

INTERNATIONAL

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AMERICAN FEDERATION
OF MUSICIANS
of the United States & Canada

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MUSICIAN

EIGHTY-FOURTH CONVENTION MIRRORS THE FEDERATION'S MAJOR CONCERNS

The great debate of 1981 over permanent financing of the American Federation of Musicians was brought to a close after hours of heated discussion among the 877 delegates assembled in Salt Lake City, Utah, for the Eighty-fourth Convention. But never during that time was there a trace of dissension on the posture and purpose of the Convention — the delegates fully recognized their responsibilities to union members and responded in a manner which will long be remembered. Before the final gavel sounded, the body had acted decisively to insure the Federation's future.

Several committees, with representatives from the smallest Local union to the largest, had convened for a series of pre-Convention meetings to study assigned subject matter. Later, open hearings were held enabling interested delegates to express their

opinions on the many recommendations and resolutions before the Convention. This guaranteed the broadest possible range of viewpoints to help guide committees in their deliberations and to assure responsiveness to the needs and desires of the general membership.

The following is a summary of the business conducted.

FIRST DAY

With a stroke of the gavel the Convention was called to order at shortly past 2:00 P.M. on June 22 in the cavernous Salt Palace Arena. The Salt Lake Municipal Band, under the direction of Harold Gottfredson, which had entertained the delegates for an hour and a half prior to the opening of the session, played the national anthems of the United States and Canada. In a special musical tribute to the late President, John F. Kennedy, the band also performed the "J.F.K. March," composed and directed by

prominent local musician Eugene Jelesnik. A moving invocation was then offered by Jerold D. Ottley, Director of the Mormon Tabernacle Choir.

Welcoming the delegates to Salt Lake City, Loel T. Hepworth, President of host Local 104, urged the conventioners to take advantage of their trip to visit the area's many points of interest.

Although Governor Scott M. Mattheson was to have addressed the gathering, he was unavoidably detained in Washington, D.C., by other pressing business. Substituting for the Governor was Utah's First Lady, Norma Mattheson, who read a signed proclamation declaring the week of June 22 through June 25, 1981, as "Live Music Awareness Week" throughout the state.

Also on hand for the opening ceremonies was Ed Mayne, President of the Utah AFL-CIO, who echoed the



Maestro Maurice Abravanel (left), now retired after thirty-two years as the guiding force of the Utah Symphony, made a special appearance at the Convention. Here, he has the undivided attention of AFM President Victor W. Fuentealba (center) and AFM Secretary-Treasurer J. Martin Emerson (right).

— All Convention photos by Richard Henley

welcoming remarks of the previous speakers and brought fraternal greetings from AFL-CIO President Lane Kirkland and Secretary-Treasurer Thomas Donahue.

The delegates listened attentively as this distinguished guest sharply criticized President Ronald Reagan's proposed budget cuts, particularly the \$87 million to be slashed from arts programs.

"Reagan's proposals to limit the arts is simply a slap in the face to our cultural heritage," Mayne proclaimed. "Sadly," he said, "it reflects a general trend of many legislators to take from the poor and give to the rich. The arts, embodying music, dance, theatre and the visual arts, become only for the elitist. Will we, as trade unionists," he asked, "allow the arts to be experienced only by the elite — only by those who can pay? Will we, as trade unionists," he added, "accept that arts and humanities are only for the select and not all humans? Will the show go on?"

"As a free trade union movement," Mayne stated, "we continue

to believe in our democratic institutions and in the democratic process. So we're offended to have our President tell us that it is somehow disloyal or selfish for us to oppose his programs. But — I promise you — together, oppose them we shall!"

Those comments drew a wave of applause.

The delegates were next introduced to Maurice Abravanel, Music Director Laureate of the Utah Symphony Orchestra, who briefly related some experiences during his fifty-five years as a conductor. Recounting the many honors bestowed upon him, including the prestigious Gold Baton Award of the American Symphony Orchestra League, Abravanel told his captivated audience that none could compare with the trust, confidence and affection of his fellow musicians.

Inherent in the maestro's remarks was his deep concern for the future of the National Endowment for the Arts as well as for the arts in general. Musicians could ameliorate

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HESTON INTERVENES TO RESCUE THE NATIONAL ENDOWMENTS' 1981 BUDGET

Within days of President Ronald Reagan's formation of the White House Task Force on the Arts and Humanities, that group's Co-Chairman, actor Charlton Heston, made his first official move. He learned of the Reagan Administration's plan to require the National Endowments for the Arts and Humanities to return funds to the U.S. Treasury that had already been received and allocated to various grants and projects, and he quickly sprang into action. Heston,

an old friend of the Chief Executive Officer from his Hollywood days, appealed to the White House and won a reprieve for the endowments. The result was that instead of handing back \$30 million as initially planned, the endowments are sacrificing only a portion of that sum, approximately \$6,650,000.

Livingston Biddle, Chairman of the National Endowment for the Arts, expressed his delight and gratitude to Heston for the actor's efforts on the endowments' behalf. Biddle also praised the Office of Management and Budget for its flexibility. "NEA can now honor commitments which it has made," he remarked.

With that matter out of the way, Heston and the other thirty-six members of the task force were free to hold their first organizational meeting on June 15, in Washington, D.C. In establishing the group, President Reagan had charged the appointees with the task of reviewing the needs of the arts in America, and exploring methods of funding the arts with reduced Federal support. The bottom line of the group's goals was expressed by Heston when he told his fellow task force members, "We have to find ways to do more, or even as much, with less."

Along with Heston, the task force is chaired by Hanna Gray, President of the University of Chicago, and Daniel Terra, the Reagan Administration's Ambassador-at-Large for Cultural Affairs. The remainder of the task force is comprised of representatives of business and the arts. Although

methods of stimulating private contributions to the arts will be explored by the group, Heston said it would be an "oversimplification" to suggest that greater support from corporations and philanthropic organizations could completely replace Federal funding. The Reagan Administration is looking to the diverse membership of the task force to offer alternate plans and ideas.

Last month, task force Co-Chairmen Heston and Terra met in Washington, D.C., with the Congressional Arts Caucus, which has 149 members from the House of Representatives, and the Concerned Senators for the Arts, which has twenty-nine members. Heston told the gathering that the task force will offer a recommendation to the President that the endowments "remain the primary structure for fostering the arts and humanities in this country." He noted that in President Reagan's opinion, the endowments have been "an effective mechanism," and he added, "We have come to the same conclusion ourselves."

Shortly after Labor Day, the task force will submit to President Reagan a report of its findings and recommendations, which Terra said the President will not "pre-empt... in any way, shape or form." But when asked what proposals the report may have for Federal financing, both Terra and Heston responded that dealing with Federal financing was not among the task force's assignments.

"The task force," Heston (Continued on page seventeen)



The newly-elected officers of the Tri-State Conference pose before the lens of AFM Secretary-Treasurer Marty Emerson who, as Federation representative to that Conference, was on hand to "shoot" the proceedings of May 10 and 11. Conference President (front row, center) is Herb MacPherson of Youngstown, Ohio. To the left is Vice President Herb Hale of Louisville, Kentucky, while to the right is Secretary Don Angel of New Philadelphia-Dover, Ohio. Members of the Executive Board are (back row, left to right): Ray Billion, Warren, Ohio; Eldon "Pete" Motz, Akron, Ohio; Logan C. Daugherty, Wheeling, West Virginia; Francis C. Montanaro, Ashtabula, Ohio; AFM International Executive Board Member Eugene Frey, Cincinnati, Ohio; and Robert L. Hall, East Liverpool, Ohio. (See story on page eight.)

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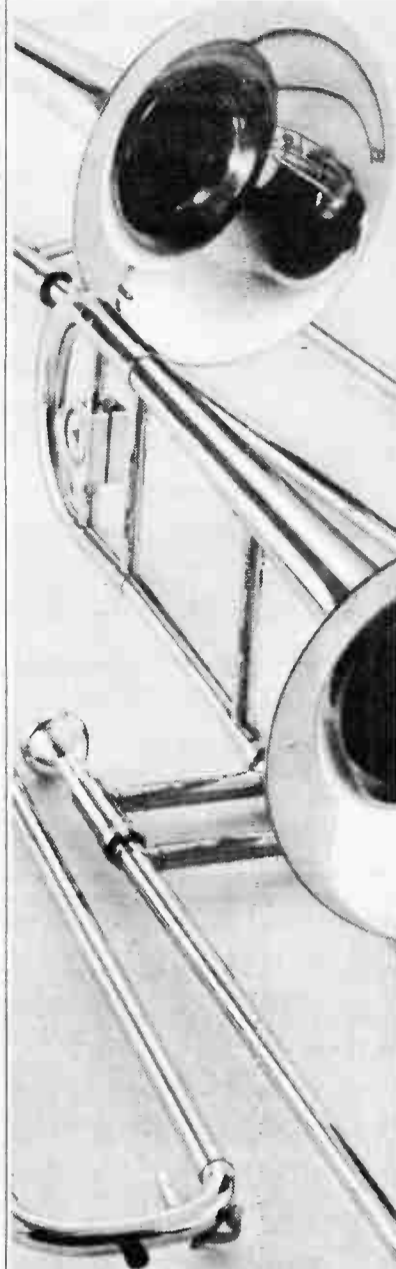
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INTERNATIONAL MUSICIAN



From the PRESIDENT'S DIARY

The Eighty-fourth Convention of the American Federation of Musicians, which took place in Salt Lake City during the week of June 22nd, was one of the most significant in the long history of our union. A total of ninety recommendations and resolutions were considered by the delegates, two of which were submitted to roll call votes. The controversy that has existed since last year's Convention over the merits of the 1 percent work dues was finally resolved when the delegates, in a roll call vote, resoundingly defeated a resolution to repeal the work dues by a vote of 232,038 to 46,518. Now that this issue has been laid to rest, strict enforcement of the By-Laws concerning payment of the work dues and its forwarding to the Federation by the Locals will be rigidly enforced.

Although it is anticipated that the receipts from the work dues plus the Federation's other sources of income will eventually be adequate to enable your union to operate effectively and meet its current expenses, there will be insufficient income to pay our two outstanding debts within the near future. Unfortunately, the Convention rejected a recommendation of the International Executive Board to assess each member \$5.00 in 1981 for the specific purpose of wiping out our two outstanding debts to the AFL-CIO and to the Chemical Bank, and the rejection of this recommendation by the delegates

means that those two large debts totaling over \$1 million must remain unpaid for the present. I can assure you that the International Executive Board will make every effort to liquidate these debts as quickly as possible, but, I must also tell you that with our current fiscal situation, it seems highly improbable that this can be done within the next few years.

