preferred by Local 369, Las Vegas, Nevada, against member Page Cavanaugh of Local 47, Los Angeles, California, for alleged violation of Article 3, Section 2A, Article 3, Section 13 and Article 16, Section 1A of the A. F. of M. By-laws.

This case was considered at an earlier session at which time member Cavanaugh was found guilty of violating Article 16, Section 1A and fined \$25.00. (Massagli abstained)

It was also decided to dismiss the charge for alleged violation of Article 3, Section 13. (Massagli abstained)

The decision on Article 3, Section 2A was laid over for further consideration.

On motion made and passed, it is decided to dismiss the charge under Article 3, Section 2A. (Frey and Herman are opposed. Massagli abstains)

Case No. 264, 1979: Claim of member Steven H. Gall d/b/a "Harmony Bros." of Local 118, Warren, Ohio, against Pier I Lounge, Moline, Illinois, and Chris Pappademos, former owner, and Curtis Spillum, former manager, for \$425.00 alleged balance of salary due in connection with services rendered, plus \$75.00 alleged telephone and bank expenses incurred, total: \$500.00 plus interest.

On motion made and passed, it is decided to allow the claim in an amount to be determined against Pier I and Chris Pappademos. (Winstein, Jones and Emerson are opposed)

On motion made and passed, it is decided to allow \$425.00. (Winstein and Emerson are opposed)

Consideration is given to the request of Local 510, San Leandro, California, for a ruling as to whether their charges against member Earl Knight of Local 616, Monterey, California, for alleged violation of Article 3, Section 12 of the Local 510 By-laws (Article 1, Section 5B of the A. F. of M. By-laws) should be processed for the consideration of the International Executive Board.

On motion made and passed, it is decided that the charges should be processed.

There is a discussion on the recommendation of the Committee on the INTERNATIONAL MUSICIAN concerning the purchasing of cameras for the International Representatives.

On motion made and passed, it is decided to take no action.

A letter received from Edward

Truman from Los Angeles, California, concerning the INTERNATIONAL MUSICIAN is referred to Secretary-Treasurer Emerson.

There is a discussion concerning the cooperative arrangement with INTERNATIONAL MUSICIAN AND RECORDING WORLD.

The session recesses at 12:45 P.M.
The session resumes at 2:30 P.M.

Presidential Assistant for the West Coast, Jerry Zilbert, and International Representative Armand Passarell are admitted.

There is a discussion on the request of the Puget Sound Council of Locals for assistance in establishing a referral service in their area for members of the Federation.

On motion made and passed, it is decided to refer the matter to the President's Office with authority to act.

There is further discussion on the ITAA matter.

The Board goes into Executive Session.

President Fuentealba reports that the International Representatives and Presidential Assistants Jerry Zilbert and Mike Werner have requested an increase in salary and they were advised that he would bring the matter up in April if the International Executive Board agreed to present recommendations to the Convention that would increase revenues.

Consideration is given to the request of the International Representatives for a credit card to be used for hotels.

On motion made and passed, it is decided that the Federation will provide VISA cards.

On motion made and passed, it is decided to increase the life insurance coverage on the International Representatives to \$30,000.00.

Consideration is given to the request of the International Representatives that they be exempted from the current Federation policy of not granting loans to employees.

On motion made and passed, it is decided to refer the matter to the President's Office.

President Fuentealba distributes suggested Convention recommendations which will be discussed at the next meeting of the International Executive Board.

Executive Officer Mark Tully Massagli is excused.

The regular session resumes.

There is further discussion on the ITAA matter.

The session adjourns at 5:25 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
February 1, 1980

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

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

Also present: General Counsel Cosimo Abato.

A report and recommendation is received from the Subcommittee on Negotiations concerning the Twenty four (24) Hour Television Disc Jockey Superstation.

On motion made and passed, President Fuentealba is authorized to negotiate an agreement providing for an initial wage payment to musicians whose pre-recorded music is contained in the new program material.

A letter is read from Local 18, Duluth, Minnesota, concerning their former member Robert Ransom Tourville.

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

The Minutes of the International Executive Board Special Meeting

held in September, 1979 are discussed, amended and approved.

It is also decided that any corrections requested by individual Board members must be submitted to the other members of the Board, by mail, for approval.

On motion made and passed, it is decided that in all matters requiring the polling of the Board the results of the poll are to be entered into the Minutes at the next meeting of the Board.

There is further discussion concerning the communication received from William S. March, President of Local 341, Norristown, Pennsylvania, regarding the minimum number of musicians structure of Local 16, Newark, New Jersey.

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

Recommendation No. 26, referred to the International Executive Board by the 1979 Convention, is held over for the next meeting of the Board.

General Counsel Abato discusses the Federation's current policy of relying on the NLRB's monetary jurisdictional standards in processing charges under Article 13, Section 5 and Article 16, Sections 2 and 3.

On motion made and passed, it is decided to discontinue the processing of charges for violation of Article 16, Sections 2 and 3.

It is also decided that Article 13, Section 5 can only be processed against a member of the Federation when it has been properly established that the member in question is a sideman-employee and the charge is for performing with a non-member sideman.

A request for a contribution from the Martin Luther King, Jr. Center for Social Change is ordered filed.

A request for a contribution from the UFCW is ordered filed.

A communication is received from the White House Correspondents' Association requesting that the Federation pay for the services of the Sam Shreiber Orchestra (Local 161-710) for their annual affair.

On motion made and passed, it is decided to grant the request, however, the cost is not to exceed the Local 161-710, Washington, DC scale.

Secretary-Treasurer Emerson reports on the Congress of Strings.

He, inter alia, advises the Board that he is finding it difficult to attract competent conductors, Music Directors and faculty necessary to the program at the current fee and wage levels.

He requests and receives permission to institute the following increases:

Conductors' salaries from \$750.00 to \$850.00, plus \$35.00 a day per diem and hotel and transportation (Approximately 10 days)

Music Directors' salaries from \$3,900.00 to \$4,400.00. (Eight weeks)

Faculty members' salaries from \$3,400.00 to \$3,600.00. (Eight weeks)

General Counsel Abato reports his findings concerning the contemplated program of enforcing awards on claims.

On motion made and passed, it is decided to adopt the policy of instituting civil action to enforce claims awarded in connection with the C-1 and CP-1 contracts.

A Committee consisting of Vice-President from Canada J. Alan Wood, Executive Officers Eugene Frey and Robert Jones is appointed to review the processing of cases and the operation of the INTERNATIONAL MUSICIAN for the purpose of exploring ways to cut expenses.

Secretary-Treasurer Emerson is appointed as an ex-officio member of the committee.

The meeting is adjourned at 12:10 P.M.

INTERNATIONAL DEFAULTERS LIST of the American Federation of Musicians

The first, second and third parts of the International Defaulters List were run in the April, May and June, 1980, issues of the "International Musician." This portion is complete through June 20. 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.

OHIO

(Continued)

BUCKEYE LAKE—L. 122
Barcus, Floyd
Quad J, Inc., dba Country
and Western Lounge
Carl Sapraves
Roundup Lounge
Robert Holycross
BUCYRUS—L. 531
Lutz Sports Arena, Inc.
Bryan Smith
CAMBRIDGE—L. 415
Seneca Lake Jamboree
Park Co., Inc.
Henry D. Stern,
William T. Exton
CANTON—L. 111
Anastas, Tom
Barney's Tavern
William L. Hasset
Crystal Light, Inc., The
Drawbridge, Inc.
Kenneth Mallory
Eagle, Frank
Fesoles, Jack
Holtz, Walter W.
(Also under Akron, Ohio,
and Misc.)
Huff, Lloyd
New Riviera, The
Franco, Inc., Frank P.
Francis
Selby, James
Surcap, Inc.
Harold J. Giddion
Young, Gladys
CELINA—L. 999
Let Us Entertain You
Bill Huber
CHARDON—L. 657
Green Lantern
CINCINNATI—L. 1
Daley, Larry
Embers Supper Club, Inc.,
dba Boulevard Club
Daniel S. Comer
Georgeton, Pete
(See: Yorkshire Club,
Newport, Ky.)
Labor Tribune (Tri-State
Advertising Services, Ltd.),
dba Norma G. Fugitt
Chuck Fugitt
Logan, Edward E.
Murrison, Dale
Ohio Theater Corporation
Douglas Crawford, William
Brennan
Plantation Supper Club
Harold Thornberry
(Also under Cold
Spring, Ky.)
World of Tomorrow
Shows The
Bert Metzger
(Also under St. Louis, Mo.)
CLEVELAND—L. 4
Alice's Restaurant
Mike Manocillo
Alpine Village, The
Herman Pirchner
Angora Club, The
Henry J. LoConti, Buddy
Mayer
Artistry in Promotion
Ray Lawrence
Ballard, John
Band Box Nite Club, The
George Poulos
Birdland
Chesterfield Grill,
Samuel Finch, J. O.
Clark D.D.S.
Bonds, Andrew
Clowers, Leon
Colfield, Charles
Crane, Bill, Booking
Agency
Crazy Coups Lounge
Thomas M. Coughlin
Curtiss Productions, Inc.
Sanford Curtiss
Davis, Judy M.
Dixie Grill
Lenny Adelman
Ebony Club, The
Dan Boone
Gleason's Bar of Music
William Gleason
Group F
William Foster
Hanna Lounge, The
Oslet Lowry, Jr.
Heat Wave
Irving Sacks
Heckyl and Jeckyl's Club
Tony Kellers, Charles
Zingale
Holiday Inn (Lakewood)
Mike Risko
Jazz Temple, The
Winston Willis
King, John
King, Ted, Agency
La Scala Restaurant and
Lounge, Inc.
Angelo Amato,
Mrs. Lillian Amato
Leo's Casino
Jules Berger
Lockett, Roy
Lowry, Fred
Luccioni's Restaurant and
Night Club
Joseph Rini, Rebecca
Luccioni
McNeal, Joe

Maltawan Corporation
William H. Davis
Merker's Cocktail Lounge
John Merker, Sr.
Murdock, Jack, dba
Murdock's Productions
Pietrzak, Henry J.
Pit Musical Bar, Inc.
Mrs. Thelma Redman,
Phyllis Carter
Pontikos, Louis George
Poppadakis, John
Richardson, Chuck
Simmons, Cecil
Skylark Lounge, The
Alex Philip, Eileen Hale
Sparky's A. M., Inc.
Foster J. Stringer
Swing Club
William McDougall
Teen Shows, Inc.
Fred Goodman, Jerry
Olivio
Tia Juana Cafe
Catherine Drake
Touch of Class
Donald M. King
Welcome Inn
Albert Anthony,
James Hunter
Whitaker, Don E.
COLUMBUS—L. 103
Bechara, Joseph
Bowman, Jerry
Crockett, Robert M.
Diamond Jim's
George Darius
Dixie Jamboree
Gordon Asher
Hunter, Marty
Lewis Agency, Inc., Richard
Lumbardi's
Robert L. Bobst,
Trackman Nite Club
711 Club, The
James Hoffman
Sixteen East Restaurant
Sam Fountas
Venrick, Michael A.
CONNEAUT—L. 107
Goofy's
Gordon Anthony, John
Mucci
COPLEY—L. 24
Emery, Bud
CRESTON—L. 159
Crabtree, Richard, Hitching
Post Inn
Richard Crabtree
CUYAHOGA FALLS—L. 24
Primo Productions
David Turner
T. Bird
Tony Castle
DAYTON — L. 101-471
Allan, Scott, Jr., dba Allan
Automation Systems, Inc.,
Shane Taylor, dba Taylor
Theatrical Agency, Gina
Shelby
Apache Inn
Jessie and John Lowe
Ball, Bill
Steve Thomas, Harry
Weperin
Brooks, Connie
(Also under Sherman
Oaks, Calif.)
Cairo Club, The
Herman A. Martin
Cascade Night Club, The
Charles Whitl
Club Apollo, The
Louis Harakay
Club Jamaican Inn
Joe Roderick
Colony Club
Concept Productions, Inc.
Danielson, Pehr
Farm Deli
C. J. McLin
Golden Lion Club, The
Harry Gormas, Nick
Brooks
Great Gatsby, The
Bill Cochran, Stage
III Productions, Rick
Howard
Hayes, Larry, dba John Hayes
Enterprises, Inc.
S.E.S. Enterprises, Inc.,
Steven E. Schleman
Hungarian Village
Guy M. Sano
Jet Port Lounge
Mr. and Mrs. Charles
Hopkins
Lemon Tree, The
Frank Weber
Martique, The
Martin H. Nizny
Morgan and Moore
Enterprises
Jerry Moore
New Hub Club, The
Allen J. Goode
Over Night Low Enterprises
Byron M. Byrd
Parsons, Ellwood
Peyton, Roger
(Also under Springfield,
Ohio)
Pirkerton, Bill
Players Lounge
Charles Ellington
Pleasant Valley Country
Club
Denzil Pleasant
Ranch House, The
E. M. Son, P. E.
McMurrain
Rannes, Jim
Rec Club
William L. Jackson,
James Childs,
Mr. Stone
Roaring Twenties Club
Ray McNeil

Sano's Spaghetti House
Variety Entertainment
Bureau
Larry Hays,
Ray Sacksteder
Way-Out Cocktail Lounge
Lee Souders
Weir, Donald L., dba
Don L. Weir, Inc.
Wheeler, Donald L.,
dba The Vegas Club
Zinners Carpet Company
DELAWARE—L. 531
S.A.E. Fraternity of Ohio
Westleyan University
Tom Linacre
DILLONVALE—L. 142
Kleiman, Dee Dee
Malisiak, Carol
DRAKESBURG—L. 24
Longhorn II Club
John Orsini
EUCLID—L. 657
Embers Restaurant, The
Walter Gardner
FINDLAY—L. 121
Johns, Mr. Fred, dba
Arden Cooper Agency
Sassy's
Robert Packey
GIBSONBURG—L. 121
Penthouse Lounge
David Murray
GROVE CITY—L. 103
Michael's Lounge
Bob Pendleton
HAMILTON—L. 31
Driehs, John
Roach, Myrtle
HEBRON—L. 122
National Trail Saloon
Wendel Parkinson
HOLGATE—L. 320
Swiss Gardens
George K. Bronson
HUBBARD—L. 86-742
Davis Night Club
John Davis
Silver Star
Leo Fraley
IRONTOWN—L. 691
Sakakini, John
JACKSON—L. 482
Fairgreens Country Club
Charles H. Fenwick
KENT—L. 24
Northeastern Ohio Opera
Group
Bruce S. Welch
LAKEWOOD—L. 4
Chateau Club
Nick Pinardo
Paris, Robert
LEAVITTsburg—L. 118
Davis' Hall
Fleethood Club,
Rodney Davis
LEWISBURG—L. 31
Buffalo Lounge and the
Pioneer Village Inn
Willard Norvell, Carl
and Howard H. Schaefer
LIMA—L. 320
Martin, Robert L.
LORAIN—L. 146
Caesar's Palace Casino
Stephen Kasaris
Whistler's Club, The
Don Warner
MACEDONIA—L. 4
Holiday Lounge
Bill Longwell
MANSFIELD—L. 159
Aamontage Productions
Garn, Allen "Jerry"
Eddie's Place
Eddie L. Harris
Hood, Robert E.
Skyway Bar, The
Don E. Brown, Buzz
Smith
Stenberg, Irving
MARIETTA—L. 179
Braverman, David
Workman, George
MASSILLON—L. 111
Hensel, Sandy, dba The
World's Fair
(See: Norman Richards,
Cheektowaga (Buffalo),
N.Y.)
Talu's Tavern
Allen E. Talbott
MEDINA—L. 24
City Square Steak House
Exclusive Enterprises,
Inc., dba Wayne Spence
MENTOR—L. 657
Fox Hollow
Dick Henkel
METAMORA—L. 15-286
Gary's Enterprises, Inc.
Gary Hlavecek
MIDDLEBURG HEIGHTS—
L. 4
Faces
Charles Zingale
MIDDLETOWN — L. 321
Nest Cocktail Lounge, The
Carolyn Daliboa
MONROEVILLE—L. 573
Half Way Inn
Howard E. Miller
MONTVILLE—L. 657
Missing Link
Carl Kendall
MT. GILEAD—L. 531
Hilltop Lounge, The
Judy Rhoads
NEW MARSHFIELD—L.
179
Robinette Dance Barn
Willard Barnes
NEW PHILADELPHIA
DOVER—L. 404
Myers, Kent J.

NEWARK—L. 122
Legend Inn
Bud Brockman
NORTH CANTON—L. 111
First Edition Lounge
Warren Wilson
Hoover High School Re-
union Committee—Class
of 1940
David Brown, Robert F.
Eck III, Linda Sumner
Reed, Dan, International
(Booking Agent)
Agreement No. 2936
Dan Reed (Dennis
Radosevic)
NORTH ROYALTON—L. 4
Chateau West
Tom Bucken
NORWALK—L. 573
Deno's Lounge
Colonial Hotel,
Dino Kerr
OLMSTED FALLS—L. 4
Corral, The
Howard Adler
OTWAY—L. 482
Maddock, Phil
PARMA—L. 4
Gousin's Lounge
William Rini
PERRYSBURG — L. 15-286
Ramada Inn
Ron Davis
PORT CLINTON—L. 573
L. & K Lounge
Revere, Paul, Inn
PORTSMOUTH—L. 482
Stonehouse, Inc., The
Richard T. Durrett,
Daniel A. Bradburn
Wright, Frank
RAVENNA—L. 24
Gardner, Gary
Jennings, Lee
Jennings, Paul
Windmill Lakes Country
Club
Herman Miller
RICHFIELD—L. 24
Coliseum Lounge Side
Door, dba Skyline
Theatre
James Barton
SANDUSKY—L. 573
High Tide Inn, The
Gary Stewart
Holiday Inn
Rocking Dock
Richard Clark
SHAKER HEIGHTS—L. 4
Virginia Restaurant
Ted Polts, Mary Anne Turk
SIDNEY—L. 576
Davis, Ronnie
Fietelson, Walter
(Also under Troy and
Springfield, Ohio)
SOUTH EUCLID—L. 4
ABA Entertainment
Larry Clemson
SPRINGFIELD—L. 160
Barry, Bob
Fietelson, Walter
(Also under Troy and
Sidney, Ohio)
162nd Fighter Interceptor
Squadron of the Air
National Guard of Ohio
Harold Buyers
Peyton, Roger
(Also under Dayton,
Ohio)
STEUENVILLE—L. 223
Hawkins, Fritz
Holiday Inn
Richard Townley
STREETSBORO—L. 24
Mose, William H.
STRONGSVILLE—L. 146
Jail, The
(See: The Horn and Claw
Club and Alex Martinez,
Avon Lake, Ohio)
THORNVILLE—L. 122
Legend Valley Park
Don Whitehouse
TIFFIN—L. 121
Hide-A-Way Hofbrau, The
David F. Riedy
TOLEDO—L. 15-286
Conner, Mike
Morris, James, Tony and
George
TROY—L. 576
Ben's Steak House
(See: Walter Fietelson,
Springfield and Sidney,
Ohio)
Fietelson, Walter
(Also under Sidney and
Springfield, Ohio)
TUSTIN—L. 7
Safari Room
Bill Mumford
UHRICHVILLE—L. 404
Holmstead Lounge, The
Robert Holmes
URBANA—L. 160
Coconut Lounge, The
Herb McBride
VIENNA—L. 86-242
Hull, Russ
WARREN—L. 118
Argosy Lounge
Robert Craig
Dagati, Sam P.
Freeman's Civic Center
George Freeman
King Productions
Fred Follmeyer
Larchmont Station
Jim Johnson
Lewis, Bob
Living Room, The
Dominic Fasanelli
Merkle, Warren W., Jr.

