

INTERNATIONAL

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

NOVEMBER 1980

MUSICIAN

AFM Charges Movie/TV Producers with Unfair Labor Practices

As the musicians' strike against movie and television producers enters its fourth month, negotiations have again stalled over the primary issue in dispute — residual payment to musicians for reuse of television films.

On October 1, talks resumed for the first time since the strike officially went into effect on August 1. That four-and-a-half hour meeting yielded no progress, as the Association of Motion Picture and Television Producers (AMPTP) adamantly refused to consider musicians' "repay for replay" demand. AFM representatives were equally adamant that compensation for the reuse of musicians' work on television films is long overdue.

When the AFM's Negotiating Subcommittee members, President Victor Fuentelba, Secretary-Treasurer J. Martin Emerson, Vice President from Canada J. Alan Wood and Vice President David Winstein, met again with AMPTP representatives on October 27, they found that although the producers' stance was unchanged, their strategy had altered somewhat. Instead of refusing outright to address themselves to the demand for residual payments, the producers opted to skirt around the central issue.

Said President Fuentelba, "The producers insisted that we negotiate terms and conditions for pay-TV, videocassettes and videodisks, which were not among the bargaining items on the table at the time of the strike."

Realizing that the talks had again

reached an impasse, negotiations broke off on Wednesday, October 29, at 8:30 P.M. No date has been set for resumption of the talks, and, adds Fuentelba, the producers are refusing to meet with AFM representatives until they agree to discuss only those issues set forth by the producers' association.

On Friday, October 31, the Federation's attorney filed charges of unfair labor practices with the National Labor Relations Board (NLRB) against the AMPTP, for the producers' refusal to bargain in good faith with the musicians' representatives.

Meanwhile, AFM picket lines remain in force at MGM, Twentieth Century-Fox, Paramount, Universal, Disney, Hanna Barbera and Burbank studios. The Federation also announced that the number of studios granted interim agreements has swelled to fifty-three.

Now that the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) have ratified their new pact with the AMPTP, all actors will be returning to work, due to the "no strike" clause that was included in their contractual agreement. This clause expressly forbids SAG and AFTRA from officially sanctioning any further work stoppage by actors once the new contract is in effect. Therefore, if any actors under contract with the studios continue to honor musicians' picket lines, they could face possible loss of employment.

Thus far, the studios have tried to

circumvent the musicians' strike by either using last year's musical tracks for this year's programs, or by going overseas to have their musical scoring done, but the Federation has acted quickly to check both strikebreaking attempts.

First, the AFM received pledges of cooperation and support from musicians' unions around the world. AFM President Victor Fuentelba noted that Federation members have in the past given similar support to European musicians, most recently to British Musicians Union members during their strike

against the British Broadcasting Company.

Second, the AFM obtained a temporary restraining order from Federal Court against Universal Studios when that company attempted to use old musical tracks from the "Quincy" television series for the new season's programs. Such reuse of musical tracks was termed a violation of contract, and the restraining order ceased the practice by any studios, until the case could be reviewed in court.

The Federal Court decided against the AFM on October 24, but

this decision was appealed by the Federation in the Ninth Circuit Court of Appeals; and AFM attorneys requested that the injunction against the studios be reinstated immediately, and kept in effect until the case is resolved.

The reuse of last year's musical tracks gives the producers a chance to unfairly stall bargaining with musicians, but with the restraining order back in effect, and with the full cooperation of musicians around the world who refuse to act as scabs, the stage will be set for more fruitful talks in the future.

Senate Votes on Lea Act Repeal This Month ... Your Support Can Make the Difference ...

As reported in last month's "International Musician" (Legislative Roundup, October, 1980), great headway has been made in musicians' long and arduous effort to have the Lea Act repealed. According to Charleston, West Virginia, Local 136 President Ned Guthrie, who chairs the National Committee for Repeal of the Lea Act, "We're on the one yard line with five seconds to go. We need one final push from all AFM members to bring us to our goal." The following is an update report from the Lea Act committee, with some suggestions on how you can help. (See page 3 for a brief definition and history of the Lea Act.)

U.S. Senators from your state went back to Washington, D.C., November 12, for a Post-Election session. This will be the last order of business of the Ninety-sixth Congress of the United States.

The Lea Act repeal bill, H.R. 4892, passed the House of Representatives on October 1, 1980, and was sent to the Senate for approval or disapproval one day before the Senate recessed on October 2, for the election.

At that point, our job was half done. The toughest half remains as H.R. 4892, now in the U.S. Senate Committee on Commerce, Science and Transportation. We must get the Lea Act repeal bill, H.R. 4892, reported out of that committee as a clean bill, without amendments placed on it as a so-called "Christmas Tree," one that legislators will use to put "gifts" (unrelated amendments) on to have their own interests passed.

There is sentiment in the Senate for passing the Lea Act repeal now. However, certain Senators, realizing that H.R. 4892 has an excellent chance of passing, have indicated that they would place amendments on it, ones that are totally unrelated to the Lea Act issue. This would be unfortunate for our bill, as it would make it controversial, and it would again be

sent to the House of Representatives for conference and approval by that body. By then, the Ninety-sixth Congress will be ending and our bill will die. (Each Congress lasts two years — the Ninety-sixth Congress ends in 1980.)

If this should happen, we would have to start all over again in both Houses of Congress beginning in 1981.

It is of the utmost importance for each and every reader of this article to contact both Senators at once to get the following commitments. (We must have a YES answer to each of these questions from your Senators):

1. Senator, are you with us in our repeal effort?

2. Will you call for mark-up in committee at once?

3. Will you push for mark-up on the floor of the Senate?

4. Will you vote against any and all amendments to H.R. 4892 in committee and on the floor of the Senate?

In other words, you're asking your Senators if they will put House-approved H.R. 4892 through the Sen-

ate as a clean bill in the same manner as the House did. Explain to your Senators that it is grossly unfair and cruel after thirty-four years under the Lea Act for musicians to get this close to having our First Amendment rights restored, just to get knocked down because of special interest amendments, which are completely irrelevant to the matter of regaining our right to bargain with broadcasters.

One more important thing you should do in this Senate drive is to contact your local cultural organizations, local AFL-CIO, educators and community leaders. Tell them of this discriminatory law — and how it restrains the local talent. Ask them to contact their Senators, because it is time that this injustice to musicians be brought to an end. Don't forget — the Senate is winding up the affairs of this Ninety-sixth Congress now. Let's make H.R. 4892 a part of it.

Ned Guthrie, Chairman
Hank Armantrout, Co-Chairman
AFM, National Committee for Repeal of the Lea Act.

Orchestra Musicians Reach Accord with Metropolitan Opera

Following a seven-week lock out of musicians that resulted in the cancellation of the entire 1980-81 performance season, the Metropolitan Opera and its ninety-five orchestra members finally came to a contractual agreement in the last week of October.

The dispute between the musicians, members of New York Local 802, and the management of the Metropolitan Opera, had been centered around the issue of the four-performance workweek. The Metropolitan was one of the last major orchestras in the United States to have a five-performance schedule, which the musicians felt placed too heavy a demand on each player, and therefore compromised the quality of Met performances. The Met management, in turn, claimed that a four-performance workweek for musicians was not financially feasible, since it would necessitate the hiring of additional players and, they feared, cause the sixteen other unions with which they had yet to settle to demand similar stipulations in their contracts.

The new pact between the Met and

its orchestra calls for five "services" per week instead of five performances. This means each musician's base pay will cover four performances and one four-hour rehearsal, with additional rehearsal to be paid extra on an hourly basis as before. If a fifth weekly performance should be required for artistic reasons, the musician would receive an additional \$120 in the first year of the four-year contract.

Other provisions in the contract include forty-four weeks of employment, with vacation. There is also an option, likely to be exercised by the Met, for four extra weeks of work with full pay. The remaining four weeks are work-free, with musicians receiving half pay. Pay raises are 9 percent, 9 percent, 8.5 percent and 8.5 percent for each of the respective years of the four-year agreement. Pension and health benefits were also improved.

Met sources said that the truncated season could begin three to four weeks after the pact goes into effect, making the opening date no earlier than November 17.



Newly appointed International Executive Board Member Harold Dessent was sworn in at an emergency Board meeting on October 21. Left to right are IEB Members Max Herman, Max Arons, Eugene Frey, Secretary-Treasurer J. Martin Emerson, Dessent, Vice President from Canada J. Alan Wood, Mark Tully Massagli and President Victor Fuentelba. Vice President David Winstein was not present. (See page 4 for full details.)

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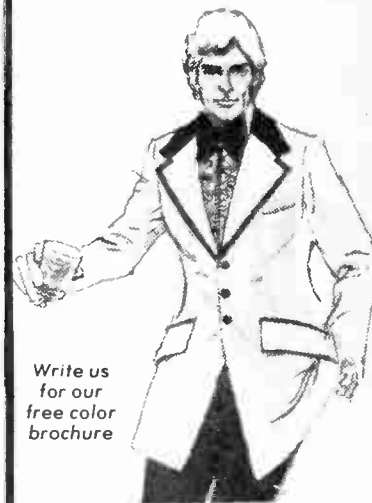
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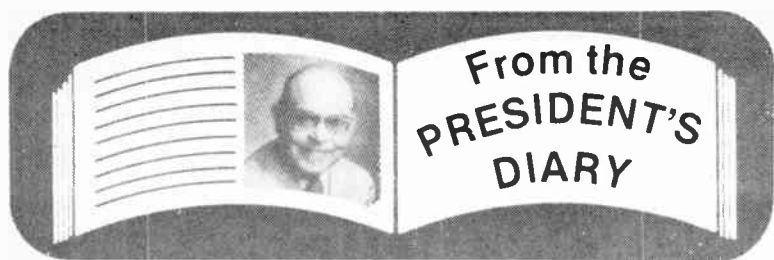
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From the PRESIDENT'S DIARY

I know that all of you will be as surprised as I was to learn of the resignation of Bob Jones as a member of the International Executive Board. Bob was the youngest member of the Board and everyone was of the opinion that he would eventually attain one of the full-time positions in the years ahead. However, I can find no fault with Bob's decision to accept the position of General Manager of the Minnesota Symphony Orchestra. At his age and with his background of experience, both as a player and official, his opportunities in the symphonic management field are unlimited. This is exactly what I told Bob when he advised me that he was considering this new position, and I feel that he has made the proper decision. Naturally, we will all miss Bob and wish him every success in his new career.

Selecting a successor was a difficult decision and the members of the International Executive Board considered several members before making their selection. Many factors were taken into consideration, such as geographical location, experience as a working musician and as a union officer. The selection of Hal Dessert, Vice President of Local 10-208 in Chicago, is in my opinion a wise one. Hal had a full-time career as a musician from his high school days until his election to the office of Vice President of his Local. During his career as a player, he worked with bands on the road, in Chicago theatres, nightclubs and hotels, and for the last fifteen years was primarily engaged in recording activities. As an officer of his Local, he served three years on the Trial Board, two years as Assistant to the President, and has served for the past three years as Vice President. His experience and wisdom will prove an asset to the American Federation of Musicians as he serves as a member of the International Executive Board.

Our search for a new Public

Relations Director will be concluding in the next few weeks with the final selection of the company which your officers feel will do the best job for the Federation at the most reasonable cost. Once the decision has been made, I plan an active, aggressive public relations campaign directed primarily to professional musicians and, secondarily, to the general public. The initial plans call for an all out effort to recruit new members and improve the image of the Federation in the eyes of all professional musicians. The second stage of the plan will be devoted to the dissemination of the true facts surrounding our constant battles with the NAOL and the AMU, and, for the first time, musicians and the public will be given accurate and reliable information.

When the new Congress goes into session in 1981, our efforts will be devoted to passage of H.R. 7401 and 7402, the two pieces of legislation

November 14, 1980. In those negotiations, the position of the circus was that there was no need to employ local musicians and that the circus preferred to use two traveling bands of fifteen musicians each. The Negotiating Subcommittee and the Local representatives present at the negotiations unanimously agreed that neither the Federation nor any of its Locals wish to see any loss of employment for Local members. It was decided that, in order to avoid this happening, it would be necessary to negotiate with that goal foremost in our deliberations, fully realizing that this would weaken our bargaining position. We were successful in achieving what we feel is a vastly improved contract which preserves the work for Local members and also corrects some of the inequities that existed in the old agreement. The contract again will cover a three-year period, beginning January 1, 1981, but, unlike the current agreement, provides for wage increases in each of those three years. The classification of five cities were raised, and health and welfare contributions based on the current rates will be paid in those jurisdictions currently having that coverage.

The minimum wages over the three-year contract are as follows:

Class A	2nd Year	3rd Year
1st Year \$566 per week \$47.17 per performance	\$596 per week \$49.67 per performance	\$631 per week \$52.58 per performance
Class B	2nd Year	3rd Year
1st Year \$516 per week \$43 per performance	\$541 per week \$45.08 per performance	\$566 per week \$47.17 per performance
Class C	2nd Year	3rd Year
1st Year \$456 per week \$38 per performance	\$481 per week \$40.08 per performance	\$506 per week \$42.17 per performance

which, if passed, would resolve all of our difficulties with the labor laws. Make no mistake, the American Federation of Musicians is moving forward and you should begin to see the results in 1981.

On October 17th details of the proposed new agreement with Ringling Brothers and Barnum & Bailey Circus were mailed to the officials of all Locals on the circus itinerary along with a request that each Local submit its vote on acceptance or rejection of the agreement no later than Friday,

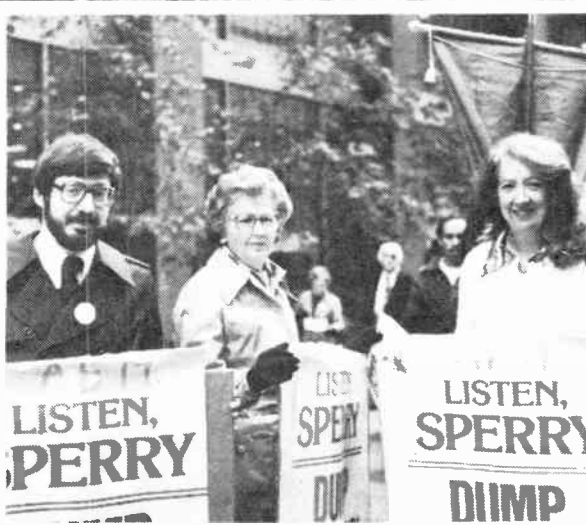
The Local representatives who attended the negotiations, the Negotiating Subcommittee and the International Executive Board have all recommended acceptance of the new agreement.

Our strike against the motion picture and television film industry continues, but negotiations are scheduled to resume on Monday, October 27th, at 10:00 A.M. in Los Angeles. I hope that I will have good news for you in next month's column concerning the strike.

Victor W. Fuentealba



After seventeen years of heated dispute and litigation, the battle for unionization at J. P. Stevens Company has finally been won by the Amalgamated Clothing and Textile Workers Union (ACTWU). In a settlement that covers ten J. P. Stevens' plants, workers will receive negotiated wage increases and health benefits. Stevens has also agreed to extend the terms of the contract to any of its other plants which are not yet unionized. In return, the ACTWU has agreed to drop its boycott and its campaign of corporate isolation, the latter of which was aimed at companies for which Stevens executives serve as board members. The ACTWU's success is considered a major breakthrough toward unionization in the industrial South, where most U.S. textile plants are located. Says ACTWU Executive Vice President Scott M. Hoyman, "We believe that (this) will inspire textile workers in many companies to organize unions for their own workplace protection and improved standard of living." Above: During the Stevens' workers' struggle, AFM members and employees frequently offered their support by joining the ACTWU's picket lines. At right: Three AFM staffers who participated in the "Listen Sperry, Dump Stevens" campaign on October 15, in New York. Left to right are Pat Varriale, Laura Ott and Lorraine Conroy.



NOVEMBER, 1980

NOTICE TO MEMBERS

POSTED PURSUANT TO A SETTLEMENT AGREEMENT
APPROVED BY A REGIONAL DIRECTOR OF THE

NATIONAL LABOR RELATIONS BOARD AN AGENCY OF THE UNITED STATES GOVERNMENT

WE WILL NOT induce or encourage employee members of the AFM or any of its locals to engage in a work stoppage, and WE WILL NOT threaten, restrain or coerce CARY KILNER, BOB KAUFMAN, GARY SHEBEK, STEVE STONE or any other employer or person member of the AFM or any of its locals, or the DIANE ELLIS ALIVE BAND or any other employer or person engaged in commerce or an industry affecting commerce, where an object of the above conduct is:

- (1) to force or require STEVE MARSTON or any other employer or self-employed person to join the AFM or any of its locals, or
- (2) to force or require CARY KILNER, BOB KAUFMAN, GARY SHEBEK, STEVE STONE or any other person to cease, or to agree to cease, doing business with the DIANE ELLIS ALIVE BAND and to force the latter to cease, or to agree to cease, doing business with STEVE MARSTON, or any other person.

WE WILL NOT instruct leaders and contractors, when acting as employers or agents of employers, that they are required to insure that all musicians in their orchestras are members in good standing of the AFM or any of its locals and that they are not allowed to employ musicians who are not members in good standing, and WE WILL NOT in any other manner cause, or attempt to cause, employer members of the AFM or any of its locals to discriminate against employees in violation of Section 8(a)(3) of the Act.

WE WILL NOT inform employee members of the AFM or any of its locals that if they fail to maintain their membership in good standing, bandleaders and contractors will not be permitted to employ them.

WE WILL NOT inform employee members of the AFM or any of its locals that they cannot work with employees who are not members in good standing, in circumstances where we have made a direct approach to the employer, or some other person with power to affect the hire and tenure of said employees, for the purpose of causing said employer or person to discriminate against employees who are not members in good standing of the AFM or any of its locals, or in circumstances where there is affirmative evidence that the object of our conduct is to cause the employer to unlawfully discriminate against the employees who are not members in good standing.

WE WILL NOT in any other manner coerce or restrain employees in the exercise of the rights guaranteed by Section 7 of the Act.