At the Convention last year, the delegates voted to discontinue annual Conventions and to institute a policy of a Convention every two years, with a substantial savings to the Federation. As anticipated, there were many resolutions submitted to the Convention in Salt Lake City to rescind that action. I am happy to report to you that the delegates overwhelmingly voted to confirm the action taken last year. The next Convention, therefore, will be in Phoenix, Arizona, in June of 1983.

The majority of the recommendations introduced by the International Executive Board dealt with revisions of the By-Laws, including the procedures used for processing claims, a recodification of the provisions concerning recordings of all types, and a general updating of the language of many sections. The delegates approved the recommendation to increase the contributions made by members of symphony orchestras to the Symphony Strike Fund from \$55.00 to \$75.00 annually, with a one-

time \$25.00 assessment this year, which approval must now be ratified by the members of the participating symphony orchestras.

Another significant action was approval of a recommendation from the Board that members achieving the status of life or honorary membership on or after January 1, 1982, would be required to pay to their Local union annual dues no less than the current Federation per capita dues, which is now \$12.00. I would like to emphasize the fact that this change does not affect current life or honorary members.

The Convention could not have been successful without the splendid, dedicated work of the committee chairpersons and the members of those committees and I wish to publically commend each and every one of them for a "job well done." In particular, I wish to thank Joe DeVitt and Harry Chanson, co-chairmen of the Joint Law and Finance Committees, and the members of those committees, who worked many long hours prior to the Convention and during the entire Convention considering many recommendations and resolutions submitted to them.

Immediately following my return from Salt Lake City, negotiations resumed with representatives of the managements of thirty-five major symphony and opera orchestras who requested meetings to negotiate an agreement covering the services of the members of their orchestras for the production of programs for pay television, video discs and video cassettes. Earlier meetings had taken place during the prior month, and four full days were allocated for this purpose during the week of July 6th. All of the major issues were resolved with the exception of the demand on the part of management that they be allowed

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CONVICTED COUNTERFEITERS RECEIVE INCREASINGLY HARSH PENALTIES

The FBI's "Operation Turntable" investigation of record and tape piracy, which has resulted in numerous indictments and convictions, has now led to some of the stiffest penalties to date for crimes of this nature.

In Jacksonville, Florida, U.S. District Court Judge Howell W. Melton handed down sentences of ten years for Jerry H. Jones, nine years each for Curtis R. Snipes and George Washington Cooper III, eight years for Ferrol "Bud" McKinney and five years for John McCulloch. The sentencing of Frances Lockamy was delayed pending a medical and mental study.

Jones' ten-year sentence set a new high in piracy convictions, and was based on Racketeer Influenced Corrupt Organization (RICO) conspiracy counts and six Interstate Transportation of Stolen Property (ITSP) counts. Jones also received concurrent sentences for copyright infringement counts that total an additional forty-four years. Additional years of concurrent sentences were handed down to the other defendants, as well.

Judge Melton noted in his sentencing that as part of a ring manufacturing and selling counterfeit eight-track and cassette tapes, the defendants' pirating activities represented a potential loss to the recording industry of \$40 million.

Meanwhile, in perhaps the most highly publicized case of trafficking in counterfeits (*International Musician*, June, 1981), a memorandum was filed in Federal District Court in Brooklyn, New York, moving for the dismissal of the April 9 convictions of Sam Goody, Inc., and the

company's Vice President for Purchasing Samuel Stolon. The brief submitted by defense attorney asked Federal Judge Thomas C. Platt to either set aside the convictions or call for a new trial on the counts that brought the convictions.

In the memo, defense charged prosecutor John H. Jacobs of the Justice Department's Organized Crime Strike Force with failing to provide sufficient evidence that counterfeit tapes were transported across state lines, that the defendants knowingly dealt in counterfeits, and that the music involved held valid copyrights. Defense further claimed that although neither the Goody company nor Stolon were convicted of the RICO (racketeering) counts, the charges themselves were detrimental to the defendants' case, and had a "prejudicial" effect on the jury's ultimate guilty verdict on the other charges.

These claims were refuted in the counter-memorandum filed June 26 by prosecutor Jacobs, who asked Judge Platt to deny defense's motion for dismissal of the convictions. Jacob's brief responded to the allegation that prosecution's case was built on insufficient evidence by citing the voluminous documentation subpoenaed from both Goody and Pickwick International, Goody's "sister company." The prosecution also pointed to evidence submitted from the "actual counterfeiters" of the tapes purchased by Goody under Stolon's direction.

As for the possible detrimental effects of the RICO charge, prosecution noted that Judge Platt had allowed the racketeering charge to stand "after lengthy pre-trial arguments made by the

defendants," who the Judge had said were "proper subjects of a RICO prosecution." Jacobs reiterated in the memo that prosecution's opening remarks to the jury had included an admonition that a RICO charge did not mean that the case involved "organized crime or the mob." The racketeering charge was later dropped on a legal technicality.

The appeal bid had been anticipated by the prosecutor, who remarked that the defense brief contained "no surprises." At press time, oral arguments on the post-trial memorandum were scheduled to be heard in late July. If the convictions are upheld, Samuel Stolon faces up to eleven years imprisonment and \$35,000 in fines for one ITSP count and copyright infringement count, while Sam Goody, Inc., may be required to pay up to \$95,000 in fines for two ITSP counts and three copyright infringement counts.

The third major counterfeiting case to come to trial in recent weeks revealed a massive at-home operation in Fresno, California. The seven-day trial in Superior Court found Mr. and Mrs. Leonel Sosa Ramirez and George Gonzalez guilty of conspiracy to manufacture and manufacturing illegal eight-track tapes of Latin music. An investigation by the Fresno sheriff and police departments led to the discovery that the three defendants had converted their homes into duplicating plants. At the residence of Gonzalez, the owner of a local periodical, officers found some 450,000 labels and 15,000 completed eight-track tapes, along with a master and five slave units. Gonzalez also had a printing press for

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Recognizing the staunch support the American Federation of Musicians has given the U. S. Savings Bonds program through the years, the Department of the Treasury expressed appreciation by presenting the Union's top officers with special Treasury awards. Above, Arthur O. Maxwell (left), National Labor Representative of the Savings Bonds Division, presented a certificate of recognition and a miniature replica of the Liberty Bell to President Victor W. Fuentealba. Secretary-Treasurer J. Martin Emerson was also gifted with an appropriate award.

FUENTEALBA APPOINTS BRITTON INTERNATIONAL REPRESENTATIVE

President Victor W. Fuentealba has appointed Bill Britton International Representative, to fill the position formerly held by Joseph (Skip) Shortlidge. He confirmed the appointment just prior to the AFM's Convention in June, when Mr. Britton was assigned to cover the Southwestern and Rocky Mountain states.

Mr. Britton's career as a professional musician is characterized by an active commitment to union affairs. A member of Las Vegas (Nevada) Local 369 since 1969, he served as Assistant to Local President Mark Tully Massagli and Business Agent from 1979-81. During this time, his responsibilities included the application and supervision of the Local's collective bargaining agreement between musicians and eight of the major Las Vegas hotels. His skillful handling of labor disputes which arose during his tenure kept the number of such incidences low, and the results favorable. Regarding this successful "track record," Mr. Britton asserts, "I am proud of the good relationship I was able to establish with both hotel management and musicians."

One of the most frustrating problems he faced as a Local official was growing displacement of show-band musicians by pre-recorded tape. In an effort to keep fellow members informed about the union's action to reverse this pattern, he wrote the article, "What Is the Union Doing about Tape?" for Local 369's official journal, later reprinted in the February, 1981, issue of the *International Musician*.

Following a National Labor Relations Board decision in December, 1979, reaffirming the Local's stance that lounge musicians are hotel employees, rather than contractors (as hotel owners contended); Mr. Britton

served on the union's negotiating committee which established protection for these performers under the collective bargaining agreement. In addition, he was the Local's delegate to the Nevada AFL-CIO conventions in 1979 and '80.

A bass guitarist and trombone player, Mr. Britton began playing



Bill Britton

professionally in 1957, at which time he became affiliated with Local 145, Vancouver, British Columbia, Canada. Throughout the 1960s, he toured the United States with various bands, most notably the popular Kirby Stone Four. He settled in Las Vegas in the late '60s and found steady work on the entertainment circuit over the next ten years.

Mr. Britton earned a Professional Music Certificate from the Westlake College of Music in Los Angeles, California, and studied arts and political science for two years at St. Martins College in Olympia, Washington. He is a member of the Las Vegas Jazz Society and the Allied Arts Council, and serves on the Board of Directors of KNPR, Las Vegas' public radio station.

RECOGNITION TO DELEGATES

In addition to the list printed in the May, 1981, issue of the *International Musician*, the following persons have attended twenty-five or more Conventions and received Certificates of Recognition by mail or at the 1981 AFM Convention.

- Raymond A. Arnold, Local 84, Bradford, Pennsylvania
- Edward Brennan, Local 284, Waukegan, Illinois
- Chet Carter, Local 32, Anderson, Indiana
- George A. Doll, Local 117, Tacoma, Washington
- Francis R. Fain, Local 285, New London, Connecticut
- Velmer Mason, Local 15-286, Toledo, Ohio
- Joseph Riesgo, Local 721, Tampa, Florida
- Salvatore A. Rizzo, Local 92, Buffalo, New York
- Paul W. Rogers, Local 101-473, Dayton, Ohio
- John Scheuermann, Jr., Local 174-496, New Orleans, Louisiana
- George L. Smith, Local 2-197, St. Louis, Missouri
- Arthur A. Zeiss, Local 717, East St. Louis, Illinois

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BETWEEN You & MARTY E. MERSON



To be sure — and there's no doubt about it — the 1981 AFM Convention has come and gone. But, in the words of one of the real pros who served us so well at the beautiful and commodious Salt Palace, "the melody still lingers on."

The phrase was used by Marcie Jacobs whose logistical skill in setting up the Arena for our Eighty-fourth Annual Convention made it the most eye-appealing of any in living memory. Mrs. Jacobs was submitting a bill for the Arena rental, but she was saying — as so many have said in the past — how great our Convention was; how wonderful our delegates, their families and friends were; how orderly and hardworking everyone was — and so on with the compliments.

It can really be said that our Conventions, from my experience, are one of the best Public Relations vehicles we have!

Whether people are genuinely surprised at seeing sanity and intelligence expressed from a group that reputedly "smokes pot and acts weird," I don't know. I do know, however, that they are sincere when they tell me — in city after city — that the AFM was the best Convention ever, with the nicest people, and to please hurry back.