Wragg, Herbert, Jr.
Zebr'a Lounge
Jeff Raymond
WASHINGTON COURTHOUSE
—L. 160
Sounds Unlimited
Harry Chackeras
WICKLIFFE—L. 657
Cappelli's
Dominick J. Pantolfe,
Andy Kandy, Terry
Cannon
Knight Gallery, The
Bob Overstreet
WILLOUGHBY—L. 657
Shangraie Lounge
Douglas Asp
WILLOWICK—L. 657
Willowick Community
Center Junior Teens
Cathy Hanzel
XENIA—L. 101-473
Lone Pine Inn
Mrs. Dorothy Puckett
YELLOW SPRINGS—L. 160
Sylvester Westery, dba
Sly Westery Enterprises and
Productions
YOUNGSTOWN—L. 86-242
Altomare, Michael D.
Bollo, Colonel Conrad A.
Brown, Herman
Caldwell, Paul
Casa Maria
Frank Guerrieri
Casablanca
Robert Clark
Christoff, Alex
William Dunn, George
Guerrieri
Cronin, Ed
Ellis, W. R.
Fireside Bar
Freedom, Inc.
James K. Bellard
Fun Factory Lounge, The
Ed Perry
Lively Artists, Inc.
Bob Vargo
McMurray, James
Miss Bronze America, Inc.
William Stringer
Night Gallery
Bill Cox
Reeds Arena
James Reed
Ritz Club, The
John Zuzan
Rontone's Restaurant
Ronald Vross
Sounds Unlimited
Dom Leone
ZANESVILLE—L. 54
National Office Machine
Dealers Association
James P. Charles
(See: Century Van Lines
and Hank Millican,
Cerritos, Calif.)

OKLAHOMA

BROKEN BOW—L. 385
Salome Where She
Danced Night Club, The
Charles E. and Ethel M.
Goodman
ENID—L. 375
Night Life Supper Club
(of the President Hotel)
Robert Kelly, Larry
James, Winston Worrall
Tri State Recreation
Bob Willit
VFW Post No. 2270
Zahara Club, The
Lloyd Kellum
GAGE—L. 375
Busby, Douglas
HUGO—L. 385
Steven Bros. Circus
Robert A. Stevens
LAWTON—L. 688
Gateway Inn, fka Sandpiper
Inn
Don McKean and Ronnie
Russell
Modern Talent Association
Speck, Larry
Bobby Mansell
OKLAHOMA CITY—L. 375
Arches Club, The
Eugene Hughes
Belmont Quality Inn
Black Hotel
Keith Hartman
Blue Grotto
Joe Fisher
Denton, Kermit A., Jr.
Dirty John's South
Mike Carles
Ferguson, R. L.
Greenhaw, H. T.
Hamilton, Lydia
Johnson, Samuel
(See: World Champion
of Jazz, Indianapolis, Ind.)
M.M. and Associates, Inc.
Moody, Randy
(See: The Jait and Ranoy
Moody, Stillwater, Okla.)
Morris, Bob
O'Ellar, Kelly,
Entertainment Agency
Kelly O'Ellar
P. M. Productions
Paul Lewis
Rabbit Foot Club
Lee Horze, Ken Nelson
Rams Head Club
Don Zizzo
Razz-Ma-Tazz Club

Don Pitts
Reinhard, Bill
Roark Davidson Amuse-
ment, Inc.
K. Roark, B Davidson
Sooner Broadcast System,
The
Fred Hudson
Randy Moody (Randy
Moody also listed under
Stillwater, Okla.)
Studio One Club
Barbara Cooke, Andy
DiMartino
Willis, Ron
Woolbright, Jim
SHAWNEE—L. 375
DeMarco, Frank
SPENCER—L. 375
Whiskey River Club
George Cunningham
STILLWATER—L. 94
Chapel Club
Bob Hansen
Jail, The
Randy Moody
(See: Randy Moody, Okla
homa City, Okla.)
Louie's Club
Frank Gardner
Oklahoma State University
Robert B. Kamm
TULSA—L. 94
Blue Velvet Club
Ron White
Club Shangri La
Lockbear, Inc., James M.
Lockmiller, Bob Beard
Colonial Village, Inc.
Marshall Ferrino
Cork Club
Adams Hotel, Marjorie
Larentz, aka Marjorie
Lorentz
Dominique's Club
Stanley Sanditen
Executive Entertainment
Jerry Ray
Factory Club, The
Don Brown, Randy
Carolan
Gallery Supper Club, nka
Red Velvet Club
Eddie and Lawrence
Elmore
Garden Trials Club
Jim Lewis
Glass, Owen C.
Green Rooster, The
Charles Thompson
Jail Saloon
Mike Stockton
King and I Club
Bruce Myers
Kotzin, Jerry
Maddox, Dave
Gary and Mack Thomas
Northland Bowling Alley
Ballroom
World Wide Productions,
Mel Williams, Rose
Room Ballroom
P. J.'s Club
William E. Miller
Pyramid Outstanding
Enterprises, Inc.
Coy and Tracy C. Poe
Ray, Jerry, dba Executive
Entertainment
Riggs, Connie
Schroeder, Vic
Smith, Gene
Stables
Paul A. Brockwell
Tennessee Gin and Cotton Co.
Paul Longinotti, Charles
Ragus (Also listed under
Woodland Hills, Calif., and
Baton Rouge, La.)
Thompson, Richard
Torch Club, The
Bill Inman
Tulsa Jazz Limited
Joann Shanks
Walpole, H. T.
World Wide Productions,
dba Northland Bowling
Alley Ballroom
Ziegfeld's, Inc.

OREGON

ASHLAND—L. 597
Superstar Agency
BAKER—L. 560
Peterson, Mrs. K. D.
BEAVERTON — L. 99
Carter Management
BEND — L. 689
Tadevic, Tom
Tracy, Ben
BROOKINGS—L. 520
Preisinger, Wm. J.
EUGENE—L. 689
Farrell, Doug
Orgastra Productions
Glen M. Blanchard,
Jeffrey Ce Johnson
Schaffer, Harvey A.
LA GRANDE — L. 560
Tropidara Lounge
Ms. Lou Carpenter
McMINNVILLE—L. 99
Powell, Pete
MEDFORD—L. 597
Bonanza Room
Cavalcade of Stars
Billy Barton
(Also under Misc.)
Shamrock Supper Club, The
C. Donald Adams
MILWAUKIE—L. 99
Worthington, Jack, dba
Worthington Enterprises,

Inc. (Also under Portland,
Ore.)
MONMOUTH—L. 552
Le Kander, Gloria, Mrs.,
aka Mrs. Dennis Le Kander
ONTARIO—L. 423
Kendall, Harry
PENDLETON—L. 560
Miller, Larry
Sany and Spaghetti Shop,
Inc., dba Tumbleweed
Westward Ho
Lee R. Farley
PORTLAND—L. 99
American Entertainment,
Inc.
John Poling
Bruno, Ted
Cole, Violet E.
Felt, James
Gallagher, Norma
Gatsby's, fka Keyhole Lounge
Marc and Larry Gaudry
Golden Slipper
Ray South
Jail, The
Kooper, Gary
Kwang, Jim and Sally
Lee, Eddie
MIT Professional Seminars
Tom Widden
Marino, Nick
McClendon, Wm.
McInturff, Bob
Mesher, Moe M.
Micolle, Inc.
Mike Magaurn
Noble, Peter, Agency
Peter Noble
Parker, Deborah L.
Pletcher, Ms. Bobbie
Postlewait, Dave B.
John Podpak
Rogers, Maggie Glover
Rose City Concert Co.
Barry Clark
Scott, Ted
Three Sons Corporation
Craig Evans
Waltich, Mark
Webb's Elks Club No. 1050,
Billy
Curtis L. MacDonald
Wells, Raymond D.
White, Robert J.
Worthington, Jack, dba
Worthington Enterprises, Inc.
(Also under Milwaukie, Ore.)
PRINEVILLE—L. 700
Paulino's Restaurant and
Lounge
Charles Paulino
ROSEBURG—L. 539
Elks Club, dba Roseburg
Lodge No. 326
E.G. Bigley
Horsefeather's Lounge, The
Larry Anderson, Jerry
Cantrell, Lois Palmer
SALEM—L. 99
Downs, David
Hahn, Jim
Kenneth R. Wilkinson
Hoover, Rod
Jerry Bishop
LSP Productions
Steve Fox
Lucas, Bob
Mays, Arthur
Mays Enterprises, Inc.
Eddie
Eddie Mays, Inc.
Pank, Richard L. C.
Rainbow Vending and
Enterprises
Thurston, Julian R.
SCAPOOSE—L. 99
Otis, Ted
SPRINGFIELD — L. 689
Cooke, Bernie
Bill Brenner
STAYTON—L. 99
Santiam Restaurant and
Starline Lounge
Burdette E. Tucker
THE DALLES—L. 99
Wa Chuck Inn Restaurant,
Inc., dba Portage Inn
Keith Barrows
TIGARD—L. 99
Fleming, Loren
Grove, Donald

PENNSYLVANIA

ALLENTOWN—L. 561
Conrad, Richard
Gaumer, Richard
Kulowich, Paul
ALTOONA—L. 564
Blake, Arthur
ARDSLEY—L. 761
19th Hole Lounge, dba
Lou-Wal, Inc.
Louis Petro
BADEN—L. 82
Hetrick, C. J. (Miss)
BEAVER FALLS—L. 82
Club Natuara
Sam Pellegrino
BERWICK—L. 727
Junio, Sam and Sally
BETHAYRES—L. 77
Needleman, Chul
Raiken, Morris
BETHLEHEM—L. 411
Pi-Lambda Phi Fraternity of
Lehigh University
David Swersky, Bethlehem,
Jack Smith Artists
Management, Scranton
BLAIRSVILLE—L. 251
Peacock Lounge
William Skirboll

BLUE BELL—L. 341
Pier 37 Restaurant
Tom Woodshick
BLYTHEDALE—L. 60-471
Offshore Club, The
James Thaxton
BRENTWOOD—L. 60-471
Bali Kea Corporation
James Kunz
BRISTOL—L. 62
Romano, Ralph
BURGETTSTOWN—L. 509
Western Worlds, Inc.
John B. Cassidy
BUTLER—L. 188
Travaglio, Jr., Guy
2002 Club
David L. Martin
CANADENSIS—L. 577
Dutch's Tavern
Rog-Mon Associates
Monas Fetterman, Roger
Tambello
CARLISLE—L. 269
Alpine Steak House
Dale Fetrow
Hippo, Jerry, dba Jerry
Hippo Agency
CHAMBERSBURG—L. 770
Ingram, Roy, Talent Agency
Roy Ingram
Lowman, Chip
CLAIRTON—L. 60-471
Walker, James, dba
Hawkeye Productions
CLARION—L. 61
Clarion Chamber of
Commerce
Art Mills, Richard Weaver
Troese Brothers Corporation
(See: Venture Inn and
Keith Harding, Corry, Pa.)
V.F.W.
COLUMBIA—L. 269
Kelley, Harold
CONSHOCKEN—L. 341
Uncle Sam's in the French
Creek Inn
Bob Jacquot
CORRY—L. 17
Venture Inn
Keith Harding
(See: Troese Brothers
Corp., Clarion, Pa.)
CROYDON—L. 62
Valley Inn
DALLAS—L. 140
Arcurri, Morris
(See: Po Pouri,
Wilkes Barre, Pa.)
DANVILLE—L. 605
Sheraton Inn
DAYTON—L. 101-473
Allan, Scott, Jr., dba Allan
Automation Systems, Inc.
Shane Taylor, dba Taylor
Theatrical Agency
Gina Shelby
DEVON—L. 341
Vause, Jesse
(Also under Millsboro,
Del.)
DOWNTOWN—L. 484
Shea, K. E.
DUBOIS—L. 564
Petrosky, Paul
DUBOISTOWN—L. 761
Susquehanna Club, The
Max's Susquehanna Hotel,
Max Keepe
DUNMORE—L. 120
Sharkey's Cafe
August D. Biase
EAST STROUBURG—L. 577
Gaslight
Victor Genco
EASTON—L. 379
Paradise Club
Jim Smith
Parsons, Russell
EDINBURG—L. 17
Bruno, G. C.
Hamilton, Robert
EDINBURG—L. 27
Harbor Landing Lounge
Lance Kollmorgen
EPHRATA—L. 294
Cornucopia Lounge, Inc., dba
Cornucopia Lounge
ERIE—L. 17
Anthony's Lounge
Frank Petruso
Ciro's Dinner Club
Joseph M. Ciro
Fat Daddy's, nka The Flame
Rocky Lynch
Horn Corp., R. B., dba
Gadsby's
Howard Faulkner,
Scott Munson
Lyons, Mrs. Mattie
Mark Restaurant, The
Rick Gurnal
Muller, Rick
Pontillo, Patsy
Warner, Phil
FAIRFIELD—L. 770
Charnita Country Club
Richard Boyer,
Blake A. Parks
FARRELL—L. 187
Beitler, Robert C.
(See: American Legion
Post No. 818, Allentown,
Pa.)
Hanti, Carl
La Camera, John
FT. LOUDON—L. 770
Valley Lodge, The,
fka "Moose," and
Wilbur Kendall
FORT WASHINGTON—L. 341
Fortside Inn
Robert P. Spencer (Also
under Whitmarsh, Pa.)
GETTYSBURG—L. 49
Barn Discoteque
Dell R. Theuson
GIESTOWN—L. 41
Minder Binders
Jim Ringer, Dominic
Rizzo, Jeff Schwartz
GLENSIDE—L. 77
Kimberly Productions
Edward George
HALIFAX—L. 401
Cooper, T. Stanley
Kontz, Lee
HALLAM—L. 296
Beaver Trap
Rod Kaufman
HAMBURG—L. 135
Lindenmuth, Terry
Snyder, Terry
HARRISBURG—L. 269
Admonds, Inc., dba Don
Associated Talent Manage-
ment

Ross Spangler
Barbaro, The Frigate Club
Brown, Milton
Helen's Cocktail Lounge, nka
The Flintlock Inn
Gary Dobrinoff
Jones, Thomas
Manser, Don
Parks, Edgar L.
Ryder Truck Rental
David Powell
HATBORO—L. 77
Rudd Melikian, Inc.
George Huff, Peter J. Kelly
(Also under Warminster,
Pa.)
HAWLEY—L. 130
Scotty's Highland Fling
Jack Scott
HAZLETON—L. 139
Beef and Brew
John W. Veet
Flamingo Club
Sam Pozzessere
Spadatoro, S. C.
HENRYVILLE—L. 577
Kearson, Barry
HOMESTEAD—L. 60-471
Fleischauer, Richard J., dba
Fresh Energy Theatre
(Also under Pittsburgh,
Pa.)
HORSHAM—L. 77
Blair Mill Inn
HUMMELTOWN—L. 269
Meadowbrook Motels, Inc.,
The
R. S. Freedman
HUNTINGDON—L. 660
Holiday Inn
Mr. Grubb
JOHNSTOWN—L. 41
Haselrig, Burrell
Professors Inn
Don Lock
KITTANNING—L. 603
Bradigan, Cathy
KUTZTOWN—L. 135
Kutztown State College/
Alumni Association
Ed Miller
LACEYVILLE—L. 140
Windy Mill Inn
Marcy Pherreigo
LAKE CITY—L. 17
Morrow, Lawrence T.
LANCASTER—L. 294
Alexander, Eva M.
Villa, Pancho (Charles
Miller)
LANSDOWNE—L. 484
Entertaining Enterprises
E. E. Colletta
Tiffany Concerts, Ltd.
Nino Catania, Holten
Brandi
LATROBE—L. 339
College, Chester A.
Hendrickson, Dr. Thomas
Monzo, Gabriel
Pifer, Ed
LEBANON—L. 750
Cassel, Les
Old Tunnel Inn
Elizabeth Wells
Spotts, Michael
LEVITTOWN—L. 62
Club Oasis
Joseph Flannery
LOCK HAVEN—L. 761
Town Tavern
Fred Passell
LYKENS—L. 401
Troutman, Robert N.
MARION HEIGHTS—L. 456
Interno
Dan Savitski
Max Keepe
MCKEES ROCKS—L. 60-471
Kelley, Holland F.
Psychodilly Lounge
Blaise Moore
MCKEESPORT—L. 60-471
White Elephant
Jack Feldman
MECHANICSBURG—L. 269
Creekside Inn
Robert Cunjak
MEDIA—L. 484
Seepareta, Jack (Sugarman)
Vallo's, Tony
Tony Vallo, Frank J. Tal-
larico (Phoenixville, Pa.)
MIFFLINBURG—L. 605
Mike and Dot's Cafe
Frank Plotts
MILFORD—L. 667
Miltord Theatre
Mark Althshuler
Pleschette, Arnold
MILNESVILLE—L. 139
Dino's Lounge
Rocco Policare
MILTON—L. 605
Cinestage Group, Inc., The
Thomas Poling, William
Clunye
MONACA—L. 509
Vranese, Mark
I-a On Stage Productions
MONROEVILLE—L. 60-471
Sheraton of the Mall
MONTGOMERY—L. 761
Step Inn
Andrew Bobotas
MONTGOMERYVILLE—L. 341
Palermo, Tom
Forum Cafe (Also under
Philadelphia, Pa.)
MOOSIC—L. 120
Izzy's
MORRIS—L. 761
Highlanders Inn
Neil Hedrick
MOUNT JOY—L. 296
Semone, Robert P.
(Also under New Cumber-
land, Pa.)
Semone, Thomas
(Also under New Cumber-
land, Pa.)
MT. UNION—L. 660
Harbor House, Inc.
John Yohn, George Veiner,
William McElrath
MOUNT WOLF—L. 472
Bernstein, Allan
NEW CASTLE—L. 27
Cooks, Chuck
Papa, Al
Pelloni, Henry
NEW CUMBERLAND—L. 269
Joker, The
Julie Dewald
Semone, Robert P.
(Also under Mount Joy,
Pa.)
Semone, Thomas
(Also under Mount Joy,
Pa.)