WE WILL NOT maintain in effect or enforce Section 2, 12 of the Local 9-535 bylaws, Local rules 12 and 3.c, Article 13, Section 5 of the AFM Constitution and By-laws, and similar bylaws and rules, to the extent that such bylaws and rules:

- (1) prohibit contractors and conductors, when acting as employers or as agents of employers, from employing employees who are not members in good standing of the AFM or any of its locals, or otherwise cause, or attempt to cause, an employer to discriminate against an employee in violation of Section 8(a)(3) of the Act; (2) restrain or coerce an independent contractor member of the AFM or any of its locals for playing with another employer or independent contractor; and
- (3) prohibit members of the AFM or any of its locals from playing with nonmember employees employed by the same employer, in circumstances where we have made a direct approach to the employer, or some other person with power to affect the hire and tenure of said employees, for the purpose of causing said employer or person to discriminate against employees who are not members in good standing of the AFM or any of its locals, or in circumstances where there is affirmative evidence that the object of our conduct is to cause the employer to unlawfully discriminate against employees who are not members in good standing.

WE HAVE NO objections to independent contractor members playing with STEVE MARSTON, or any other independent contractor musician who is not a member in good standing.

WE WILL refund to CARY KILNER, BOB KAUFMAN, GARY SHEBEK, and STEVE STONE any fines they may have been required to pay for playing with nonmembers of the AFM or any of its locals.

AMERICAN FEDERATION OF MUSICIANS,
AFL-CIO
LOCAL 9-535, AMERICAN FEDERATION
OF MUSICIANS, AFL-CIO
(Labor Organization)

Dated: SEPT. 19 1980 By: M. Howard (Title)
ASSISTANT TO THE PRESIDENT, AFM
Peter H. Chianini
PRESIDENT LOCAL 9-535

WHAT IS THE LEA ACT?

Its history: The Lea Act, named for its sponsor in the House of Representatives, was passed in 1946 as an amendment to the Communications Act of 1934. Subtitled the Anti-Petrillo Law, the Lea Act was the result of backlash sentiment by broadcasters against then-AFM President James C. Petrillo, whose influence within the music industry they resented. Appealed to the Supreme Court in 1947, the law was ruled legal, with the stipulation that the government should clarify any grievances against Petrillo and the musicians union.

Its effect: By rendering illegal (and subject to criminal prosecution) any common collective bargaining practices by musicians with broadcasters, the Lea Act contributed to the eventual decline of live music on radio. Within a few years of its passage, an entire field of potential employment for musicians was virtually lost.

Its present status: On October 24, 1980, Senate Majority Leader Robert C. Byrd, who is a fine fiddle player himself, appeared as the principal speaker at the Southern Conference of Locals' mid-year meeting in Charleston, West Virginia. At the meeting, Senator Byrd demonstrated both his impressive musicianship and his deep concern in the matter of the Lea Act repeal. Now that the House of Representatives has passed legislation calling for the abolishment of the Lea Act, we need only the Senate's approval of the repeal bill, H.R. 4892, to be at last free of the unfair restrictions imposed on musicians by the Lea Act. Senator Byrd pledged to fully support H.R. 4892 during the Post Election session, which is scheduled to begin November 12. This is the final session of the Ninety-sixth Congress, so please call your Senators today, or write them c/o U.S. Senate, Washington, D.C. 20510.

MUSICIANS ASK ONLY FOR THE RIGHTS GRANTED EVERY OTHER WORKING CITIZEN — TO NEGOTIATE IN GOOD FAITH WITH THEIR EMPLOYERS

IEB Member Robert C. Jones Resigns



Secretary-Treasurer J. Martin Emerson (left) and President Victor Fuentealba (right) extend best wishes to departing International Executive Board Member Robert C. Jones, who is now General Manager of the Minnesota Orchestra.

AFM President Victor W. Fuentealba has accepted with regrets the resignation of International Executive Board Member Robert C. Jones, effective November 1, 1980. Jones leaves to assume his new position as General Manager of the Minnesota Orchestral Association/Minnesota Orchestra.

Although the services of this experienced and creative union officer will be missed, the Executive Board has expressed the feeling that it is a true credit to the AFM that among its leadership are individuals with the sort of management ability that business recognizes and respects.

Jones, who holds a degree in economics and did graduate study at Northwestern School of Law, was

elected to serve on the AFM's Executive Board in 1978. He was for twelve years the Secretary-Treasurer of Local 99 in Portland, Oregon. During his tenure there, Jones spearheaded a campaign that resulted in the near doubling of Local 99's membership, and successfully guided the Local to greater financial stability.

"Running a labor union, representing people, is a business, a management skill just as it is in industry," says Jones.

He has a wealth of experience from which to draw in the arts and in the management of union affairs. Prior to his election to the International Executive Board, Jones' work for the AFM included serving as President of the Northwest Conference in 1976. State Rep-

resentative and Legislative Director for Oregon, Law Committee member from 1973, and Convention delegate from 1971.

As an avid supporter of community arts programs, Jones chaired Portland's city-county Arts Commission and the Conventions Committee of the Chamber of Commerce. While serving as Vice President of Arts Celebration, Inc., he helped create Artquake, a popular annual city festival.

Jones himself has been a professional musician since 1961, and is accomplished on saxophone, clarinet and flute. His performing background covers symphony, opera, chamber music, recital and solo playing, as well as numerous bands of diverse styles. His credits include the bands of Nelson Riddle, Neal Hefti, Les Elgart and Dick Jurgens, and he has provided backup for such noted performers as Ed Ames, Tony Bennett, Nancy Wilson, Johnny Mathis, Wayne Newton, Roy Clark and Doc Severinsen. He has also played in pit orchestras for ice shows, circuses and many touring Broadway shows.

Jones is 'anxious to put his experience as a professional musician, a union officer and an arts administrator to work in his new capacity for the Minnesota Orchestra, but, he adds, "I will miss my friends in organized labor and those contacts I have had with so many member-musicians. Not only because of the friendships developed, but even more so because they have taught me about the business of music. For that I owe them a great debt."

(See Jones' letter of resignation elsewhere on this page.)

October 5, 1980

Mr. Victor Fuentealba, President
American Federation of Musicians
1500 Broadway
New York, NY 10036

Dear Vic:

This will confirm our recent telephone conversations and my resignation from the International Executive Board effective November 1, 1980.

As I have explained, I have been fortunate enough to be the recipient of several offers of other employment over the past year or so, and have accepted the most recent one which is that of General Manager of the Minnesota Orchestral Association/Minnesota Orchestra.

My job begins in Minneapolis on November 3 with my wife Susan and our boys joining me soon thereafter. I will be in New York November 7 and 8, with the orchestra, for its Carnegie Hall concerts. Perhaps our schedules will allow for some time together.

Vic, I realize that this comes as a surprise. It is my fervent hope that you and the rest of my Federation associates at all levels will view it accurately and simply for what it is: a great opportunity to grow, to provide for my family's future, and to directly participate in the development of the music business that I cherish.

The last twelve years that I have spent in union work have been challenging and have created friendships that will be important, and I hope continuing, forever. As a member, it is still my union. I look forward to its increasing viability for the benefits that will accrue to all of us. Most of all, I do look forward to working with you and others within the Federation as time goes on.

Sincerely and fraternally,

Robert C. Jones

COS GRADUATE OSHER GREEN ESTABLISHES MUSIC CAREER

Violist Osher Green has been enjoying a busy schedule during the 1979-80 season. Currently an artist-in-residence and assistant professor at Texas Christian University in Fort Worth, he has given several well-received solo concerts, performing Berlioz's *Harold in Italy*, Rolla's *Rondo*, Vaughn Williams' *Flos Campi* and J. C. Bach's *Concerto*.

As principal violist of the Texas Little Symphony, he appeared with the chamber group for its Carnegie Hall debut in April, under the direction of its founder, John Giordano. Mr. Green's upcoming engagements include joining the Texas Little Symphony in its Kimbell Museum series and a performance of the Bloch *Suite* with the Fort Worth Civic Orchestra.

Mr. Green has an extensive concert background. He has concertized in Texas, New York and in Canada and has performed as solo artist with numerous organizations, including the Contemporary Music Society of Quebec, with which he premiered Brian Cherney's *Chamber Concerto* for viola. In addition, he has toured Japan as a member of the Toronto Symphony under Seiji Ozawa, and Europe with the Montreal Symphony Orchestra under Frubek de Bourges. From 1970-78 he was principal violist of the CBC's Montreal Symphony.

Mr. Green has been well prepared for his concert career, having attended the 1964 AFM Congress of Strings, on a scholarship awarded by Toronto Local 149. His formal



Osher Green

studies in viola began under the tutelage of his father, the late Nathan Green, a noted member of the Toronto Symphony, and with Francis Tursi at the Eastman School of Music. His studies continued under William Lincer and Walter Trampler at the Juilliard School in New York City and at the Berkshire Center in Tanglewood, which he attended on a fellowship.

In 1969, he was the first prize winner in the Canadian Broadcasting Corporation Competition which gave him the opportunity to concertize extensively in Canada. In past years he has participated in the Aspen Festival and served on the faculty of the McGill University Conservatory. He is now a member of Fort Worth Local 72.

Harold Dessent Is Appointed to IEB

To fill the vacancy left by the resignation of Robert C. Jones, AFM President Victor W. Fuentealba announced on October 21 the appointment of Harold (Hal) Dessent to the International Executive Board, effective November 1, 1980.

The decision on who would assume the newly-opened position of IEB Member was made at an emergency meeting of the Executive Board, held on October 20, in the Federation's New York headquarters.

In announcing the appointment,

NAJE Conference Sets Dates for 1981

Dates and location for the National Association of Jazz Educators (NAJE) National Conference have been finalized according to Matt Betton, Executive Director for the organization.

The eighth annual conference will be held at the Chase-Park Plaza Hotel, Saint Louis, Missouri, January 8 to 11, 1981.

The jazz event will again serve as a showcase for fifteen to twenty nationally known soloists and clinicians, twelve to fifteen junior high, high school, college and university instrumental and vocal jazz groups.

The conference will also feature twenty-eight clinics, lectures and workshops on subjects such as improvisation, vocal and instrumental techniques, jazz history, composition, arranging, electronics and other areas of music requiring special expertise.

In addition, the conference will host the finals of the Southern Comfort Collegiate Dixieland Jazz Competition with scholarships totaling nearly \$10,000.

Fuentealba pointed to Dessent's experience as Vice President of Chicago Local 10-208, his service as a delegate to the AFM Conventions and his valuable work as a member of the AFM's Legislative and Organization Committee. The Executive Board agreed that Dessent's proven administrative ability more than qualified him for the position of IEB Member.

The IEB appointment fulfills a longtime goal for Dessent, who was obviously delighted with the news. Upon notification of his new position, Dessent flew into New York from Chicago for the swearing in ceremony and for a briefing by the Board.

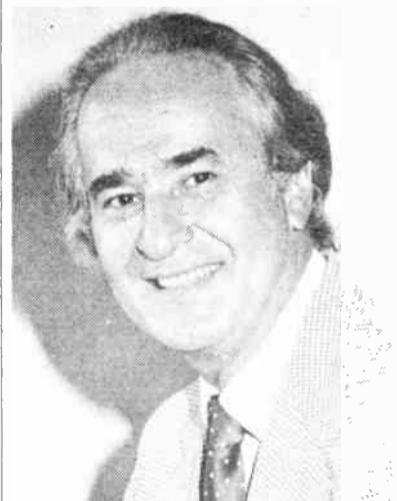
Noting that the Midwest had not been represented on the Federation level for many years, Dessent said, "I had definitely decided to run for the IEB at the Convention next June in Salt Lake City."

A self-avowed man of deeds not words, Dessent's career credits speak for themselves. As a performing musician, he was a full-time professional woodwind player from his high school days right up until his election three years ago to the office of Vice President of Local 10-208 in Chicago. He has played nightclubs, hotels, pit orchestras and theatres in Chicago, and with territory bands throughout the country. The name bands Dessent has performed with include those of Raymond Scott, Gene Krupa, Russ Morgan, Ted Fiorito and Lou Breese. The last fifteen years of his playing career were spent in the recording studios making records, jingles, movie scores and industrials.

Dessent's duties as a Local official have included handling the Music Performance Trust Funds allotment, national contracts and

negotiations with the Chicago Symphony, Lyric Opera, Grant Park Orchestra and local theatres and broadcasters. He has also attended the AFM's Phonograph Record negotiations in New York. This latter exposure to national record negotiations, combined with his own performing experience in recording, will no doubt be an asset in future dealings for the Federation.

Chicago Mayor Jane Byrne recently appointed Dessent to that



Harold Dessent

city's Council on Fine Arts, which, he says, "should give me an insight into the workings of grants and also give me a chance to set up more programs which will create more work for musicians."

But the appointment that most challenges and excites him is the one that puts him on the AFM's Executive Board. "It is," he says, "an honor and a privilege to be appointed to the International Executive Board, and I will endeavor to do the best job possible."

Smithsonian Offers Traveling Exhibits

The Smithsonian Institution Traveling Exhibition Service (SITES) has come up with something special for the musically inclined. The first SITES exhibit currently touring the United States and Canada is a collection of remarkable musical manuscripts. These manuscripts are remarkable not only because they represent the work of such diverse and celebrated composers as Igor Stravinsky, Leonard Bernstein and the Beatles, but because they are singularly beautiful works of visual art, as well.

The second SITES exhibit contains musical instruments and memorabilia which illustrate the

importance of music on popular life in Louisiana between 1840 and 1940. Visitors to this exhibit will see Louis Armstrong's first trumpet, a clarinet played by Larry Shields and a banjo ukelele played by Johnny St. Cyr. The items displayed document many different kinds of music, from opera to jazz, and they demonstrate that many facets of life — historical events, fads, foibles and local customs — were then and still are reflected in musical form.

For information on sponsoring an exhibit, or to obtain an itinerary, please write the Smithsonian Institution Traveling Exhibition Service, Washington, D.C. 20560. Or telephone 202-357-3168.

BETWEEN You & MARTY E. MERSON



As we approach Thanksgiving, I wonder how many of us are counting our blessings in comparison to those who are regarding this important day in our Nation's history only as a part of a long weekend.

The Pilgrims came to these shores to escape religious oppression. In founding what was later to become the United States of America, they firmly established the doctrine of freedom in the day-to-day conduct of our lives.

Unknown trillions of waves have gently lapped at the base of famed Plymouth Rock in Massachusetts since that fateful day in 1620 when the Pilgrims first landed.

This month — 360 years later — we give thanks that we are still able to pursue the same freedoms they sought when they undertook their memorable journey across the ocean to a strange and far-off land. Certainly, one of our most precious heritages, especially cherished when we view other countries of the world, is a democratic process which, among other liberties, permits a Free Trade Union Movement.

In this kind of environment, the American Federation of Musicians has grown and successfully represented literally hundreds of thousands of professional musicians over a span of eighty-four years. We who have been elected to represent so many member-musicians in the United States and Canada are thankful for the special privilege and call upon those who would seek to destroy us, for reasons not readily apparent, to rely upon the same source of inspiration which engendered this Thanksgiving Day message that common goals through greater strength can be achieved.

I don't know just when it was that I first met Bob Jones. I believe it was in Boise, Idaho, quite a few years ago. And Bob, along with Art Doll (President, Local 117, Tacoma, Washington) and Norm Hoagy (former President of Local 76, Seattle, Washington), were part of a saxophone quintet that performed for the Northwest Conference Memorial Service that year. I narrated the service and the quintet underplayed it with a special piece. Despite the solemnity of the occasion, the performance was much talked about.

Bob has always been the type of guy who stands out in a crowd. So it was at the first Conference which I remember so vividly — and at a number of meetings thereafter,

until others, recognizing a great ability in a man with experience and intellect beyond his years, finally paid homage by electing him to the International Executive Board.

During the relatively short period he served, I feel Bob and I became philosophically dedicated to the same ideals and objectives insofar as the AFM is concerned. In addition, a bond of friendship was firmly established in the undertaking. Therefore, the following item saddens me.

As many of you know, Bob's resignation from the International Executive Board became effective November 1st following his formal acceptance of the General Managership of the Minnesota Symphony Orchestra.

Although his sincere and sagacious contributions to the IEB discussions will be sorely missed, I personally feel his decision to manage a major symphony not only enhances his career, but at the same time reflects great honor upon the AFM tribunal of which he was a part. Good Luck, Bob, from M.E. and your IEB associates.

Some unknown pundit once said the United States has the worst form of government in the world — except all the rest! Of course, this abstract observation really means the opposite, for we all know that nowhere on earth can citizens speak their minds as they can in the great country we call the United States of America — and the same applies to the Dominion of Canada.

To speak out, to make a choice, to take an adversary position — to disagree without being disagreeable — represent the freedoms we are privileged to exercise.

The appointment — or election if you prefer — of someone to take the place of Bob Jones is a case in point.

There are many ways to go in such a situation, inasmuch as the AFM Constitution and By-Laws do not provide a specific solution. One can argue that the losing candidate for the IEB having received the next highest vote at the last election should be chosen, while another may contend the selection should be made on a geographical basis. Then there are other measurements which can be employed, such as qualifications and experience.

In the instant case, a wide range of candidates was considered. Ultimately, after much contemplation, two names were placed in nomination. The vote favored Hal Dessent, the Vice President of Local 10-208, Chicago, Illinois. No, dear

reader, it was not cut and dried. A minority trio saw to that. But now we are nine, hopeful in the spirit of Thanksgiving that we can function collectively to resolve some of the multitudinous problems facing our beloved Federation.

REQUEST-O-GRAM

OVER 200 LETTERS RECENTLY SENT LOCALS WHICH PARTICIPATED IN CONGRESS OF STRINGS DURING LAST FIVE YEARS. HAVE ONLY 47 RESPONSES. 1981 CONGRESS OF STRINGS HANGING IN BALANCE. PLEASE REPLY AT ONCE.