As I have reported before, our Conventions are quite deliberative, especially so the last several years when delegates have had to face so many problems dealing with finances and public laws, both being of a squirmy nature and delicate to deal with.

That is not to say there aren't moments of levity. There almost have to be when such a large delegation is subjected to such strain in so little time. And, fortunately, they often come at a propitious time.

At Salt Lake City, our Convention was to adjourn the afternoon of June 25th, to be immediately followed by a Shrine Circus. Well, this fact was announced one time during the second day of the Convention when it appeared the subject matter under rather heated debate would never be resolved.

Then someone remarked: "Let's get on with it — the elephants are coming!"

That did it. Not only was the matter before the body promptly disposed of, but for the remainder of the Convention — whenever discussion would become unreasonably and unnecessarily long — someone would invariably blare out, "Come on, the elephants are comin'!"

In the context in which the "elephant bit" took place, it turned out to be an apt tension reliever.

In fact, a plan had been devised, just before adjournment, to have an elephant paraded the length of the Salt Palace Arena, but the pachyderms did not arrive in time.

With so much ado about elephants, Lou Nauman, President of Local 2-197 in St. Louis, Missouri, came up and told me about the elephants picketing outside the entrance to Six Flags some months back.

A lion came up and said, "Whataya guys picketing for?"

The head elephant retorted,

"We're tired of working for peanuts!"

Seriously, though, while the Salt Lake City Convention was numerically the eighty-fourth, it actually marked the eighty-sixth year since our Union was founded.

Starting in 1896, with the exception of two war years — 1943 and 1945 — there has been a Convention every year. Now, as a result of action taken at the Eighty-second Convention held at Phoenix, Arizona, this year's Convention (1981) was the last annual one that will take place. From now on, Conventions will be held biennially — every two years, with the next one scheduled for 1983, once again in Phoenix, Arizona.

Of course, what brought the Biennial Convention into focus and ultimate reality was and is the unstable fiscal position of the Federation, a situation it is hoped has been improved by enactment of the Federation Work Dues.

However, we are now faced with a situation which has never occurred before — a span of two years between Conventions. Undoubtedly, there is a new chemistry of sorts to be dealt with, with new and added responsibilities, I would think, to devolve upon the regional Conferences within the Federation.

The lines of communication between the Federation, the Locals and the General Membership are going to need particular attention, with extra effort expended to keep updated rosters at both the Local and National levels so that proper contact can be made via the *International Musician*.

In my opinion, the Biennial Convention is going to be a real test of the viability and strength of our Union. And I am putting these words before you at the outset so that greater liaison can be established to carry us over the next twenty-two months.

Sentimentally, I am going to miss the camaraderie — seeing old friends — making new ones — all the ingredients which make up a Union like ours and that we have looked forward to experiencing each year for so many years. By 1983 . . . ? Who knows?

The fabric of which our Federation is made is a fragile and delicate weave. Despite the problems ahead, we must see to it that that fabric becomes a tapestry depicting growth and accomplishment through effort and deed and dedication to the democratic process.

We have heard enough from those who are anti-Federation, anti-this and anti-that; but, at the same time, we haven't heard much about what WE are for and what "magic" is holding us together as a Free Trade Labor Union.

If there ever was a time it's now — to articulate some goals and to offer young musicians something besides a burial benefit. We've talked so much about the past, we've lost the sense of the future. Where do we want to go?

The CHALLENGE is now upon us. We cannot remain silent for two years. We must, as never before, become activists — individually and collectively.

That would seem to be a poignant CHALLENGE of Biennial Conventions!

Trumpet player George Horan,

whose jazz bands at Langley High School in the Virginia countryside just outside of Washington, D.C., have brought fame to his pedagogic ability, related this one about a certain uncooperative student:

Horan: "What is the difference between 'ignorance' and 'apathy'?"

Student: "I don't know and I don't care!"

At the 1980 Convention, Vincent G. Stepulis and William F. Young, President and Secretary, respectively, of Local 314, Elmira-Corning, New York, introduced the following resolution:

RESOLUTION No. 36 ORGANIZATION AND LEGISLATION
By-Law Article 3, Section 13.
WHEREAS, It is verifiably impossible to verify the accuracy of answers given to questions on the application for membership,
THEREFORE, BE IT RESOLVED, That a New Section be added as follows:
Section 13(A). The International shall institute and maintain a master list of suspended, expelled and resigned members, to be used for comparison against Federation Initiation Reports and International mailing lists. Upon finding an expelled, suspended or resigned member (in violation of Article 3, Section 17) who appears as a new member applicant in another Local, the Local where such member was suspended, expelled or tendered resignation shall be notified, and said applicant shall be made to conform with Article 3, Section 13(B).
Renumber present Section 13 to 13(B).
VINCENT G. STEPULIS
WILLIAM F. YOUNG
Local 314

The report of the Committee is to refer the resolution to the Secretary-Treasurer's Office for further study.

In a letter to Secretary Young dated April 13, 1981, I explained that since the action referring the resolution to the Secretary-Treasurer's Office did not carry authorization for approval or disapproval, I interpreted the action to be one where I was to conduct a study and report back to the Organization and Legislation Committee at this year's Convention.

Well, what do you think? I appeared before Mike Isabella's O. & L. Committee, became involved with two other Resolutions and completely forgot to report out re: Vince and Bill's Resolution 36.

What I would have said I say (officially) now, i.e., the exhaustive study conducted by my office clearly indicates that it would be both inordinately expensive and next to impossible to maintain the program suggested by Resolution No. 36.

You see, we have a most difficult time as it is getting Locals to keep their membership rosters up-to-date, let alone suspended and/or expelled members. And that kind of info would have to be given us by the Locals. Also, we do not use FIF Reports for updating. And, further, many of our Locals submit completed computer tapes which not only saves the Federation money for data processing rosters but makes it impossible to compare such tapes to the FIF Reports.

I apologize to my good friends Vince Stepulis and Bill Young for "blowing" this Resolution Report.

Starting her first day on the job, the new stenographer was late and encountered an angry boss.

"You should have been here at 9:00!"

"Why," she innocently asked, "what happened?"

Every tyrant who has lived has believed in freedom — for himself. ELBERT HUBBARD

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LABOR DAY — September 7, 1981

Rather than write a piece about the origin of Labor Day and what it means, I share with you a meaningful statement issued by AFL-CIO President Lane Kirkland and Secretary-Treasurer Thomas R. Donahue in reaction to the attempted assassination of Pope John Paul II who still has not fully recovered from this despicable act. Somehow, with all the violence in the world the words seem more appropriate this Labor Day:

"Wherever terrorism and violence strike — be it in the streets of Washington, D.C., or the Square of St. Peter — the victims are not only those who stand in the line of fire; civilization itself suffers irreparable wounds.

"This good and decent man, whose sole cause is the cause of peace, needs our prayers for his quick and full recovery. The Pope is more than the principal figure of a great religion; he is a symbol of peace and international good will as well as a strong advocate of worker rights."

As everyone must know by now, the Federation — due to insufficient funds — has been forced for many months to pay only the interest (currently 20¾ percent) on a \$600,000 loan with the Chemical Bank of New York City. At the same

time, we are delinquent in per capita dues to the AFL-CIO to the tune of approximately \$500,000, as of this issue of the *International Musician*.

The International Executive Board had submitted an Emergency Recommendation to the June Convention calling for a one-time \$5.00 assessment, to be paid by all members, which would have "polished off" the above two items. But, instead, the delegates "polished off" the Emergency Recommendation by soundly defeating it.

However, several delegates, including Sam Taylor (Local 293), Don Tepper (Local 220) and Hy Jaffe (Local 802) suggested that Locals remit both the Third and Fourth Quarter Per Capita Dues during July and August. This, they argued, would create a cash flow of sufficient magnitude which possibly would permit the Federation to place itself in good standing with the AFL-CIO prior to the latter's Convention this November and start reducing the Chemical Bank loan.

We thank the following Locals which thus far have complied with the suggestion:

- 148, Atlanta, Ga.
- 174-496, New Orleans, La.
- 257, Nashville, Tenn.
- 301, Pekin, Ill.
- 552, Kalispell, Mont.
- 659, Lehigh, Pa.
- 680, Elkhorn, Wis.
- 770, Hagerstown, Md.
- 802, New York, N.Y.

(NOTE: The mail strike north of the border, I'm sure, has prevented some of our Canadian Locals from remitting advance Per Capita Dues.)

LATER!

J.M.E.

Program Refinements Enhance AFM's 1981 Congress of Strings

As the twenty-third AFM Congress of Strings commenced its summer session on June 22 at Ohio's University of Cincinnati College-Conservatory of Music, eighty-eight string students converged on campus with high expectations of the intensive eight-week course ahead of them.

For the first time in recent years, the Federation's string program was held at a single location, and the larger-than-ordinary number of students precipitated some "eleventh hour" adjustments to the usual lesson arrangements.

Following a series of meetings with COS students and members of the staff, held at the Cincinnati campus in early July, Secretary-Treasurer J. Martin Emerson, COS Project Director, decided to implement a number of improvements in the current program based on his own observations and suggestions heard during the sessions.

The end result of these candid talks, which were attended by National Artistic Advisor Rafael Druian, Music Director Frank Brieff, Assistant Music Director John Ferritto, the University of Cincinnati's Dr. Warren George and AFM International Executive Board Member Eugene Frey, is a renewed commitment on the part of the COS faculty to the original intent of the Federation's program: a meaningful training program for gifted string students geared toward careers in professional symphony orchestras.

Since it was not feasible for the five members of this year's faculty (bassist Frank Diliberto and the members of the Muir String Quartet — violinists Joseph Genualdi and Bayla Keyes, violist Steven Ansell and cellist Michael Reynolds) to

conduct private lessons with each of the eighty-eight students, yet still have time to adequately prepare them for the scheduled COS Orchestra performances, the following provisions were instituted.

Each member of the quartet faculty is coaching at least five student quartets a week in one-hour sessions for each individual quartet, conducting one two-hour master class per week, holding at least one open rehearsal each week, as well as scheduling weekly consultation periods for students.

Mr. Diliberto's lesson agenda continues as initially planned, as do the master classes conducted by violist Donald McInnes, cellist Nathaniel Rosen and violinist Dorothy DeLay. In addition, COS staff members are meeting each week for the duration of the program, which concludes August 14, to monitor the effect of these directives.

The Congress of Strings, established in 1959 for the AFM by the late Roy Harris, distinguished American composer, is for highly motivated string students who are seriously considering a professional career in music.