NEW OXFORD—L. 49
Miladay's Inn
James T. Pessognelli
NEW TRIPOLI—L. 561
Starr, Sally, Ms.
NORRISTOWN—L. 341
J & B Theatrical Agency
Joe DiBonaventura
Motes, George A.
ORBISONIA—L. 660
Southern Huntingdon
County High School
PARKESBURG—L. 484
Gino's Little Castle
Gino Pirrone
PHILADELPHIA—L. 77
Amvets Post No. 178
Norman G. Andrews
Blow, James A.
Brandi's Warf (Holten Corp.)
Holten Brandi
Brown's Promotions, Frank
Frank Brown
Bush, Gabriel G.
Church, Lou
Delmar Morris Hotel
Jim Rasclio
Doubledoe, Clifford
(Also listed under River-
view, N.B., Canada)
Driver, R. Sonny
Eason, David, La Pina De
Bellissimo, Ltd.
Fingerman Theatrical Pro-
ductions, Earl R.
Finn Agency, Harry
Forum Cafe
Tom Palarmo
(Also under
Montgomeryville, Pa.)
G & F Enterprises
Bob Frenenburg, The
Scene
Gold, Marty
Goldberg, Sam
Human Interest Productions,
Inc.
Glen Ellis
J. T. Z. Productions
Irv Nahan, The Cabaret
Club (Miami, Fla.)
Joel, Wayne
Kaleidoscope Theatre
Manayunk Garages, Inc.,
Leonard Schwartz
Kaufman, Jan
Keller, Herb
Kelly, Bill
Lodge, Dave
(Also under Atlantic City,
N. J.)
Malone, Thomas W.
McAllister Jazz Associates
(Association)
Lester McAllister
McQuade, Jimmy, Agency
Mill Mont Promotions
Frank Dumont
Morgan, Bennett, Agency
New Foxide Cafe
David Freedman
Piata West, The
Pat Bounadonna
Prouse, Ed
(Also under Atlantic City,
N. J.)
Siemon, William "Bill"
Southern Christian Leader-
ship Conference
Henry A. Culbreth
Tolz, Avram
Trauma, Inc., The
Manny Rubin
Velez, L.
Vincent Enterprises, Inc.
Solomon Burke, Margaret
White
Wilson, Warren
PHOENIXVILLE—L. 341
Izzi, Charles
Tallarico, Frank J.
(See: Tony Vallo's and
Tony Vallo, Media, Pa.)
PITTSBURGH—L. 60-471
Bethel, Stanley
Bloomfield Athletic Club
Anthony Gesuale
Cargo, Jack
Drawn, Herman
Dreibholz, John H.
Fleischauer, Richard J.
dba Fresh Energy Theatre
(Also under Homestead,
Pa.)
Golden Freak Enterprises,
Inc.
Donald K. Bobo
Hurricane Musical Bar
Birdie Dunlap
Lee, Terry
McBride, John
Midway Lounge
Mrs. Elizabeth Henry
Mike's Valley Vue Lounge
Mike Farber
Music Guild of Pittsburgh,
Inc., The
Nicholas Nelson
Muffs Hut
James Allen, Jr.
Pletsch, Jacob
Romac Corporation, The
Paul J. Shelako III
Someplace Else
John Kallahan
Starlite Lounge, The
Charles Hooks
University Attractions,
nka Pittsburgh East Coast
Productions
Harry Popovich
World Artists Record
Harry Cantor
PLEASANTVILLE—L. 61
Williams, G. Edd
POTTSVILLE—L. 515
Graham, Len
(See: Schuylkill Haven,
Pa.)
Yulick, George
(See: Schuylkill Haven,
Pa.)
RADNOR—L. 77
Heckscher, Mr. and Mrs.
READING—L. 135
Pennsylvania Western
Corporation
Robert Lindemuth
Schaeffer, Austin F.
Skoraszki, Chester
Stafford, H. Edward
SCHUYLKILL HAVEN—L. 515
Graham, Len
(Also under Pottsville, Pa.)
Yulick, George
(See: Len Graham, Potts-
ville and Schuylkill Haven,
Pa.)
SCRANTON—L. 120
Hasen, Tom

Image Club, The
Benny Santoro
Smith, Jack, Artists
Management
Pi Lambda Phi Fraternity
of Lehigh University, David
Swersky (Bethlehem, Pa.)
SHARON—L. 187
Klaric, Michael
Paoletta, Mickey
Yankovich, George
SHIPPENSVILLE—L. 61
Rheas Motel
Mrs. Carl Wagner
SHOHOLA—L. 667
Breedmore Aquarium
Productions, Ltd.
SOUNDERTON—L. 569
Frederick, Jacob
Lions Club
Robert A. Wismer,
Jacob Frederick
STATE COLLEGE—L. 660
Alpha Tau Omega
Fraternity
David J. Prole
SUNBURY—L. 605
Petraske, Gilbert, dba
Petraske Country Music
TANNERSVILLE—L. 577
Coral Reef
Viola Kloth
TERRE HILL—L. 294
Davidson, Thomas D.
THOMASVILLE—L. 472
Thomasville Inn
Alda Ketterman
UNIONTOWN—L. 596
Holiday Inn of Uniontown
Lou Apone
MelFar Productions
Levoy Melville, Gary D. C.
Farr
UPPER DARBY—L. 77
Clock Musical Lounge and
Bar
Charlie Curry
Delaware County Athletic
Club, The
Lou Lambert
Zarrilli, Anthony
WARMINSTER—L. 77
Rudd Melikian, Inc.
(See: George Huff, Peter J.
Kelly, Hatboro, Pa.)
WARRINGTON—L. 569
Country Western Inn
Frank Palermo
WASHINGTON—L. 509
Brown Derby
Joel Brown
WEST CHESTER—L. 484
Irons, William
Mozzan, John
WEST HAZELTON—L. 139
Cedar Door, Inc., The
John R. Sweda
WEST PITTSBURGH—L. 140
American Entertainment
Corporation
Frank Hannan
WERNERSVILLE—L. 135
Nightspot Enterprises, Inc.,
dba Zodiac Lounge
Joe Weiss
WHITEMARSH—L. 341
Fortside Inn
Robert P. Spencer (Also
under Fort Washington,
Pa.)
WILKES BARRE—L. 140
Po Pouri
(See: Morris Arcurri,
Dallas, Pa.)
WILLIAMSPORT—L. 761
Georges, Ann
Gill, Donald W.
Merrick, Elmer
WILLOW GROVE—L. 77
Wine Barrel, The, fka
Fiesta Restaurant Cabaret
Joseph Palegi, John
Nicolletti
WYOMISSING—L. 135
McGowan, Charles
YORK—L. 472
Frederick, Frank
Keiter, Bruce
Notopoulos, Joseph
Spells, Jimmy, Productions
Jimmy Spells (See: Gem-
ini Artists Management,
Inc., New York, NY)
Tarilton, Bob

RHODE ISLAND

BLOCK ISLAND—L. 529
Yandian, Katherine
FORESTDALE—L. 262
El Toro
John Lombardi
JOHNSTON—L. 198-457
Slack, Michael
MISQUAMICUT BEACH—
L. 285
Neptune Inn
Joe Faulise, James
Macione
NEWPORT—L. 529
Dumontier, Eugene, dba
Courtney's
Tom Rizzo
Katrabas, Michael
Maloney, J. P.
Old Hurley's
Larry Duprie
NO KINGSTOWN—L. 198-457
Plant, John A.
PAWTUCKET—L. 198-457
Bryda, John
PROVIDENCE—L. 198-457
El Karum Activities, Inc.
James Hines
Elmwood Productions, Inc.
Russ Carello
Inter Fraternity Council of
Brown University
Richard Daniel Prentiss
Gomes, Eddy
Meloche, Nancy
Mousovitz, Arthur L.
Rhode Island School of
Music
Charles Ostiguy
Rizzo, Robert G.
Rossi, Mario
Tonetti Production
SMITHFIELD—L. 262
Kopy Cat Lounge
WEST WARWICK—L. 198-457
I. A. P. Productions
Vic Armen, Gordon
Parsons
WOONSOCKET—L. 262
Bennett, Charles H.

SOUTH CAROLINA

CHARLESTON—L. 502
A & N Club

Connie Holmes
Bass, Tom
Executive Lounge
F. J. Leamond, Jr.
Kline, George H.
Neptune Lounge, The
Johnny Gambino
Pike, Chet
Thompson, A. D.
Unicorn Social Club, Ltd.
Jerry Walker
CHESTER—L. 342
Mack, Harry
Martin, Roy
COLUMBIA—L. 488
B & C Production Co., Inc.
Melvin Bearden
Brewster, Earl
(Also under Misc.)
Carolina Entertainment
Bureau
Chasson, Frederick
Charlie Newman
Man O'War Lounge
Bill Waite (Also listed un-
der Augusta, Ga., and
Chattanooga, Tenn.)
Skenes, Jack
DARLINGTON—L. 521
Captain Tee's Hideaway
Dale Cross
FLORENCE—L. 502
Allen, Gene
GREENVILLE—L. 694
Eagles Beak Restaurant and
Lounge
Golden Eagle Motor Inn
Phillip W. Porter
Harlem Theatre
Joe Gibson
Hundred Pipers, Ltd., The
W. Farrell Edwards
Keifer, Bruce
HILTON HEAD ISLAND—L.
447-704
Gatsby's Adventure Inn
Mr. Camera
Gene Futch
MOULTRIEVILLE—L. 502
Wurthmann, George W., Jr.
MYRTLE BEACH—L. 521
Resort Management Co.
Jack Mitchell
Sheraton Myrtle Beach Inn
ROCK HILL—L. 342
Carolina Festival
Ellek Seymour
SPARTANBURG—L. 694
Holiday Lake Park
Joseph Longo
Long Horn Supper Club
Mr. Ramanantan
(Ramanantan)
XL 100 Club
Jimmy Proctor
WATERTOWN—L. 693
Red Baron Club
Gerald Bendewald

SOUTH DAKOTA

ABERDEEN—L. 693
Acorn Lounge (Ward Hotel)
William Zirbel
Depot Club, The
Raphael Mack
Elks Lodge No. 1046
Shimpy's Bar
Jerry Schimkat
Vegas Lounge
Peter Iverson
BELLE FOURCHE—L. 686
Max's Lounge
BROOKINGS—L. 114
Coachlight Lounge
Hartley Nordbye
Holiday Inn
Vernon Sherrard
Staurolite Inn
John C. (Jack) Hendenstrom
CUSTER—L. 686
Captain's Table, The
Bob Willson
HURON—L. 693
Sunset Club
Joe Arguello
LEAD—L. 686
Ore House Restaurant and
Lounge, The
Cindy and Larry Hunt
LEMMON—L. 686
Steakhouse, The
Clayton Pudwell
Whitetail Productions
Jim Svihovec
MILBANK—L. 693
Townhouse, The
Jack Berens
Jerry Berens
MILLER—L. 693
Honda Lounge
Virgil Lips
MITCHELL—L. 773
Charles, Denny
Tracy, Dick
MOBRIDGE—L. 693
Embers Fireside Lounge
Bob Fulkerson
Silver Dollar Lounge
Jerry Peterson
RAPID CITY—L. 686
Bridge, Michael
El Cochero Lounge
C. R. Bud Armstrong,
Taylor's Restaurant
Embers Restaurant
John Whalen
Lewis, Niel
Martin, Bruce
Nazum, Dan
SIOUX FALLS—L. 114
Ford, Ray
Fyler, Melvin
Haar, E. C.
Heyer, Raymond
Midwest Talent Associates
Nelson, George
Mike Martin, Rich
Lundquist
Spotlite Presentations
Doug W. Gorath
Thu, Russ
Triangle Advertising Agency
Dell Crosby
VERMILION—L. 255
Nu Varsity Club, The
Jeff Radigan
WATERTOWN—L. 693
Plateau Inn, The
Ernest Williams

TENNESSEE

ATHENS—L. 546
Elks Club
John Case
CHATTANOOGA—L. 80
Buccaneer Restaurant and
Lounge
Patrick F. Gallagher

Chattanooga F.O.P. Lodge 22
Landmark Inn
Ernest Esposito
Laughery, William
Lion's Den and Castaways
Club
Billy Hull
Man-O-War Lounge
Bill Waite (Also listed
under Columbia, S.C., and
Augusta, Ga.)
CLIFTON—L. 257
Clifton Recreation Hall
Miller and Treece Asso-
ciates, Joe Treece
CLINTON—L. 546
Scottish Inn
Jewell Adams
FAYETTEVILLE—L. 80
Gay Teens Club, The
Mrs. Hal Rees
GOODLETTSVILLE—L. 257
Griggs, Col. Charles
HENDERSONVILLE—L. 257
Big K Productions
Million Records, Inc.
Autrey Inman
HERMITAGE HILLS—L. 257
Hart, Larry L., Talent
Agency
Larry Hart (See: Univer-
sal Management and Ron
Blackwood, Nashville,
Tenn.)
HUMBOLDT—L. 639
Ballard, Edgbert
JACKSON—L. 639
Apple, The
Doug Whitten
KINGSPORT—L. 556
Boardwalk Productions, Inc.
Richard Winstead (Also
under Roanoke, Va.)
Embers
Ed Nave
Kingsport Mall
Margaret Murray, Joyce
Mullins
Lonesome Valley Jamboree
Bobby Hicks, Harlen
Hunley
KNOXVILLE—L. 546
Buckner, William J.
Celebrity Room
Ralph Shilling
Coleman, Wm.
Executive Club (Campus
Restaurant, Inc.)
Louis Bruno, C. L. Shank
Family Inns of America
Gary Lung
Gulliver's Travel Inn
Lester Nichols
Sigma Nu Fraternity
Byron Lawson
Silver Dollar Lounge
Mr. and Mrs. Chuck
Morgan
Van Hoesen, B.
W & S Enterprises
Ralph C. Souby,
Concerts South, Inc.,
Come Together Sounds,
Inc., Barbara Baccus
Zelmar Grotto, The
LEXINGTON—L. 639
Pratt, Lynn, Enterprises
MADISON—L. 546
Riley, Norm
(Also under Hollywood,
Calif., Moncton, N.B., Can.)
McMINNVILLE—L. 80
Champion, Hollis
Junior Chamber of
Commerce
Dave Hoover, James A.
Dillon
MEMPHIS—L. 71
Anderson, Elvis W.
Baldwin, Arthur
Beck, Harry E.
Brass Trumpet, The
Gary Pagels, Mark Streeter
Carousel, aka Circus Lounge
Eddie Click
Casino Records
Frank C. Holloman
Ellis, Tom
Godfather, The, aka Regency
Room
Robert Kizer
Hotel Management Co.
Joe Suter
Jam Pak, Inc.
Jarrett, B. A.
Kirsch, Kenneth C.
Lepley, John
(Also under Albuquerque,
N.M.)
Mid South Production, Inc.
Mike Lynn
Miller, Hosea
Miller, Joe
Posey, Sandra
Productions Unlimited, Inc.
Roger Branham
Seven Brothers Record
Company
St. Luke Graves
Tootsie's Ballroom
K. K. Bigford, Bob Atkin,
Maurice Lipsey
Village Vanguard, The
W. S. Sawyer
Windermere Town and
Country Club
John R. Arnold, Jr.
Woods, Johnny,
Enterprises
NASHVILLE—L. 257
Beauregard Clayton Music
Sanford M. Brown
Capitol Music Production
Jimmy Townsend, III
Caravan Productions
Dave Austin
Carol Enterprises
Bill Starnes
Chart Records
B. L. Williamson
Davis, James
(Also under Little Rock,
Ark.)
Delta Talent Agency
Donoghue, Lee
Emerson, Lee, and Emerson
Talent Agency
Flame The
Leon Oldham
Gus' Barn
Augustus E. "Gus"
Farmer
Interstate Inn
Bill Walker
Interstate Talent Agency
William Sizemore
Jennings Associates
Kelly, Tom, dba Corral
Attractions
Martin Agency, Barbara
Muhlenbrinks Saloon
Wayne Cliner
Music Row Talent, Inc.
Ruth B. White

Nashville International Corp.
Billy Raines, Jim Berry
New Club Baron, The
Isaac Washington
Paladium Club
Loia Wager, John R.
Todd, Jr.
Phrank and Stein Club
Harry Rowan
Pickin' Parlor
Randall E. Sanford
Possum Holler Entertain-
ment, Inc.
Shug Baggett
Singleton, Shelby, Corporation
Noble J. Bell
Sims, Russell
(Also under Rogers, Ark.)
Snider, Shelly
(Also under Redington
Shores, Fla.)
Universal Management
Ron Blackwood (See:
Larry L. Hart Talent
Agency and Larry Hart,
Hermitage Hills, Tenn.)
Villa, The
Richard Ferrando
NEWPORT—L. 546
Country Palace
POWELL—L. 546
Powell High School

TEXAS

ABILENE—L. 72
Armstrong, C. E.
Penhouse, The
Don Nicholas
Sequoia Production Company,
Waylon (W. P.)
Stewart, aka Waylon
Stewart
United Network
George Q. Offut
(Also under New York,
N. Y.)
ALTAIR—L. 65
Cervenka's Night Club
August Cervenka
ALVIN—L. 74
Big Star Ballroom
Bob and Betty Morris
AMARILLO—L. 532
Freemans, fka Bobby
McGee's, fka The Sport Spot
American Motor Inn
D. M. King, Lou Singleton
Good News Production
Travis K. Bailey
McCarty, Tom L.
Wheelock Association,
dba The Hilton Inn,
Nut Cracker Club
Tony Matteson
Prouse, Dale
Ragland, Howard
Re Kab Records
Newt Baker
ROYAL INN
James Witt
ARLINGTON—L. 72
Americana Inn of the Six
Flags
Pub Royal, Inc.
W. S. Spradling
AUSTIN—L. 433
Alpha Epsilon Pi Fraternity
Mike Stewart
Ankery, C. S.
Chesser, Clyde
Ebony Enterprises
Dan H. Fields
Texas Opry House
Wallace Seman
Twenty-First Century
Productions, Inc.
Marie Nohra, aka Marie T.
Nohra, aka Anna Nohra,
aka Anna Marie Nohra,
William "Bill" Moss, Nita
Nichols, Hester M. Nora
Wimberly, Billy
BAIRD—L. 72
Lone Star Rodeo
Club
Robert Estes
BEAUMONT—L. 464-615
Gusher Room
Wyman Gilliam
Red Carpet Lounge
Art Brodie, August Ward
BROWNSVILLE—L. 644
Camar's Two
Jeff Thompson
BUFFALO GAP—L. 72
Big Valley Trail House
Bob Burks
CONROE—L. 65
Yancey, Jerry
CORPUS CHRISTI—L. 644
Al's Wharf
Alfred Pagusin, Jr.
Hamilton, Alvin
Robertson, Billie
Roguse's Club
Sam Herro
Vela, Fred
DALLAS—L. 147
Big D. Jamboree
Ed Bernet
Briley, Douglas
Bronzo, Ray, Productions
Ray Bronzo
Caterine, Anthony
C.L.E.A.N.
Ken Berry, Thomas W.
Constable, Richard M. Pohl
Coyle, John J.
Cunningham, Howard
Curtis, Dick
Davis, Tony
Dunfee's Royal Coach Motor
Hotel
Joseph DiPalma
Ever Present Music, Inc.
Kent Alexander (Also
under Management Con-
sultants of America, Inc.,
Dallas, Texas)
Garry, Woody
James, Allen
Lewis, Howard
Long, Chuck
Lyons, Bob
Management Consultants of
America, Inc.
Kent Alexander (Also
under Ever Present Music,
Inc., Dallas, Texas)
McCorkle, George
Geno McClosin
McDonald, L. M.
Myers, John D.
Myner, Jack
(Also under Misc.)
National Entertainment Data
Booking Agency
Rollie Tesh
Neikoman, Frank R.
Nichols, Jr., James David
O'Donnell, Jim