J. MARTIN EMERSON
PROJECT DIRECTOR

As the concocted request-o-gram states, I sent out 200 letters to Locals in connection with the 1981 Congress of Strings. The mailing had several purposes in mind and was conducted at the direction of the newly-formed Congress of Strings Subcommittee of the International Executive Board.

One object was to get a leg up on next year's program and, at the same time, comply with the National Endowment's request for advance information in connection with our application for financial assistance.

Further, as everyone now knows, we are looking for a new western location following the decision by the University of Washington at Seattle not to continue hosting the COS program and we must know now how many scholarships we will have in order to (1) seek another western site or, if unsuccessful in our search, (2) consolidate the program with a lesser number of instrumentalists at the University of Cincinnati College-Conservatory of Music.

Of course, just about everyone — including the new National Artistic Advisor Rafael Druian — favors continuation of the two locations. But we need help from a number of sources NOW if the dual-location-concept is to be retained. I am waiting (impatiently), for we are way behind our normal schedule.

The lady walked up to the clerk in a New York City department store and asked the clerk if she had Pucci stationery.

Somewhat taken aback, the clerk finally composed herself and then asked: "Do you mean stationery with dogs on it?"

Presidential Assistant Marv Howard and I were in Washington, D.C., last month for a pleasant meeting with MENC Executive Secretary Dr. Donald W. Dillion and

(Continued on page twenty)

DO NOT BUY

All trade unionists and their families are requested to support consumer boycotts against the products and services of the companies which, because of their anti-union policies, do not deserve union patronage. This listing is subject to change and will be amended from time to time.

AMERICAN BUILDINGS, INC. Metal Structures	ICEBERG LETTUCE Non-union iceberg lettuce
BARTLETT-COLLINS CO. Glassware	KINGSPOINT PRESS Publications
BRIQUETTES Cliffchar, Charketts, Grill Time, Star Grill, Sparky, Sparky Lighter Fluid and Hickory Chips	MARINE OPTICAL, INC. Optical Products
CHARLES MFG. CO. Furniture sold under the Fox brand name	MASON-TYLER MFG. CO. Furniture
COORS BREWERY Beer	MEIER'S WINE CELLARS, INC. Distilled Spirits
COTRELL AND LEONARD, INC. Academic caps and gowns, church vestments and robes	MS. GOLDY'S CHICKENS Poultry
CROFT METALS, INC. Home Building Products	R. J. REYNOLDS CO. Tobacco Products
DAL-TEX OPTICAL CO. Prescription glasses, contact lenses, frames	RYLOCK CO., LTD. Riveting Machinery
FABERGE, INC. Cosmetics	SEATTLE-FIRST NATIONAL BANK Financial Institution

AMERICAN FEDERATION OF MUSICIANS

GENERAL FUND STATEMENT OF INCOME, EXPENSES AND BUDGET

For the Nine Months Ended September 30, 1980 and 1979

	ACTUAL		Budget
	1980	1979	1980
INCOME:			
Per Capita Dues.....	\$ 2,398,248	\$ 2,096,891	\$ 2,471,250
Federation Initiation Fees....	615,034	707,044	706,500
Other Income.....	271,415	190,153	321,750
TOTAL INCOME.....	3,284,697	2,994,088	3,499,500
EXPENSES:			
Salaries.....	1,196,679	1,119,718	1,268,250
International Representa- tives Expenses.....	109,914	89,239	90,750
Legal Services.....	106,865	136,025	135,750
A. F. of M. Convention (Note 1).....	457,188	449,549	450,000
Per Capita Taxes — AFL-CIO and others.....	126,214	611,271	378,000
Retirement Fund.....	224,564	215,504	244,500
Rent.....	247,586	281,612	223,500
Employee Benefits.....	100,109	95,230	111,750
Social Security and Other Payroll Taxes.....	91,748	92,619	109,500
Telephone and Telegraph....	68,965	59,652	60,000
Postage.....	38,973	33,170	33,000
Other Expenses.....	649,790	503,028	484,500
TOTAL EXPENSES.....	3,418,595	3,686,617	3,589,500
EXCESS OF INCOME OVER (EXPENSES) FROM OPERA- TIONS.....	(133,898)	(692,529)	\$(90,000)
OTHER EXPENSES (Not Budgeted)			
Loss on Translation of Canadian Assets.....	(73,636)	6	
Loss on Sales of Invest- ments and Sundry Assets	(47,767)	(38,368)	
EXCESS OF INCOME OVER (EXPENSES).....	\$(255,301)	\$(730,891)	

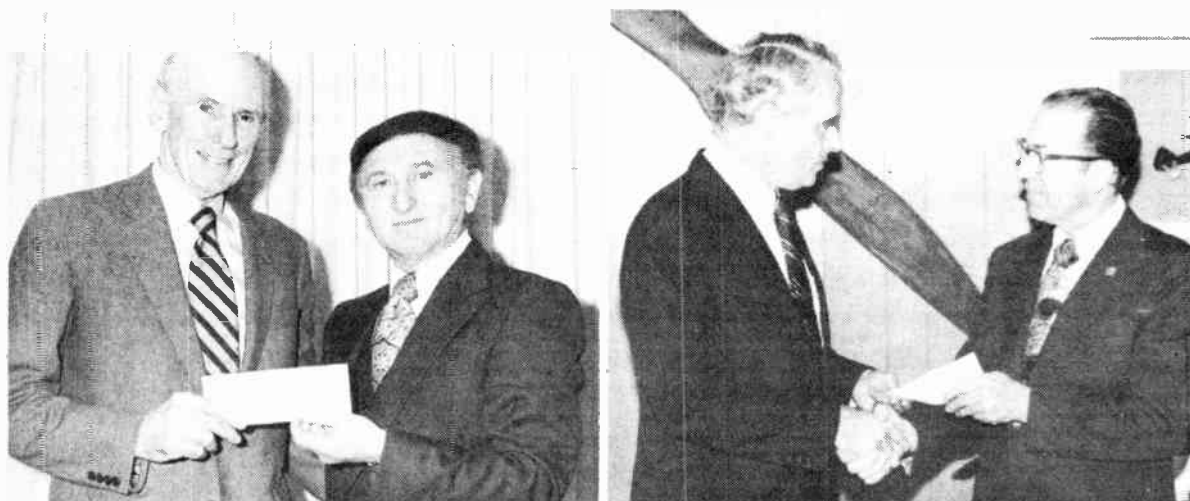
NOTE 1 — AFM Convention: The budget amount includes the total for year, since most of the actual expenses are included in June. All other budget items are based on three quarters of the annual budget.

AFM-TEMPO

POLITICAL CONTRIBUTIONS COMMITTEE STATEMENT OF RECEIPTS AND DISBURSEMENTS

For the Nine Months Ended September 30, 1980

CASH BALANCE — December 31, 1979	\$148,603.72
RECEIPTS:	
Donation by Members of Locals	\$41,581.33
Interest Income	8,192.00
TOTAL RECEIPTS	49,773.33
	198,377.05
DISBURSEMENTS:	
Political Contributions	32,750.00
Federal Income Taxes	4,497.00
Tempo Coordinator's Fee	769.20
Promotional Materials and Other Expenses.....	25,795.28
TOTAL DISBURSEMENTS	63,811.48
CASH BALANCE — September 30, 1980	\$134,565.57



Left: Senator Alan Cranston of California (left) gratefully accepts a \$1,000 TEMPO-PCC check to be used in his bid for reelection. The check was presented to him by Max Herman, Los Angeles Local 47 President and International Executive Board Member. Right: Ruel L. Joyce (right), President of Local 34, Kansas City, Missouri, presents a TEMPO-PCC check in the amount of \$1,000 to Senator Thomas Eagleton in support of his campaign for reelection.

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.

COS Student Says Thanks

This letter is to express my deep appreciation for this past summer's COS experiences and to relate some of what took place.

The 1980 Congress of Strings, held at the University of Cincinnati College-Conservatory of Music, featured some widely renowned teachers and conductors. The orchestra performed four concerts during the eight weeks, yours truly holding the position of principal bass for the final performance under the baton of Rafael Druian, former concertmaster of the Cleveland Orchestra. In addition to the string orchestra and private study, participants also performed in chamber music ensembles.

I found the Congress to be a very worthwhile program, and gained many new insights pertaining to double bass performance as well as orchestral playing in general. In a meeting with the Cincinnati Symphony personnel manager, audition procedures for professional or-

chestras were discussed. I learned that string training, especially for violinists, need to shift from solo orientation to development of orchestral skills. This is to be emphasized if one truly desires a music career in today's market.

I wholeheartedly encourage string players to audition for next year's Congress. There is much to be gained from two months of woodshedding — don't pass it up.

Fostoria Local 121, which sponsored my COS scholarship, is to be commended for its recognition of the Congress' value. It is a lamentable fact that the Local to which I've belonged for four years, and which supports a professional orchestra, does not see fit to do the same. I will endeavor to change this.

William Hones,
Bowling Green, Ohio

Criticizing the Critics

Apropos of the June "Feedback," I'd like to submit this as continued response to the subject of critics.

I deeply resent a critic becoming

accepted as an authority. The fact is he is only one man and has no more to offer than his opinion. One man's opinions, however educated they may be, should not carry undue weight. It is criminal when a bad review from one of the "heavy-weights" so adversely affects the acceptance of an artist's work — play, book, recording, showing, etc. — as to hamper, and in some cases literally short-circuit, the artist's communication with his audience.

This is not, I repeat not meant as an attack on those reviewers who are responsibly presenting their opinions fairly. I applaud those who seek to use their position to make the public aware of performers, writers, sculptors, et al, and their works so that they may be appreciated and adjudicated by their public. Off-hand I can't think of many critics who do so.

You and I really have no complaint, though. It has not been legislated that we must believe criticism. We are not required by any law, written or otherwise, to give credence to its authoritative mutterings. Nope, folks, if the art critic has become a sore on the backside of the artist, it is we who are at fault. We are all entitled to our opinions and we are all entitled to publish them. However, none of us has the right to arbitrarily condemn a work or a man to obscurity simply because we are clever with words. Neither does our access to the media through circumstances or even talent give us that right.

By all means, continue to read and

enjoy reviews. I certainly do. But PLEASE . . . take them with a slab of salt.

Randy Fordyce,
Local 65,
Houston, Texas

EDITOR'S NOTE: Randy Fordyce is the publisher and managing editor of "Not Just Jazz" magazine, in which these sentiments first appeared as an editorial.

Trying to Keep the Customer Satisfied

I have particularly enjoyed the February and March issues of the *International Musician* — especially the reprints of Bruce Bergman's articles about club dates for rock guitar (February and March, 1980) and Burt Korall's piece on Warren Vache, Jr. (January, 1980). Now the April issue is not so interesting.

I know that you must include many of these business items such as the minutes of International Executive Board meetings, etc., but I would urge you to print as many articles of practical advice as possible, and articles on younger musicians, such as the Butch Miles piece (March, 1980).

Thanks for your efforts.

Erasmus Suitzer,
Local 179
Marietta, Ohio

EDITOR'S NOTE: As Mr. Suitzer accurately points out, the "International Musician" is obligated to print many items of official business, such as Death Roll, Changes of Officers, Resolutions and Recommendations, etc. Unfortunately, at certain times of the year, these business items constitute a large part of the space available in the "IM." This of course means less space for artist profiles and "how-to" articles, which are without question our most popular features. But we must add that even when there is ample space for interviews and advice-oriented pieces, the

ones we print may not always hit an especially responsive chord with all our 300,000 readers, whose professional interests range from the rock scene to the world of the symphony orchestra.

However, beginning with the January, 1981, issue, we will be handling one of our more unwieldy business items differently. The Defaulters List, which has been run in segments throughout the year, will now be printed in its entirety in January in an expanded forty-four page issue. The other eleven issues will be reduced to twenty-eight pages, down from the current thirty-two. We hope this will enable us to include more items such as Mr. Suitzer and several other of our readers have suggested.

Harmonica and Trumpet Combo

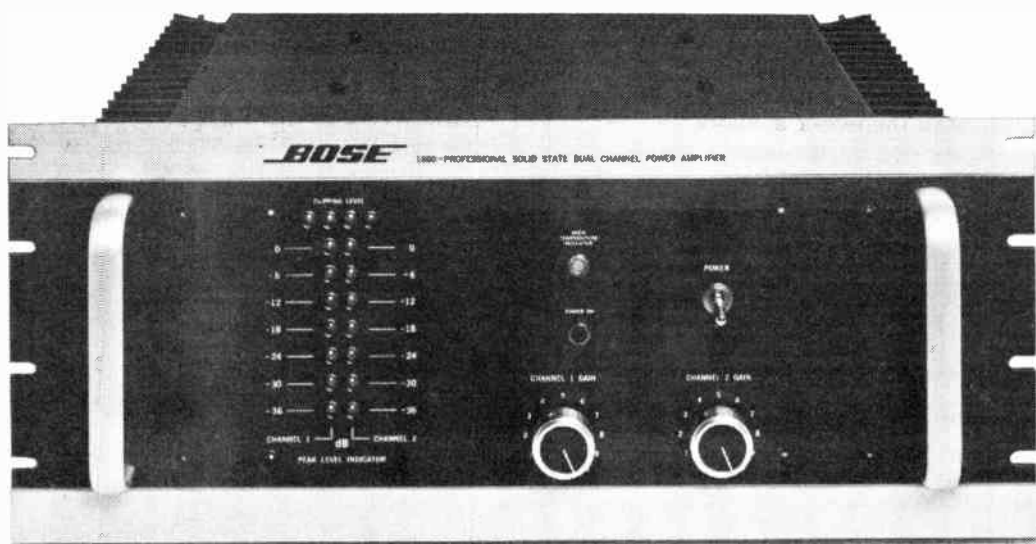
A photograph and its accompanying caption appearing in "Over Federation Field" (*International Musician*, August, 1980) attracted my attention.

The last sentence of the caption asks, "Has anyone ever heard of a trumpet player being backed by a harmonica trio?" As a harmonica player and an avid harmonica enthusiast, I answer yes!

There is an historic photograph in Jerry Murad's "Harmonica Technique for the Super Chromonica" picturing the Harmonicats with trumpeter James Petrillo in much the same instrumental arrangement as depicted in the *IM*.

It is interesting to note that the Federation is striking against unfair practices at this time. In 1947 or '48 there was a similar event. The fruits of that labor of conviction resulted in the subsequent admission of harmonica players to the AFM. Mr. Petrillo was most instrumental in having this happy phenomenon come to pass.

Peter J. Slominiski,
Local 553, Saskatoon,
Saskatchewan, Canada



Unadvertised Special

Sometimes our mailbox brings us a better ad than we could write ourselves. Here's the complete text of a letter we received from Rick Stalneck, a musician and experienced traveler. Rick's letter says more about the Bose® Model 1800 Amplifier than we could say in a book.

"Enclosed is a picture of our present amp case. These are the original Bose amps which we put on the road in the summer of 1973. In the past six years, these same amps have played in over 500 cities and done at least 3,500 concerts from Anchorage, Alaska to Key West, Florida. This is the fourth road case the amps have outlived, and we use the finest cases available! One week they'll be in a football stadium, through several rain storms, and the next week in a studio or auditorium somewhere. We figure that they have traveled around 500,000 miles and although we have worn out 3 equipment trucks, we have yet to have the first problem with one Bose amp ever! I can't believe it! We have never even replaced a 15-cent fuse! As if that wasn't enough for these work horses, when I get home to our studio I use them for playback, mixdown, and even headphones. The last time they were out of a case, I thoroughly checked them and there wasn't even a casing screw that needed tightening.



I say all of this for one reason. Right now, everybody and their great uncle is claiming their amp to be the best, and I don't think your advertising has been saying enough about your amps. Personally, I can't say enough about their reliability, power, and inaudible distortion.

There is one bad thing though, I probably will never need to buy another amp from you!"

Thanks, Rick! Letters like yours make all of our work seem worthwhile and rewarding.

BOSE
Bose for Pros

Bose Corporation, Dept. IM
The Mountain Road
Framingham, MA 01701

Please send me a copy of the Bose Professional Products Catalog and a complete dealer list.

Name _____
Address: _____
City: _____
State: _____ Zip: _____
Telephone: () _____

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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.

Like Fred Plummer, Business Agent and Public Relations Representative for Local 228 in Kalamazoo, Michigan, several officers from various AFM Locals have expressed their concern for keeping traveling musicians in touch with their union while out on the road for long periods of time.

Plummer, whose "Bright Idea" was printed in the May, 1980, issue of the *International Musician*, suggested organizing an orientation folder for traveling musicians. Local 228's folder, for instance, contains such rarely considered, but nevertheless indispensable items as lists of moderately priced hotels, restaurants with twenty-four hour service and reliable shops for instrument repair. Plummer reported that the response to the package was overwhelmingly positive, and he said many musicians lamented that more Locals did not provide this kind of service.

Upon reading Plummer's idea, other Local officers suggested adding one more item to the orientation folder: a copy of the latest issue of the *International Musician*. These touring musicians are rarely home long enough to receive their own copies of the *IM*, and frequently have little contact with their home Locals. As a result, they quickly fall out of touch with

union activities. The *IM* can bring them back in touch by giving them updates on AFM business, information on obtaining grants, the status of legislation that may affect their careers, and the "Help Wanted" and "At Liberty" advertising. Such information is not always available in other musical publications or newspapers.

Some Local officers have also noted that extra copies of the *International Musician* can be given to new members, providing a handy introduction to the union. One Local Secretary keeps three or four extra *IM* issues in the office for transferring members who may miss an issue or two while address changes are being made.

The cost to the Local for providing such a service is minimal. If the Local orders its subscriptions before December, 1980, the annual cost is only \$3.00 per subscription. On January 1, 1981, the price will increase to \$3.50 per subscription — still a bargain at about 21 cents an issue!

Locals may obtain their subscriptions by sending a check or money order in the amount of \$3.00 per subscription (\$3.50 after January 1) to: *International Musician*, American Federation of Musicians, 1500 Broadway, New York, New York 10036.

PRO FILE: C.E. "SHORTY" VEST

This article by Robert McMorris appeared originally in the "Omaha World-Herald," and is reprinted with permission.