Students who attend the COS do so on a scholarship sponsored in part by a participating AFM Local which in most cases has held competitive auditions to choose the most qualified candidate. A performance oriented program, the scholarship winners receive the benefit of rehearsing and performing in concert under the batons of noted conductors.

This year the Congress of Strings Orchestra was led by guest conductors Frank Brieff (July 2), Gunther Schuller (July 16), Rafael Druian (July 30) and Morton Gould (August 13).

INTERNATIONAL MUSICIAN

NEW LAWS AND CHANGES

The following actions were taken by the 1981 Convention in Salt Lake City, Utah. Those which constitute new laws and changes in the Constitution and By-Laws will become effective September 15, 1981, unless otherwise specified. Members are directed to govern themselves accordingly.

The following Recommendation No. 1 was adopted.

BE IT RESOLVED, That Article 21, Section 13, Sub-Section 3, of the By-Laws be amended as follows: Each player in a participating orchestra shall be obligated to contribute ((~~\$55.00~~) \$75.00) annually to the Fund to cover a span between September 1st and ((~~August 1st~~) August 31st, and said amount must be paid not later than April 1st of such span. In addition, the Federation, upon the establishment of the Fund, shall make available to the Fund monies up to the amount of \$250,000 on a non-interest bearing loan basis. This loan shall be repaid at such times and at such amounts as the Trustees determine is consistent with the fiscal soundness of the Fund.

BE IT FURTHER RESOLVED, That Article 21, Section 13, Sub-Section 7, of the By-Laws be amended as follows: The Fund shall be maintained and administered by the following five Trustees: Victor W. Fuentealba, J. Martin Emerson ((-)) and Ted Dreher, or their successors and John Palanchian ((-)) and Melanie Burrell ((-)), or their alternates or successors.

The Trustees shall have full power to establish and promulgate rules and regulations for the administration of the Fund consistent with this Section, and shall collect, invest and hold all contributions to the Fund and shall pay and distribute all benefits and payments from that Fund. Trustees may be removed by the International Executive Board. Successor Trustees, other than the two Trustees who shall be active players in a participating orchestra, shall be named by the International Executive Board. The two Trustees who shall be active players as aforementioned shall be elected by the members of all participating orchestras in accordance with procedures to be established by the Trustees. There shall never be less than two Trustees who are active players in a participating orchestra. The Trustees are empowered to take all other steps appropriate or necessary to effectuate this Section and to assure that the Fund is administered fairly and in accordance with any applicable laws.

BE IT FURTHER RESOLVED, That for the 1981-1982 season only each player in a participating orchestra shall be required to pay a \$25.00 assessment to the Fund no later than October 15th, 1981.

BE IT FURTHER RESOLVED, That all provisions of this recommendation are subject to, and will be effective only upon, ratification by the participating orchestras.

Article 13, Section 24, of the By-Laws was amended to read as follows:

All members of the Federation, by virtue of their membership, authorize the Federation and its Locals to act as their exclusive bargaining representative with full and

exclusive power to execute agreements with employers governing terms and conditions of employment. The Federation, in entering into collective bargaining agreements, does so for the benefit of all members of the Federation and each member is bound by the terms of such collective bargaining agreements. A Local of the Federation enters into collective bargaining agreements for its members and for Federation members who perform within the jurisdiction of the Local. Each member of such Local and each Federation member who performs within its jurisdiction is bound by the terms of the collective bargaining agreements executed by such Local. Similarly, the Federation licenses and enters into agreements with booking agents for the benefit of all members of the Federation and each member is bound by the terms of such agreements.

Article 12, Section 28, of the By-Laws was deleted and a new Article 12, Section 28, was substituted which reads as follows:

All claims and charges for alleged violations of Local or Federation By-Laws must be filed within one year of the date that the claim arose or alleged violation occurred.

Article 7, Section 1, of the By-Laws was amended to read as follows:

In any and all trials, before same can be held and before a penalty can be imposed, a member must be notified in writing of the charges against him and be summoned to appear at a time and place for trial or to otherwise present his defense before the appropriate Board of the Local, the International Executive Board, or a subcommittee thereof, or referee hearing the charges, as the case may be, and must be given an opportunity to defend himself.

Such notification and charges are to be prepared in duplicate, one to be sent to the defendant, the other filed with the records of the case. If the defendant fails to appear or otherwise present his defense when summoned, or in any way obstructs the holding of a trial, hearing or investigation, he shall be adjudged in default and the case shall proceed to a decision without further delay. Charges against a member must be filed within one year of the date the alleged violation occurred.

A new Section 27 was added to Article 7 of the By-Laws which reads as follows:

Charges, preferred by a member of a Local against an Officer of such Local, shall be adjudicated by that Local in accordance with its By-Laws. In the event that the charges involve such a number of the members of the trial body that it cannot legally function, the Local or the charging party or parties shall refer the charges to the International President. The President, or his designee, shall then review the charges and either dismiss them or refer them to the International Secretary-Treasurer for adjudication by the International Executive Board. The decision of the President, or his designee, to dismiss such charges shall be final and not subject to appeal.

Articles 22 and 23 of the By-Laws were deleted and a new Article 22 entitled Recordings (all forms of recorded music, radio and/or visual) be substituted to read as follows:

Section 1. No member of the Federation shall take engagements or employment or become engaged or employed in the making of sound tracks for any type of recorded product (audio and/or visual) unless the person, firm or corporation providing such engagement or employment shall have previously entered into a written agreement with the Federation relating thereto.

Section 2. Members performing alone, leaders and contractors are required to report engagement or employment which will result in the production of recordings (audio and/or visual) to the Local in whose jurisdiction the engagement or employment is scheduled to take place.

Section 3. A. No Federation member may perform services (whether as composer, arranger, copyist, proofreader, instrumentalist, leader, contractor cutter, editor, or in any other capacity) (1) where the product of such services is intended to result in, or be embodied in, recorded music made outside of the United States and Canada and the possessions of

(Continued on page sixteen)



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

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

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

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

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

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

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

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

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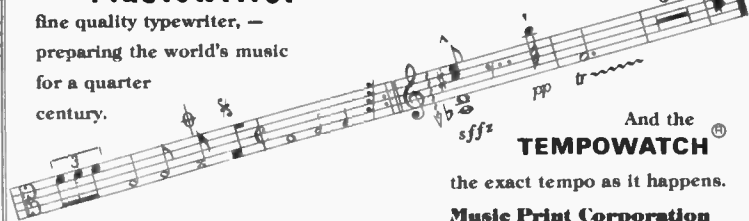
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POP & JAZZ SCENE

JAZZ NOTES

The new Miles Davis group includes Bill Evans (saxophone), Mike Stern (guitar), Al Foster (drums), Marcus Miller (bass), and Dominique (Mino) Cinellu (percussion). . . Like other festivals, the Concord Jazz Festival, Concord, California, August 14-15, is having a "Women in Jazz" program. This

BY BURT KORALL

one is to showcase pianist Martha Young's Trio, pianist Judy Carmichael, guitarist Emily Remler, alto saxophonist Mary Park, singer Carmen McRae and her trio, and Ann Patterson's Maiden Voyage Big Band. An afternoon event, it is to take place August 15. . . Former Stan Kenton-ite Bob Cooper can be heard with the Bob Florence Orchestra. . . Cellist David Eyges has been working with a trio, including saxophonist Byard Lancaster and drummer Sunny Murray. . . Pianist Tony Zano and bassist Teddy Kotick recently completed a two-week engagement at The Chambers, a new jazz club in downtown Albany, New York. . . Dr. William F. Lee and Drew Page received ASCAP-Deems Taylor awards for their books, "Stan Kenton — Artistry in Rhythm" and "Drew's Blues." . . Singer Betty Carter, and the Toshiko Akiyoshi/Lew Tabackin Quartet are among the artists signed to appear at the Atlanta Free Jazz Festival over the Labor Day weekend. The event is the oldest jazz festival sponsored by

a municipal government that is free to the public. 1981 marks the fourth consecutive year that the City of Atlanta is sponsoring the event.

The Thad Jones-Jerome Richardson Sextet and drummer Chico Hamilton's group are August attractions at Sweet Basil's in New York. . . Performances by Horace Tapscott, Buddy Collette, Clara Bryant and the Swi-Boppers, "College" with Fostina Dixon and Nika Rejto and Friends highlighted the fifth annual Watts Tower Jazz Festival, July 11 from 12 noon to 8:00 P.M. Watts, of course, is a section of Los Angeles. The festival was made possible by funds from the Recording Companies of America through the Music Performance Trust Funds, in cooperation with Local 47. . . Drummer P. J. Vallerina's quintet has been appearing at Carmen's in Detroit. The band includes Herbie Williams (trumpet), Malven McCray (tenor saxophone), Ms. Marion Heyden (bass), and Keith Vreeland (electric keyboards). The leader sings as well as plays drums. . . The September 6 program in National Public Radio's Jazz Alive series features contemporary percussionists Jack DeJohnette, Barry Altschul, and Nana Vasconcelos.

POP NEWS

Currently traveling with Frank Sinatra are his musical director-conductor Vince Falcone, drummer Irv Cottier, bassist Gene Cherico, guitarist Tony Mottola, and his lead trumpeter Charles Turner. . . The

American Society of Music Arrangers honored Nelson Riddle and Lyle "Spud" Murphy at its forty-third annual Banquet at Los Angeles' Ambassador Hotel on June 7. They received Golden Score awards for continued excellence and achievement in composing, arranging and orchestrating. . . Billy May recently was elected president, for a two-year term, of the American Society of Music Arrangers. . . On May 23, at Griffith Park in Los Angeles, the second annual KWST Radio/Carmen Appice Drum Off took place. Buddy Rich was on hand to help select the best non-professional drummer participating in the event. . . During July, Tom Browne, Maynard Ferguson, and Stanley Turrentine were among the pop-oriented artists who appeared in the Renaissance Live series at the Detroit Plaza Hotel. . . Trombonist Larry O'Brien is now musical director of the Glenn Miller Orchestra.

ON CAMPUS

North Texas State University has selected K. Neil Slater — pianist, composer and director of the jazz education department at the University of Bridgeport, Connecticut — to succeed the retiring Leon Breeden as head of NTSU's acclaimed jazz studies program. . . Pianist Marian McPartland offered a jazz improvisation workshop, July 9-12, at the Syracuse University School of Music. One of the highlights of Mrs. McPartland's visit to the upstate New York campus was her appearance with the S. U. Summer Jazz Ensemble, July 9, in Crouse Auditorium. . . The multi-faceted Billy Taylor and John Hammond, the highly-esteemed critic and jazz talent scout, received Honorary Doctor of Music degrees at the Berklee College of Music's commencement ceremonies in May.