Old Warehouse, The
Oliver, Phil
Peterman, Don
Petty, Bill E.
Price, Ernie
Purple Onion
Joe Perryman
Schwartz, Julius
Simonson, Maynard.
Productions
Maynard Simonson, M. D.
Simonson, Bill Simonson
Stachon, Ralph, and
Associates
Ralph Stachon
Star Promotions, Inc., The
H. P. Price, Jr.
Texas Jamboree
Bob Wilson
Thompson, Dan W.
Tramp Showclub and
Restaurant
Jim Tyree
Wallace, Gary
White, Lloyd G.
Woods, Doyle
DENTON—L. 72
Paeant Promotions Beauty
Productions
Hopkins Hallman
Parker, Frank G.
EL PASO—L. 466
Sheraton El Paso Motor Inn
Albert Batista
This Is Texas
Noel Barrios
FORT WORTH—L. 72
Clemens, James E.
De Marco, Lou
Dodd, Jean A.
Charles F. Jones
Dos Gringos Restaurant
Don Bowden
Feed Mill
Mike Newman
Fort Worth Theatre Guild
Dillon Bowden
Holiday Regent Motel
Ms. Betty Anderson, Mr.
O. Blankenship
Margulies, Richard.
Productions
Richard Margulies (Also
under Phoenix, Ariz., and
Misc.)
May, Oscar R.
Okrasinski, John
GALVESTON—L. 74
Anchorage Motor Hotel and
Club
Gus Loomis, Tony Fox
Galveston Jazz Festival
Islander Beach
Gene Cowan
Larsen, Ronald T.
Mitchell, Johnny
Sea Horse Inn
Sonny Mortini
HARKER HEIGHTS—L. 306
Pepper Club, The
Jim Pelligrino
HARLINGEN—L. 644
Blackstone, Jr., Harry
HOUSTON—L. 65
Acts Unlimited
Barton Industries, Inc.
Russell K. Barron, dba
The Brass Ring
Bauer, W. W.
Bery, Dr. Cesare
Bottoms, Lemuel M.
Justin Liu (See: James
Batson, Texas City, Texas)
Carlson, E. C.
Cenikor Foundation, Inc.
James Luke Austin
Club Verma, Inc.
James Jones
Dance World
Bob Stewart
Don Miguel's
Arthur Tisi
Doyle, Emogene
Environmental Development
Research Foundation
Walter J. Briggs
Ferrara, Joe
Golden Sounds Co.
Jim Connors
Golden Stallion Club
Bill Wozner
Houston International
Associates, Inc.
J. C. Ervin
Houston Theatre League
J. Cree Ervin (Also under
Denver, Colo.)
Jones, Larry
Kane, Chester W.
Les Quartre Seasons
Bob Backman
Liberty Hall
Roberto Gonzales
Lone Star Artists
Don Rogers
Management Associates
(See: United Bookings,
Inc., Sioux City, Iowa)
Mellon, James
Mendenhall, Jim
Merritt, Morris J.
Nichols, Jr., James David
Sara Souci
John Nunn
Showcase International
Productions
Jim Austin
Showtime Concerts
Vincent Alfano
Sullivan's Island
Elroy Sullivan
Sun Productions
Victor Montoya
Tanney's
R. I. Tannenbaum
Taurus Systems, Inc.
Wayne Robinson, Vernon
E. Fewell, Rob Terry
Texas Family Theatre of
America, Inc.
Joseph V. Aletto, Joel
Spector (Also under San
Francisco, Calif.)
Tiger Room, The
Bernard Wishnow
Twentieth Century Singers
Weil, Bert
Whalen, Gene, of Gene
Whalen and Company (En-
coré Entertainment)
Winchester Club
Paul Richards
KILGORE—L. 147
Sands, The
Lindsey Howard
LAKE JACKSON—L. 74
Lampighter Restaurant
Lou Hurley, Buddy Baker
LAREDO—L. 644
Bruni, Fred
Faucher, Dan
LIPAN—L. 72
Robinson, Mike

LONGVIEW—L. 147
Curley's Restaurant
M. E. (Curley) Smith
Ferrell Enterprises, H. E.
Hank Ferrell Record Shop,
H. E. Ferrell
Gregg Exposition and
Livestock Show
John Adams
LUBBOCK—L. 532
Berry, Post 575, The
George F., American
Legion, J. O. Gresham,
Edmond L. Hardy
Driscoll, Edward
Gordon, Jim
Mada, Inc.
Morris Rogers (McAllen,
Texas), Leonel Sanchez
(Bakersfield, Calif.)
Simpson, Tom
Tropics Club, The
LUFKIN—L. 116
Carlton Corral
Richard Carlton
MASON—L. 361
Haley, Tom
McALLEN—L. 644
Rogers, Morris
Mada, Inc. (Lubbock,
Texas), Leonel Sanchez
(Bakersfield, Calif.)
MULESHOE—L. 532
Powers, Fran
NEDERLAND—L. 464-615
J & T Productions
Hal Meyers, Thomas E.
Gresham (Also under Port
Arthur, Texas)
DDESSA—L. 72
Middle of the Road Club
Bill Overton
PERRYTON—L. 532
North Plains Fair
John Mayfield
PHARR—L. 644
Vera, Joe
PORT ARTHUR—L. 464-615
J & T Productions
Hal Meyers, Thomas E.
Gresham (Also under
Nederland, Texas)
PORT ISABEL—L. 644
Sandy Retreat Motel
Jerrise Wise
RICHARDSON—L. 147
Ric's Club
Ernest E. Richardson, Jr.
SAN ANGELO—L. 361
Final Approach Club
SAN ANTONIO—L. 23
Deal Associates, Inc.
Gerald R. Deal
Double C Productions and
Teen Fair of Texas, Inc.
Robert and Charles Coffen
Fat City Productions III
Joquin Walker
Hacienda Dinner Playhouse
Neal Mogford, Betty Lee
Hodges
Levitz, Al, dba Grand Fleet
Productions
Linton, Guy
Miller Revue, Bob
Bob Miller
On Stage, Inc., dba On Stage
Productions, Inc.
Carl F. Johnston
Showtime Production, Inc.
Shane Appling, Gary Gray
Swiss Chalet
Ollie Otten
Watts, M. J. (Old Pop)
STAFFORD—L. 65
Mercer, Joe A., aka Danny
Mitchell
TEXARKANA—L. 116
Candlelight Club, aka The
Stockade
Richard Patterson
TEXAS CITY—L. 74
Batson, James
(See: Lemuel M. Bottoms,
Justin Liu, Houston, Texas)
TROY—L. 306
Big John's Shelter
John Wilson
TYLER—L. 147
Lacy, J. W.
(Also under Club 66,
Shreveport, La.)
VICTORIA—L. 644
Club Reno and Lindsey
Construction Company
Bill Lindsey
Jackson, Ollie
WACO—L. 306
Brass Monkey Club
Wes Hand
Scott, R. C.
Solberg, A. C.
WICHITA FALLS—L. 688
Bennett, Warren W., dba
Warren W. Bennett
Productions
Johnson, Thurman
Marlow, Bill
Shane Productions
Tom Powell

UTAH

HANNA—L. 104
Haley, Tom
LEHI—L. 772
LaCasa Supper Club
Ralph Hoover
OGDEN—L. 356
Mora, Julia
Nilson, Julius G.
John D. Foulke
Unck, Bruce C.
SALT LAKE CITY—L. 104
Abbey Road
Aggie, George
Black Bull Club, The
Jimmy Ferraco
Clayton and Vertin
Enterprises
Johnny Clayton, R. Vertin
Dewey, Robert, Enterprises,
Inc.
Robert Huffacker
Johnson, Gerald
David Harrison
Lee, Mr and Mrs Kent
Mitchell, Duane
Mitchell, Larry
Salt Lake Hilton, Prime Cut
Room
Pearson Enterprises, Mr.
Pearson
Vertin and Sons Enterprises
Dennis Vertin, R. Vertin
SPRINGVILLE—L. 272
Gottfredson, Phillip B.

VERMONT

BURLINGTON—L. 351
Champlain Valley Law
Enforcement Association
Ira Slow
Embers
Gary Marshall
Fuller, Clay, dba Fuller
Promotions
Holiday Inn
L.M. Field
Red Dog, The
George Kesek
Teenage Democratic Or-
ganization, The
Vincent Narramore
ESSEX JUNCTION—L. 351
McGettrick, Don
KILLINGTON—L. 129
Broken Ski Lodge
Marty Brown
LONDONDERRY—L. 129
Mill, The
Al Brown (See: Jack
Coates, dba Jack Coates
Music Agency, Clifton, N.J.)
MALLETT'S BAY—L. 351
T. Bones Club
Thomas M. Curley
MANCHESTER—L. 129
Equinox House
Ian Y. Bennett
MORGAN CENTER—L. 351
Worth, Donald "Mac"
STOWE—L. 351
Centre Motor Lodge
Robert P. Edwards
WARREN—L. 129
Sugar Bush Lodge
WEST DOVER (MT. SNOW)
—L. 634
Richards, Jack
WEST RUTLAND—L. 129
19th Green, The
Gigi Corson
WILMINGTON—L. 634
Mountain Sessions, Inc.
Paul Schneider
O'Neil, Frank
Twin Sitos, The, aka Ski
Hosts, Inc.
Larry Evans

VIRGINIA

ALEXANDRIA—L. 161-710
Darvell, Barry
Dove, Julian
Old Dominion Productions,
Inc.
Lou Franklin, Ted Swenton
ARLINGTON—L. 161-710
Coco's Restaurant
Barry and Gregg O. Coco
Katson, James
BUCKROE BEACH—L. 199
Plaza Hotel
(See: Frank Brown,
Newport News, Va.)
BUFFALO JUNCTION—L. 123
Club Greek Goddess
Club Greek Goddess
Corporation, Angelo Peters
CHARLOTTESVILLE—L. 157
Howard, Vince
COLONIAL BEACH—L. 161-710
Monte Carlo Club
Robert Hershey
DANVILLE—L. 332
Downtown Motor Inn
Ellis Bernstein
FAIRFAX—L. 161-710
Country Music Enterprises
Mac Tignor, Bobby
Stephens
Virginia Folk Arts Society
and Country Wide
Jim Clark
FALLS CHURCH—L. 161-710
Gospel Music Associate
Marion Parker
Metro Music Associates
FRONT ROYAL—L. 770
Skyline Terrace Restaurant
James Skyles
GRUNDY—L. 556
Prater, James
HARRISONBURG—L. 161-710
Palmer House
Martin Palmer
HOLLINS—L. 165
Haney Promotions, Carlton
Carlton Haney
(Also under Reidsville and
Ruffin, N.C.)
LYNCHBURG—L. 157
Red Ox Restaurant and
Lounge
George D. Hudak, Lyn-
Foods, Inc., Eugene C.
Connolly, Robert S. For-
tune, David H. White,
Richard R. Zechini
MADISON HEIGHTS—L. 157
Festival Productions, Inc.
Bill and Diana C. Martin
MIDDLETOWN—L. 770
Wayside Foundation for the
Arts, Inc., dba Wayside
Theatre
Gerald Slavet
NEWPORT NEWS—L. 199
Brown, Frank L.
(See Plaza Hotel,
Buckroe Beach, Va.)
Marshall, David
NORFOLK—L. 125
Bateman, Ken, Agency
Bunin, A. J.
Christiansen, Chris
Dubrinsky, Ben
El Hombre
Dick Maher
General Boat Lines
Green, Norman
International Productions,
Inc.
John Blackwell II
Lido's Inn
Joe Matzopoulos
Little, Leroy
McCane, V. R.
Moore, Quincy
Rival Attractions
Nicky Newkirk
Simon, Percy
Walker, Robert
Whisper Concerts
PETERSBURG—L. 123
Williams Enterprises
J. Harriet Williams
RICHMOND—L. 123
Blues, Oscar
Blues Alley Restaurant
Earl Wynn
Boston, Joseph

Briggs, Malcolm
Century Attractions
Fredric I. Weiss
Club Sahara
Jimmy Winter, Ralph
Woods
Gibbs, Tommy
Jazz Unlimited Co Op
Harold Miller, Kenneth
Moore
Jester Club, The
Ronald Hadad
Joiner, William
Long, Robert
Promoters, Inc.
Leo G. Kory, Rod Seagram
Pylik, Richard
Roadway Inn
John Baronian
Stegmyers, Stanley, Hodge
Podge
Veterans Triangle Club
Allen Knight
Virginia Music Distributors,
Inc.
West, Jim
Worldwide Attractions, Ltd.
David Cooper
ROANOKE—L. 165
Boardwalk Productions, Inc.
Ira Von Draughn (Also
under Kingsport, Tenn.)
SAL EM—L. 165
Proffit, Charlie
Sheraton Inn
Craig Sotherden
Tac Productions
Tom Anderton
STERLING—L. 161-710
Woody, Ohio
SUFFOLK—L. 125
Cooper, Floyd
VIRGINIA BEACH—L. 125
Act III
Luke Constantandies
Anthony, Tom
Bishop, Al
Fox, Charles
Fox, Paul J.
Gallagher, Charles
Oceans Club, The
Pascal's Place
Pascal Arcese (See: Fred
Weiss, N. Miami Beach and
Orlando, Fla., and Century
Attractions, Richmond, Va.)
Taylor, Chuck
WILLIAMSBURG—L. 199
Hilton Inn
Peter Braun
Log Cabin Beach
W. H. "Fats" Jackson
WOODBRIDGE—L. 161-710
American Rodeo Association
Ernie Kraft
WOODSTOCK—L. 770
Planaway, Inc.
James B. Thorsen

WASHINGTON

AUBURN—L. 360
Concord Inn, The
Duane Steinie
BATTLEGROUND—L. 99
Gretchen's Log Cabin
Dell Jaha, Jacob Schauer
BELLEVUE—L. 360
Coachhouse Restaurant
Demetrius UII (Vollsis)
Del's Celebrity House
Della M. Henkens
Galanti, Al
Greelev, Geno
Mandarano, Frank
Srhumer, John B.
John Williams
Yazzolino, Frank
BELLINGHAM—L. 451
Egg Productions
Ron Nicho (Ronald L.
Nichols)
Graham, Everett Stan
BURIEN—L. 76
Maynard, Robert A. and
Irene L.
CENTRALIA—L. 505
King Solomon's Restaurant
George Solomon
COLFAX—L. 105
Sullivan's 195 Restaurant
Vern Sullivan
EDMONDS—L. 184
Courounes, Marco
(See: Everett and Lynn-
wood, Wash.)
ELMA—L. 236
Ball, Lee
Skippers Tavern
Steve Southgate
EVERETT—L. 184
Courounes, Marco
(See: Edmonds and Lynn-
wood, Wash.)
Great American Broadway
Sideshow
Ron Love
Morris, Jim
Nick Posomos
Silver Inn
Ileen Fitzjarrald
FREELAND—L. 184
Bush Point Resort, aka The
Admiralty Inn
Mr. and Mrs. Andy Erick-
son, Mr. and Mrs. John
Betrozoff, Tim Orden and
Frank Walking
McClellan, Ken
HOQUIAM—L. 236
Newell, Mike
Williams, Paul J.
KELSO—L. 668
Jaynes, Stephen G.
KENT—L. 360
Beanery, The
Edward H. Biehl
Christoperson, Florence
Christoperson, Warren
Fox, The, fka Moonlite Inn,
aka Blake and Walter Corp.
Steven Down and R E
Voiland (See: The Surf,
Port Townsend, Wash., The
Sea Galley Restaurant,
Lynnwood and
Seattle, Wash.)
LIBERTY LAKE—L. 105
Shields, E. Paul
Stridel, Gene
LONGVIEW—L. 668
C.C. Hotel, Inc.
Ray Goetz
LYNNWOOD—L. 76
D's Castaway Restaurant
Darrrel Wardien
Eagles Fraternity No 2888
Lynnwood Eagles.