You don't easily forget your first meeting with C. E. "Shorty" Vest. He'll probably hand you a name card which announces, "Introducing Shorty Vest, that S.O.B. from the union."

Vest, Secretary-Treasurer of the Omaha Musicians Association, AFM Local 70-558, said the card has been getting laughs for years. It earned him a mention in fact, in singer Kenny Rogers' autobiography.

Although the 5-foot union leader is a hardworking and effective bargainer on behalf of members, his style is more amenable than his name card suggests. "I try to be fair," he said.

His appearance is equally benign: hair styled in a Beatle cut; clothes colorful, if not flamboyant, with an ever-present vest stretched across his relatively ample paunch.

Vest's sense of humor allows him to poke fun at his stature. "My four children are taller than I am," he



Shorty Vest

said. "My grandchildren are, too. That's maybe premature, but even my dogs are taller than I am."

When he gave up his drumming job with the Paul Moorhead band eleven years ago to take over the union post, Vest replaced the late Bobby Bowman, who, by curious coincidence, was about the same height. Vest gave this explanation: "They hired me so they wouldn't have to change the office furniture."

"I probably have more fun over my height than anyone," he said. "I accept it completely. When I look up at you, I don't feel like I'm looking up. I just don't think about it."

His office walls in the Aquila Court are nearly covered with autographed photos of celebrities who are pictured towering over him. Carol Channing, for example, is peering down at him as if she might be checking his adenoids.

An exception is diminutive composer-singer Paul Williams. Williams, a native of Bennington, Nebraska, wrote on the photo, "I've looked low and low for you."

Now fifty-four, Vest said he was, ironically, big for his age until he was in sixth grade. "I had a glandular condition," he said.

"They thought I was going to shoot up and become a giant, like Robert Wadlow." (According to the "Guinness Book of World Records," Wadlow, an Alton, Illinois, man, was 8 feet, 11.1 inches tall at the time of his death in 1948 at the age of twenty-two, making him the tallest human who ever lived.)

about me in the corridor outside my room," he said. "They thought I would live to be about thirty-five because I would be especially susceptible to infections. That's scary."

For more than three months doctors gave him three daily injections of a medication designed to retard his growth.

It worked too well, halting his growth completely at that point. "It was an experimental drug," he said. "Nobody knew just what its effect would be." In any case, the procedure was successful in that it removed the threat of a premature death.

Vest was ten when his father bought him his first set of drums. "Before that, I would sit at a table by the juke box in the restaurant and

beat the table with silverware in time with the music," he said. "Dad got tired of that." The drums were second hand.

"The guy wanted \$25," he said, "and Dad put a \$20 bill on the table and said, 'That'll buy a lot of coal.' The guy said, 'The drums are yours.'"

The young drummer soon was playing with adult bands in the area. He also worked with bands at Monticello, Indiana, where the family later lived. "I made \$2 a night until I joined the union, then I made \$3 and a share of the tips," he said.

One memorable gig was at Saint Louis, where Vest was a member of an eighteen-piece band. However, the sponsor lost money and each musician received 50 cents and one hamburger for his night's work.

Vest was fifteen when he went on the road in summer with the Dick Mills orchestra, which worked out of Omaha. In the Navy in World War II, Vest played drums in an orchestra which backed a parade of Hollywood celebrities who came to North Island to entertain sailors.

"We had a lot of terrific shows," he said. "In one of them, we had Sophie Tucker, Arthur Rubinstein, Mickey Rooney, George Murphy, Count Basie, Red Skelton and Xavier Cugat all on the same bill."

Vest returned to Omaha after the war. "At one time or another, I think, I played in about every band in town, and in every lounge and hall," he said. He also logged many miles in buses which took him and fellow music makers over a wide-

(Continued on page twenty)

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SPOTLIGHT ON



CORKY HALE

BY BURT KORALL

Corky Hale is a busy lady. When not involved with the "domestic life," which includes cooking, caring for a large New York apartment and its most important resident, her husband, Mike Stoller — the highly-esteemed songwriter and record producer — she can generally be found in one of several New York recording studios, doing recordings and jingles with "just about everybody."

Corky Hale? You might politely inquire: "Who is she?" Very simply, she's an excellent musician, who skillfully deals with many kinds of music on three instruments: piano, harp, flute. She also sings well enough to have graced the bandstands of at least three "name" leaders.

So, how come we haven't heard more about her?

"It's my own fault," Corky insists. "You tend to remain invisible if you work in the studios. It's the nature of that kind of employment."

"In addition, I haven't followed up on a lot of things. I dig jazz and play it with some degree of freshness. And quite often over the years, club owners have asked me to play at their places. I'm flattered. And if I can, I accept the gig, whether it's here, in L.A. or in London. Then you don't hear of me again for awhile. I guess it's because I want to give most of my time to studio assignments and my personal life."

In recent months, however, Corky's ambitions and needs as an artist have been pulling her out of the shadows.

"I feel I must play and sing more, express me," she says. "I like being a session musician, working with Judy Collins, Streisand, Melissa Manchester, James Brown, Gladys Knight and the Pips, Peter Allen, wonderful performers like that. But it seems the time has come to show what I can do as an individual."

She's had more than a little encouragement from her fellow musicians. Mel Lewis, the well-

known drummer and bandleader, asserts: "Corky's a talented musician with unusual taste. If she concentrated on singing and playing jazz, the results could be very, very interesting."

In the spring of this year, when in London, Corky took a positive step. She played an engagement at a club called Maunkberrys, with two fine British musicians: drummer Allen Ganley and bassist Arthur Watts.

The response was excellent.

"... She is ready to step into the limelight as a notable artist in her own right, for here is a marvelous musician whose skill on harp is unique," critic Peter Hepple asserted in Britain's *Stage and Television Today*.

He added: "Unlike most harpists who dabble in popular music, she does not merely play jazz tunes on the harp but treats this cumbersome but graceful instrument as if it were a piano, spurning the rippling glissandi and the rhapsodizing and converting it into a swinging machine. On piano, which she regards as her main instrument, she displays an admirable two-handed style — no feminine delicacy here but a hard gutsy approach which brings smiles of approval to the faces of her British rhythm men..."

The *London Sunday Times'* Derek Jewell, who is partial to her harp playing, said: "Miss Hale pushes it to new limits. She swings, yes, but also plucks with feeling. Rare. Hear her."

Reasonable advice, considering Corky's degree of expertise as a jazz player. But the locale had not been definitely established at this writing. She might return with bassist Jay Leonhart to the Knickerbocker Saloon in New York's Greenwich Village, where she appeared earlier this year. A TV special with singer Georgia Brown, to be taped in London, is on her agenda. And an appearance at the Women's Jazz Festival in Kansas City in 1981.

More immediate plans and possibilities include a record, showcasing the various aspects of her talent, and perhaps an appearance as a stand-up singer in a local bistro. But, as for consistent, concentrated jazz activity, nothing has been confirmed.

"I have a problem about all this," Corky notes. "Bookers want to set dates all over the country. Record people need these bookings as a foundation for the promotion of an album. But I like being close to home. It's difficult wanting to play so very much, while also having the need to retain the equilibrium of my personal life and my foothold in the studios."

"What can I say? Most musicians would certainly like to have had my opportunities. But conflicts color my responses to any offers that come along. Obviously these problems demand resolution."

"In the past, music set the pace of my life," she recalls. "If I wanted to make a personal statement through music, I did. No problems. The motivation to play, to be expressive in my own way, was there. Nothing was more important than music."

A look at Corky's past is revealing.

From a small town in Northern Illinois called Freeport, Corky

started picking out tunes on the piano at age three. Two years later, she was studying piano at the Chicago Conservatory.

"When I was eight, I saw a woman playing the harp at the Conservatory. I was very attracted to the instrument. I had to play it. I threw a tantrum and my father got me a harp," Corky says, adding: "I began work on the cello at ten and on flute at twelve."

"It all came pretty easily. I guess you could say I was a child prodigy. I won numerous Illinois State contests and began playing with the Chicago Youth Symphony quite early."

She points out: "Music was my way of communicating and getting attention, even if I didn't consciously try. I remember when I was seven, my parents and I were vacationing at a resort hotel in Florida. One afternoon, I was picking out tunes at the piano, poolside, and bandleader Horace Heidt heard me."

"'You play great, kid,' he said. And almost immediately he put me in the show at the hotel. There I was playing piano with a big star band-



Corky Hale

leader at an age when most other children are playing hide-and-seek and hopscotch."

At every school she attended, Corky got further into music; "At Stephens College, in Springfield, Missouri, where I was in a program for gifted girls, I completed the high school curriculum and stretched myself by writing arrangements for the jazz band at the University of Missouri — Stephens' brother school — and by playing piano with all the good musicians in the area. My background was essentially classical. But I was getting ever deeper into jazz."

"When I graduated from Stephens, I told my father I wanted to go to Hollywood. He thought it was a crazy idea; my mother didn't go for it either. But I felt I had to get out there some way. There was so much happening in L.A. early in the 1950s."

"Fortunately my parents offered me a compromise. They wanted me to enroll at UCLA summer school and live in the dorm. I said OK. But after I'd been there only a week or two, someone heard me play and said he knew someone on the production staff of the TV show that bandleader Freddy Martin had. He asked me if he could load my harp onto a little U-haul and take me down for an audition. I was all for it."

Corky indicated there was an interesting sidebar to the Martin audition.

"When I was at Stephens I played one album over and over again. It was by a young guy who had just come over from Europe: Andre Previn. I could play every single note in that LP. When I got to the Martin audition, I performed and got the job. And Freddy said: 'You'll be playing with my rhythm section,' which included guitarist Al Viola

(Continued on page thirty-two)

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CAN SCENE

JAZZ IN CANADA

Bud Freeman, the tenor saxophone jazz legend who made his mark in the early days of Chicago with the Austin High School Band, the Summa Cum Laude Jazz Band, and onward through the virile years with Tommy Dorsey and Benny Goodman, was at the Chick'n Deli Restaurant, north Toronto's

BY MURRAY GINSBERG

popular jazz club, September 22-27. The style of playing he established years ago was still strongly in evidence during his Toronto stint, and backed up by three fine local players — Ron Sorley on piano, Don Vickery on drums and Dan Mastri on bass. Freeman delighted the audiences with superb, articulate renditions of "Tea for Two," "Small Hotel," "Three Little Words" and other classics of the '30s and '40s. Back in North America after seven years of a self-imposed exile in Europe, Bud Freeman at seventy-four is alert, lean, and still the sophisticate who loves Shakespeare.

"Why the seven-year exile?" we asked in a brief interview between sets.

"Some years ago I was in Rotterdam with the World's Greatest Jazz Band," he explained, "when an agent offered me some club work in Holland. I soon found out that there were dozens of clubs I could play in and the money was very acceptable.

So I stayed. The European audiences were very receptive to jazz, just as they are here in Canada. It was a wonderful seven years."

But Freeman is back on this side of the ocean with enough jobs in Chicago, Los Angeles and elsewhere to keep him delighting audiences until he returns to Switzerland in the spring.

Following Freeman, the Chick'n Deli will present (to the end of the year) Earl Fatha Hines, Jay McShann, Bob Wilbur with wife and singer Pug Horton, and Big Miller. Since the club has become so popular with Toronto jazz lovers, other establishments have been casting envious eyes in the Deli's direction.

Subsequently, Dave Caplan, the "Happy Booker" responsible for the Deli's success, has been contacted by Sister Kate's in West Toronto, the Essex House Hotel and the Colonial Tavern, all wanting Dave to inaugurate a jazz policy for them, too. The Roehampton Place Hotel, a stone's throw up the street from the Chick'n Deli, has put a "swing music" policy into effect, thanks to Caplan's ideas. Gatti's features Norm Bernard's six-piece band playing "Hits of the Big Band Era" and Matches Lounge features Lorenzo Conyers and his six-piece group playing music of the '30s to the '60s. Both rooms encourage dancing the way it was done when couples embraced right on the dance floor and moved around the ballroom at the same time. The sweet smell of success for Dave Caplan, however, comes from the announcement that on November 5, the staid, conservative Royal York Hotel will begin a jazz policy featuring the best in American and Canadian jazz artistry in the beautiful Cascade Lounge, one of the hotel's many entertainment rooms.

Elsewhere in Toronto, Paul Grosney, agent for Bourbon Street (on Queen Street West), presents Yank Lawson, the awesome

jazz.

And up the river in the nation's capital, Jacques Emond, President of Jazz Ottawa, a society of Local 180 members and jazz lovers, informed us that the society has been involved in a number of ambitious enterprises. During the latter days of October they staged a festival at the Saw Art Gallery that featured a number of Canadian and American musicians devoted entirely to *avante garde* jazz. Named "Hear It Live," the festival presented some very interesting music created by some fine players. Eric Stach's New Art Ensemble performed on October 21, and on the same program Robert Leriche (saxophone), Gunther Hampel (saxophone), Jean Beudet (piano) and Jean Lee (vocals) displayed a number of atonal techniques in concert that created much excitement. On October 24, the program was shared by pianist Mischa Mengelberg and the five-musician ensemble known as "Sonde" out of Montreal. Sonde featured music performed on unusual instruments created by the players alone. October 28 saw the group, "3-sided Room," perform — this ensemble comprised of members of the Glass Orchestra from Toronto.

Canada's latest candidate for international recognition in the jazz field is tenor saxophonist Fraser MacPherson, who has begun recording with the U.S. mainstream company, Concord Jazz. His quartet is presently situated in the Lookout Room of the River Inn out near Vancouver International Airport, and believe it or not, the music presented by the very fine group is jazz but designed for dancing and dining. Together with his first-rate guitarist, Oliver Gannon, MacPherson plays the standards and ballads with the utmost of taste to the delight of the patrons. A very professional foursome. Vancouver obviously digs this kind of music, because downtown in the Harborfront Holiday Inn, Lance Harrison, another Vancouver veteran, leads a quartet under similar dining and dancing circumstances. Reedman Harrison is best known for his CBC work at the head of a Dixieland band, and his quartet maintains that tradition when the folks are on the floor of the Piccadilly Room. Lance boasts a special dividend in the person of string bassist Gavin Hussey who lays down the bass in favor of clarinet or bass sax to play counter lines with Harrison. It's good music.

Hotel jazz seems to be becoming the thing in Vancouver. Not only do MacPherson and Harrison provide their brand of the stuff in the

(Continued on page twenty)

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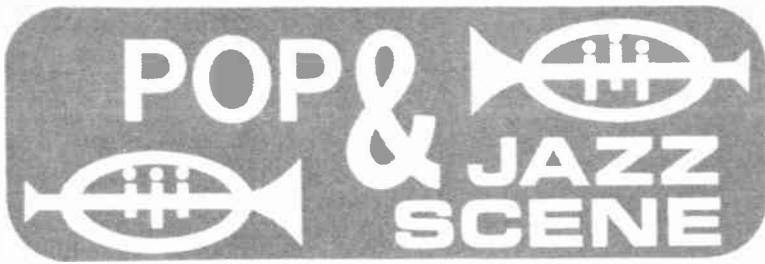
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ON CAMPUS

Leon Breeden, one of the nation's leading jazz educators, retires in August, 1981. Director of the Jazz Studies Program at the North Texas State University School of Music, he made the announcement recently at a special orientation for jazz majors at the famed Texas school. "It seems to me," he said, "that the

BY BURT KORALL

time has come for someone new to bring some fresh air to the program, without the scars of the past constantly haunting that person." It is Breeden's hope that his successor will be "an educator . . . not one whose priorities are based upon commercial and show business aspects." . . . Buck Clayton conducts a jazz workshop class each Friday afternoon from 3:00 P.M. to 5:00 P.M. at New York's Hunter College. He replaced Milt Hinton in this job. "I coach instrumentalists and singers," Buck says. "It is my intention to build a band from the talent in my class." . . . In an interview with *The New York Times'* John S. Wilson, bassist Richard Davis talked about his position at the University of Wisconsin. A faculty member with tenure, Davis "teaches three days a week — jazz history, a big band class, a combo class, jazz bass and classical bass." He has the freedom to take jobs away from the campus. "I can be away for two weeks at a time because I have an assistant to take over," he reports. In the near future, Davis hopes to establish a jazz degree program at Wisconsin. One major step in that direction was taken very recently. Drummer Alan Dawson, who has worked with Dave Brubeck, Teddy Wilson, Earl Hines and Phil Woods, among others, and is a highly-esteemed teacher, has been asked to come to the Madison, Wisconsin, campus as percussionist-in-residence. "That means," the bassist says, "that he will be at the university four times next year for two days each time. I think that is a good thing." . . . The new 800-seat Lincoln Theatre on the University of Hartford (Connecticut) campus was the site of four jazz concerts in October. Presented by the Hartford Jazz Society, the series featured Jaki Byard and the Apollo Stompers, Dizzy Gillespie, the Art Ensemble of Chicago, Anthony Braxton, Marian McPartland, Herb Ellis and Barney Kessel. . . . A testimonial dinner was given for noted jazz educator and drummer

Clem DeRosa at Hofstra University Student Center, Hempstead, New York, on October 19. . . . The Heath Brothers group was heard at the University of Miami's Gusman Concert Hall last month. . . . A concert devoted to the compositions of Fletcher Henderson will be offered November 13, in the Lucy Stone Hall Auditorium on the Rutgers Livingston (New Jersey) campus. The Rutgers/Livingston Jazz Ensemble (Paul Jeffrey, director) and guest stars Eddie Barefield, Doc Cheatham and Earle Warren are to be showcased. Concerts focused on the music of J.J. Johnson, the Montgomery Brothers, Johnny Griffin and Dexter Gordon have been — or will be — presented at Rutgers. This "Great Jazz Composers Series" is but one of several laudable jazz activities at Rutgers.