COUNTRY RAMBLINGS

To see the tourists gushing into Nashville and other havens of country and bluegrass music, you can almost forget there ever were gas shortages or prohibitively high prices. The Country Music Hall of Fame is predicting record attendance this year — and Fan Fair, by all accounts, achieved it.

A mammoth festival was held

BY EDWARD MORRIS

near Myrtle Beach, South Carolina, July 4-5, that boasted appearances by Tammy Wynette, the Bellamy Brothers, Mac Davis, Emmylou Harris, Conway Twitty, Alabama, Dottie West, Con Hunley and others.

Mickey Gilley, of "Urban Cowboy" fame, stepped in in Texas where Willie Nelson left off by launching his own "Fourth of July Picnic." Nelson started holding these events in the early '70s — and was the first to demonstrate that country and rock music could exist in sweet harmony. Gilley's legions this year included Johnny Lee, Faron Young, Ricky Skaggs, Gail Davies, David Frizzell and Shelly West, Margo Smith and Rex Allen, Jr., Ernest Tubb, Mac Wiseman, Joe Ely, Johnny Rivers and Leon Everette. After the usual legal skirmishes attendant to promoting large festivals, Gilley located his just outside the Pasadena, Texas, city limits.

The fifth annual Jamboree in the Hills, July 18-19 on the out-

skirts of Wheeling, West Virginia, presented such country luminaries as Merle Haggard, Conway Twitty, George Jones, Tammy Wynette, T. G. Sheppard, Tom T. Hall, Charly McClain, Mayf Nutter, Emmylou Harris, Alabama, Billy "Crash" Craddock, Margo Smith, Hoyt Axton, Bill Monroe and the Bluegrass Boys and the Putnam County Pickers. The jamboree has become a model of how country music extravaganzas should be run.

Not to be overlooked, of course, is the thriving festival that honors that pioneer of country music, Jimmie Rodgers. It was held this year from May 23-30 in Rodgers' hometown, Meridian, Mississippi, and featured the talents of Haggard, Boxcar Willie, Cristy Lane, Ernest Tubb, Stella Parton, Penny DeHaven and Moe Bandy. The affair was filmed for a television special that Haggard will host.

Anybody will tell you that the thing that sets country music apart from other forms is its concern with the everyday life of adults: worrisome jobs, infidelity, car payments, unrequited love, the sharp fangs of liquor — afflictions like these.

Well, things are changing. Here come the kids. RCA has released an album called, "Urban Chipmunk," in which the questionably lovable rodents, Alvin, Simon and Theodore, gnaw at such standards as "On the Road Again," "Coward of the

County" and "Mamas Don't Let Your Babies Grow Up To Be Chipmunks." (By no means newcomers to performing, the Chipmunks topped the pop charts in late 1958 with "The Chipmunk Song" and followed that record with "Alvin's Harmonica," "Alvin's Orchestra," "The Alvin Twist" and "Alvin for President," among others. The brainchipmunks of the late Ross Bagdasarian, aka David Seville, the Chipmunks are now "managed" by Janice Karman and Ross Bagdasarian, Jr.)

Hardly had the chattering died down from this venture before Children's Television Workshop toddled in with its "Sesame Country." The package has duets between Loretta Lynn and the Count, Glen Campbell and Oscar the Grouch, Tanya Tucker and Big Bird and Crystal Gayle and Big Bird. The themes are educational, but the style is pure — well, almost pure — country.

A slightly less ambitious effort of a few weeks back resulted in a single by Shirley, Squirrelly and Melvin — in which the nutlovers showed Kenny Rogers how "The Gambler" should have been sung.

Dianne Petty, head of SESAC's Nashville division, is making a name for herself and her performing rights agency by getting record label deals for SESAC's writer/artists.

Like its competitors, BMI and ASCAP, SESAC's main function is to calculate, collect and distribute fees to its members for the performances of songs they have written. Petty, however, has gone a step or two beyond. A former songplugger for ABC Music, Petty continues to use the talents to get hearings for SESAC songwriters who are also performers.

NEWS NUGGETS

A \$2.16 million gift to the Greater Kanawha Valley Foundation from a former coal operator and West Virginia native has given a tremendous boost to the Charleston Symphony Orchestra, which is to receive 25 percent of the fund. James K. Kessler, now a resident of Naples, Florida, donated four shares of stock in his coal company to the foundation, and it in turn sold the shares for \$460,000 in cash and \$1.7 million in a ten-year note.

In establishing the trust fund, which is in Kessler's and his wife Ruth's names, the benefactor said that he has always had an intense interest in music and art. He observed that West Virginia culture is not "a wasteland," and "the symphony is one of the better things we have."

The press obviously agrees. The CSO's just-completed forty-first season was termed "the finest the symphony has ever sounded." But like many orchestras, finances have been a problem. Now the Kessler grant has alleviated much



Sidney Rothstein

of that concern. In addition, the CSO enjoyed a 25 percent increase in corporate support over the last year from local banks, chemical companies (DuPont, Monsanto and Union Carbide) and the department store chain of Stone and Thomas.

Under conductor/music director Sidney Rothstein, who is entering his second year with the orchestra, the CSO will be expanding both its subscription and pop series next season. Soloists will include Shlomo Mintz, Lorin Hollander and Barry Tuckwell. The pops concerts will feature Ray Charles and Doc Severinsen. Successful contract negotiations between the symphony and AFM Local 136 in Charleston also ensure that all orchestra players will be returning to share in what promises to be a rewarding 1981-82 season for the Charleston Symphony Orchestra.

Cellist Jeffrey Solow has returned from Europe after making his successful debut with the Concertgebouw in Amsterdam, Holland.

Other recent activities for Solow included teaching and recital at the Gregor Piatigorsky seminars for cellists at the University of Southern California in Los Angeles, participation in the tenth anniversary season of the Sitka Summer Music Festival in Alaska, and a concerto performance with the Anchorage Symphony.

Don Carducci, eighty-five-years young, has been a performing musician since the 1920s. He joined Local 802 as a charter member in the early '20s, was for a time affiliated with Chicago Local 10-208 and holds life membership in Jersey City Local 526. During his long

career Mr. Carducci, whose instruments are the mandolin, banjo, guitar and saxophone, has played in the bands of Harry Salter, Vincent Lopez and Donald Vorhees, among others, and for such personalities as Mae West and Al Jolson.

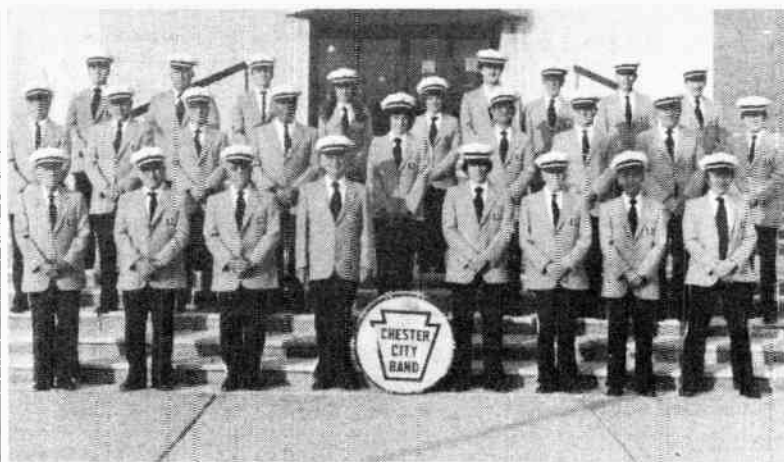
Although he is now retired, Mr. Carducci still keeps active musically by entertaining disabled veterans at an area hospital, as well as giving lessons in guitar, mandolin and banjo. His dream is to get

together with some of his former fellow-musicians to play as a band again, just "for old-time's sake."

Frank Wine-Gar, who recently celebrated his eightieth birthday, is actively pursuing his musical interests. Currently, he is the banjoist for A Touch of Class, a jazz band fronted by Woody Coates, that plays in the Jackson, Mississippi, area.

Wine-Gar, who was born in Grand Rapids, Michigan, gained some distinction during the big band era, fronting bands in the eastern section of the country. Relocating to the South in the 1960s, he began work as a bandleader at the Piney Woods School in Star, Mississippi. He continues on a part-time basis at the

(Continued on page seventeen)



The Chester City (Pennsylvania) Band, established in 1930, continues as a popular attraction for music lovers in the area. Twenty-five of the band's forty musicians, all members of Chester Local 484, are shown above in full uniform.

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Focus on the Tri-State Conference

The Tri-State Conference, as its name suggests, embodies three states — Ohio, Kentucky and West Virginia. Its spring meeting was held May 10-11 at the Holiday Inn in Canton, Ohio, site of the famous Football Hall of Fame.

AFM Secretary-Treasurer J. Martin (Marty) Emerson, who officially represented the Federation, had his Nikon camera on hand and created the photographic record on this page.

At right: Conference President Herb MacPherson (left) greets Hal Bailey (right), Secretary of Local 3, Indianapolis, Indiana. Bailey attends most of the Tri-State Conference meetings as a guest.

Far right: Secretary Don Angel (left) and President Herb MacPherson (right) have been the two top officers of the Conference for many years.



Here Tony Esposito, Music Performance Trust Funds Staff Assistant, is shown furnishing delegates with information concerning the Music Performance Trust Funds. Tony also gave everyone a treat with his trumpet gymnastics at the Conference dinner.



The winners receive the oath of obligation from AFM Secretary-Treasurer Marty Emerson. The successful candidates are identified in the caption accompanying the official group photo on page one of this issue.



Above: This sprightly gentleman lays claim to being the patriarch of the Conference. He is Harry Walker of Local 4, Cleveland, Ohio, who, at eighty-three-years-young, rarely, if ever, misses a Conference or Convention. A former Local 4 Vice President and Board Member, he continues to be active as a member of the Supervisory Committee of the Local's Credit Union.



Right: This picture could very well be titled "The Long and Short of Things," with 6'4" Roy Billion (left), President of Local 11B, Warren, Ohio, and 6'7" Gerry (Too-Tall) Storm (right), International Representative, towering over diminutive Jimmy Bernard, Local 11B Vice President. At 4'11", Mr. Bernard could very well out-short Shorty Vest, Secretary of Local 70-55B, Omaha, Nebraska.



There is always competition for seats on the Tri-State Executive Board, so it is necessary to have an Election Committee. This one is composed of (left to right): Kenny Vance, Morgantown, West Virginia; Mike Scigliano, Cleveland, Ohio; and Jack Jakmides, Canton, Ohio.