Lee Guymon
Lynnwood Tavern
Marco Courounes (See
Everett and Edmonds,
Wash.)
Manus, George
Sea Galley Restaurant The
(See: The Fox, fka Moonlite
Inn, aka Blake and Walter
Corp., Steve Down and R.
E. Voiland, Kent, Wash.,
The Surf, Port Townsend,
Wash., The Sea Galley
Restaurant, Seattle, Wash.)
Thompson, Anastasia (Mrs.)
NINE MILE FALLS—L. 105
Soom, Steve
OAK HARBOR—L. 184
Steak House
Dave O'Conner
OLYMPIA—L. 124
Lawrence, Al
PORT ANGELES—L. 395
Kelly, Jack
Little, Ronald
Patterson, Sam
PORT TOWNSEND—L. 395
Surf, The
(See: The Fox, fka Moonlite
Inn, aka Blake and Walter
Corp., Steve Down and R.
E. Voiland, Kent, Wash.,
The Sea Galley Restaurant,
Lynnwood and
Seattle, Wash.)
PROSSER—L. 524
Cafe Banque
Herb Hammond
PUYALLUP—L. 117
Pederson, Jack
Joe Bastinelli
REDMOND—L. 360
Telquist, Bud and Kathy
RENTON AUBURN—L. 360
Cascade Lanes Lounge and
Hughes Enterprises
Ramsey, Sam (Ramsden)
Steiner, Frederick J.
Ward, Gary
RICHLAND—L. 442
Ganyer, Bert
SEATTLE—L. 76
Bandy, Dale, aka Dale Avaker
J. M. Ridley, Mike Taylor
Barrell Factory Tavern
Steven B. Conklin
Barfels, Doug
Brady, Jim
Brisker, John
Willie McRae
Burdette, Charles
Buske, Helen Marie
Helen Marie Parker
Century House
Fritz Zabawa
Dickinson, Jim
Ecker, Lloyd and Grace
Flame Inn, The
Victor Cavanaugh
Franklin, James F.
Fulton, Sr., Richard
General Entertainment
Corporation
Richard Maltsby (Also
under Los Angeles, Calif.)
Harvison, R. S.
Hill, Michael J.
Hindquarter Restaurant
Shepardson, DuBois and
Beaupre, Scott Hopman
J. E. D. Enterprises, Inc.
Jazz Alley
John John's Restaurant
C. Wayne Daniels
Junior Achievement
Gerard Michael
Kirk, Jim
Kraft, Bill
Kurns, J.
Lanouette, Hugo
Luigi's Restaurant
Ralph Albanese
Magnum Productions
Joe Crowley
Mr. P's
Mark Johnson
Nelson, George
Parsons, John
Pioneer Banque
Gus Boufinsini
Pittman, Freddie
Psmos, Nick
Pularco's
Jim Arcarace
RHK Booking
(Entertainment) Agency
Robert Kania
Ricono, Tony
Rigos, James J.
Sonny Booker
Sandor, Tony
Saulsman, Marie A.
Sea Galley Restaurant, The
(See: The Fox, fka Moon-
lite Inn, aka Blake and
Walter Corp., Steve Down
and R. E. Voiland, Kent,
Wash., The Surf, Port
Townsend, Wash., The Sea
Galley Restaurant, Lynn-
wood, Wash.)
Seattle Century Releasing
Corp.
Pink Pusycat, Eugene R.
Young
Shaw, David
Sims, Jack
T. S. Investments
John Flynn
Trips Lansing, Inc.
Paul Goldsmith, Luther
Rabb, Sid Clark
Trojan Horse
Alex Gotsis
W.K.A., Inc.
Donald Wolstone
Western Activities
Bill Bennett
White Shufflers Restaurant
Williams, James A.
(See: United Booking
Agency, Tacoma, Wash.)
and associated with the
410 Supper Club
Wright, Chris and Mert
SELAH—L. 442
Wagon Wheel, The
John Satre
SPANAWAY—L. 117
Helgeson, Don
Mark Tucker
SPOKANE—L. 105
Carlson, Linda
Cersley, Burn
LaCroix, Ron
Luiten, Harvey
Peltier, Jerry
Snider, Shelly
Upper Level Tavern
Mrs. J. Woodruff
Venneman, Bruce
Wildshoe, Verlin
TACOMA—L. 117
Cecantini's
Gerhard Troger

Cope, Richard D.
Eddy, Glenn
Esquire Lounge and
Restaurant
Edward L. Cunningham
Ferguson, Billy
Gay, Mr. and Mrs. Arlo
Hill, Don
McBride, Walter
Morris, Jim
New Yorker
Gary DeVoto
O'Brien, Jim
P & A Associates
P. A. Productions,
Pacific Northwest
Development Co., Inc.,
Jay Schack, Sal Armaro
Russell, James V.
United Booking Agency
James A. Williams
(Also under Seattle, Wash.)
Whiting, Ingerborg, Mrs.
Williams Entertainment
Enterprises
Homer A. Williams
TOPPENISH—L. 442
Hernandez, Jack
VANCOUVER—L. 99
Airport Inn, Inc.
Wayne McCarney,
Donald R. Puckett,
Elvin Puckett
Bovan, Inc., dba Bodeen's
Tavern
Dan Davis
Leslie's Cork and Cleaver
Jerry G. Leslie
Zalk, Mike
WALLA WALLA—L. 501
Palmer, Donald H.
WESTPORT—L. 236
Continental House, The
Floyd Huntington
Potts, Yvonne
WOODINVILLE—L. 76
Ranch Restaurant
Lionel Wallace
YAKIMA—L. 44
Gayda, Edward
Tom Buckley

WEST VIRGINIA

ALUM CREEK—L. 136
Stevens, John A.
BECKLE—L. 136
El Cid Club
Joey Herrera
Rala Supper Club
Francis Billo
Ramada Inn
BLUEFIELD—L. 419
Weinberg, Eli
BRAMWELL—L. 419
Scott, Glenn
Stephen Scott
BRUCETON MILLS—L. 562
American Nashville
North Park, Inc., dba Ap-
palachia Lake Park
BUNKER HILL—L. 770
Brass Cellar
Gary Clark
CHARLESTON—L. 136
Checkerboard Corporation
Phil Corey, Sr., Phil Corey,
Jr., Michael Corey
Ellis, William T. (See:
American Hotel Management
Association and Currie Rudd,
Raleigh, N.C.)
My Place
Richard Butler
New Press Club, The, aka
The Parliament Club
The Paramount Club, Paul
Romano, Stanley Preiser,
Ray George
Sam's Gaslight Lounge
Sam Fernandez
CHARLESTOWN—L. 770
Bunny Club
Calvin Bennett
Carson, Paul
Charlestown Lodge No. 948,
Loyal Order of Moose
CHESTER—L. 172
Terrace Lanes
Jerry Manfred, Eric
Picklesimer
CLARKSBURG—L. 580
Pauley's Lounge
Anthony Mazzie
Twenty-Five and Over Lounge
Adrian and Loreene Alonzo,
Gary Simons
FAIRMONT—L. 507
Nick's Lounge
Nick Barta
GYPSY—L. 580
Jo Jo's Lounge
Joe Tomaro
HUNTINGTON—L. 362
Bachelor's Bait
Pete Baril
Breeding, Stewart
Ducks Inn (Shay's Lounge)
Dave M. Bafes
LaRoy's
Jack L. Collins
Paddett, Ray, Productions,
Inc.
Ray Paddett
Safari Lounge, fka
Romie's Lounge
William Grant
Snowboat, Inc. The
Charles L. Draper
Lakewood Club, The
The Ponderosa Club,
David Boyd
Parliament Room
Par Burgess
Showtime Partnership
Account
Bob Hurns
KEARNEYSVILLE—L. 770
Albanese, Martin P.
Lewis Gersfenaur
Doc's Country Heaven
Mr. C. Warren (Mr. C.
Warren also listed with
V.I.P. Club, Martinsburg,
W. V.)
LESAGE—L. 362
Sgt. Peppers, Ltd.
Thomas M. Faltaleh,
Douglas Vernon Raisden
MARTINSBURG—L. 770
Lakewood
Dave Boyd
Speak Easy Club
Robert V. L. Funk
V.I.P. Club
Mr. C. Warren (Mr. C.
Warren also listed with
Doc's Country Heaven,
Kearneysville, W. V.)

MORGANTOWN—L. 562
Old Mill Club, The
Steve Lorenze
MOUNDSVILLE—L. 492
Emery, Kenneth L.
(Also under Misc.)
NEW MARTINSVILLE—L. 492
Smith, Dan D.
PARKERSBURG—L. 259
Galsby's and Zachary
(Zack) Jones
Maff's Club
Maff Jones
McLaughlin III,
Aimee A.
Shriner, Paul
POINT PLEASANT—L. 362
Marcum, William J.
Point Pleasant Inn
Don Watson
PRINCETON—L. 419
Other Place, The
Dave Farley and John
Markell
VIENNA—L. 259
River City Club
Roger Griffith
WEIRTON—L. 223
Bellow, Joey
Greiner, John
WELLSBURG—L. 223
Club 67
Mrs. Shirley Davies
WHITE SULPHUR SPRINGS—
L. 674
Alpha Club
Sonny Kaptis
WILLIAMSON—L. 136
Thacker, Rob

WISCONSIN

ALTOONA—L. 345
Golden Spike Bar and Grill
Ray Henning
APPLETON—L. 337
Apple Valley, Ltd.
A. Poniak, Target Prod.,
Inc., Recording Division,
(Also under Neenah, Wis.)
Apples, Inc.
Hale, Robert
Lou's Quarry
Lou Larsen
Quarry, The
Jerry Miller
Smith, Robert L.
ASHLAND—L. 260
Checkmate Bar
Alex Panasuk
Staplecoach Bar, The
Dean Dufect
BARABOO—L. 327
Conway, Francis
BELMONT—L. 289
Rebels Ranch
B. J. Goffard
BELOIT—L. 183
Gaslight Lounge, The
Noian Rogers
Sgt. Pepper's Lounge
Jim Hatch
BROOKFIELD—L. 193
Fechner, Loraine
Giles Leiland Club
Giles Svehlek (Also under
Monterey Still and Steve
Goff, Newport Beach,
Calif.)
Papa Joe's
Joe Sorc
Pinnacle Peak
BRUCE—L. 345
Farm, The
Duane Taylor
BURLINGTON—L. 42
Cosmo, Bert
CADOTT—L. 345
Kudingo, Jerry
CLYMAN—L. 422
O'non, E. I.
COURIER—L. 345
Martin, Frank
CUDAHY—L. 8
Maccicolety, Mike
DALE—L. 300
White Elephant
Tom Hoven
DELAFIELD—L. 193
Veikommen Lodge
Douglas L. Lunde
DELAVAN—L. 680
Rinella, Joseph
DODGEVILLE—L. 166
Jones, Ms. Gail
The Klutch (Gail Jones
also under Edmond, Wis.)
EAGLE RIVER—L. 489
Mac's Place
George O. McGinness
EAU CLAIRE—L. 345
Broadway Joe's Club
Richard H. Hub
Countryland U.S.A.
Chuck Bartholomeu, Peter
Graziano
Graziano, Dave
Dave Brown
London Inn
Don Redetzke (See: Pro-
gressive Entertainment and
Dean Swett, Madison,
Wis.)
EDGERTON—L. 328
Shorecrest Bar
Tom Kalz
EDMOND—L. 166
Jones, Ms. Gail
(Also under Dodgeville,
Wis.)
ELK MOUND—L. 345
Varnpson, Marilyn
ELKHORN—L. 680
Mandel's Steak House
Dick Mandel
FOND DU LAC—L. 337
Bellmer, Michael
Red Door Club, Inc.
Lee Handy, Russ Hassel
Upper Deck
John Cousineau
FORT ATKINSON—L. 328
Gaslight
Robert Bundy
FOX LAKE—L. 422
Fox, The
Dale Wood
FREMONT—L. 300
Krommes, Richard
GREEN BAY—L. 205
Bluestone Bar, The
John Umentum
Colony Club, The
Norbert DeWitt
Conrad, Robert
Hal Trick
Steve Heide
Magneo Cycle Club
Larry Beam

North Central Releasing Corp.
 Andy Serrahn
 Northland Hotel
 William Bahr
 Office Lounge, The nka
 Mickey's Lounge
 Robert Schmitt
 Pack, The, and The Hounds
 Sid Wilson
 Talent Artist Promotions
 United Expos, Inc.
 Larry Jorgensen
 Wolf, Don (Donald R. Wolf)
GREENDALE—L. 8
 Enchanted Jungle, The
 James Last
HARTLAND—L. 193
 Heritage Spirit of '76
 Jim Raymonds
HATLEY—L. 480
 Perkies Bar
 Kenneth Fierek
HAYWARD—L. 345
 Hynum, Steve
 Pub Lounge, The — Walker
 Hotel
 Kard Pierce
HORICON—L. 422
 On the Flyway Restaurant
 Francis Oechsner
HURLEY—L. 489
 Club Francis
 James Francis
JANESVILLE—L. 328
 Janesville Organ Club
 Mr. Dennis Ommodt, Pres
 Junior Achievement
 Association High Times
 Productions
 Nancy Manner
 Left Guard Lounge
 Nightcafe Inn, The
 Betty Betenz
 Watson, William
KENCUSA—L. 284
 Barney's Boogies Bar
 Mark Barnhill, Rick Witt
 Smith, Phil P.
 (See: Winthrop Lounge,
 Winthrop Harbor, Ill.)
KEWAUNEE—L. 604
 Birchwood Gardens
 Lester Swoboda
KIMBERLY—L. 337
 Whitey's Bar
 Margaret M.
 Michalkiewicz
LA CROSSE—L. 201
 Buckhorn Tavern
 James J. Long
 Eschen, Edward
 Jerry's Place and Ballroom
 Jerry Bares
 Olsen, Dennis
 Saues, Bernie
LAKE DELAVAN—L. 680
 Rinella, Tony
LAKE DELTON—L. 327
 Purple Haze
 Vern Gruenwald
LAKE GENEVA—L. 680
 Borg, George (Estate of)
 Gargoyle Restaurant, The
 H. F. Kulik
 Old Town Inn
 Ralph R. Herbert
 Record Bandstand
 Jack Hufnress
LUXEMBURG—L. 604
 Charles Tavern, Walter
 Walter Charles
MADISON—L. 166
 Coggs, Isaac, and Marcia
 (Also under Milwaukee,
 Wis.)
 Fat Fanny's, aka French
 Quarter and Maxine's French
 Quarter
 Tony Sanna, Terry Volk
 Highlander Dinner Club
 David Wardle
 McMahon, Bill
 Music City Talent, Inc.
 Skip Nelson
 Place, The, nka The Brass
 Monkey
 Romie Enders
 Progressive Entertainment
 Dean Swett (See: London
 Inn and Don Redetzke, Eau
 Claire, Wis.)
MANITOWOC—L. 195
 Darvaman, Steve
 Dexter's
 Dexter H. Mueller
 Heckel, Fred
MARIBEL—L. 195
 Log Cabin, The
 Dick Wagner
MARINETTE—L. 39
 1000 Club
 Linda Myers
MARSHFIELD—L. 270
 Country West Lounge
 Paul Rogers
 Town Pub, fka Air Way Bar
MAYVILLE—L. 422
 Rainbow Bar
 Dan Bertram
MEDFORD—L. 194
 Devil's Den
 Art Pound
MENASHA—L. 337
 Aces High
 Bud Mews
MENOMONEE FALLS—L. 193
 Beaudel, George
 (Also under Milwaukee,
 Wis.)
 Carpel, The
 Greg Toro
 Intersection, The
 William Klinker, Jr.,
 Former Manager, R. (Bud)
 Sales, Owner
 Out of Sight Club
 Karl Ruhnke
MERRILL—L. 480
 Gehring, Emil
 Oppitz, Randall
 Oppitz Enterprises and
 White Elephant (Fin and
 Feather)
MILTON—L. 59
 Delta Gamma Chapter of
 Sigma Pi
 William Reynolds
MILWAUKEE—L. 8
 Bauer, R. Jack, Productions
 Jack Bauer (See
 McClellan Associates, Stu
 McClellan, Milwaukee,
 Wis.)
 Bell, Vernon D.
 Coggs, Isaac, and Marcia
 (Also under Madison, Wis.)
 Concerts Midwest, Inc.
 Charles Gottlieb
 El Vagabond, The

Five Notes, Inc.
 Robert Block, Roland
 Oeller
 Forster, Thomas
 Frenchy's Restaurant
 Sal Monreal,
 George Steele,
 William Schmitt
 Hootenanny Club
 Charles Bartholomew
 Generation Gap
 John T. Scheider,
 Merin Futterlieb
 McClellan Associates
 Stu McClellan, Jack Bauer
 (See: R. Jack Bauer Pro-
 ductions, Milwaukee, Wis.)
 (Also see: McClellan Asso-
 ciates, Inc., and Lance
 (Stu) S. McClellan, Rancho
 La Costa, Calif.)
 Marquette University
 Schroeder Hall,
 David Graunke
 Melody Circus Theatre, Inc.
 Milton S. Padway
 Mid West Festivals
 Reynolds, Dave
 Sardinio's
 John Volpe, Jr.
 Sassy Fox, The
 Harvey Manty
 Scarlett Records, Inc.
 Tom Forster
 Tezloff, Jory
 Winter Festival, Inc.
 Zack's North Avenue
 Damian J. Zack
MINOCQUA—L. 489
 Joe's Marine Bar
 Gary Spiel
 Pine Chalet, The
 Robert J. Bertrand
MONONA—L. 166
 Club Ego
 Conrad Rossebo
MONROE—L. 243
 J.D.'s White Elephant
 Joe Donny
NEENAH MENASHA—L. 182
 Target Productions, Inc.,
 Recording Division
 (See: Apple Valley, Ltd.,
 A. Posniak, Appleton, Wis.)
NEILLSVILLE—L. 270
 Casbah Supper Club, The
 Gerald Anderson
 Silver Dome Ballroom
 Wayne Johnson
NEKOOSA—L. 610
 Rafter's Bar
 Mr. and Mrs. Pat Kapelki
NEW RICHMOND—L. 30
 Kelly, Leo
OLIVER, SUPERIOR—L. 260
 Club Pal La Mar, The
 Mr. and Mrs. Bill Rot
 Grenier, Leo C.
 Sports Page Club
 Tom Wright
OSCEOLA—L. 30
 Osceola Country House
 David R. Zabil
OSHKOSH—L. 46
 Barr, The, nka North Coast
 Tom Barr
 Haasi, David
 Bob Smith
 Smith, Bob
OWEN—L. 194
 Bender, Harold
PORTAGE—L. 327
 Root, The
 Arnold Gruber
RACINE—L. 42
 In Between Club
 Joseph Szalay
 Northland Talent Agency
 John Schierland
 Pulda, Ronald
 Sir Thomas Lounge
 Tom Fiorita
 Symms, James Cole
RIVER HILLS—L. 8
 Octopi Productions
 Ken Pfeiffer
SALEM—L. 59
 Pit, The
 Mike Bloss
SHAWANO—L. 227
 Baum's Rollarina
 Carol J. Baum
SHEBOYGAN—L. 95
 Grand Executive Inn
 Bill Panke
 Stubler, Augie
SHERWOOD—L. 337
 Michiel's Bowl
 Jerry Michiels
SUN PRAIRIE—L. 166
 J's Bar
 Dennis Fick, Jack Sosinski
 White Post Club
 Gary Theis
SUPERIOR—L. 260
 Grenier, Leo C.
 Sports Page Club
 Tom Wright
SUSSEX—L. 193
 Alibi's, aka Alamo
 Jack Jones, A. J. Noqalski,
 Loading Zone, The
 Paul Jones
WAUKESHA—L. 193
 After Dark
 McFann, Dan
WAUSAU—L. 480
 Berna, Charles
 Geiger, Jeffrey, dba
 Owlsey Productions
 Knippel, Peter
 Langner, William "Bill"
 Nite Scene, The
 Jack Reichert
 Peters, Keith, Enterprises
WAUSAUKEE—L. 39
 Besson, William T.
WAUWATOSA—L. 8
 DeMarrs Productions, Inc.
 Jack and Mitzie DeMarrs
WEST BEND—L. 193
 2'G's
 Robert and Rory Gorman
WHITEHALL—L. 453
 Geno's Pub
 Gene McDevitt
WISCONSIN RAPIDS—L. 610
 Package Entertainment
 Bill Porter (Also under Bill
 Porter, Wisconsin Rapids,
 Wis.)
 Porter, Bill, dba Package
 Entertainment, Wisconsin
 Rapids, Wis.
WRIGHTSTOWN—L. 205
 Ridge Point
 Joe Bowers

WYOMING

CASPER—L. 381
 Holiday Inn

Spicer, Mary
 Victorian Lounge
 Mari Anne Hagan
 Watts, Thelma
CHEYENNE—L. 590
 Master Host, fka Ramada
 Inn
GILLETTE—L. 348
 Prell, Ed
LARAMIE—L. 590
 Holiday Inn
 Peter Horrocks (See High
 Country Development,
 Denver, Colo.)
 Rocchio, Charles
MILLS—L. 381
 Beacon Club
RIVERTON—L. 381
 Teton Lounge
 Hank Walters
ROCK SPRINGS—L. 470
 James, Del K.
 Kasbah Lounge
SHERIDEN—L. 348
 Hammontree, Linda
TETON VILLAGE—L. 371
 Hunter, William
THERMOPOLIS—L. 381
 Sideboard Cafe and Bar, The