JAZZ NOTES

A concert dedicated to Louis Armstrong, for a laudable cause — P.L.U.S. Group Home, Inc., a non-profit organization providing facilities for autistic adults in Nassau County — was given at Uniondale High School on Long Island, September 27. Bassist Arvell Shaw and His All-Stars appeared. The first set featured Doc Cheatham (trumpet), Kenny Davern (clarinet), Vic Dickenson (trombone), Arvell Shaw (bass), Bobby Rosengarden (drums), Hank Jones (piano) and singer Maxine Sullivan. The second set brought Hank Jones and Arvell Shaw back, with Roy Haynes on drums. The final set, a particularly bristling affair, according to those on hand, featured several fine players, including Roy Eldridge (trumpet), Eddie Bert (trombone), Budd Johnson and Buddy Tate (tenor sax), Lloyd Meyers (piano), Arvell Shaw and Bobby Rosengarden. CBS newsman Jim Jensen served as narrator, Reverend John Gensel was master of ceremonies. . . . Singer Helen Merrill and baritone saxophonist Pepper Adams introduced a group at New York's Fat Tuesday's last month, with Dick Katz, piano; Rufus Reid, bass; and Mel Lewis, drums. . . . The Art Ensemble of Chicago recently embarked on a fifteen-city tour. A few of the dates are in Canada and Mexico. . . . Recently at Lulu White's in Boston: Buddy De Franco in the company of Terry Gibbs. . . . Popular Houston drummer Bubba Thomas was given a champagne birthday party, September 30, at Mum's Jazz Place in the Texas city. . . . Jimmy Raney, one of the truly talented jazz guitarists, recently made a series of

appearances at Gregory's in New York City. . . . George Lewis, the trombonist and composer, has been appointed musical director of the Kitchen in New York City. The latter is a leading center for musical experimentation.

MORE ABOUT JAZZ

Bill Spilka, a trombonist and friend of yours truly, says the Jorge Anders Big Band, an attraction at New York's West Side Cafe in September, is an exceptional aggregation. . . . The Rural Jazz Ensemble, which plays a lot of charts by Bill Hood, is hoping to get a National Endowment grant to produce free jazz concerts in California's rural San Luis Obispo County, beginning in 1981. . . . The Delta Blues Museum, devoted to blues memorabilia, has opened in Clarksdale, Mississippi. . . . Jazz guitarist Marty Grosz recently performed at the Rhinelander in North Olmsted, Ohio. His associates: Larry Booty (piano), Jim Fredrickson (bass) and Oliver Hardman (drums). . . . The Steve Lacy Quintet was one of the groups that participated in a



In appreciation of his U.S.O. endeavors, Savannah (Georgia) Local 447-704 presented Bob Hope with a plaque during the entertainer's benefit engagement (to help raise money for a nearby school) this August at the newly opened Scandal's Supper Club in Hilton Head, South Carolina. Making the presentation on stage was Local 447-704 President Russ Martin Sena, who fronts the Scandal's Orchestra. mid-October "New Sounds San Jose" festival in the California city. . . . Drummer Roy Brooks was heard at Syncopation in New York, September 30-October 4, in the company of Geri Allen, Ralphie Armstrong, Marcus Belgrave, Cass Harris and Larry Smith. . . . There's a seventeen-piece all-woman jazz band in L.A., called Maiden Voyage. The leader is alto saxophonist Ann Patterson.

POP NEWS

When Paul Simon appeared at New York's Palladium recently, his back-up band included Richard Tee (keyboards), Eric Gale (guitar), Tony Levin (bass), and Steve Gadd (drums). . . . Sumner, the rock band, performed at the grand

(Continued on page thirty-two)



The big band of Bob Dey has been performing throughout New Jersey, New York and Pennsylvania for the past twenty-five years. Working out of Local 746, Plainfield, New Jersey, the group has kept the spirit of live music active through many concerts, appearances at balls and recently a benefit for the Veterans of Foreign Wars in New Jersey. The band's personnel are Bob Bower, former vocalist with the Blue Baron and Russ Carlisle bands; Jack Tallman, bass; Tony Norpel, piano; Will Carey, drums; Steve Santora, Fred Morris, Buddy Leonard, Carl Flesch and Bob Costley, saxes; Andy Madajewski, Ben Martin and Al Lebowitz, trumpets; Tom Reineur, Russ Coffin and Ron Dickenson, trombones.

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NEWS NUGGETS

David Laprise is a man with a mission. Laprise, a performing musician and music educator, also works as a track coach at North Weymouth High School in Massachusetts. This past summer, following the deaths of two of his friends, both victims of cancer, Laprise was inspired to action. After talking with the American Cancer Society and marathon running expert Dave McGillivray, the thirty-seven-year-old running enthusiast began organizing what was to become a 1,700 mile "Run to Crush Cancer."

Joined by his two teenage sons, Brad and Brian, the trio's relay-style trek began in Miami, took them up the east coast through the hills of North Carolina, and ended with a hero's welcome in Boston, twenty-eight days after their date of departure.

Standing before the cheering crowd outside Town Hall at journey's end, Laprise paid special tribute to his two friends who had lost their lives to cancer. He spoke of one, Irwin Nelson, who had been the best man at the Laprises' wedding. Then he turned to the father of the other, Craig Druge, who was only seven years old when he died in 1977 of leukemia.

"When he lost his son, we decided there's got to be something we can do," said Laprise. "We ran in heat so hot we had to ice ourselves down. We ran in rain so hard that it hurt your body, but we knew that every day we could stop . . . rest. These people didn't have that luxury. They endured."

For their efforts, the Laprise family received commendations from Senator Edward Kennedy, Governor Edward J. King and State Representative Robert B. Ambler, but the only compensation they were really looking for were donations from the public to the fight against cancer. Contributions may be sent to the "Run to Crush Cancer," Hancock Bank and Trust Company, Pleasant Street, South Weymouth, Massachusetts 02190, or to the American Cancer Society, 47 West Elm Street, Brockton, Massachusetts 02401.

Dennis Karmazyn recently presented cello recitals in Santa Barbara, Los Angeles and New York City. Karmazyn, son of longtime Los Angeles Philharmonic violinist Albert Karmazyn, was recognized as a prodigious talent at an early age and went on to win many state and national competitions. Among his teachers were Gabor Rejto, Edgar Lustgarten, Paul Tortelier and Gregor Piatigorsky.

In April of 1979, the *International Musician* reported on a young jazz cornetist who held such promise that he received special permission to join the AFM at the age of thirteen. Now, some two years later, Tommy Bridges is quickly realizing that initial promise.

Tommy's first record, "Cornet Chop Suey," which he recorded last year with Jim Beebe's Chicago Jazz, has been released. He has spent this year (when not in school) playing jazz festivals across the country and he's garnered some pretty impressive praise doing so.

The *Saint Paul Downtowner* said that Tommy is "the answer to 'Who will keep Dixieland alive when all the oldsters are gone?'" Band-leader Bob Draga, while taking in one of Tommy's performances, remarked, "It's kind of like watching Bix (Beiderbecke) here, isn't

it?" And the *Illiana Jazz Club News* went on the line by declaring, "Tommy might just become a household word someday."

There is that possibility, but one thing is sure. This "unassuming kid in sneakers," as one reviewer called him, is already a professional.

The varied activities of pianist John Van Buskirk place him in the forefront of today's young professional musicians. He is a solo recitalist, accompanist to prominent instrumentalists and singers, a chamber music player, piano teacher and vocal coach. His most recent recital, on November 11 at New York City's Abraham Goodman House, met with audience acclaim.

Mr. Buskirk, who began studying piano when he was six years old, was a professional organist, clarinetist, bassoonist and singer by the time he finished high school. He continued his music education at the State University of New York at Potsdam, the Eastman School of Music and the Juilliard School, spent the summers of 1967-74 at Colorado's Aspen Music Festival and also studied at the Franz Liszt Academy in Budapest.

Saxophonist Carmen Leggio is now recording on his own label, Leggio Records. Recent LP releases are "The Gem" (featuring Leggio on sax, Harold Danko on piano, Ronnie Markowitz on bass, Frank Dunlop on drums and Flossy Tall on trumpet and flute) and "Another Gem" (with Leggio, Markowitz, Tall, Dunlop and pianist Vinnie Riccitelli), that devotes an entire side to a recording of a 1966 Gene Krupa Quartet performance. Mr. Leggio, who was a member of the Krupa quartet along with pianist John Gamba and bassist Benny Moten when the concert was recorded, notes that this is probably one of the last live recordings of the great drummer.

Mr. Leggio, who recorded on other



Carmen Leggio

labels in the past, has long been respected for his musicianship. He performed with many top name artists, and has been featured in the bands of jazz greats Benny Goodman, Woody Herman, Buddy Rich, Maynard Ferguson and Thad Jones-Mel Lewis.

Violinist Peter Zazofsky is enjoying one of the most exciting years of his young career. The twenty-six-year-old Massachusetts native began 1980 by fulfilling more than thirty-five engagements in the United States and Canada as part of his prize from the Edgar M. Leventritt Award. Then it was off to Brussels, Belgium, for the Twenty-ninth Queen Elisabeth International Violin Competition.

Zazofsky, the only American-born contestant in that competition, placed second over ten young violinists from around the world, and was awarded a prize of 200,000 francs (approximately \$6,600). Earlier that same week, he learned that he was to be the recipient of a generous grant from the Martha Baird Rockefeller Foundation.

To cap his year of achievement, in November Zazofsky made his debut with the Boston Symphony Orchestra and Seiji Ozawa in the Centennial Season of the orchestra. His schedule shows no letup in sight, as his itinerary includes appearances in over thirty cities in the United States and Canada in recital as well as with symphony.

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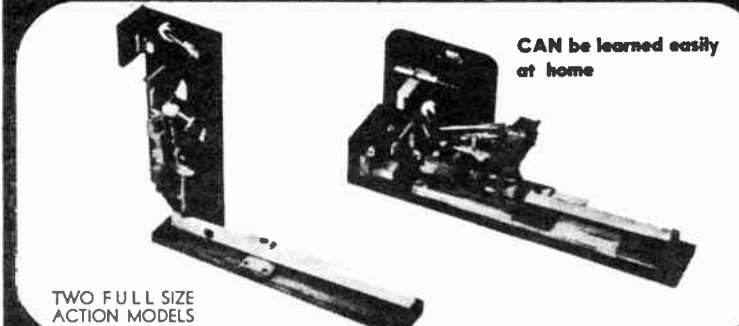
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WORTH REPEATING FROM AFM LOCAL JOURNALS

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

The following message from Mike Vaccaro, an Executive Board Member of Local 7 in Santa Ana, California, appeared in the August, 1980, issue of "The Score," that organization's official journal.

We all have musical needs and desires. We have the need to excel in our chosen field. We have the need for recognition, the excitement of performance, aesthetic enrichment, and the need to move and be appreciated by the public. Beyond these needs for the professional musician comes the struggle to make a living, and for the union musician (the true professional) comes the necessity to achieve all of these goals within the structure of rules made for and by its members for their mutual protection.

One of the most basic rules of our brand of unionism is not to work for less than scale wages (book rates). These scales are the minimum wages deemed reasonable by the wage and price committee, the executive board and the membership, not only for our members but also for our purchasers of music.

In addition to these book rates, negotiated contracts are also possible and often encouraged for every type of engagement. (The wives' club has a relief fund for musicians in need.) In short, there is no reason for working under scale.

So, why not work for under scale? You lose, your friends lose, the union loses. There are many reasons not to work for less than book rates. Firstly, our employers are very intelligent people, most have been in the business for years and want to buy their music at the lowest possible cost. If they can get the best available (or close to it) at half price, why should they pay scale, or more. After all, scales are minimums. This is something we all tend to forget. (Scales are the bare essential minimums to live on as determined by all of us.)

Secondly, and as important, we sell ourselves short by working under scale. Think of all the years and time that are spent training for that 2 to 5 hour job. Is it really worth working for less than minimum? Minimums are not overpriced. They are fair, possibly low, and must be insisted upon. The only option should be to ask for more (if you are the musician who deserves it).

Thirdly, and most important, is the fact you undercut your friends. You put your friends in the position of having to take less money because you, a qualified player, are doing the same type of work for less money. If the best players work for under scale, what is the point of the

union? Employment should never be put into a competitive supply and demand price cutting war between brother musicians sworn to mutual protection.

And fourthly, by working under scale on any type of engagement, you hurt your own brotherhood, the union. Not only does the union not get your 2 percent work taxes that run the Local (legal protection, legislative representation, a grant expert on staff, a publication, a group of excellent business agents, the exchange floor, your arbitration body, the board, the staff, and more), but it must spend someone else's 2 percent work taxes sending business agents to check on non-union activities by our own members. Instead, they should be spending their total energies creating work and solving problems that arise with our employers. The problem also wastes important board time. Working under scale makes it very difficult to negotiate contracts for fair and equitable wages and conditions (on non-union jobs, you don't have the advantage of the working conditions contained in our wage and price booklet) and keeping the book rates at an equitable level.

The penalty for working for under scale is high. We all make less money and the strength of our collective union is weakened. Who needs that? Now is the time to remember the old adage that a chain is only as strong as its weakest link. Let's all make a point not to be a weak link at this important time in the growth of our Local and our union. Now is the time that we will determine the quality of our lives, the level of our wages and our working conditions for the next twenty years. Let's not blow it. Don't work for less than the minimums. Don't sell out a friend.

SOCIAL SECURITY QUESTIONS AND ANSWERS

Q. I have to go into the hospital next month for surgery. My doctor tells me I may need blood transfusions while I'm there. Does Medicare pay for blood?

A. If you need blood while you are an inpatient, Medicare hospital insurance pays the full cost of blood starting with the fourth pint in a benefit period. It does not pay for the first three pints. You do not have to pay for the first three pints if you have them replaced through a blood plan or by a donor. If you arrange for replacement, the hospital cannot charge you for the first three pints.

Q. My wife's doctor has admitted her to a psychiatric hospital for treatment of severe mental depression. Will Medicare pay for her care?

A. Medicare hospital insurance can help pay for no more than 190 days of care in a participating psychiatric hospital in a patient's lifetime. Once a person has used these 190 days, hospital insurance cannot pay for any more care in a psychiatric hospital. A special rule applies if a person is in a psychiatric hospital at the time his or her hospital insurance starts. For more information, call any social security office.

Q. Up until now, my mother lived alone in an apartment. Because her health is failing, I've convinced her to come live with us. How will this affect her SSI payments?

A. If an eligible person lives in another person's household and receives support and maintenance in kind from that person, the basic SSI amount is reduced by one-third. This reduction takes the place of

counting the dollar value of the support and maintenance as income. Your mother should notify social security of her change in living arrangements.

Q. My sister was seriously injured in a house fire. The doctor says she'll be in the hospital for several months and won't be able to work again for a year or longer. If she qualifies for disability benefits, will they start right away?

A. No. There's a five-month waiting period for social security disability benefits. Monthly payments start with the sixth full month of disability and continue as long as the person is disabled. When a person has been entitled to disability benefits for twenty-four consecutive months, he or she will have Medicare protection.

Q. I just got a divorce. I've decided to go back to using my maiden name. Should I notify social security of the name change?

A. Whenever you change your name — whether because of marriage, divorce, or other reasons — you should notify a social security office, especially if you work in a job covered by social security. Along

with the change-of-name request, you will have to show proof of your identity under both your old name and your new name. The people at any social security office can tell you what documents can be used as proof of identity.

Q. I get monthly SSI checks because I'm disabled. A friend has offered me a part-time job doing paperwork for him. It won't pay much. Do I have to report it to social security?

A. You must notify social security immediately if you begin working while you are receiving disability benefits under either social security or SSI.

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CORRECTION

Representative John E. Moss of California was incorrectly listed in the August, 1980, issue of the *International Musician* as a member of the Committee on Interstate and Foreign Commerce. Representative Robert Matsui should have been listed in his place.

OVER FEDERATION FIELD



Marl Young

Marl Young, Secretary of Local 47 in Los Angeles and former Vice Chairman of the California Arts Council, will be adding to his long list of activities the task of chairing that council, now that former Chairman Harold Keith has resigned.

Appointed to the council in 1978, Young brings to his new position a strong view of the function of arts organizations, and he is already mapping out plans to better utilize the tools at hand.

Says Young, "My number one priority as Chairman will be to tackle the number one controversy in the arts today: the funding of individual artists. Everyone from neighborhood arts organizations to the National Endowment for the Arts has been struggling with the demands of supporting individual arts versus the subjective accountability required by government."

An accomplished pianist, conductor, composer and arranger, Young's own performing career has included accompanying the Kathryn Dunham Dance Troupe, Dinah Washington, Joe Williams, Cab Calloway, Fletcher Henderson and Noble Sissle. From 1970-74, he was musical director, composer and conductor for the Lucille Ball television show.

In addition to his role as Secretary of Local 47 and Chairman of the California Arts Council, Young also serves as Treasurer and member of the Executive Committee of the Westside Committee on Political Education (COPE).

An historic date for Local 99 (Portland, Oregon) was marked on July 1, when the first payment of a pension earned through local employment was paid to member Charles Dietz. The money was drawn from the American

Federation of Musicians and Employer's Pension Welfare Fund (AFM-EPW Fund), adopted by the Federation in December, 1964, and designed to provide members with retirement and death benefits.

Local 99's pension plan is structured to pay its retired members benefits in proportion to length of service and income earned in covered employment. Mr. Dietz qualified for the Local's ten-year vesting requirements with past service credits extended to those retired members who could not participate fully in the plan because they have not reached the specified retirement age.

Member Dietz, who retired last season as assistant principal French horn for the Oregon Symphony Orchestra, is originally from New York City, where he performed with the Brooklyn Civic Orchestra and Queens Symphony. He came to Portland in 1935 to join the Portland Symphony Orchestra at the invitation of its conductor, Willem Van Hoogstraten. During the years 1949-55, Mr. Dietz also served the orchestra as personnel manager. A string bass player as well, he was frequently heard in the Portland area.

A pension benefits clause was negotiated into the Oregon Symphony's contract in 1972, calling for a 3 percent employer contribution. Local 99 reports that the rate of contribution has been renegotiated from time to time and will reach 7 percent in the 1981-82 symphony contract. All local agreements negotiated by Local 99 today carry pension contribution provisions.