The Tri-State Conference, assembled at the Holiday Inn in Canton, listen intently to one of the speakers who addressed the conclave on the subject of data processing.



CANADIAN SCENE

SUMMER MUSIC

Summer music festivals used to be primarily European affairs although there have been a number of U.S. events that go back decades. But, if one wanted to go festival hopping, Europe was the place, not only for the variety of music and artists, but also for the fact that European festivals were a bargain.

BY MURRAY GINSBERG

By the mid-1950s, Canada had discovered it could present music festivals on its own. The early years of music at the Stratford Shakespearean Festival were particularly memorable. For a time, the Vancouver International Music Festival provided competition for summer music in North America and abroad, but Ontario's music lovers had to be content with Stratford and, briefly, the music at the Shaw Festival at Niagara on the Lake, until Festival Ottawa blossomed forth, as the theatre festivals ousted their music.

Within the last couple of years, Ontario has suddenly rediscovered music festivals. In addition to Festival Ottawa, federally financed through the National Arts Centre, the summer of 1980 offered two new community-organized festivals: Festival of Sound at Parry Sound and the Three Centuries Festival at Elora. This summer, three more festivals have been added — the Festival Concerts of The Chamber Music Institute in Kitchener-Waterloo, Stratford Music (not associated with the Shakespearean Festival) and Music at Sharon, under the aegis of the York Pioneer and Historical Society. (The rest of Canada can boast of other like festivals dotted across every province.)

With summer half over, some festivals have come and gone, but a number still remain to be visited and enjoyed: Stratford Summer Music, which continues through August 30, is the brainchild of Canadian pianist Elyakim Taussig. Most of the events take place in the refurbished City Hall Auditorium, with a few others in Knox Presbyterian Church. Concerts range from classical chamber music repertoire to rock and jazz.

Three Centuries Festival opened August 7 and has managed to pack thirty-seven events into ten days. As the name implies, the three centuries are the sixteenth, seventeenth and eighteenth. The performers include most of the soloists and ensembles regularly encountered by devotees of early music. Concerts take place at Knox, St. John's and Elora United churches, with cabaret events at Elora Mill.

Festival of Sound, organized by pianist Anton Kuerti and citizens of Parry Sound, offers in addition to twenty-five programs in Parry Sound High School, a reception and sunset cruise among the 30,000 islands of Georgian Bay. Festival of Sound, which began July 31, runs through August 16. Many artists appear at all of the above-mentioned festivals. If you miss a particular musician at one concert, it is safe to bet that you will be able to catch him or her at another festival.

MAINLY MOZART

When cellist/conductor David Miller decided to present a week-long Mozart festival in Toronto in June, 1980, he knew he was gambling on a grandiose scheme. The thought of

putting together a chamber orchestra that could come up with an acceptable Mozart style seemed excessively optimistic. However, the first Mainly Mozart Festival was presented with great enthusiasm and though it fell short of perfection, the signs were encouraging because of some exceptionally rewarding performances, and the response of its delighted audiences.

With a year to prepare, the second annual Mainly Mozart Festival took place at Toronto's St. Lawrence Centre Theatre, June 15-20, and this time left no doubt in anyone's mind about the success of the venture. The forty-member orchestra, hand-picked from among Toronto's finest musicians, together with an impressive array of guest soloists and conductors, helped create a distinctly superior season.

Among the artists featured were such notables as concertmaster Steven Staryk, associate concertmaster Albert Pratz, as well as violinist Oscar Shumsky and cellist Frank Miller. Miller, father of conductor and festival director David, has been principal cellist of the Chicago Symphony since 1959. He is also conductor and music director of the Evanston Symphony. Before these and various other conducting and chamber music activities, Miller was for fifteen years principal cellist with the NBC Orchestra under Arturo Toscanini, as were violinists Oscar Shumsky and Albert Pratz. This festival marks the first time Miller, Pratz and Shumsky have performed together since the early days of the NBC Orchestra. The same festival was also the occasion of the reunion of Miller and Staryk, who was concertmaster of the Chicago Symphony in the late 1950s.

Other artists who performed in the six-concert series were pianist Claude Frank and Elyakim Taussig, soprano Benita Valente, conductor Franz-Paul Decker, clarinetists

James Campbell and Gwilym Williams, French hornists Frederick Rizner and John Simonelli, oboist Melvin Berman, bassoonist David Carroll, the Elmer Iseler Singers and others.

CANADIAN MUSICIANS ON THE MOVE

This is an important year for Toronto's Gaillard Ensemble. The chamber quartet, as part of the Governor-General's entourage to the Nordic countries last June, found itself hobnobbing with kings and queens and presidents in such capitols as Stockholm, Oslo, Copenhagen, Helsinki and Reykjavik. At the suggestion of the cultural division of the Department of External Affairs, the group — flutist Robert Bick, violinist Joseph Peleg, violist Douglas McNabney and cellist Paul Pulford — provided thank-you concerts on behalf of Governor-General Edward Schreyer at the state banquets tendered the Canadian party. The three-week trip was quite a wonderful experiment in some ways in marrying art and diplomacy.

The Canadian Brass, Canada's popular quintet, played before a sell-out audience at Queen Elizabeth Hall in London, England, last June 4, as part of its tour of Great Britain. In a concert that highlighted the group's virtuosity, it moved easily from the baroque demands of Handel and Bach to the modern swing of Fats Waller and the ragtime frolic of Scott Joplin. The five musician's amazing versatility was best illustrated by their handling of Bach's *Toccatto and Fugue in D Minor* and Handel's suite for *Water Music* in which the performers achieved the effect of an entire orchestra. (Their arrangements are superb.)

The Canadian Brass, founded in 1970, also performed in Birmingham and at the Bath Festival before its London concert.

Constantly in the news, the quintet, comprised of Charles Daellenbach, Graeme Page, Ron Romm, Fred Mills and Eugene Watts, is set for a movie debut, as an RCMP band playing Rose Marie in "Arnold: Dog of the North," a family adventure slated for shooting this fall in Alberta. Its hero is a fox terrier.

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CLOSING CHORD



Harry Chapin

HARRY CHAPIN

Harry Chapin, popular songwriter-folk singer, died on July 16 following an automobile accident on the Long Island (New York) Expressway. The thirty-eight-year-old performer, who had been traveling from his Long Island home to a meeting with record executives in Manhattan, was to give a free concert that evening in Westbury.

Mr. Chapin composed what he called "story-songs," poignant narratives about ordinary people, such as those illustrated in his two biggest hits, "Taxi" (1972) and "The Cat's in the Cradle" (1975). In his relatively short career, Mr. Chapin had recorded eleven albums and performed over 2,000 concerts.

Born in New York City's Green-

wich Village on December 7, 1942, Harry Chapin was the son of James Chapin, an accomplished drummer who worked with Tommy Dorsey and Woody Herman. Harry's first instrument was the trumpet, but following an education at the U.S. Air Force Academy and Cornell University, he pursued a career as a filmmaker. His documentary, "Legendary Champions," earned an Academy Award nomination in 1969.

Mr. Chapin soon returned to music, this time as a guitarist, and launched his professional career by forming a folk group with two of his brothers (joined, for a time, by their father), which played the cafes in Greenwich Village during the '60s. As his popularity grew during the next decade, Mr. Chapin also experimented in theatre. His 1975 Broadway show, "The Night That Made America Famous," was not a box office smash, but did receive two Tony Award nominations.

In recent years, Mr. Chapin had become active in various philanthropic efforts. The Multiple Sclerosis Foundation, the campaign against world hunger, movements

concerned with environmental and consumer issues all benefited from his energetic involvement. A resident of Long Island, he vigorously supported the area's arts programs. He raised tens of thousands of dollars for the Performing Arts Foundation, a theatre organization, helped to establish the Long Island Philharmonic and raised money for the Eglevsky Ballet.

Mr. Chapin was a member of New York Local 802 and Dover, New Jersey, Local 237.

"PEE WEE" ERWIN

Veteran trumpet player "Pee Wee" Erwin, who loved jazz in its many forms, succumbed to cancer on June 22. The sixty-eight-year-old musician was a member of Local 802, New York City, and Local 526, Jersey City, New Jersey.

Erwin, who had a profound effect on scores of musicians, possessed, in the words of cornet player and friend Ed Polcer, "a style which stressed understatement and melodic felicity over range or technique."

Born George Erwin in Falls City,

Nebraska, he was reared, for the most part, in Kansas City, Missouri. His nickname, "Pee Wee," was acquired as a youngster when he began to play in bands led by his father.

While still in high school Erwin performed with Eddie Kuhn's Band at the Kansas City Athletic Club; during the summer months he worked with territory bands. There was so much excitement in music that it was difficult for Erwin to wait until graduation day so that he could hit the road.

Coming East, he gained prominence as a trumpet soloist with the Joe Haymes Orchestra in 1931. He also had brief stints with the bands of Isham Jones and Freddy Martin. When Glenn Miller was putting together an all-star band for Ray Noble in 1935, Erwin was among the first musicians selected. At the same time, Erwin worked with Benny Goodman whenever he had dates — doing the "Let's Dance" program on NBC and making many of his first recordings for RCA. A three-year association with Tommy Dorsey's aggregation produced memorable solos on such recordings as "Beale Street Blues," "Stop, Look and Listen," and "Who." Erwin was also among the top jazz men featured on a series of mood music records released under comedian Jackie Gleason's name. Added to this hectic work load was his involvement in all kinds of radio shows and commercials.

In 1946 Erwin organized an experimental, modern orchestra which was active for about a year. Subsequently, he played in small groups at various New York night spots, most notably Nick's in Greenwich Village, where he was a fixture during the 1950s.

In 1967, together with fellow trumpet player Chris Griffin, Erwin



George "Pee Wee" Erwin

founded a music school in Teaneck, New Jersey. When interest in small groups was again on the upswing in the 1970s, he sold his business venture and returned to a demanding performing schedule.

An extraordinarily likable person, Erwin had an enviable sense of enthusiasm for life. "But I'm not completely happy unless I'm with the horn," he confessed to critic Burt Korall some years ago. "I love my family; I enjoy people, books and traveling. Without the horn, though, nothing seems to work."

EDDY BURTON

Eddy Burton, a life member and longtime officer of Local 552, Kalispell, Montana, passed away on April 11 at the age of seventy-one.

Mr. Burton had served on Local 552's Board of Directors since 1966, becoming its Vice President in 1972.

A singer and drummer, he performed with various bands throughout northwestern Montana.

EARL C. RAMSELL

Earl C. Ramsell, a longtime member of Local 693, Huron, South Dakota, passed away on May 31 at the age of sixty-three. He had served as a member of that Local's Executive Board for many years.