PUERTO RICO

HATO REY—L. 468
 Rivera, Angel
MAYAGUEZ—L. 468
 Malave, Salvador R.
 (See: Jimmy Montanez,
 New York, N.Y.)
SAN JUAN—L. 468
 Lundy, Jack
 Ruiz, Armando
SANTURCE—L. 468
 Mark IV, Inc.
 Gabriel Figueroa
 Webster, Robert
 Weissberg Corporation, H. R.
 Winkler, William
 Leon Fishman

VIRGIN ISLANDS

SAINT CROIX—L. 491
 Almond Tree, The
 Austin St. Louis
 Sun Glow, The
 Vincente Almenas
SAINT THOMAS—L. 491
 Davis, Dan
 Kinsolving, Bill
 Ranger, Wilbert

CANADA

ALBERTA

BANFF—L. 547
 Banff Park Lodge
BLAIRMORE—L. 547
 Greenhill Hotel
 Ed Kiraly
CALGARY—L. 547
 Active 20-30 Club of Calgary
 Young Professionals (See:
 Stampede Festival, Midna-
 pore, Alberta, Can.)
 Alberta Boogie Production
 Tom Rothery
 Alberta Productions Plus, Ltd.
 Bob Liban
 Anagnostov, John
 Gary Ross
 Boland, Robert
 Hart, Dean
 Jesters International
 John Blackburn
 Kirkland, L. G.
 Kleronimos, Peter
 Lonnie's Restaurant
 M.F.R. Investments, Ltd.,
 dba Moose Factory
 Northcott, London
 Second Level Cabaret
 Larry Dvorin
 Sounds of the World, Ltd.
 Jerry Libin
 Springfield Productions
 Chris Dnbbin
CANMORE—L. 547
 Canmore Hotel
CLARESHOLM—L. 547
 McLean, Ruth and Gordon
DRUMHELLER—L. 547
 Waldorf Hotel
EDMONTON—L. 390
 Banks Associated Music,
 Ltd.
 Beverly Crest Hotel
 Dacyshyn, Mike
 Friars Restaurant
 Ernest Kozub
 Kingsway Hotel-Lounge
 Ernie Wolver
 Palmer, Larry
 Ritchie, Larry
 Symbaluk, E.
 Wynne, Morf
LETHBRIDGE—L. 547
 Coalbanks Inn
 Heiser, Stu and Bev
 Maquierowski, Bill
 Emil Pelittier
 Price, W. K.
LLOYDMINSTER—L. 553
 Sabree, John
MIDNAPORE—L. 547
 Greene, Joseph
 Stampede Festival (See:
 Active 20-30 Club of Calgary
 Young Professionals, Cal-
 gary, Alberta, Can.)
ROCKY MOUNTAIN HOUSE—
L. 390
 Mountview Hotel
ST. PAUL—L. 390
 Habitat Inn, Ltd., dba Habitat
 Inn
VULCAN—L. 547
 Royal Canadian Legion, The,
 Vulcan Branch No. 21

BRITISH COLUMBIA

ABBOTSFORD—L. 145
 Black Knight, The
 Steve Szabo
 International Fun Palace
 Bob Aardal (See: Nellis
 Booking Agency, Ltd.,
 Regina, Sask., Can.)
CASTLEGAR—L. 145
 Devil's Den
CHILLIWACK—L. 145
 Nelson, Mr. Jack
CRESTON—L. 145
 Jay, Henry, Productions
 Henry Jay, aka Henry Jay
 Kovich
FERNIE—L. 547
 Northern Hotel
INVERMERE—L. 547
 Invermere Inn
KAMLOOPS—L. 145
 Friar Tuck's
 Ralph M. Biggar
 Kamloops Plaza
 Nineteen Eleven Club
 George Wood
KELOWNA—L. 145
 Goodtime Express
 Randy Welters
KIMBERLY—L. 547
 Kimbrook Inn
 Ralph Caravetta
KITIMAT—L. 145
 Chaiet Cabaret, The
 Ted Drabik
LANGLEY—L. 145
 Frodo Productions
 Jolliffe Brent
 Hachlaff, Al, dba The
 Country Palace
MERRITT—L. 547
 Boot Cabaret, The
 Wayne Aadland
NANAIMO—L. 247
 Hotzon, Ron
 Sebastian's
 Nick Leone
NEW WESTMINSTER—L. 145
 Cook, Bill
 Godin, Neil
 (See: Bill Gibson, Van-
 couver, B.C., Can.)
OSOYOOS—L. 145
 Rickshaw Village Cabaret
 Brian and Betty Lee,
 Linda C. Reed
PENTICTON—L. 145
 Dooies Cabaret
 Eric Nash
PRINCE GEORGE—L. 145
 Hut Cabare Ltd. The
 Peter Johnson
PRINCE RUPERT—L. 145
 Surf Ventures, Ltd.,
 dba Surf Club
 Teriyaki House
 George Shima
REVELSTOKE—L. 145
 Rail Cabaret, The
 Rav Reddekopp
RICHMOND—L. 180
 Hogler, Robert
 Randy Chester (Also under
 Vancouver, B.C., Can.)
SAINT JOHN—L. 145
 Frontier Inn Hotel
 Ken Spees
SMITHERS—L. 145
 Hilltop Hotel, The
 Carl E. Axelson
SURREY—L. 145
 Howe, James
VANCOUVER—L. 145
 Baceda, Danny
 Barnett, Jeff
 Barnett, Peter
 Blarney Stone Inns, The
 Rudy Viktora
 Bryant, Bill
 Cave Night Club, The
 The Quadra Night Club,
 Barry Berenbaum
 Cerama, Julio
 Chester, Randy
 Robert Holger
 (Also under Richmond,
 B.C., Can.)
 Fingers
 Sam Bounassisi
 Frankel, Maebelle
 Fury Investments, dba
 Pharaoh's
 Harvey Isen, Roger Gibson
 Gibson, Bill
 Neil Godin (Also under
 New Westminster, B.C.,
 Can.)
 Godin, Violet
 Bill Gibson, Gordon Scott
 Gratton and White Enter-
 prises, Ltd.
 Jack Gratton, Norman
 Whitta
 Griffin, E. C.
 Image I
 Mike Kapoor
 International Theatricals,
 Limited
 Larsen, Robert
 Leo Records, Inc.
 Robert L. Johnson
 Leong, J. B.
 O'Sullivan, Daphne
 Raibmon, Richard
 Small, Shirley and Ronald
 Rosenthal, Wilf
 Les Stork
 Vancouver Festival Society
 Hugh Pickett
 Vancouver Recording
 Studio, Ltd.
 Eric Albright
 Wright, Buzz, dba C. D.
 Productions
 Yorlick Productions
 Frank Kilroy
VERNON—L. 145
 Allison Motor Inn
 Karl Serowiec
 Ian's Roundup Room
 Ian Weir
VICTORIA—L. 247
 Pacific Stars of To Morrow
 D. Wasserman, R. Eccles,
 D. Maltby

MANITOBA

BRANDON—L. 475
 Offenberger, Gary
WINNIPEG—L. 190
 Boyd, Clayton
 Candor Developments, Ltd.
 C. H. Flintoft
 Corman Corporation, Ltd.
 Steve Meronek (Steve
 Meronek also listed with
 Manitoba Fishing Club and
 Rennie Balainas, Winnipeg,
 Man., Can.)
 Coruba Kid Productions
 Tom Haines
 Dumas, Harry
 Elcee Agencies
 Gordon, Lou
 Gorenstein, Barney
 Kirkfield Inn
 MacTaggart, Lawrence,
 Association
 Lawrence MacTaggart
 Manitoba Fishing Club
 Rennie Balainas, Steve
 Meronek (Steve Meronek
 also listed with Corman
 Corporation, Ltd., Win-
 nipeg, Man., Can.)
 Rumour Productions
 G. E. Werperl, Mr.

NEW BRUNSWICK

BATHURST—L. 815
 El Cordobes
 Emmanuel Buraglia,
 Henry L. J. Landry,
 Mr. Teaboy, Mark Taylor
 Hotel Gloucester
 Dennis Morgan
EDMUNDSTON—L. 815
 Ritas Cabaret
 Marc Poitras
GRAND FALLS—L. 815
 Broadway Motor Inn
 Ernie Lovesque
MONCTON—L. 815
 Bradley, Jim
 Davey, Jim
 Riley, Norm
 (Also under Madison,
 Tenn., and Hollywood,
 Calif.)
 Shades Cabaret
 Horst D. Klinghammer
OROMOCTO—L. 815
 Downhomers, Ltd., dba
 Downhomers Tavern
 Art Field
RIVERVIEW—L. 815
 Doubledie, Clifford (Also list-
 ed under Philadelphia, Pa.)
ST. JOHN—L. 815
 Randy's Chaiet Cabaret
 Elmer Jones, Bill Chown
TRACADIE—L. 815
 Riviera Motel, Ltd.

NEWFOUNDLAND

CORNERBROOK—L. 571
 Club 17
 Monte Kawaja
 Harry's Lounge
 Terry McLaughlin (Terry
 McLaughlin also listed with
 Squire Lounge, St. Johns,
 N.F., Can.)
GANDER—L. 571
 Camp 24 Lounge
 W. Simms
HOLYOOD—L. 571
 Mariner Club, The, fka
 Velvet Hat Lounge
 Jerry Lang (Lane)
ST. JOHN'S—L. 571
 Fort Motor Hotel
 Arnold Hamlyn
 Squire Lounge
 Terry McLaughlin (Terry
 McLaughlin also listed with
 Harry's Lounge, Corner-
 brook, N.F., Can.)

NOVA SCOTIA

BRIDGEWATER—L. 571
 Bridgewater Motor Hotel
 Roy Butterworth
CAPE BRETON—L. 355
 McDonald, Marty
 N.D.A. School
 Elise Deveaux
DARTMOUTH—L. 571
 Brazily, Chris
 Pioneer Lounge
 Mike MacIntosh
HALIFAX—L. 571
 Fanning, Mr. C. A. "Cliff"
 Lucas, Philip
 Mario's Restaurant
 Lawrey Green, Simon
 Jacobson
 Maritime Talent Productions
 Mike Isaac
 Morning Star Productions,
 Ltd., dba R. M. Bob
 Skrzydlo
NEW BRETON—L. 355
 French Acadian Lounge
 Phillip Reish
OXFORD—L. 571
 Humber Enterprises, L. F.
 Gloria Humber
PORT HAWKESBURY—L. 355
 Carriage House
 Billy Joe MacLean
SACKVILLE—L. 571
 Sackville Attractions
 Skip Yorke
SHELBOURNE COUNTY—
L. 571
 Christie, James
SPRINGHILL—L. 571
 Springhill Community Rink
 Commission
 Springhill Arena
 Ed McLean
SYDNEY—L. 355
 Hanna, Peter
WINDSOR JUNCTION—L. 571
 Fried, Sam

LABRADOR

LABRADOR CITY—L. 571
 Ashuampi Social Club
 Bill Drover

ONTARIO

ASHBURN—L. 149
 Ashburn Bluegrass Festival
 Dagmar Ski Resort, Glen
 Deyenkab
AZILDA—L. 290
 Huluschuk, Mr. V.
 Mr. Z. Ziaikus
BANCROFT—L. 357
 Bancroft Hotel
 L. "Speedy" Marshall
BARRIE—L. 149
 Alligator Productions
 Jim Brownriggs
 Peggy's Pavilion
 (Also under Stroud, Ont.,
 Can.)
 Country Shows, Limited
 Fred Gold, Dave Siegel
 Phase Enterprises
 W. Pennington
 (G. Penny)
BEAMSVILLE—L. 293
 Leistner, Steve
BELLEVILLE—L. 357
 Barron, G.
 Steenberg, Harold
BOWMANVILLE—L. 149
 Cantal Productions
 Tony Canavan, Larry
 Pooler
BRACEBRIDGE—L. 682
 Rainbow Ridge Ski Resort
 Charles Calhoun
BRADFORD—L. 149
 Black Soil Restaurant and
 Tavern
 Mr. E. Radocchia
BRAMPTON—L. 149
 El Dorado Restaurant and
 Tavern
 Ed Colonerus
 Hotel Brampton
 Roman, Bob
BRANTFORD—L. 467
 Marshall, Don
 Nancoff, David
 Villa Tavern, The
 Aldo Manno
 Worthington Canada, Ltd.
 Employees Social Com-
 mittee, Claude Koslowski,
 Robert Easto
BRITT—L. 149
 New Magnetawan Hotel
 Henry Korczak
BROCKVILLE—L. 384
 James, Robert
 Paul Omera, Paul See
BURLINGTON—L. 293
 Buitenhuism, Henry
 Burlington Town and
 Country Catering and
 Recreation, Ltd.,
 Mike Kachur
 Goodrow, David
CALLANDER—L. 149
 Pandy Rosy Ranch
 R. M. Ballantyne
CAMBRIDGE—L. 226
 Burke, Joe
 Kelly Klerer
 Chaiet Supper Club
 Carl Olesen
 Wherle, Helen
CARDINAL—L. 384
 Township of Cardinal
 Mitch Collison
CARLSBAD SPRINGS—L. 180
 Barlaro, Pat
CHALK RIVER—L. 180
 Chalk River Hotel
 Denis Verdon
CHAPLEAU—L. 817
 Morris, Mike
CHATHAM—L. 582
 Rankin Hotel
 Pierre Sandoz
 Taylor, Bill
CHELMSFORD—L. 290
 Welcome Hotel, The
 Jean Leberge
COBALT—L. 817
 Fraser Hotel
 Ernie Gravelle
COBOURG—L. 191
 MacDonell, James
COLLINGWOOD—L. 149
 Jewer, Marie
 Mountain View Hotel
 Charles S. Wheeler
DEEP RIVER—L. 180
 Elms Hotel
 John S. Kane, C. Hawley
DELHI—L. 467
 Belgian Lions Soccer Club
 L. Csanyi
DON MILLS—L. 149
 Kilowatt Productions
 Paul Bremner
 James Worth
 Mississippi Belle Tavern
 Carlo Bertucci
 Versatise, Ltd.
 Howard Halpenny
DOWLING—L. 290
 Bilcourt, Romeo
DOWNSVIEW—L. 149
 Aison Productions
 Al Jackson
 Avenue of the Americas, Ltd.
 H. Gotlieb
 Nam Productions
 N. Malcolm
 Oakdale Restaurant and
 Tavern
 Mr. J. Davidson
 Toronto Barbarians Rugby
 Club
 Nicholas Mitchell
DUNDALK—L. 226
 Pappas, Gus
ESSEX—L. 566
 Bachers Center St. (25)
 Dave Simon
ETOBICOKE—L. 149
 Letroy, Mr. Ed
EXETER—L. 279
 Ontario Entertainment
 Agencies
FERGUS—L. 226
 Kir-Ric Investments, Ltd.,
 dba Blue Horizon Inn
FORT ERIE—L. 298
 Fertney, Philip
 Fort Erie Hotel
 Fortunato Carillo
FORT FRANCES—L. 156
 Bourassa, Laurence
FORT WILLIAM—L. 591
 Blue Swan Inn, Ltd.
 Nick Polinko
GANANOQUE—L. 518
 Teigmann, F. J.
 Pansy Forbes, Ken
 Robinson
GRAND BEND—L. 279
 Landrey, Ron
GRIMSBY—L. 293
 Gagnon, Mr.

GUELPH—L. 226
 Alpe, Mike
 Billmore Hotel
 Fimmamore, Dave
HAILEYBURY—L. 817
 Lakeshore Hotel
 Joe Klinke
 Tri Town Inn
 Mr. Kennedy
HALIBURTON—L. 191
 Bannach, Ben
HAMILTON—L. 293
 Bright House Hotel
 Bert Gee
 Daniel Attractions, Inc.
 H. Escedy, L. Zikerman
 Derbyshire, Dave
 Gunn, Mel
 Johnson, Mr.
 Mr. Cameron
 Martin, Jeff
 Santos, J.
 Town Casino
 Joe Connors
HANOVER—L. 418
 Jake, Al
HEARST—L. 817
 Companion Hotel
 Vic Lamontagne
IROQUIS FALLS—L. 817
 Iroquis Falls Association for
 Teenage Activities
 Jim Howard
KENORA—L. 591
 Northland Hotel
 Bill Diduch
KINGSTON—L. 518
 Atwood, Tom
**KIRKLAND LAKE AND
 LARDER LAKE—L. 817**
 Fournier, George
KITCHENER—L. 226
 Adly, Walter
 Helfmanek, Jerry
LEVACK, ONAPING—L. 290
 Alexakis, George
LINDSAY—L. 191
 Benson Hotel
 Mario Virt
LISTOWEL—L. 418
 Canning, Don
LONDON—L. 279
 Arbuckles
 Jim Kelly
 Benko, Walt
 F. bus, Wilfred
 George Jolson
 Fantasia II
 John Monck
 Fleet, Chris
 Gasper, Jack
 Heywood, Jack
 Last, Harold G.
 Eric G. LaPierre
 Palm Grove Restaurant
 Roy Chaplin
 Quinn, Gregg
 Saunders Secondary School
 Suskind, Isaac
 Winco Steak 'n Burger, Ltd.
 Guy Cummins
MARATHON—L. 591
 Everest Hotel
MINDEN—L. 191
 Silver Dollar Productions
 Frank Hunnisset
MISSISSAUGA—L. 149
 Barlaro, Pat
 Amigo Productions, Ltd.
 Canadian Concert Pro-
 ductions, Donald Fraser
 Arbour, Mike
 Golden Fleece
 Gus George, Peter
 Semapopolis
 Kaye, John
 La Manoir Restaurant and
 Tavern
 Mr. Jerry Lucas
 Mississauga Inn
 John Nester
 P. A. Canada Limited
 Gregory Morry
 Sevmour, Harry
 Toronto Airport Hilton Hotel
MT ALBERT—L. 149
 Sharpe, Brian
 Sharpe, Glen C.
NEWCASTLE—L. 191
 Gray, Lance
 Gray, Ron
NIAGARA FALLS—L. 298
 Alkinson, Joseph
 Bridge Place Inn
 Ralph Pellegrino
 Clark, Robert George
 Dobrowski, John
 Granada Inn
 Sandy Lelando
 Hutchison, Audrey
 Lavey, Charles
 Sundowner Inn
NIAGARA ON THE LAKE—
L. 298
 Tiffin, John
OAKVILLE—L. 293
 Adamson, Brian (Adams)
 Flamingo Club Oaktown
 Tavern
 Ned Mijatavic
 Patrino, Lino
 Rogers, Ken
OMENCEE—L. 191
 Crosgray, F. C. (Bud)
ONAPING—L. 591
 Olympia Tavern
 Chummy White
ORANGEVILLE—L. 226
 Jewkes, Gary R.
 Barry Belford and Lorna
 Ruse
 Myr-Mac Motor Hotel
OSHAWA—L. 149
 Fitzpatrick, J.
 Four Seas Concert Produc-
 tions
OTTAWA—L. 180
 Arnold's
 Ayotte, John
 Brennan, Hugh
 Central Canada Home and
 Sportsman Show
 James Ledgerwood
 Harvest Musical Festival
 Peter Peacock
 Provost, Gilles
 Stampel Agency
 Universal Star Productions
 Barry Brazeau
 Volare Restaurant
OWEN SOUND—L. 226
 Queen's Hotel
 Kathy Petrie
PARIS—L. 467
 Arlington Hotel
 Mike Purdue
PETERBOROUGH—L. 191
 Flood, Brian
 Gilbert, John, Productions
 Agency

PICKERING—L. 149
Power, Eddie S.
Robin Hood Inn
Joe Demais

PORT CARLING—L. 149
Port Carling Surf Club
Michael K. Petrie

PORT COLBORNE—L. 299
Ritz Hotel
John Skaisfys

PORT CREDIT—L. 149
Central Entertainment Associates
Michael K. Petrie
Masfor, Gina

PORT SYDNEY—L. 149
Place, The
Terry Wainright

PRESTON—L. 226
Harrington, Peter
(Also under Toronto, Ont., Can.)