Local 256-733, Birmingham, Alabama, recently concluded successful negotiations for a 1980-81 contract with the Alabama Symphony Orchestra. After a ten-month round of labor talks with symphony management, the agreement was ratified on September 5 by the musicians in a 49 to 6 vote. The new contract provides a percentage increase in minimum wages and fringe benefits.

Local 256-733 President David S. "Sam" Busby headed the union's negotiating committee, which included Joseph A. Sanford and Johnny D. Jacobs. They credit the invaluable help of the symphony members' orchestra committees in arriving at a favorable conclusion and express a special note of thanks to Assistant to the AFM President Ted Dreher for his excellent advice and support. Local 256-733 urges all Locals involved in symphony negotiations to avail themselves of the expert assistance afforded by the AFM's national office.



The 1980 In-Service Conference of the Association of Concert Bands of America was held at Burlington, Vermont. Willard I. Musser, a life member of Reading, Pennsylvania, Local 135, is the current ACBA President and AFM President Victor W. Fuentelba serves as a member of the association's Advisory Council. At this year's gathering AFM Presidential Assistant Ted Dreher (shown at the left in the above photograph with ACBA President Musser and Past President Ed DeMattio) served on several panels as well as on ACBA committees.



John Williams, conductor of the Boston Pops Orchestra, was received with great honor as a member in the Boston Musicians' Association Local 9-535. Mr. Williams is shown being congratulated by President Pete Chiarini. Looking on are Vice President Al Natalie and Secretary-Treasurer Arthur D. Coleman.



The West Virginia Conference met on September 27 and 28. Back row, from left, are AFM Secretary-Treasurer J. Martin Emerson and Music Performance Trust Funds Representative Tony Esposito (who were on hand to congratulate the new Conference officers), Ned Guthrie, Leonard Hannigan, Tony Sarbello, Steve Ward, Kenneth Vance. Seated, from left, are Mel Gillispie, and the newly elected Conference officers, Vice President Doug Hess, Sergeant at Arms Walter Kloc, Secretary Guy Ward. Not pictured is Lloyd Spring, who is the incoming President of the Conference. Spring, age twenty-seven, and Ward, age twenty-four, who are, respectively, the President and Secretary of Local 684 in Grafton, West Virginia, have the distinction of being two of the youngest officers in the Federation.



Ohio Governor James A. Rhades (center) accepts an honorary membership from Columbus (Ohio) Local 103 President Lucian Tiberi (right) and Secretary-Treasurer Thomas Dale. The longtime Governor of Ohio has been a consistent supporter of live music and has provided musicians in that state with many employment opportunities.



International Executive Board Member and President of Las Vegas Local 369 Mark Tully Massagli administers the oath to the newly elected officers of the Southern Conference during a two-day meeting, June 14 and 15, at the Ramada Inn in Portland, Maine. Left to right: Secretary-Treasurer John Scheuermann, Jr., President Ned Guthrie and Vice President Richard Cole.

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Local 42, Racine, Wisconsin — Act. Sec. Arne Martinsen, Mailing Address: P.O. Box 404, Racine, Wisconsin 53401.

Local 124, Olympia, Washington — Pres. Lyall Smith, 119½ Capitol Way, Labor Temple, Room 9, Olympia, Washington 98501.

Local 444, Jacksonville, Florida — Pres. John William Arnold, 2030 Schumacher Avenue, Jacksonville, Florida 32207.

Local 470, Rock Springs, Wyoming — Sec. D. C. Richardson, Box 606, Rock Springs, Wyoming 82901.

Local 590, Cheyenne, Wyoming — Pres. Eugene F. Knipping, 145 Hobbs Avenue, Cheyenne, Wyoming 82001.

Local 656, Minot, North Dakota — Act. Sec. Edward Volk, P. O. Box 521, 5 Labor Temple, Minot, North Dakota 58701.

CHANGE IN ADDRESSES OF OFFICERS

Local 102, Bloomington, Illinois — Pres. W. J. Donovan, P. O. Box 3264, 508 North East Street, Bloomington, Illinois 61701. Sec. Ms. Lorena Kirstein, P. O. Box 3264, 508 North East Street, Bloomington, Illinois 61701.

Local 157, Lynchburg, Virginia — Sec. Chester Wroz (Ross), Rt. 3, Box 517, Madison Heights, Virginia 24572.

Local 581, Ventura, California — Sec. James C. Hallowell, P. O. Box 622, Ventura, California 93002.

WANTED TO LOCATE

Breeh, Jeffrey L., member, Local 47, Los Angeles, California.

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

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

McCall, Louis, former member, Local 367, Vallejo, California.

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

DEATH ROLL

Local 2-197 — Saint Louis, Missouri — James E. Baldwin, Edward Eickmann, Joseph Oberkisch, Esther Shear Schatzkamer, Verona M. Schmitt.

Local 5 — Detroit, Michigan — Elmer J. Brown, Alma R. Franz, Herbert E. Miller, Theodore Urbanowicz, Catherine Washburn.

Local 6 — San Francisco, California — George Belvel, Richard P. Van Valkenburg, Elmer Young.

Local 9-535 — Boston, Massachusetts — William Dolan, Oscar Elgart, Mary Hess, Walter Jacobson, Philip Rubin.

Local 10-208 — Chicago, Illinois — George Behnke, Robert Child, Robert Fegins, Abbey Fischer, Jo-

seph Fobart, Arvella Gray, Hyman Isreal, Anthony Laspina, Thomas Nile, William Placido, Barron D. Rogers, Joseph Schneller, Joseph Simmons, R. Melvin Smith, C. G. Sparks.

Local 23 — San Antonio, Texas — Adolph Albenante, Robert C. Richter.

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Local 30 — Saint Paul, Minnesota — George Barton, William Bell, Maurice Chamberlin, Tony Grise, Al Kerr, Frank Kruse, Cortland McGrail.

Local 31 — Hamilton, Ohio — Al Frankey.

Local 34-627 — Kansas City, Missouri — Leonard E. Williams.

Local 40-543 — Baltimore, Maryland — Earle Whittmore.

Local 47 — Los Angeles, California — Irving Arluck, Frank J. Burnell, Erich A. Daehne, Ross DiMaggio, Chas. Val Dixon, Bernice Fay, Joseph E. Fobart, Abraham Gaer, Milton N. Gitelson, Virgil Carl Guffin, Archie Hansen, F. Glynn Harris, Peter Iannarone, Paul M. Kain, Paul R. Kislak, Caesar LaMonaca, Lew J. Lewman, Helena Lewyn, Mary Mancini, Jack G. Martin, Constantine Monjoy, Edda (Helen) Ouchakoff, James I. Richey (aka Jason Rich), Jack N. Stern, Oreste Tomasso, Stan Worth, Perle Rose Yager.

Local 49 — Hanover, Pennsylvania — Riley S. Spears.

Local 52 — Norwalk, Connecticut — Joseph Bonazzo, Edmond Hahn.

Local 58 — Fort Wayne, Indiana — Clara Brown.

Local 60-471 — Pittsburgh, Pennsylvania — Samuel J. Cavallo, Oscar M. Haney, William "Billy" Yates.

Local 73 — Minneapolis, Minnesota — George A. Barton, William G. Bell, Jr., Wilburne "Stoop" Chamberlain, Tony Grise, Quentin D. Hartwick.

Local 75 — Des Moines, Iowa — V. M. Barber.

Local 92 — Buffalo, New York — Anthony Falzone.

Local 99 — Portland, Oregon — R. S. Christensen, Catherine Kerr, Del Milne, Walter E. Swartout, Art Ulman, Sid Wagner, Edsen White.

Local 103 — Columbus, Ohio — Stephen Iles, Luciano Ventresca.

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Local 174-496 — New Orleans, Louisiana — Adolph Abbenante, Lucian W. Broekhoven, Dick Stable.

Local 182 — Neenah and Menasha, Wisconsin — Charles R. Haidlinger.

Local 186 — Waterbury, Connecticut — William Corbin.

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Local 256-733 — Birmingham, Alabama — Charlotte Axt, Frankie Schenk, Robert C. Watts.

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Local 294 — Lancaster, Pennsylvania — Thomas Koelbl, Lester Miller.

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Local 369 — Las Vegas, Nevada — Thomas (Tommy) Lucas.

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NOTICE

The charter of Local 448, Panama City, Florida, has been revoked as of September 16, 1980. The territory of said Local has been assigned to Local 283, Pensacola, Florida.

The jurisdictional description of Local 283, Pensacola, Florida, will now read as follows: "All of the following counties: Bay, Calhoun, Escambia, Franklin, Gulf, Holmes, Jackson, Liberty, Okaloosa, Santa Rosa, Walton and Washington."

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CLOSING CHORD

DICK STABILE

A memorial service in memory of Dick Stabile, a longtime conductor and musical arranger of the Fairmont Hotel's Blue Room in New Orleans, Louisiana, was held on September 27 in California. Jerry Lewis, who with Dean Martin worked with Stabile in show business for a number of years, delivered the eulogy. Stabile died



Dick Stabile

September 25 in his suite at the Fairmont Hotel just before the evening's first show. The seventy-one-year-old musician was a member of Los Angeles Local 47 and New Orleans Local 174-496.

A native of Newark, New Jersey, Dick Stabile was introduced to music at an early age. By the time Stabile was fifteen he was the featured saxophonist in the pit band of the Captain Jinx Show, starring Joe E. Brown. His first big break in show business, however, came from Ben Bernie. Through this connection Stabile was heard for a time on the successful Pabst Blue Ribbon radio show.

In 1936 Stabile went on his own and was soon performing in some of the better rooms from coast to coast. The grueling pace of one-nighters continued until 1942 when his career was interrupted by a stint in the Coast Guard.

It was Frank Sinatra who reintroduced him to show business at the war's end. Sinatra spotted Stabile waiting for a job in the offices of the Music Corporation of America and demanded that he be the music director for his opening at the Waldorf Astoria.

In 1947 Stabile headed west to become a fixture at the popular L.A. nightclub, Slapsie Maxie's. After working with Martin and Lewis there he became the comedy team's musical conductor, a position he held for nine years before the pair split up. Stabile also conducted for such singers as Sammy Davis Jr., Vic Damone and Liza Minelli. It was a busy, music-filled time, alternating between L.A. and Las Vegas, composing, arranging, recording, scoring and appearing in films as well as on TV.

When the pressures of Hollywood became too much, Stabile accepted an attractive offer from the Fairmont Hotel in 1970. "I've got peace of mind and the greatest compliment I ever received is right here in the Blue Room," he stated in a recent interview. "Young kids like my music and they don't know me from Adam. It's like the old days — they want to hold each other when they dance." These were his happiest days, he said.

WILLIAM KROLL

William Kroll, a violinist who for more than half a century was a leading figure in American chamber music, died recently at the age of seventy-nine.

During his long and distinguished career, Mr. Kroll toured extensively in the United States, Canada, Mexico and Europe as a soloist and as a member of various string groups. He also composed many works for quartet, chamber orchestra and violin and piano.

Born in New York City, Mr. Kroll began his musical training at the Royal Berlin Conservatory when he was nine years of age. Upon his return to the United States, he continued his studies at the Institute of Musical Art (now the Juilliard School) and was awarded its Loeb prize and medal in 1922.

Mr. Kroll stayed at Juilliard as a teacher for the next seventeen years, during which time he performed with the Elshuco Trio. Later he became first violinist of the Coolidge String Quartet, holding that position until 1945 when he formed his own group, the Kroll String Quartet.

While enjoying an active touring schedule, Mr. Kroll served as a visiting instructor at many colleges and universities, including the University of Texas at Austin and the University of California at Los Angeles. He also taught at the Mannes College of Music in New York City, the Peabody Institute in Baltimore, the Berkshire Music Center at Tanglewood and the Cleveland (Ohio) Institute. At the time of his death he was a faculty member of the Boston College and the Longy School of Music in Cambridge, Massachusetts.

In recognition of his efforts to further chamber music, Mr. Kroll was awarded the Coolidge Medal in 1942 from the Library of Congress.

CAESAR LAMONACA

Miami's Music Man, Caesar LaMonaca, died on August 21 at the age of ninety-four. Dating back to 1930, he had conducted thousands of concerts at Miami's Bayfront Park and had accumulated countless awards for his musical achievements and community services. His vast experience as conductor and producer covered nearly every facet, including grand opera, symphony orchestra, music festival and jazz band.

Born in San Severo, Italy, in 1886, he began to study music at the age of seven. At nine, he was playing cornet with Banda Bianca's musical unit which toured Italy and other parts of Europe.

When LaMonaca arrived in the United States in 1901, he joined the celebrated Giuseppe Creatore's Band managed by Channing Ellery. Four years later he located in California, where at the age of eighteen, he was named director of the Royal Italian Band.

LaMonaca moved to Florida permanently in 1924. He became musical director of the Harvey Seeds Post No. 29 American Legion Band, the Greater Miami Boys Drum and Bugle Corps, the Greater Miami Youth Symphony Orchestra and the Florida National Guard 265th Coast Artillery Band.

In 1930 LaMonaca began his free Bayfront Park concerts and was immediately accepted by his audiences. Acknowledged as one of the most versatile bandleaders in

this country, he had a startling memory and directed all his concerts without a note of music. Having once rehearsed a piece, he grasped the melody and then produced his own effects. "When a conductor feels the music," he said, "then his musicians feel it and it is transmitted to the public."

LaMonaca was a musical tradition in Florida; he had contributed immeasurably to the entertainment and pleasure of Miami's residents and tourists alike. In 1977, after he broke his hip in a fall from the podium, LaMonaca was forced to put down his captivating baton — thus ending his long career as the city's most-loved music maker.

LaMonaca was a life member of three Locals: Los Angeles 47, New York City 802 and Miami 655. He was also a member of the American Bandmasters Association.

MALCOLM LARY

Malcolm "Mal" Lary, who for many years was an officer of Local 364, Portland, Maine, died recently at the age of fifty-seven. Mr. Lary had served the Local as President, Vice President, Executive Board Member and Trustee. He also represented that Local as a delegate to the New England Conference and the AFM Conventions.

Born on June 5, 1923, in Sanford, Maine, Mr. Lary started to take clarinet and saxophone lessons at the age of eight and by the time he graduated from high school in 1941 he was proficient on both instruments. Continuing his studies, he attended the University of Illinois and the New England Conservatory of Music in Boston, Massachusetts.

During World War II, Mr. Lary played briefly with the Glenn Miller Band and then with the First Army



Malcolm Lary

Air Corp Band. After his stint in the service, Mr. Lary toured the U.S. and parts of Canada. In 1948 *Down Beat* magazine ranked him seventeenth among the nation's clarinet players.

Returning to Maine, he performed in many of the larger hotels, including a ten-year stay at the Portlander. More recently (1974 to 1979) the Mal Lary Trio was a fixture at DiMillo's on the waterfront. During those years Mr. Lary also taught students at North Yarmouth Academy, South Portland Junior High School and Greeley High School.

THOMAS F. MacKAY

Thomas F. MacKay, a former Secretary of Local 423, Nampa, Idaho, passed away on October 3.

Mr. MacKay was born in Portland, Oregon, in 1925, and, after settling in Idaho, joined Local 423 in 1967. He was active as a drummer.

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OFFICIAL PROCEEDINGS

EIGHTY-THIRD ANNUAL AFM CONVENTION

**CUMBERLAND COUNTY CIVIC CENTER
PORTLAND, MAINE**

THIRD DAY

(Continued from the October issue)

Vice-President Wood in the chair

**RECOMMENDATION No. 15
GOOD AND WELFARE**
BE IT RESOLVED, That Article 12, Section 15 of the By-laws be amended as follows: Consistent with its legality under applicable public law, locals are obliged to strictly adhere to the enforcing of ((closed)) union shop conditions. Decisions of locals as to the advisability of permitting exceptions from the ((closed)) union shop principle are subject to the control of the Federation.

Submitted by the
INTERNATIONAL EXECUTIVE BOARD

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 7
GOOD AND WELFARE**
WHEREAS, The future of the American Federation of Musicians rests on the young generation musicians, and
WHEREAS, Most struggling young musicians seldom have \$100 or more in their pockets at any given time, and
WHEREAS, It is an absolute must that these young musicians be exposed to Federation Membership before their minds can be totally poisoned by union-busting malcontents,
THEREFORE, BE IT RESOLVED, That a Local may accept an applicant for membership as an associate member of that particular Local under a time payment plan which would cover all Local and Federation Initiation Fees along with two quarters dues. The "associate" member would make 4 equal monthly payments covering the Local initiation fee and 2 quarters dues, with the 5th and final payment being the Federation Initiation Fee. During the 5 month "associate" period, the "associate" member would be allowed to work in the jurisdiction of the home Local, would not be allowed any other privileges, and would not be issued a card. Upon payment of the Federation Initiation Fee he would then become a full member of the American Federation of Musicians and the home Local. However, should he drop out of the "associate" program for any reason before completion of the payments, all monies paid to date would be forfeited and should he then desire at a later date to become a member, all initiation fees and dues would have to be paid in full, and
BE IT FURTHER RESOLVED, That should this resolution pass it become effective immediately and any and all language in the Constitution and By-laws of the American Federation of Musicians contrary to this resolution be deleted, and that this resolution be made into a new section, namely Article 3, Section 23.

**RON CRAIG,
Local 283**

The report of the Committee is unfavorable.

Discussed by Craig, Local 283, Begg, Local 293, Trisko, Local 10-208, Seidel, Local 140, Steeley, Local 359, Riesgo, Local 721, Yotko, Local 284, Weidemeyer, Local 729.

The Convention adopts the report of the Committee.

**RESOLUTION No. 37
GOOD AND WELFARE**
By-law Article 2, Sec. 6(c).
Add. After the word induction on line 9. **NEW SECTION.** (Said form shall include member's name, address, social security number, and prior A. F. of M. affiliations.)
**VINCENT G. STEPULIS,
WILLIAM F. YOUNG,
Local 314**

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 28
GOOD AND WELFARE
NEW SECTION.**
BE IT RESOLVED, That all musical engagements or performances belong to, and must be performed by, the qualified members of the Local in whose jurisdiction the engagement or performance takes place.
In the event such Local is not able to supply such qualified musicians or performers, members from other Locals may perform and be properly remunerated therefore.