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CONVENTION MIRRORS AFM'S CONCERNS

(Continued from page one)

rate the staggering blow the Reagan administration has dealt to the preservation and enrichment of our musical culture, he suggested, by writing letters to our Representatives on Capitol Hill, urging them to minimize proposed reductions.

President Victor W. Fuentealba then stepped to the microphone to assume the role of permanent chairman of the Convention and to deliver his keynote address. There was recognition of the AFM's major accomplishments and trend-setting victories of the past year, but the focus was on the challenges and obstacles which lie ahead. Although President Fuentealba assured the delegates that the union has tremendous prospects for the future, he pointed out that there are difficult economic times ahead too.

Stressing the need for constantly improving the Federation's services to its members, President Fuentealba stated that a union which is underfinanced will eventually find

itself unable to provide for its members' needs.

We have got to realize that musicians do not wish to join or belong to an organization that does not give them something for their money, he said. We are not in the business of collecting dues to merely maintain the operation of our offices. We are a labor organization, he declared, whose prime purpose is to protect and further the interests of our members. Incentives must be instituted so that musicians will want to join.

Although the union leader implied that the AFM is literally fighting for its survival, he noted that the problems facing the organization are not insurmountable. "As in many situations," he told the delegates, "there is no easy solution and there is no solution that will not result in the loss of some members. There is no solution that will not result in criticism. But," he maintained, "if we are going to have a labor union, the members are

Above: Delegates consider one of the many resolutions placed before the Convention. Left: AFM Secretary Treasurer J. Martin Emerson (center) is flanked by Jerold D. Ottley, Director of the Tabernacle Choir, and Mrs. Scott M. Matheson, wife of the Utah Governor. Utah's First Lady appeared on her husband's behalf to officially greet the AFM Convention and to deliver the Governor's proclamation that June 22 through 25 be "Live Music Awareness Week" throughout the state. Below: Also addressing the Convention were (left) Loel T. Hepworth, President of Local 104 in Salt Lake City; (center) Ed Mayne, President of the Utah AFL-CIO; and (right) Maurice Abravanel, Music Director Laureate of the Utah Symphony Orchestra.



going to have to support it." He then went on to list several possible avenues out of the financial morass.

"In order to implement the many plans for the future and in order to maintain our position as the leader in the entertainment industry," President Fuentealba contended, "we must have the funds necessary to carry out our goals and only you, the delegates to this Convention, have the authority to approve those funds." He urged the delegates to ratify the recommendations of the International Executive Board to continue the work dues program adopted at the 1980 Convention, to retain Biennial Conventions and to approve the emergency recommendation calling for a \$5.00 membership assessment.

(President Fuentealba's forceful speech, incorporated in the Official Proceedings in its entirety, will be printed in next month's issue of the *International Musician*.)

SECOND DAY

Opening business of the second day was memorializing those delegates who had been claimed by death since the last Convention.



Above: Popular Salt Lake City musician Eugene Jelesnik conducts the Salt Lake Municipal Band playing his composition, the "J.F.K. March," in tribute to the late President John F. Kennedy. For an hour and a half immediately prior to the official opening of the Eighty-fourth AFM Convention, the band, under the direction of Harold Gottfredson, entertained the delegates.

Right: The registration of 877 delegates is no small feat. Here, International Representatives and AFM staffers demonstrate their considerable aplomb and organizational skills in the undertaking.





Above left: AFM President Victor W. Fuentealba (left) and Vice President from Canada J. Alan Wood, both of whom were unopposed in their bids for re-election, congratulate each other upon the announcement of their return to office. Above right: Robert B. Keel (right) is presented with a gold watch and the title of President Emeritus of the Penn-Del-Mar-D.C. Conference, from which he is retiring after serving for many years as President. Making the presentation are his successor, AJ Seidel (left), and Conference Secretary George Swanger (center).



Left: The TEMPO Band entertains the delegates as they register for the Convention at the Salt Palace Arena. Leading the band on piano is E. V. Lewis (right), the National Coordinator of the AFM's TEMPO-PCC. The electric bass player is Basie Givens, Local 70-558.

Above left: Harry Chanson, Chairman of the AFM's vital and hardworking Finance Committee, gives the delegates the committee's report.

Above right: Joseph DeVitt, who chairs the equally important Law Committee, addresses the Convention on his group's findings and recommendations.

Vice President David Winstein presided over the somber but moving service. The orchestra, under the direction of Larry Bastian, performed appropriate music for the occasion, including a selection composed and orchestrated by Presidential Assistant Ted Dreher; "Take My Hand, Precious Lord" was soulfully sung by Peterborough, Ontario, Local 191 member Ada Lee. At the close of the ceremony, the delegates stood for a moment of silent meditation and prayer in respect to departed members.

The Convention then turned its full energies to the IEB's emergency recommendation which, if adopted, would impose a one-time \$5.00 assessment on members to pay off the Federation's outstanding loans and the delinquent per capita dues owed to the AFL-CIO.

Following the presentation of the Finance Committee's unfavorable report on this recommendation, the debate produced a classic demonstration of parliamentary procedure. President Fuentealba, in an effort to have complete democracy, found it necessary on several occasions to call a speaker out of order when, by the rules adopted, the delegate was not speaking on the subject matter.

After listening to strong arguments from the floor both for

and against the \$5.00 proposal, Secretary-Treasurer J. Martin Emerson, delivered an eloquent plea for its adoption. Citing what he termed the "fiscal shorts," the Federation's chief Financial Officer explained that the AFM has an accumulated deficit of some \$2.3 million.

Every feasible avenue for cutting expenditures has been explored and implemented, he stated. But the Federation does not have the funds to pay its outstanding bills. To buttress his contention that immediate remedial action must be taken, Secretary-Treasurer Emerson moved to specifics in his detailed review of finances. "I stood up here last year and told you (the delegates) that on March 31, 1980, the largest entertainment union in the world had a cash balance of \$2,217.04. As of December 31, 1980, I am ashamed to tell you, its account was overdrawn in the amount of \$716.49." With the cold, hard facts presented, delegates must surely realize that "the Federation is dancing on the edge of a cliff financially," he said.

President Fuentealba, exercising his right to speak on the recommendation, also appealed to the delegates to support the measure. He addressed not only the financial crisis of the AFM, but the future leverage of the union.

While delegates on both sides of

the question acknowledged the importance of disposing of the Federation's unpaid bills as quickly as possible, the majority, after more than two and a half hours of lively rhetoric and legislative maneuvering, voted to concur with the Finance Committee's unfavorable report.

The Federation Work Dues issue sent delegates into another lengthy period of debate. A work dues proposal was originally put before the delegates during the 1979 Convention. At that time, the measure suffered a sound defeat. But, after several IEB meetings, a compromise package was reached and referred to the 1980 Convention. Last year the delegates demonstrated their determination to resolve the Federation's financial woes by courageously adopting the amended work dues principle. However, subsequent to that Convention, a movement was started to repeal this method of funding both the National Office and its Local affiliates.

The most frequently heard argument from delegates was that additional dues are driving musicians out of the Locals and discouraging others from joining. Others felt that it was unjust to place the main burden for supporting the Federation on working members.

Below left: Delegates line up for their turns at the mike, as James B. Clark, Business Representative of Los Angeles Local 47, presents his viewpoint on one of the numerous issues that brought prolonged discussion from the floor. Below right: Secretary-Treasurer Emerson conducts one of the roll call votes of the Convention. Despite the copious debate on several topics, the business at hand was facilitated smoothly, requiring roll call votes on only two occasions.



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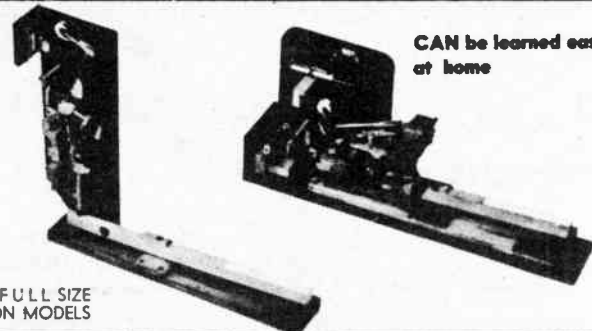
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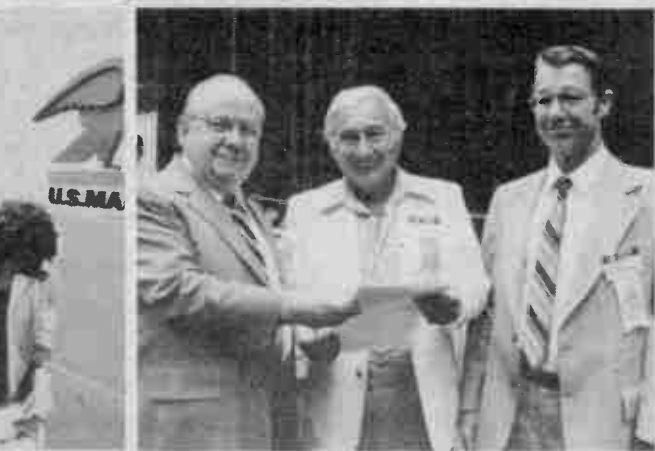
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Right: Representatives of the Locals which made the 1980 TEMPO Honor Roll gather behind (front, left to right) TEMPO National Chairman E. V. Lewis, TEMPO Committee Chairperson Margaret Bettencourt and AFM President Victor Fuentealba. A complete list of the TEMPO Honor Roll was printed in the May issue of the *International Musician*.

Below left: A postal employee waits on delegates at the Postique, located in the Salt Palace's lobby. A full-service, sub-station post office, the Postique is a new public relations vehicle for the U.S. Postal Service. Delegates and guests were able to purchase stamps, cards, envelopes and collectors' items at this "mini" post office.

Below center: Secretary-Treasurer J. Martin Emerson (left), the Federation's chief Financial Officer, and Assistant Treasurer Robert Moss (right) accept checks representing approximately \$70,000 in Work Dues payments from Los Angeles Local 47's Treasurer Bob Monners (center).

Below right: Ed Schmidt, postal expert for the AFL-CIO, conducts one of the two seminars attended by delegates interested in suggestions on cutting the spiraling costs of postage.



It is to their credit that when the delegates disagreed with each other or with the chair, their points were pressed with vigor but without rancor. The maturity and intelligence with which this topic was handled would be a matter of pride to any organization.

Finally, after careful analysis, a roll call produced an overwhelming vote in favor of the revenue-generating work dues levy. In light of this decisive victory in support of the AFM leadership, a number of proposals designed as alternatives to work dues were withdrawn.