RAINY RIVER—L. 591
Rainy River Hotel
Art Edmondson

REXDALE—L. 149
Rae, Robert, dba Weekend Tours
Red Thistle Restaurant and Tavern
Steve Mitsopolos (Also under Toronto, Ont., Can.)

RICHMOND HILL—L. 149
Black Hawk Motor Inn
Derby, Wayne, aka Rhode Apple
Richmond Hill High School
George Domina, Paul Ster

SAINT CATHARINES—L. 299
Duncan, Bob
Graham Optimist Club
Haab Productions
James McCloskey, Thom Schmidlin
Inn on the Lake
Layzell, Dave
(Also under Toronto, Ont., Can.)
D'Mara, Brian
Tannenbaum, A.
Waters, Dan
Wilton, Len

ST. THOMAS—L. 633
Dome Productions
Don Doucette
Schooner Inn, The
Ken Vinen

SARNIA—L. 628
Kerr, Hugh
Paramount Promotions
James D. Ross

SAULT STE MARIE—L. 276
Colgate, Pete
Damignani, Len
Jacobs, Johanna
Nicholson, Morris
Radke, Mel
Shunock, Frank
Zeppa, Jim

SCARBOROUGH—L. 149
All Canadian Talent Productions
Lorne Hamade
F G W Productions
J. Edwards
Givner, Phil, Carpet
Nichol, W., Mrs
Red Fox Tavern, The
Angelo Rapanos
Specialized Promotional Events, Ltd.
SEAFORTH—L. 418
Shousher, Harry

SIoux NARROWS—L. 591
Totem Lodge
Don and Ann Graveson

STRATFORD—L. 418
Loeur, John

STREETSVILLE—L. 149
Carson, M.
Thomas, Marvey

STROUD—L. 149
Peggy's Pavilion
Jim Brownrigg
Alligator Productions (Also under Barrie, Ont., Can.)

STURGEON FALLS—L. 458
King Edward Hotel
Albert Bourgault
Prevost, Paul
Wasyliuk, Steve

SUDBURY—L. 290
Bothwell, Bruce D.
Weber, Ron

SUTTON—L. 149
Irish House
John Watson
Twin Seasons Motor Hotel
270155 Ontario Limited,
Mr. D. Nicholas

TEMAGAMI—L. 458
Amich Lodge
Russ Crawford

THORNDALE—L. 279
Trails End Company
High Chaparral Steak House, Stuart Domm,
Howard McCall, Anne Lister

THORNHILL—L. 149
Duff, Greg
Faulkner, Don

THUNDER BAY—L. 591
Flamingo Club, The
Dave Krawchuk
Fuzzy Freak Brothers
Wynn Anderson
Komar, Mike
Sleeping Giant Motor Hotel
Joe Stapanky
Thunder Bay Motor Hotel
Al Wallington

TILBURY—L. 582
Dejul, Norman

TILLSONBURG—L. 467
Ryce, Mike

TIMMINS—L. 817
Black, Charles
DuPont, Leo

TORONTO—L. 149
Aldec International Club
Fred Brown
Alexander's Steak House and Tavern
Jim Rozakis
Ambrose, Jim
Annie's Place
Mr. Leslie
Alfca Ballroom
Geza Horvath
Aura Productions
William Huard
Banyan Society of Toronto
Barrett, Mr D'Arcy
Bateman, Howard
Bear '67
Ray Campbell
Bennett, Paul
Berger, Sam, Restaurant, Ltd., dba Club 76
Damon Vasilaros

Blondie's Restaurant and Tavern
Nicholas Mossa
Blue Schooner Inn, Ltd., The
Bruegel's Tavern
Gordon Walker
Cafe Savoy
Steve Kaskoto
Calypso Club, The
Harold Wintraub, The
Civic Restaurant
(Calypso Club and Gil Gallen)

Canadeuro Tavern
W. E. Fisher
Canadian Folk Dancing Association
Canadian Folk Festival,
Ken Stanojevich
Carr, Tommy
Castle Management
Bill Townsend, Jim Mcbain
Castle Restaurant and Tavern, fka European Castle
Restaurant and Tavern
Harry Ziedler

Cellar Jazz Club Restaurant, The
Steve Ciotlos
Central Casting (Canada), Ltd.
Chapman, John
Cheeta International Cabarets, Inc.
The Cheeta Club
Chisholm, Michael
Christopher Management
Ted Kalas
Cimini, A.
Claman, Jerry
Howard Snider
Clementine's Restaurant
Mr. Paykiss
Cottini, Tim
Cugeliman, Bernard
Dallaway, Leroy
Darcy, Mike J.
Datemate of America
Skip Hart
Davis-Collinson Associates, Ltd.
Gloria Collinson
Dennis, Gordon, Productions
Gordon Benwith
Dineff, Ms. Susan
Dixon, James A.
Duke of York Hotel
Dunrobin Enterprises
Neil Mackay (Also under Willowdale, Ont., Can.)
East West Club, The
Joyce Lytle
El Zorro Discotheque, Ltd
William Pidgeon
Ferris, M.
First Floor Club
Julian Burns
Four Coins After Hours Club
Joseph G. Anderson
GBM Productions
Harold Head
Gemini Music International
Tom Koury
Gianbattista, Nunzio
Grasshopper Group, The
Nualla Fitzgerald
(Also under Misc.)
Greatest British Variety Show
Plautus Prod., Ltd.
Bruce Baxter, June James (Irwin), Arthur Bruce
Irwin
Habler, Peter
Harrington, Peter
(Also under Preston, Ont., Can.)
Harry's Steak House
H. Koutsis
Holt, Jim
Jack Wall
Indigo Hotels, Ltd.
Peter and Ralph Aceto
Jabour, K. W. (Kenny Jaye)
Jackson, David
Johnson, Maurice
Johnson, Robert, Productions, Ltd.
Robert Johnson,
Spring Thaw
Justray Productions, Ltd.
Steve Justin
K.M.S. Services
Fred Sullivan
Kesten, Bob
Kouroudis, Jim
Kreppi, John
Kushmier, Hank
La Pierre, Irene
La Strada Restaurant and Tavern
Forelio Foods Limited,
Michael Burt
Layzell, Dave
(Also under St. Catharines Ont., Can.)
Left Bank Coffee House
Peter Hill
Lorenzo's Tavern
Mike and Rocco Di
Donato, S. L. Sergio
McNeil, Clyde
Mad Mechanic Bar of The
Sherway Inn
David Greenberg
Madotti, Mrs. J.
Maragos, Mr.
Miss Diane's Pizza House
Multilingua
Nelson, Thomas
P. J. McKay
P.D.H. Concerts
Top Artists Promotions,
Ward Poole
P.R. Week End Tours
Robert Rae
Paterson, Jane A.
Perini, Tony
Peters Promotions, Gerald
Port of Spain
Edmund J. Edghill
Powerhouse Promotions
Martin Hibbs
Purple Peanut
Terry Prout
Red Thistle Restaurant and Tavern
Steve Mitsopolos (Also under Rexdale, Ont., Can.)
Richards, David E.
Rivalda Restaurant and Tavern
Edward Haverlack
S.J.R. Investments, Ltd.
Shand Associates, David
David Shand
Sherway Inn
Shields Park
Mr. Shields, Mr. Gavin,
Mr. McCarthy
Soul Palace Restaurant and Lounge

Roy Glave, Sledge Productions and Joe Isaacs
Sounding Corporation
Michael Jarman
Starkast Productions, Ltd
Paul Salandy
Stuart Productions, Ltd.
Stuart Mackay, K. J. Smitt
Talent Productions Canada, Ltd.
Mike J. Selick (Darcy)
Their Finest Hour Productions
Jack Morrow
Toronto Spring Festival
Tusa, Kalrina and Joe
Upstairs Sidedoor Tavern
Al Hogan, G. Rehtia
Wade, George
West Indian Club
Paul Buchanan
Wiels, Leo
Wilson, Vivian
World Indoor Football Association
Joseph Martin
Zacca, Phil

VIENNA—L. 633
Michaud, Jacques
WALLACEBURG—L. 582
Loncar, K.
Martin White
Tassee, Gerald
Turcotti, B. A.
Villa de Cesare
Domiano Durinzi

PINCOURT—L. 406
Productions Daan
Frank Gamble

POINTE AUXCHENES—L. 406
Vic's Club
Victor Spina

PRINCEVILLE—L. 119
Manoir Hotel
Benoit St. Pierre

QUEBEC—L. 119
Bourdon, Jacques
Centre Culturel Petit Champlain
Crecco, Alberto
Drake, Larry
Entertainment Reg'd

QUYON—L. 180
Armitage, Mick

RIVIERE DU LOUP—L. 119
Hotel Quai Narcisse
Marcel Castonguay

SAINT ADOLPHE
d'HOWARD—L. 406
Aspell, Earl
Lodge, Roberto

SAINT DAVID—L. 119
Roger, Pierre
(Also under Misc.)

SAINT JEAN—L. 406
Hudson, Mr. Rene

SAINT EMILE—L. 406
Montre Carlo Hotel

SAINT JEROME—L. 406
Ouellette, Roland

SAINT GERARD DES LAU
RENTIDES—L. 406
Moulin Rouge

SAINT LAURENT—L. 406
Trans-World Records, Ltd.
(Capri Productions, Inc.)
Art Young

SAINT PAUL D'ABBOTS-
FORD—L. 406
Hotel St. Paul
Roge Tessier, Guy Foest

SHAWINIGAN—L. 406
Hotel Garand, Inc.
Leon Garand

SEPT ISLES—L. 816
Cartier Hotel
J. A. Bauergs

TASCHEREAU—L. 406
Hotel Taschereau

TEMISCAMING—L. 458
Mouska Hotel
Roger Labrosse

THREE RIVERS—L. 406
Multicolore, Inc.
Lucien Richard

TOURNAINE—L. 180
L'Intendant
VAL D'OR—L. 406
Chateau Inn
Raymond Channet
(Chaufret)

WESTMOUNT—L. 406
Hotel Leaseholds, Limited

Cooper, Steven
Coulombe, Charles
Coury, Ed
DeGinet, Roger
Dorian Attractions Reg'd
Nick Apostolos
Dronel Aid Bureau
B. A. Turcotti
Gauceau, Pierre
Griffith, G. A.
Kagan, Sheldon, and Associates, Ltd.
Sheldon Kagan, Multi-Media Entertainment,
Superior Sound Enterprises
LaLonde, Mariette
(Also under Misc.)
Matti, Jacques
M. D. Productions
Leo Malachi
Noema, Inc.
Marcel Lefebvre
1 and 2 Club
Pageau, Roland
Pappas, Charles
(Also under Misc.)
Rockhead's Paradise
Rosenberg, Mendel
Schwartz, Carmen
Sigma Alpha Rho
Fraternity International
Martin White
Tassee, Gerald
Turcotti, B. A.
Villa de Cesare
Domiano Durinzi

PINCOURT—L. 406
Productions Daan
Frank Gamble

POINTE AUXCHENES—L. 406
Vic's Club
Victor Spina

PRINCEVILLE—L. 119
Manoir Hotel
Benoit St. Pierre

QUEBEC—L. 119
Bourdon, Jacques
Centre Culturel Petit Champlain
Crecco, Alberto
Drake, Larry
Entertainment Reg'd

QUYON—L. 180
Armitage, Mick

RIVIERE DU LOUP—L. 119
Hotel Quai Narcisse
Marcel Castonguay

SAINT ADOLPHE
d'HOWARD—L. 406
Aspell, Earl
Lodge, Roberto

SAINT DAVID—L. 119
Roger, Pierre
(Also under Misc.)

SAINT JEAN—L. 406
Hudson, Mr. Rene

SAINT EMILE—L. 406
Montre Carlo Hotel

SAINT JEROME—L. 406
Ouellette, Roland

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RENTIDES—L. 406
Moulin Rouge

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Hotel Taschereau

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Multicolore, Inc.
Lucien Richard

TOURNAINE—L. 180
L'Intendant
VAL D'OR—L. 406
Chateau Inn
Raymond Channet
(Chaufret)

WESTMOUNT—L. 406
Hotel Leaseholds, Limited

WYNYARD—L. 553
Wynyard High School, Student Representative Council

ENGLAND

LONDON
I.P.A. Theatrical Agency, Ltd.
V. R. D'Amico
London Attractions, Limited
Roy Tempest
Miss World of London, England
(See: San Francisco Bay Area World Pageant, San Francisco, Calif.)

WILLESDEN—London
Rogers, T. L. of T. L. Roger Enterprises

FRANCE

PARIS
Andrieu, Pierre
Benoit Levy, Jacques

GERMANY

MANNHEIM
Music Promotion Office
Inge Bender, Hans J. Maureur

GRAND BAHAMAS

FREEPORT
House of Lords
Bruce Higham
O'Henry's Restaurant
Alan Bennett

JAPAN

TOKYO
Machida, Kiyo, Coordinators Group Corp.

MEXICO

REYNOSA
Monte Carlo Inn
Monte Carlo Gardens,
Ruben Gonzales
Terraza Cassino, The
Ernesto Vallas

OKINAWA

NAHA
Gilbert and Hart Promotion and Productions
David J. Moore

SOUTH AFRICA

Wright, G., and Benn Promotions (PTY), Ltd.
Graham Wright

SOUTH AMERICA

PARAMARIBO, SURINAM
Hotel Torarica and Casino
Jacob Kozloff

SAO PAULO, BRAZIL
Alvarez, Baltasar

MISCELLANEOUS

Aloia, Adolph
Askew, Helen
Barkdull, Joseph
Barton, Billy
(See: Cavalcade of Stars, Medford, Ore.)
Brewster, Earl
(Also under Columbia, S.C.)
Bundy, David C.
(See: Corral Hills, Md., and Washington, D.C.)
Cavalcade of Stars
(See: Billy Barton, Medford, Ore.)
Cieszinski, John
Cochrane, Larry
Del Nigro, Jr., James
R. M. Thabeault
Deia la Mur and Company
(Also under Los Angeles, Calif.)
Delson, Michael
deLys, William
Dixon, Jas. L., Sr.
Dodson, Bill
(Also under Miles City, Mont.)
Dolan, Ruby
Dunlap, Leonard
Emery, Kenneth L.
(Also under Moundsville, W. V.)
Epps, Thomas
(Also under South Bend, Ind.)
Fagin, George A.
Wm. L. Hudson
Ferrara, Joe
(Also under Houston, Texas.)
Ferraro, Daniel and Margaret
Fezzaro, Frank (Tezano)
Fitzgerald, Nualla
The Grasshopper Group
(Also under Toronto, Ont., Can.)
Fontaine, Eddie
(Also under Jersey City, N.J.)
Fortson Agency, Jack
(Also under Los Angeles, Calif.)
Fox, George
Freed's Twist City, Allan
Vivian Pelligrino (Also under Miami Beach, Fla.)
Freeman, Keith
Jim Freeman
Frickey, W. H. Woody
Owl Cafe (Also under Glenwood Springs, Colo.)
Fritz, Karl
Fuller, Jr., Daniel J.
Goldstein, Bernard
Goldstein, Henry
Grasshopper Group, The
Nualla Fitzgerald
(Also under Toronto, Ont., Can.)
Green, Jack
Greer, David
Hayward, Douglas
(Also under Oak Bluffs, Mass.)
Hinson, Bob
Hobbs, Wilford
(Also under Hollywood, Calif.)
Holtz, Walter W.
(Also under Akron and Canton, Ohio)
Horowitz, Bernard
(See: Hotel Palatine, Newburgh, N.Y., Palatine Corp. and Martin Kessman)
James, Cliff
(Also under Montgomery City, Mo.)
Kessman, Martin
(Also under Newburgh, N.Y.)
Kolkler, Irving
(Also under Asbury Park N.J., Miami, and Miami Beach, Fla.)

LaLonde, Mariette
(Also under Montreal, P.Q., Can.)
Lane, Jim
Hayloft Jubilee (Also under Albuquerque, N.M.)
Latin, Debbie
Long, Jim
(Also under Sidney, Neb.)
Lyons Den
Jim Lyons, Bobby C. Lyons
(Also under Springfield, Mo.)
Mahoney, Delbert L.
Mahoney, Marion
Margulies, Richard
Margulies Productions
(Also under Phoenix, Ariz., and Ft. Worth, Texas)
Marlowe, Frank E.
(Also under Chicago, Ill.)
Martin, Betty
(Also under New York, N.Y.)
Mason, Hershel
Mayberry, L. E.
Leroy (Lee) Edward
Mayberry
(Also under Great Falls, Mont.)
Morton, H. W.
(Also under Miles City, Mont.)
Mullery, W.
Marie Mullery, Eimer
Russell (Also under Dover, N.J.)
Myner, Jack
(Also under Dallas, Texas)
Ogborne, Dick
Pappas, Charles
(Also under Montreal, P.Q., Can.)
Parker Theatrical Enterprises, Tom
(Also under Chicago, Ill.)
Pragalos, Alex
Raye, Jimmie
(Also under Montgomery City, Mo.)
Rebber, Don
Reeves, Steve
(Also under Aurora, Ill.)
Roger, Pierre
(Also under Saint David, Que., Can.)
Rougier, Jacques
Mariette LaLonde
(Also under Montreal, P.Q., Can.)
Scott, Odell
Seay, J. J.
(Also under Grand Forks, N.D.)
Simalardo, William
(Also under Jamestown, N.Y.)
Stamm, Arthur
Stover, Bill
(Also under Binghamton, N.Y.)
Stump and Stumpy
(See: Harold Crummer, James Cross, New York, N.Y.)
Swoner, Eberhard
Taylor, Rufus
Tompkins, Tommy
(Also under Kalamazoo, Mich.)
Vorias, Louis
(Also under Old Orchard Beach, Maine)
Williams, Billy
(Also under New York, N.Y.)
Williams, McKinley J.
Williams, Ward "Flash"
(Also under Chicago, Ill.)
Woodbury, John
Zeb, Carl
(Also under Lake Hopatcong, N.J.)