**A. A. (TONY) TOMEI,
Local 595**

The report of the Committee is unfavorable.

Discussed by Tomei, Local 595, Begg, Local 293,
On motion made and passed the question is called for
The Convention adopts the report of the Committee.

**RESOLUTION No. 41
GOOD AND WELFARE**
WHEREAS, Each local has a vested interest in the finances of the Federation and political favors could result from the "cover-up" of large locals that are, at various times, delinquent in their per capita dues, sometimes as much as six months or more,
BE IT RESOLVED, All delinquent locals be posted in each monthly International Musician with amounts due and overdue date.

**GLENN YOUNG,
Local 806**

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 42
GOOD AND WELFARE**
WHEREAS, The Federation has continued on a fiscal merry-go-round, despite blaming past administrations for their financial failures, and
WHEREAS, Irresponsible solutions have been introduced that would destroy the smaller unions which have operated successfully with maximum work dues programs, and
WHEREAS, Responsible financial officers of these locals cannot continue to "bail out" the Federation without jeopardizing their own locals, and
WHEREAS, To ask us to do so year after year is tantamount to having General Motors porters lend money (not to be returned) to the firm's chief executives each pay day,
THEREFORE, BE IT RESOLVED, Starting with this Convention, any candidate who permits his name to be placed in nomination for any official office or as a Board member, incumbent or otherwise, must place his track record and full financial disclosure of his own local's records and condition before

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

all the delegates the morning of the election, either read orally from the dais or distributed to each delegate in print, prior to the election.

**GLENN YOUNG,
Local 806**

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 60
GOOD AND WELFARE**
WHEREAS, Article 12, Section 39, of the By-laws is in need of clarification in its language,
BE IT RESOLVED, That Article 12, Section 39, be amended as follows: SECTION 39. A Local may adopt regulations governing the use by its members of electronic and mechanical devices which duplicate the sounds of traditional musical instruments, but in order to enforce such regulations against traveling members performing in its jurisdiction, must comply with the following:
A. The regulations must be absolutely non-discriminatory and consistently enforced.
B. The regulations must be approved by the President's Office.
(H.) C. The Local must mail copies of such regulations to each Local ((within a 100 mile radius of its jurisdiction)) whose jurisdiction lies within 100 miles of its own.

**RICHARD Q. TOTUSEK,
Local 105**

The report of the committee is favorable with the following amendment: **Delete part "C".**
Discussed by McCreight, Local 277.
The report of the Committee as amended is adopted.

**RESOLUTION No. 61
GOOD AND WELFARE**
WHEREAS, Article 26, Section 5, of the By-laws is clearly discriminatory as well as a direct contra-

**RESOLUTION No. 62
GOOD AND WELFARE**
WHEREAS, Article 13, Section 31, of the By-laws allows interpretation which extends beyond any reasonable restriction, and
WHEREAS, Some of the thrust of that Section has been supplanted by Article 12, Section 39,
BE IT RESOLVED, That Article 13, Section 31, be amended as follows: SECTION 31. No member of the Federation shall perform ((in any establishment which uses, or permits the use of)) together with music reproduced on records, transcriptions, or tapes ((wires or any type of mechanical or electronic device as background for, accompaniment of, or in connection with any)) which are used to accompany or furnish background for any live ((performance of variety or musical)) variety or musical act, except with the explicit permission of, and on such conditions as may be imposed by, the Federation or the local in whose jurisdiction the performance takes place.

**RICHARD Q. TOTUSEK,
Local 105**

The Report of the Committee is that the Resolution be referred to the International Executive Board.
The report of the Committee is adopted.
Chairman March thanks the members of his Committee.

**RESOLUTION No. 60
GOOD AND WELFARE**
WHEREAS, Article 12, Section 39, of the By-laws is in need of clarification in its language,
BE IT RESOLVED, That Article 12, Section 39, be amended as follows: SECTION 39. A Local may adopt regulations governing the use by its members of electronic and mechanical devices which duplicate the sounds of traditional musical instruments, but in order to enforce such regulations against traveling members performing in its jurisdiction, must comply with the following:
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Discussed by McCreight, Local 277.
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**RICHARD Q. TOTUSEK,
Local 105**

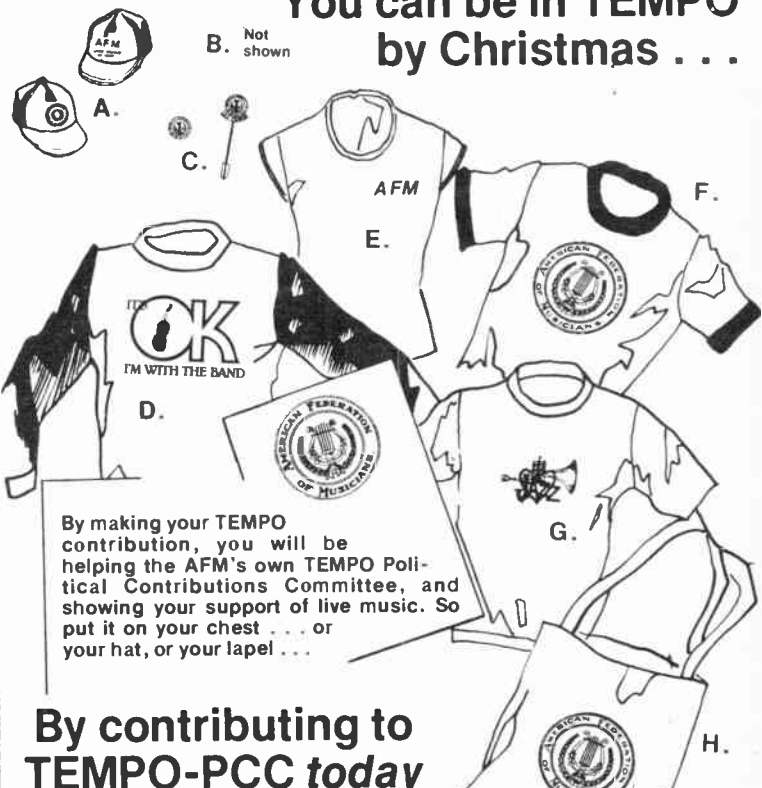
The Report of the Committee is that the Resolution be referred to the International Executive Board.
The report of the Committee is adopted.
Chairman March thanks the members of his Committee.

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A. The regulations must be absolutely non-discriminatory and consistently enforced.
B. The regulations must be approved by the President's Office.
(H.) C. The Local must mail copies of such regulations to each Local ((within a 100 mile radius of its jurisdiction)) whose jurisdiction lies within 100 miles of its own.

**RICHARD Q. TOTUSEK,
Local 105**

The report of the committee is favorable with the following amendment: **Delete part "C".**
Discussed by McCreight, Local 277.
The report of the Committee as amended is adopted.

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President Fuentealba thanks the Committee.

President Fuentealba in the Chair.

The Committee on Measures and Benefits reports through Chairman Kennedy.

RECOMMENDATION No. 5

MEASURES AND BENEFITS
BE IT RESOLVED, That Article 12, Section 16 of the By-laws be amended as follows: A local may place in its Constitution or By-laws a clause specifying the minimum number of men who shall be allowed to (~~play~~) perform for engagements of any kind within the jurisdiction of said local (~~(-)~~); provided that there can be no minimum number of musicians based upon the number of persons attending the engagements.

Submitted by the
INTERNATIONAL EXECUTIVE BOARD

The report of the Committee is unfavorable.
The Convention adopts the report of the Committee.

RESOLUTION No. 34
MEASURES AND BENEFITS

WHEREAS, The wording in A. F. of M. By-laws relative to the type of contract approved for use by its members is too restrictive and allows the A. F. of M. no leeway to exercise judgement,

THEREFORE, BE IT RESOLVED, That Article 13, Section 28 of the A. F. of M. By-laws be amended to read:

Members of the A. F. of M. are not permitted to sign any form of contract or agreement for an engagement other than (~~that issued by~~) those acceptable to the A. F. of M.

The balance of the section (~~(Per-~~

~~mitted to be deleted.~~) **Fine of not less than \$100.00** to be deleted.

ART DOLL, Local 117
CARL CHALLSTEDT, Local 76

The introducer(s) of this Resolution request permission to withdraw same.
The request is granted.

RECOMMENDATION No. 17

MEASURES AND BENEFITS
BE IT RESOLVED, That Article 13, Section 28 of the By-laws be deleted and a new Article 13, Section 28 be substituted to read as follows: **NEW SECTION.** Members of the Federation are not permitted to sign any form of contract or agreement for an engagement other than that issued or approved by the Federation; and members must sign their contracts in person unless a Power of Attorney to sign for the member is given by such member to a person or persons approved by the Federation on an approved Federation form filed with the President's Office. Any member who violates the provision of this Section shall be subject to a fine of not more than \$100.00.

Submitted by the
INTERNATIONAL EXECUTIVE BOARD

The report of the Committee is favorable.

Discussed by Nater, Local 468, Betten-court, Local 210, Doll, Local 117, Watkins, Local 80,

The Convention adopts the report of the Committee.

RECOMMENDATION No. 9
MEASURES AND BENEFITS

BE IT RESOLVED, That Article 9, Section 1 of the By-laws be amended as follows: A member of the Federation shall (~~(at all times)~~) have the right to (~~(see or)~~) make

claim through his local union or the Federation, as the case may be, against any leader, agent, employer or whoever it may be, for any amount resulting from failure to receive his salary, for violation of contract or agreement, or for any difference in price actually received by him for an engagement and the price established by his local union or the Federation for same. Decisions and determinations of the local union when not appealed and/or the Federation on such claim shall be final and binding on the member.

Submitted by the
INTERNATIONAL EXECUTIVE BOARD

The report of the Committee is favorable with the following amendments: On the eighth line, after the word "employer" add a comma and the word "member". And change the last word of the resolved from "member" to "members."

The report of the Committee as amended is adopted.

RECOMMENDATION No. 10
MEASURES AND BENEFITS

BE IT RESOLVED, That Article 10, Section 2 of the By-laws be amended as follows: If the Federation or a local ascertains that an employer, in collusion with members, contracted with, or accepted services from them in violation of the rules of the Federation, then such an employer may be (~~(considered locally and internationally unfair until such time that he has agreed with the local union in whose jurisdiction he maintains his establishment to henceforth employ nothing but members of the Federation in accordance with the local and Federation laws.)~~) declared unfair.

Submitted by the
INTERNATIONAL EXECUTIVE BOARD

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

RECOMMENDATION No. 26
MEASURES AND BENEFITS

BE IT RESOLVED, That Article 17, Section 4 of the By-laws be deleted and a new Article 17, Section 4 be substituted to read as follows: **NEW SECTION.** A member will lose the protection of the Federation in establishing a claim unless (a) the unit goes on an engagement with a signed contract on a form issued or approved by the Federation, or (b) other document giving the Federation jurisdiction to process the claim.

Submitted by the
INTERNATIONAL EXECUTIVE BOARD

The report of the Committee is favorable with the following amendments: On the fifth line of the resolve eliminate "A" and change the word "member" as follows: "Member(s)". And in the eighth line, after "(a)" eliminate "the unit goes on" and add the following language in its place: "There is in existence for". On line 9 of the resolve, eliminate the word "with".

Discussed by Johnson, Local, 20-623, Jaffe, Local 802, Osgood, Local 60-471, Nobile, Local 402, Kubicki, Local 8, Donovan, Local 102, Totusek, Local 105.
On motion made and passed, it is decided to refer the matter to the International Executive Board.

RESOLUTION No. 12
MEASURES AND BENEFITS

ARTICLE I — DUTIES OF OFFICERS
SECTION 7 —
International Representatives
ADD NEW SECTION, 7 (F):
"International Representatives, upon request of local unions, shall assist in organizing campaigns."

LOU MELIA, Local 204
EDDIE SHANHOLTZ,
LAWRENCE S. KENNEDY, Local 62

The Report of the Committee is that the Resolution be referred to the President.

The Convention adopts the report of the Committee.

RESOLUTION No. 13
MEASURES AND BENEFITS
ARTICLE I — DUTIES OF OFFICERS
NEW SECTION.

The President upon request of local unions shall appoint an International Representative or any other person of his choice to assist in organizing campaigns.

THOMAS J. CASAPULLA, Local 237
ANDREW MINGIONE, Local 746
LAWRENCE S. KENNEDY, Local 62
FRANK J. KREISEL, Local 373
ANDY KUCHTYAK,
RUDOLPH SPAGNOLA, Local 177
FRED DITTAMO, Local 248
LEW MALLETT, Local 16
NICK SABBATELLI, Local 151

The Report of the Committee is that the Resolution be referred to the President.
The Convention adopts the report of the Committee.

The Committee on Finance reports through Chairman Chanson.

RESOLUTION No. 39
FINANCE

WHEREAS, The protection of the contractual and other related legal rights of Federation members is of utmost concern to the Federation, and

WHEREAS, The complex circumstances of modern life frequently render the traditional means for protecting the contractual rights of its members — the arbitration system — ineffective, and

WHEREAS, The legal rights of Federation members in nationally negotiated agreements, particularly in the recording field and under the agreements governing Federation approved booking agents frequently suffer as a result of inadequate review and policing of the signatories, and

WHEREAS, Many locals need or desire legal advice pertaining to the operation of their locals at an affordable cost, and

WHEREAS, Federation members require basic education in the business and legal aspects of the music industry in order to conduct their affairs properly and the Federation has a duty to provide such information in a current and accurate form, and

WHEREAS, Many locals, particularly smaller locals, would benefit from legal assistance relating to situations calling for the negotiation of collective bargaining agreements, and

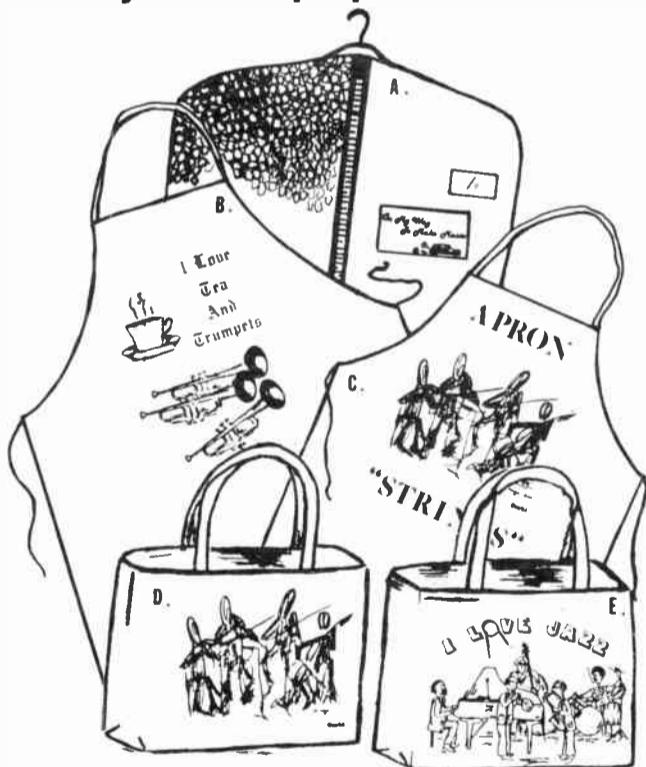
WHEREAS, Matters involving the contractual and other legal rights of Federation members including those listed in the previous prefatory clauses of this resolution can be handled most expeditiously and economically by salaried staff counsel employed by the Federation and/or its affiliated locals, and

WHEREAS, Qualified staff attorneys are available at an affordable cost as a result of the favorable market conditions for the purchase of legal services in that substantially more attorneys are admitted to the bars of the several states each year than there are currently law-related positions available, and

WHEREAS, The provision by the Federation in cooperation with its locals of effective legal representation to Federation members with respect to matters related to their status as professional musicians would be a significant attraction to nonaffiliated professional musicians and would serve to combat the serious membership loss experienced in recent years.

NOW: THEREFORE, BE IT RESOLVED, That the International Executive Board is hereby authorized and instructed to establish a pilot program for the representation of Federation members within at least one state or other extensive and recognized geographical area in accordance with a plan which shall include the following characteristics:

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- B. "I Love Tea and Trumpets" chef's apron. 27"x36" natural heavy canvas with all-around self binding. Red screen print. (\$8.50)
- C. Apron "Strings" chef's apron. 27"x36" natural heavy canvas with all-around self binding. Black screen print. (\$8.50)
- D. Tote bag "Quartet." 13"x16" with 4" corner and 21" handles. No. 10 Wt. natural canvas. "AFM/Live Music Is Best" on reverse side. Red hand-screen print. Hand washable. (\$11.00)
- E. Tote bag "I Love Jazz" cartoon characters. 13"x16" with 4" corners and 21" handles. No. 10 Wt. natural canvas. Burgundy hand-screen print on both sides. Hand washable. (\$11.00)

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

receive a per diem of \$20.00 per day in addition to hotel and travelling expenses.

ARTICLE 1, SECTION 2-A VICE-PRESIDENT FROM CANADA. The Vice-President from Canada shall maintain a full time Federation office in Toronto, Ontario, Canada and shall employ such clerical help as necessary, subject to the approval of the President. He shall be responsible for the administration of Federation affairs throughout Canada, including an international contracts department, all of which shall be under the direct supervision of the President. He shall also perform such other duties from time to time as directed by the President and/or International Executive Board. When travelling on Federation business he shall be paid transportation, hotel and other travel expenses, plus \$20.00 per diem. For the faithful performance of his duties he shall receive a salary of (~~\$45,000.00~~) **forty-eight thousand dollars per year, payable monthly.**

ARTICLE 1, SECTION 3-K For the faithful performance of his duties he shall receive a salary of (~~forty-five~~) **forty-eight thousand dollars (\$48,000.00) per annum, payable semi-monthly.**

ARTICLE 1, SECTION 5-W The members of the Executive Committee shall receive a salary of (~~\$12,000.00~~) **fifteen thousand dollars each per annum and the actual expenses incident to the fulfillment of their duties between Conventions, except as otherwise provided.**

ROBERT A. REID,
Local 145

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

President Fuentealba in the Chair.