PRINCE EDWARD ISLAND

CHARLOTTETOWN—L. 571
De Scotchfort Barn
Frank Burke
Field and Stream
Jack Brown
MacArthur, Douglas (Doug)

QUEBEC

AMOS-ABITIBI—L. 406
Motel Chez Toni, The
Phillipe Lessard

ANGERS—L. 180
Royal Hotel
Frank Sisty

BAIE COMEAU—L. 816
Motel Du Plateau
Guy Drolet

BROMPTON LAKE—L. 406
Brompton Lake Hotel
Claude Gagne

CO BEAUCE—L. 119
Hotel Gosselin
Oliva Gosselin

FT. COULONGE—L. 180
Silver Inn Hotel, The
Betty Pearson

LA SARRE—L. 406
Saint Louis Hotel
Gerrard Gagnon

LAVAL—L. 406
North American Music Fair
Eric Vilon

LENNOXVILLE—L. 406
Carnival Committee of Bishops University
Bruce Greenhill

LUCERNE—L. 180
Champlain Steak House
Arthur Williams

MATANE—L. 119
Matane Club
Laurent Benoit

MATOGAMI—L. 406
Matogami Hotel
Bob Guimond

MONTREAL—L. 406
Bar Salon L'Air Du Temps, Ltd.
Cape, Gary, Agency, Inc.
Gary Cape
Card, Jack, aka Jack Card Productions
(Also under Las Vegas, Nev.)
Chater, Brian, dba Much Productions, Ltd.
Cholette, Gerard
Chrystal Records, Ltd.
Kade Simon

SASKATCHEWAN

CANORA—L. 553
Ukrainian Young Men's Club
John J. Ostryk

GORLITZ—L. 553
Cactus Club, The
Mike Wilgosh

KINCAID—L. 446
Red Rooster, The
Roger Bouvier

KINDERSLEY—L. 553
Bamboo Gardens
Tony Mah, Ricky Campbell

LLOYDMINSTER—L. 553
Travelodge Motel
John Seebree

MOOSE JAW—L. 446
Golden Acre Motel
Nadine Veilleux

NIPAWIN—L. 553
Squires Table
Ron Folstad

NORTH BATTLEFORD—L. 553
Beaver Hotel

PRINCE ALBERT—L. 553
Barsky, Albert N.

REGINA—L. 446
Benedetto, Barney
Cainek, Jack
Mel Garvin
Marigold Theatre Restaurant, dba Mor Nad Co., Ltd.
Elsie Morhart
Nellis Booking Agency, Ltd.
(See: International Fun Palace and Bob Aardal, Abbotsford, B.C., Can.)

RIDGE DALE—L. 553
Parbst, Maizie

ROSETOWN—L. 553
Brass Hood, The
Rosetown Motor Inn
Don Litvenenko

SWIFT CURRENT—L. 446
Healy Hotel
Mike Rabik
Steak House Lodge
Paul Staats, Bernie Bendig

THE ABC'S OF FUEL ECONOMY

Here are some easy tips to help you get more miles for your gasoline dollar. Use them all and you can save as much as 10¢ on every gallon!

ANTICIPATE... stops, turns, lights, traffic, hills.

DECCELERATE... using the natural resistance of the engine, road, tires.

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Send one-page resume to: Gilbert A. Long, Personnel Director, Nashville Symphony Orchestra, 1805 West End Ave., Nashville, TN 37203.

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Announces Openings for 1980-1981

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SECTION VIOLA/CONTRACT

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For audition information, please send a resume to: Sherrie Goeden, Personnel Manager, Omaha Symphony Orchestra, 310 Aquila Court Building, Omaha, Nebraska 68102.

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JOHN NELSON, Music Director

Vacancies for 1980-81 Season

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SECTION VIOLIN

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Send complete resume to ISO, P.O. Box 88207, Indianapolis, IN 46208.

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Bass

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SECTION VIOLINS
SECTION VIOLA
ASSISTANT PRINCIPAL CELLO
SECTION BASS
THIRD TRUMPET**

Salary negotiable
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Kazuyoshi Akiyama, Music Director and Resident Conductor

Announces Vacancies for 1980/81 Season or 1981/82 Season

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Auditions Will Be Held in Vancouver, B.C.
Thursday, September 18, 1980

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

Personnel Manager, Vancouver Symphony Society, 873 Beatty St., Vancouver, B.C., Canada V6B 2M6



No Telephone Applications will be accepted.

ATLANTIC SYMPHONY ORCHESTRA

VICTOR YAMPOLSKY, Music Director

**Announces Vacancies for
1980-81 Season**

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OF JULY AND LAST WEEK OF AUGUST**

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Qualified applicants send resume to Linda Unkefer, Personnel Manager, Canton Symphony Orchestra, 1001 Market Avenue North, Canton, Ohio 44702. (216) 452-3434.

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DAVID ZINMAN, Music Director

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and

PRINCIPAL CELLO

for 1980-81 Season

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For application contact: James Dumm, Personnel Manager, 20 Grove Place, Rochester, New York 14605. Telephone: (716) 454-2620.

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EDUARDO MATA, Music Director

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Immediate vacancy — or earliest availability of winning candidate.
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1980-81 SEASON

ASSOCIATE PRINCIPAL CELLO

Contract information pending outcome of negotiations.
Salary negotiable.

Send complete professional resume to: Jack Ratterree, Personnel Mgr., P.O. Box 26021, Tempe, Arizona 85282.

Auditions to be held in 1st week in September 1980 in Phoenix only. Qualified applicants will be invited to audition.

San Diego Symphony Orchestra Assn.

PETER EROS, Music Director

IMMEDIATE OPENINGS FOR 1980/81

**PRINCIPAL TRUMPET — PRINCIPAL VIOLA
SECTION VIOLA (3) — SECTION VIOLIN (3)
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CHRISTIAN BADEA, Music Director & Conductor

Announces vacancies for 1980-81:

**PRINCIPAL 2ND VIOLIN — SECTION VIOLINS
SECTION VIOLA — 2ND BASSOON**

Auditions will be held August 26 in New York and
September 15 in Savannah

Inquiries may be addressed to: HAROLD J. BROWN, JR., Personnel Manager, Savannah Symphony Society, Inc., P.O. Box 9505, Savannah, GA 31412.

New York City Opera

BEVERLY SILLS, General Director

Announces a vacancy for

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AUDITIONS DATES WILL BE AUGUST 5, 6, 1980

Only highly qualified musicians should send a resume for consideration to: Secondo Proto, Personnel Manager, New York City Opera, New York State Theater, Lincoln Center, New York, N.Y. 10023. Resume deadline is July 19, 1980.

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 Send resumes to: Personnel Manager, Jacksonville Symphony Orchestra, Suite 260, 333 Laura St., Jacksonville, FL 32202. Phone: (904) 354-5479.

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HELP WANTED



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SECTION VIOLA
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SECTION CELLO
SECTION STRING BASS

APPLICATION DEADLINE: August 8, 1980
Auditions will be held August 18-29, 1980

Send Resume To:

Patricia O'Gara, Personnel Manager, San Jose Symphony Orchestra, 170 Park Center Plaza, Suite 100, San Jose, Calif. 95113.

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Please contact: **OLIVER GREEN**, Personnel Manager, Detroit Symphony Orchestra, Ford Auditorium, Detroit, Michigan 48226. (313) 961-0700.

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The Cleveland Orchestra

LORIN MAAZEL Music Director

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SECOND VIOLIN

Auditions will be held in Cleveland in early October, 1980

Only highly qualified musicians should send resume for consideration.

DAVID ZAUDER, Severance Hall, 11001 Euclid Avenue, Cleveland, Ohio 44106.

HELP WANTED

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Starting at earliest availability of winning candidate

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Ronald Balazs, Personnel Manager
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SAN FRANCISCO SYMPHONY

EDO DE WAART, Music Director

Announces the following vacancies for the 1981-82 Season

INSTRUMENT

SAN FRANCISCO AUDITION DATES

BASS (Possibly Asst. Principal and Section)	OCT. 2, 3, 1980
PRINCIPAL CLARINET	OCT. 9, 10, 1980
HARP (Principal)	OCT. 16, 17, 1980
*SECOND OBOE	NOV. 13, 14, 1980
*THIRD OBOE/ENGLISH HORN	NOV. 13, 14, 1980
SECTION VIOLA (Possibly two vacancies)	DEC. 4, 5, 1980
PRINCIPAL PERCUSSION (Timpani required)	DEC. 11, 12, 1980

* Applicants should be prepared to audition on both oboe and English horn.

Send a one-page resume to:

JAMES CALLAHAN, PERSONNEL MANAGER, SAN FRANCISCO SYMPHONY ASSOCIATION, 107 WAR MEMORIAL VETERANS' BLDG., SAN FRANCISCO, CA 94102.

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An Equal Opportunity Employer

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Leonard Slatkin, Music Director and Conductor

ANNOUNCES VACANCIES

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ONE CELLO

Rotating Section Positions

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Only Highly Qualified Applicants Please Contact:

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APPLICATIONS BEING ACCEPTED BETWEEN JULY 1 AND SEPTEMBER 15, 1980 FOR LATE SEPTEMBER 1980 PRELIMINARY AUDITIONS

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INDUSTRY OUT TO SINK RECORD PIRATES

(Continued from page one)

terms of sound, being fifth generation product — copies of copies. So it is that the public is being ripped off along with record companies, performers, writers and publishers and the rest of the music community.

In the 1970s, there were some changes in the law that are helping fight the counterfeiters. First, a new federal statute created for the record companies a copyright in the recording. That gave the record companies a solid legal basis for going after counterfeiters. The publishers backed the record firms in the effort to get this legislation passed, reflecting a joint need made even more urgent by the availability of new hardware that permitted mass counterfeiting.

The Sound Recording Act of 1972 brought the F.B.I. into the act for it clearly established counterfeiting and bootlegging as federal crimes, and the F.B.I. soon discovered the dimensions of those crimes. In Southern California alone, some 3,000 dealers were found selling bootlegs in 1973. Today, the number retailing counterfeiters is probably far larger. Try this on for size. On December 6, 1978, 300 F.B.I. agents hit nineteen sites in five states and seized more than \$100,000,000 worth of modern recording equipment. Numerous indictments for counterfeiting followed. That was just one big counterfeiting combine. There are others, and the F.B.I. is doing a good job of finding, infiltrating and busting them. In Canada, the Royal Canadian Mounted Police, "Mounties," have also been going after these gangsters. The penalties imposed on them thus far by Canadian judges have not impressed record business observers as serious deterrents. New laws may be needed.

The F.B.I. has recognized the organized crime aspect of today's counterfeiting syndicates, and is using as an additional weapon a statute that sets heavy penalties — including jail — for those in Racketeer Influenced Corrupt Organizations. From the first R.I.C.O. prosecution in Philadelphia in 1978, more and more F.B.I. cases are being developed to use this legal tool against record racketeers. The 1970s also saw passage of many state laws aimed at pirates and their brethren. Jules Yarnell, the special anti-piracy lawyer for the Recording Industry Association of America, told the 1979 International Music Industry Conference that there are anti-piracy laws in forty-nine U.S. states and anti-bootlegging laws in eleven, with

Vermont "the holdout." Some twenty-six states have laws that make it a crime to release a recording without indicating the name and address of the manufacturer. It is now common for federal, state and local police to work together in fighting illegal recordings.

On the music business side, the record firms and their trade organizations are now doing a lot — expending time, money, manpower and publicity — to fight piracy. There have been some major successes in Asia, where the pirates used to hold two-thirds of the market. The International Federation of the Phonographic Industries is coordinating the global attack, with funding from a variety of organizations, including record groups and music publishing associations in the U.S. and Great Britain. Most active of all the private bodies in North America is the Recording Industry Association of America, with special attorneys and private investigators and an anti-piracy budget that exceeds \$1,500,000 a year. The R.I.A.A. is working hard on this, and working closely with the F.B.I. in every state.

Of course, major U.S. hits are being counterfeited all around the world, so it is the international level of enforcement that counts. In terms of pushing back the counterfeiters, things are getting a bit better. A cynic might say that they couldn't have gotten worse. All this theft has hurt the record business at a time when it is just emerging from the 1979 sales dip, regrouping and trimming away promotional excesses and marketing and credit policy errors. There are rumors that some legal record pressing plants have been illegally manufacturing more of certain hit LPs than they were ordered to, and reports that the F.B.I. is checking on this. Nesuhi Ertegun of Warner-Elektra-Atlantic (WEA) International has publicly called for tighter security at pressing plants.

The first quarter of 1980 saw even more shocking charges. Surveys of literally scores of stores have proven that a high percentage of these presumably legitimate retailers are selling counterfeiters, and the president of a major chain of record stores was indicted — along with his firm — on charges of returning counterfeiters to the manufacturer for refunds. Music trade journalists recalled the old gag about recordings shipping "gold" and returning "platinum," and veterans throughout the business wondered whether it was corrupt employees or managers at stores who bought and sold to the unsuspecting public the fakes — or could the owners be involved?

F.Y.I., the counterfeiters are sold at record stores and at the regular retail price. The crooked manager or owner buys the phoney for less than the usual wholesale price, and keeps a bigger profit. Many counterfeiters are shipped abroad, where music loving buyers are even less likely to detect that these recordings are inferior and illicit counterfeiters. R.I.A.A.'s Yarnell noted last year that the majority of the bootlegs are sold "in such outlets as gas stations, flea markets, swap meets, barber shops, tobacconists, variety and discount stores."

Everything points to an intensification of the battle. The era of relative indifference and slap-on-the-wrist fines is plainly over. The counterfeiters will face more and more government and private investigators, tougher and tougher penalties. People will go to prison — for several years. Several record companies are about to test still

secret methods for marking legitimate disks and tapes, advances likely to make detection of the counterfeiters much easier. The party's over.

However, there is so much money in this racket that the crooks will probably try to continue the rip-off for as long as they can. They'll count on the cooperation of dishonest retailers, who will seek to dodge jail by claiming that they were themselves fooled by the quality counterfeiters. Everyone agrees that it is unlikely that the buying public will detect today's counterfeiters, almost all of which focus on chart-topping rock or pop hits. Some are such good copies that a sleazy distributor may even mix counterfeiters in with the genuine albums he sends to a store. Some of the counterfeiters may be detected by inferior color reproductions of the original album cover art, or by clumsy application of an album sticker. Others will be noticed only by comparison with a legitimate album, one that could be in the same bin.

Everyone has to join in the crusade, for the whole music business is being hurt. The many honest retailers, knowledgeable musicians and record-tape buyers should all be wary and ready to alert the authorities. Phone or write your local F.B.I. bureau, or use the special R.I.A.A. "hotline" number: (212) 765-4330 in New York state and a toll-free (800) 233-2328 for the rest of the United States. The trade organization's "hit line alert" operation launched in June swiftly warns manufacturers about counterfeiters of their products that have been seized, and moves this information to the National Association of Record Merchandisers (NARM) to be relayed to its thousands of retail store members. Warner Brothers Records is so steamed up about this thievery that the firm is paying rewards (up to \$100,000) for accurate tips on counterfeiting leading to the conviction of counterfeiters.

Two or three counterfeiters in a store would not mean that the owner is a crook, but a significant number of fakes "peppered" among the inventory raises real suspicions that should be reported. The sales income siphoned off by the crooks hurts more than the record companies. It injures many others who supply services and products to the record industry — including musicians. Counterfeiting is a giant racket that affects you, so keep your eyes and ears open. If and when you notice something suspicious, blow the whistle. That could be the most important music you've played in quite a while.

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DIRECTOR, ROBERTO BENZI

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Competition in Bordeaux 9/9/80 (flute, viola, cello, double bass); 10/9/80 (violins).

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HAMILTON PHILHARMONIC ORCHESTRA

BORIS BROTT, Conductor and Music Director

Announces Vacancies for the 1980-81 Season

PRINCIPAL TRUMPET

(Auditions on September 2, 1980)

PRINCIPAL SECOND VIOLIN

(Auditions on September 3, 1980)

Services are to include orchestra, chamber music and educational concerts. Principal salary to be negotiated. 36 week season — one week paid vacation — pension plan. Scale \$400.00 per week. Season, September 1980 to May 1981.

Send one page resume to: Robert W. Hansen, Personnel Manager, Hamilton Philharmonic Orchestra, P.O. Box 2080, Station "A," Hamilton, Ontario, Canada L8N 3Y7. Phone: (416) 526-8800.

Baltimore Symphony Orchestra

SERGIU COMISSONIA, Music Director

1980-81 Season

VIOLA — SECOND VIOLIN

The Baltimore Symphony Orchestra has revolving string seating

Send resume to George Aranow, Personnel Manager, 1313 St. Paul St., Baltimore, Md. 21202.

HISPANIC UNITS AND ACTS WANTED

The AFM has been asked by the Morale Support Directorate of the U.S. Army to locate top-grade organized Hispanic groups (Mariachi, Salsa, Latin Disco and Variety), of up to eight persons, including vocalists and dancers, interested in playing isolated sites and major troop concentrations throughout the European command.

The total force of the U.S. Military in Europe includes 15 to 20 percent personnel with Hispanic surnames. No Hispanic tour-show units have been on the European circuit since 1977; hence, there is a real need for quality Hispanic-oriented entertainment.

Units are booked, for an average forty-two-day tour, to play a combination of isolated sites and major troop concentrations throughout the European command, including Britain, Belgium, Holland, Iceland, Italy and the Middle East, with the majority scheduled for Germany.

The Army hopes to begin touring Hispanic acts during September, 1980, in recognition of National Hispanic History Week.

Each entertainer is paid \$40.00 per day and all transportation. Billets are said to be available from \$4.00 to \$10.00 per night, depending upon the existence of government transient quarters in an area.

Groups are authorized to use Military PXs, audio-photo clubs, open messes and dining facilities, the postal system and emergency free medical care. One day off each week for sightseeing is scheduled and an optional delay in route can be arranged at tour-end for up to fourteen days before return flight to the U.S.

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Leaders of interested groups should contact the Tour Department of the AFM President's office in New York City or contact your Local AFM Secretary.

NOTICE TO MEMBERS

The American Federation of Musicians does not have agreements with the foreign orchestras offering vacancies in the International Musician. Therefore, members are advised that the acceptance of employment in these or any other orchestras outside the jurisdiction of the Federation should be done with this in mind. Members are also reminded that in accordance with Article 20, Section 1, of the Constitution and By-Laws of the AFM, anyone accepting foreign engagements should file a copy of his or her contract with the Foreign Service Department of the AFM prior to accepting such employment.

Correspondence about address corrections should be sent with attached mailing label to your home local(s).

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