Ned Guthrie, Co-Chairman of the Committee to Repeal the Lea Act submits a report on the varied activities of the Committee directed towards the repeal of the act.

He touches on many of the problems encountered and relates some of the experiences with Congressmen and Senators in attempting to have the necessary legislation introduced which would result in the repeal of the Lea Act.

He gives recognition to the following people who have been assisting in this endeavor: Lou Russ, Local 802, Executive Officers Mark Tully Massagli, Robert Jones, Max Herman, Max Arons and Secretary-Treasurer J. Martin Emerson and President Victor Fuentealba. He also requests that all Delegates, who have contributed in any way, stand up and be recognized.

Gloria McCullough, Nate Gold and Jerry Der Boghosian, President, Vice-President and Secretary, respectively, of Local 364, make a presentation on behalf of Local 364 to Ned Guthrie for his unselfish devotion in efforts to get the Lea Act repealed.

Jerry Der Boghosian, Secretary, Local 364, makes a presentation to Gloria McCullough, President of the Local, for her efforts in bringing the Convention to Portland.

Jerry DerBoghosian makes a presentation to Nate Gold, Vice-President of the host Local, for his untiring efforts with respect to the Convention.

Announcements.

A motion is made and passed to pay Delegate David C. Minnich, Local 401, Reinerton, PA his full per diem and hotel allowance.

Delegates Higgins, Local 8, rises on a point of personal privilege and requests that the Delegates applaud Ned Guthrie and his committee for their efforts on behalf of repealing the Lea Act.

Delegate Johnson, Local 537, on a point of personal privilege, advises that W. J. (Bryan) Branstetter, Local 560, was taken ill just prior to leaving for the Convention and he requests that a get well message be sent to him.

Delegate Truitt, Local 433, rises on a point of personal privilege and announces that the computer questionnaires previously distributed must be returned by the end of the day.

Delegate Tomei, Local 595, rises on a point of personal privilege to explain that the other two Delegates from Local 595 were unable to attend due to the illness of the wife of one of the Delegates (J. Vitalo).

Delegate Karlstrom, Local 196, rises on a point of personal privilege and requests that Delegate Marion Gulick, Local 196, who had to return home, be paid full per diem and hotel allowance. On motion made and passed, the request is granted.

Delegate Fognano, Local 661-708, rises on a point of personal privilege and advises that Victor Marrandino was unable to attend the Convention due to his wife's illness.

On motion made and seconded, it is decided to send a get well message to Glenn Young, Local 806.

Announcements.

Secretary-Treasurer Emerson advises the Delegates concerning the following typographical errors in the Roll Call:

The membership number for Local 198-457, Providence, RI should read 864 instead of 846.

The listing on Local 621, Greenfield, MA is out of sequence and should naturally appear after Local 620.

The Delegate's full name for Local 141 is Henry Tilley, Jr.

The total votes appearing on the Roll Call are 1991. The correct figure is 1994.

The following communication is read and ordered spread on the minutes:

Marty Emerson
Holiday Inn Downtown, 88 Spring St
Portland, Me 04101

Dear Martin Emerson, Officers, and Delegates:

On arrival to San Francisco, I encountered a relapse of a previous illness. I will be unable to attend the convention. I wish you all a successful convention.

Fraternally and Sincerely,
Don Hoque, Local 153, San Jose, CA

It is announced that Phil and Gerri DeMilo, Local 577, are celebrating their anniversary today.

SPECIAL ORDER OF BUSINESS
Election of officers at 4:30 P.M. after which the session is adjourned.

FOURTH DAY

June 19, 1980
President Fuentealba calls the session to order at 9:20 A.M.

For an hour immediately prior to the official opening of the session the delegates were entertained by the Maine Woodwind Chamber Players Octet, leader, Dr. Chester W. White, Jr.

Announcements.

Secretary-Treasurer Emerson announces the following errors concerning the Third Day's Proceedings:

1. On page three, Resolution No. 10, the name of Fred Plummer of Local 228, was omitted.
2. On page 14, Recommendation No. 5, part of the Resolve was omitted.
3. On page 14, Resolution No. 34, part of the Resolve was omitted.

These errors will be corrected and will properly appear in the final complete copy of the Official Proceedings.

The Election Committee reports through Chairman Janke.

To the Officers and Delegates of the Eighty-third Convention of the

American Federation of Musicians:
The Election Committee has made a complete canvass of the votes cast for the respective officers of the American Federation of Musicians, and respectfully report the following:

Total number of Delegates	930
Total number of Locals	501
Total number of votes eligible	1,994
Total number of votes cast	1,988
Void Ballots (Partially)	6
Number of Locals not voting	4

The following are the Locals that did not vote: 332, 352, 401, 638.

For President:
Jerry J. Spain 598
Victor W. Fuentealba 1,375

For Vice President:
David Winstein 1,101
Tom Kenny 868

For Vice President from Canada:
J. Alan Wood 1,988

For Secretary-Treasurer
J. Martin (Marty) Emerson 1,988

For Members of the Executive Committee:
Eugene V. Frey 1,379
Mike Isabella 557
Robert (Bob) Jones 1,553
Max L. Arons 1,282
Robert (Bob) Couey 293
Mark Tully Massagli 1,712
A. A. (Tony) Tomei 209
C. L. (Woody) Weidemeyer 243
Max Herman 1,386
William L. (Bill) Smith 115
Herb Osgood 574

The following are declared elected:

President: Victor W. Fuentealba

Vice President: David Winstein

Vice President from Canada: J. Alan Wood

Secretary-Treasurer: J. Martin (Marty) Emerson

Members of the Executive Committee:
Mark Tully Massagli
Robert (Bob) Jones
Max Herman
Eugene V. Frey
Max L. Arons

Respectfully submitted,
Douglas Janke (Chairman), 226;
Robert B. Wheeler, 1; Anthony Santella, 52; E. C. Holland, 65; Joanne Gillespie, 90; Frank B. Loiers, 97; David J. Wilkins, 104; Francis Montanaro, 107; Roy C. Billion, 118; Robert J. Sawyer, 125; Robert Draper, 184; William F. Paulus, 215; John C. Major, 218; Thomas Casapulla, 237; Charles R. Morrison, 269; Eddie Jarrett, 278; Otto Van Sickle, 303; J. N. Garrett, Jr., 331; Merrow P. Bodge, 376; Sal Galassi, 398; Thomas R. Flanagan, 399; Carolyn Patterson, 423; Henry B. Hill, 447-704; William E. Pond, 485; Phil De Milio, Jr., 577; W. C. Van Devender, 579; Porter Thomas, 655; John E. K. Akaka, 677; Peter G. Flore, 784; H. Bradley Lewis, 800.

The report of the committee is adopted.

Chairman Janke thanks the members of his committee. President Fuentealba thanks the committee.

Jerry Der Boghosian, Secretary of Local 364, presents a large replica of a lobster to August J. Leone, of Local 288, in recognition of his prodigious consumption of lobsters.

Jerry Der Boghosian makes a presentation to Mike Catanzarito of Local 624 in recognition of his sponsorship of the successful Italian Smorgasboard affair.

The Committee on Secretary-Treasurer's Report reports through Chairman Bailey:

To the officers and Delegates of the 83rd Annual Convention of the American Federation of Musicians, meeting in Portland, Maine, June 16 through June 19, 1980:

We the undersigned committee of the Secretary-Treasurer's Report, submit a brief summary of the activities and accomplishments of Secretary-Treasurer J. Martin Emerson during the year ending December 31, 1979.

(Continued on page twenty-six)

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CANADIAN SCENE

(Continued from page nine)

establishments, but Annebelle's, in the Four Seasons, also began the trend about a year ago with Wednesday evening sessions featuring tenor saxophonist Roy Reynolds and quartet comprised of Ollie Gannon, drummer Blaine Wikjord, and others. Then there is the Bobby Hales ten-piece at the Odyssey Room in the Hyatt Regency. Hales and Co. play "swing music" of the '40s — while elsewhere in Vancouver, Erroll's brother, Linton Garner, plays cocktail piano at the Four Seasons' Garden Lounge, Dixieland groups with names such as Swingshift and St. Valentine's Day Massacre play at the Robsonkeller of the Sheraton Landmark Hotel. Possibly the most popular room of the lot is the Red Barrel, located in the basement of the Hotel Vancouver. It is there that the best of Vancouver's musicians and former musicians get to do their thing. P. J. Perry and Phil Nimmons have been in recently; Pat Coleman is due in shortly. Jazz seems to be everywhere in Canada's west coast city, much to the credit of Vancouver's Local 145 musicians who can tell it the way it is.

ROCK/NEW WAVE

Gordon Lewis, lead guitarist with Teenage Head is at this time of writing, in intensive care due to an accident in which the van he and others were driving ran off a

country road into a ditch near Elora, Ontario, early Saturday morning, September 6. Lewis, twenty-three-years old, was admitted to Kitchener-Waterloo Hospital with serious back injuries and fractured ribs. As a result, the band's promising schedule has been cancelled for at least a month.

CBC

"Dancin' Man," a one-hour CBC super special has just been put in the can for fall viewing, announced musical director Rich Wilkins. The stars of the show are Karen Kain and Frank Augustyn, both stars of the National Ballet of Canada, and Canadian dancer Jeff Hyslop. The show, recorded September 18-19, features the dancers in excerpts

ATTENTION LOCALS

Local gift subscriptions, as provided for in Article 29, Section 6, of the AFM By-Laws, are available to Locals for qualified individuals or institutions at the cost of one half the non-member subscription price per year. As of January 1, 1981, the non-member subscription rate will increase to \$7.00. Therefore, Locals are advised that effective with that date one-year gift subscriptions will cost \$3.50.

BETWEEN YOU AND MARTY EMERSON

(Continued from page five)

his attractive assistant Marlyn Likens.

Well, not exactly in Washington, because the Music Educators National Conference headquarters is actually located in Reston, which is about twenty miles out in the lovely Virginia countryside in a truly bucolic setting.

The meeting produced agreement that the Code of Ethics should be continued and that MENC and the AFM will share the cost of its printing.

NUTSHELL COMMENT: One of the more agreeable meetings, and I like the lapel button given Marv and M.E. It says: "Music Is a Sound Learning."

Preceding the MENC meeting, I attended the Second Annual Jazz Times Convention, also in D.C., and appeared on a panel which had as its subject "The Working Jazz Musician." George Wein, Promoter of the Newport Jazz Festival in New York City, was the moderator, and Nat Adderley and Steve Getz, the son of the famous tenor man Stan Getz, were among the other

panelists, who, I might add, could have "stood in bed."

I have never experienced so much "interest in the Union," which manifested itself in a seemingly endless array of questions and commentary. It was as if all of jazz in the world depended on what the AFM did or did not do. And, in sum, I came away from the so-called seminar realizing (again) how much members and the general public do not know about US — "the Union."

NUTSHELL COMMENT: Oh, how we need a public relations program. But that calls for money we do not have.

Speaking of do-re-mi — fiscally rather than musically — it is hoped the new Federation work dues will enable us to implement some of the programs, such as public relations, which are so badly needed.

In reading the official journals of Locals, as well as their letters on the subject, it is apparent that many Locals are taking the Federation work dues matter to their memberships for approval. It should be

from West Side Story and Chorus Line. Arrangements for the twenty-six-piece orchestra were written by Rick Wilkins and Jerry Toth, both of whom are very active in Toronto's bustling studio scene. Top studio musicians in the orchestra include violinists Bill Richards, Albert Pratz, Andy Benac, Barbara MacDougall, cellist Peter Schenkman and others, trumpets Eric Traugott, Arnie Chycofsky, Guido Basso, trombonists Ian MacDougall, Rob McConnell, Ron Hughes, saxophonists Moe Koffman, Eugene Amaro, Bernie Piltch, Jack Zaza, drummer Terry Clark, bassist Dave Young, keyboard player Bruce Harvey, guitarist Bobby Edwards, percussionist Marty Morell and harpist Erica Goodman.

The CBC plans to create its second TV network using cable facilities and hopes to have it on the air by December, 1982, said Bill Morgan, Chairman of the steering committee for the new network. The CBC would provide shows in English and French to cable companies by satellite and the cable operators would make the programs available to the subscribers. Morgan said the network will show Canadian-produced arts and cultural shows and cater to a "minority audience." Musicians (and other artists) may well look forward to increased employment resulting from the development. The CBC as it spends millions on programming to the benefit of AFM musicians.

noted here that the passage of Amended Recommendation No. 1 by the 1980 Convention in Portland enacted that Recommendation into Federation law so that Local membership action is not necessary or appropriate.

I was impressed with the column written in Wilkes-Barre, Pennsylvania, Local 140's publication, *Fanfare*, by President Alfred R. Seidel who stated:

"Looking back to our Portland Convention and reading some journals from other Locals you can't help but make certain observations. For instance, some Delegates rise and extol the advantages of annual Conventions but when it comes time to fund the Federation, they vote nay. Almost everyone wants attention, protection, and all types of services but are most indifferent when it comes to financial support. I guess this is human nature, but when our Federation is on the verge of bankruptcy we must act in the affirmative."

Joe Frisco, the immortal comic, used to tell wonderful racetrack stories. I have always liked the one where he says, "I don't mind too much when my horse starts off from a kneeling position, but when he runs up to me on the rail and asks which way did they go. . . .?"

That's the kind of situation the negotiations Subcommittee ran into when it arrived in Los Angeles the end of last month for a reconstituted meeting with the Motion Picture and TV Producers.

We jokingly asked the chief negotiator for the producers: "Did you ring?" The question brought on a somewhat puzzled query.

"You mean did we call? We haven't called anybody."

Well, it was ultimately concluded that the Federation mediator had been the caller and we had been the "callee." Nevertheless, we met and after a statement of respective positions, the Producers asked for a day and a half caucus — which is how I was able to finish this column.

Remember, all you need to grow healthy, vigorous grass is a crack in your sidewalk or driveway. Happy Thanksgiving!

—J.M.E.

PROFILE: C. E. "SHORTY" VEST

(Continued from page seven)

ranging area of the Midwest.

He recalled a time when he was with a group which played a north-west Nebraska town. "The orchestra played in a loft," he said. "You got into it by climbing up a ladder which was then removed. When it was time to leave, they would bring the ladder and we could climb down. The loft was covered with chicken wire. That was to protect the musicians from flying beer bottles. Those cowboys got pretty rough sometimes."

Vest was with the Moorhead orchestra nearly twenty years, including an eleven-year stint beginning in 1952 when it performed six nights a week at the Paxton Hotel. "We broadcast over WOW every night, live from the Pax Room," he recalled. "That was a popular show. Years after we were off the air I would have people come up to me and say, 'I heard you on the radio last night. I never miss you.' Anyway, I appreciated the thought."

Vest still sits in with bands occasionally, "but just as a fill-in when they can't get anybody else. One of the rules that goes with this job is that you're not supposed to work as an active musician. Otherwise I would have an unfair opportunity to grab off work that would go to somebody else."

There are some 700 members in Local 70-558, including Omaha Symphony members and members of four brass bands. Another 200 to 300 work in lounges and clubs.

Vest estimated that a quarter of the membership, "or maybe a little more than that, are considered full-time musicians."

Omaha, he said, has much to offer a musician. "Our situation here is probably as stable and healthy as anyplace in the country," he said. He considers disco a passing fad.

"I thought in the beginning it was a fad and I still think so," he said. "That doesn't mean we won't be hearing any disco music in the future. Some of it will be with us indefinitely, like Donna Summer doing 'The Last Dance.' People will go on requesting songs like that, just like they still ask for 'Stardust.'"

Vest said he encourages young musicians to "learn to play all kinds of music. Music is like a large umbrella. It covers rock, jazz, country, disco, etc. Those who can handle the most requests generally are the most apt to survive."

He said he has "a lot of respect for young musicians" because "they have to be versatile. It's complicated."

However, younger musicians today are somewhat less quick to join the union than in years past. One of the reasons for this is economics, he said, because "they already have a lot of money tied up in their instruments, their sound system and their van. That can easily add up to \$30,000. But we try to recruit 'em by showing that we have a service to offer."

"For example, we can help if they have a problem with a club operator. I have a relationship with operators where I can sit down with both sides and talk things out. A lot of times I'm more or less a sounding board. I listen to both sides and if one or the other is unfair I tell 'em so. It's a two-edged sword. If it's the musicians who are unfair, I say so."

Vest said his "best recruiting vehicle, probably," is the Music Performance Trust Funds of the Recording Industry, which provides work for a great many musicians. This past summer alone the funds sponsored, or helped sponsor, more than 100 concerts by groups affiliated with the American Federation of Musicians.

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THANKSGIVING

The offices of the American Federation of Musicians will be closed Thursday and Friday, November 27 and 28, in observance of Thanksgiving.

The Federation wishes all its members and friends a happy holiday.



Last month AFM Secretary-Treasurer J. Martin Emerson attended the Second Annual Jazz Times Convention in Washington, D.C., and appeared on a panel moderated by George Wein which had as its subject, "The Working Jazz Musician." Above, Mr. Emerson is pictured outside Blues Alley, a well-known jazz spot in D.C., which hosted a cocktail party for the celebrities attending the Convention and paid tribute to Marian Barry, Mayor of Washington, D.C. With Mr. Emerson are prominent Washington, D.C., record shop owner Ira Sabin (center), Editor and Publisher of "Radio Free Jazz" and Producer of the Jazz Times Convention, and Mel Lewis (right), leader of the Mel Lewis Band which performs at the Village Vanguard in New York City.

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William Moyer
Boston Symphony Orchestra
Symphony Hall
301 Massachusetts Ave.
Boston, Ma. 02115
617-266-1588

(All resumes will be acknowledged approximately
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