Nominations for positions on the union's top governing body were the next order of business. Officials elected for a two-year term by acclamation were: President Victor Fuentealba (Baltimore, Maryland), Vice President David Winstein (New Orleans, Louisiana), Vice President from Canada J. Alan Wood (Toronto, Ontario), and Secretary-Treasurer J. Martin Emerson (Washington, D.C.).

A contest developed for seats on the IEB, with twelve candidates vying for the five remaining positions: Harry M. Castiglione (Kingston, New York), Lew Mallett (Newark, New Jersey), Max Arons (New York, New York), Harold (Hal) Dessent (Chicago, Illinois), Tom Kenny (Sacramento, California), Mark Tully Massagli (Las Vegas, Nevada), Max Herman (Los Angeles, California), Eugene V. Frey (Cincinnati, Ohio), Sam Denov (Chicago, Illinois), Mike Isabella (New Castle, Pennsylvania), Ned H. Guthrie (Charleston, West Virginia), and Herb Osgood (Pittsburgh, Pennsylvania).

For AFM representatives to the AFL-CIO Convention in November, the delegates nominated: Shorty Vest (Omaha, Nebraska), James Higgins (Milwaukee, Wisconsin), George T. Lull (Springfield, Massachusetts), Marl Young (Los Angeles, California), Hy Jaffe (New

York, New York), Chet Ramage (Seattle, Washington), George L. Smith (Saint Louis, Missouri), Bob Manners (Los Angeles, California), Mike Catanzarito (Punxsutawney, Pennsylvania), William (Billy) Catalano (San Francisco, California), Herb MacPherson (Youngstown, Ohio), Bob Watkins (Chattanooga, Tennessee), Frank Casciola (Miami, Florida), and Phil Lampkin (Las Vegas, Nevada).

THIRD DAY

For a major part of the third session the delegates came to grips with a series of proposals covering a broad spectrum. Issues clearly mattered to the delegates, but those that came closest to home seemed to arouse the most interest.

One of the liveliest hours was spent on the resolution to reverse the decision of the 1980 Convention and return to Annual Conventions. Delegates argued that two-year Conventions would make the leadership less responsive to the membership's needs; opponents of the constitutional change noted that Biennial Conventions would mean a substantial savings to the union.

In order to keep the motion to adopt the unfavorable report of the Finance Committee from coming to

a vote, amendments to the motion and amendments to amendments were offered. But ultimately the delegates, in a decisive voice vote, chose to retain Biennial Conventions. (Phoenix, Arizona, will be the site of the Eighty-fifth Convention in 1983.)

The resolution to dissolve affiliation with the AFL-CIO was also soundly turned down by the delegates in an apparent response to the pleas for union solidarity expressed by the officers from the podium.

In other action the delegates granted an increase in salaries to the Federation's governing board. (Its members had not received a raise since 1975.) The President's salary jumps from \$55,000 a year to \$64,000; Vice President (a part-time position), from \$12,000 to \$14,000; Vice President from Canada, from \$45,000 to \$52,000 and Secretary-Treasurer, from \$45,000 to \$52,000, effective July 1. In addition, the salaries of the executive committee members increase from \$12,000 to \$14,000 a year. To reach this decision, another cumbersome roll call vote was required. The margin of approval was narrow, with 145,246 in favor of the

boost in wages and 133,021 opposed. Likewise endorsed was an amended resolution calling for the design of an official AFM flag which all Locals will be encouraged to purchase.

The final business of this session was the election of officers and six members to represent the AFM at the AFL-CIO Convention. Following this the Election Committee retired to begin the arduous task of counting the ballots.

FOURTH DAY

A resounding vote of confidence for the AFM's administration was evident on this day with the announcement that all incumbent nominees had been returned to office.

AFM representatives to the AFL-CIO Convention will be Marl Young, Hy Jaffe, Shorty Vest, Herb MacPherson, Frank Casciola, and Bob Watkins. President Fuentealba attends by virtue of his office.

Losing no time in getting to pending legislation, the delegates in quick succession adopted a recommendation demanding adequate funding for the arts in the United States. Copies of this strongly worded statement will be sent to



Left: As part of the memorial service, the orchestra under the baton of Larry Bastian, provides appropriate music. The vocalist (above) is Ada Lee.



From the PRESIDENT'S DIARY

Martin A. Paulson, Trustee of the Music Performance Trust Funds, announced on May 18, 1981, that the total allocations for the fiscal year beginning May 1, 1981, amounted to \$19,746,625.18, of which \$17,796,962.67 will be distributed through the area allocations. The total income from signatory recording companies for the period from May 1, 1980, to April 30, 1981, was \$18,719,672.90, the highest amount in the history of the Funds.

Many of our younger members are unaware of the fact that the Music Performance Trust Funds would not be in existence today were it not for the determination of President Emeritus James C. Petrillo, through whose efforts the Funds were created during his period as President of the American Federation of Musicians. No other union has been able to achieve such a victory with employers which has resulted in millions of dollars of additional employment for musicians. With the added income from matching funds from cosponsoring organizations, professional musicians throughout the United States and Canada have had the opportunity of earning increased amounts through MPTF performances each year.

A special insert included in this issue of the *International Musician* lists all of the current signatory

booking agents in the United States and Canada. Article 24, Section 5, of the AFM By-Laws prohibits members of the Federation from employing or retaining a booking agent that is not signatory to the Federation agreement. The United States Supreme Court, in May of this year, unanimously upheld the right of an entertainment union such as ours to enforce such a by-law and to regulate the commissions of booking agents. I would like to emphasize the fact that the regulating of booking agents is not done for the benefit of the Federation or its Locals, but for the sole benefit of our members. Without such control, the music business, particularly for the traveling member, would literally be a "jungle," with booking agents free to carry on their business in any manner that they desired, resulting in the musician being at the mercy of the agent. Naturally, the non-signatory booking agent will try to convince the musician that such controls and regulations are totally unnecessary and, unfortunately, many musicians in their anxiety to procure employment will "fall into that trap." It is only when a problem arises, which eventually always does, that these musicians realize their mistake. Then it is usually too late to do anything about it.

In order to protect its members, the American Federation of

Musicians, in addition to controlling the amount of commissions that may be charged, insists that the price of the engagements after payment of commissions must equal or exceed the minimum scale in the area of the performance. The AFM Agreement also requires the agent to utilize contract forms, approved by the Federation, so that, in the event of a breach, the Federation will be able to assist the member in collecting monies due. Exclusive agreements are also regulated, again to protect the interests of the musician. One of the largest departments in the President's Office is the Booking Agent Department, which is under the supervision of Presidential Assistant Lew Mancini. If you are approached by an agent whose name does not appear on the inserted list, contact Mr. Mancini in order to determine whether or not that particular agency has an up-to-date agreement on file in his office.

I am happy to announce that the new Jingle Agreement was ratified by participating musicians by the vote of 874 to 70, a clear indication that the members approved the new concept for the making of regional and local jingles that was included in the agreement. The contract is at the printers and sample copies will be distributed to all Locals as soon as possible.

As the deadline of this issue approaches, your International Officers are preparing to leave for the Board meetings prior to the Convention in Salt Lake City. In my column next month I will give you a complete report of the significant actions that take place during that Convention.

—Victor W. Fuentealba



Flanking the Israel Prime Minister's Medal, which was presented to AFM President Victor W. Fuentealba at an Israel Bonds dinner-dance held on June 4 in New York, are (from left): Gerald Schoenfeld, Chairman of the Shubert Organization; Fuentealba; James C. Petrillo, President Emeritus of the AFM; Max Arons, President of New York AFM Local 802 and International Executive Board member; and Irving Cheskin, Executive Director of the League of New York Theatres and Producers.

President Fuentealba Is Awarded Israel Prime Minister's Medal

This spring, AFM President Victor W. Fuentealba was chosen to be the recipient of the coveted Israel Prime Minister's Medal, the country's highest public service award. The award was presented to the union leader by the State of Israel Bonds at a joint national labor-management testimonial dinner and dance on June 4, 1981. The site of the gala was New York City's Waldorf-Astoria Hotel.

Among the 300 in attendance were figures from all facets of the music and theatre world. Offering a toast to Fuentealba was Gerald Schoenfeld, Chairman of the Shubert Organization, Inc. Others who took part in the tribute were AFM Secretary-Treasurer J. Martin Emerson, who served as general chairman of the dinner; AFM Local 802 President and IEB member Max Arons, who served as chairman of the host committee; Warner Communications Senior Vice President Norman K. Samnick, who acted as chairman of the industry committee; and AFM Executive Assistant to the President Robert Brothers, who was coordinating

chairman.

James C. Petrillo, President Emeritus of the AFM, also made a special appearance at the function.


Emerson reported that prominent individuals from the fields of the arts, industry, labor and government comprised the sponsoring committee of the affair. In announcing the award, the Secretary-Treasurer expressed the pride of the musicians' union at having Fuentealba feted in recognition of his outstanding leadership in the AFM's support of Israel and in strengthening its economic infrastructure.

Emerson also noted that Fuentealba's "dedication to numerous social and communal causes throughout the years is singularly deserving of this high award."

The Israel Bond Organization, which has been the principal source for mobilizing investment capital for the development of every phase of Israel's economy, reported that over \$2½ million in Israel Bonds and other Israel securities were purchased in honor of Fuentealba at the dinner.

Bonds Rally in Illinois to Measure

BETWEEN YOU & MARTY E MERSON



There are mixed emotions stirring around inside as the deadline for the July issue of our official journal approaches — far more quickly, I might add, than the usual passage of time — for I am writing a “BETWEEN YOU and M.E.” column not actually knowing if “M.E.” will still be Secretary-Treasurer next month.

You see, I’m already in Salt Lake, the Convention city, and attending meetings of the International Executive Board, as well as preparing for the influx of committee members and delegates who will be swarming all over the lobby of the headquarters hotel which, this year, is Little America.

Members of the hardworking Law, Finance and TEMPO Committees — including the now-famous TEMPO Band musicians — are brought in several days early to get a leg up on the large number of Recommendations and Resolutions that are to be deliberated by the current year’s Convention — the eighty-fourth and last of the annual Conventions, since the 1980 Convention voted to hold biennial Conventions after the 1981 Convention.

You can sort of get a preview of the attitudes, general feelings and climate which will prevail at the Convention from talking with this advance group of Delegates.

There is a discernible tenseness in the air. Rumor has it that the Federation Work Dues, which became effective last January 1st, is going to be repealed and that annual Conventions will be voted back in.

It’s silly to continue this column. Besides, I don’t want anyone to think I’m so presumptuous that I would dare write the July column before being elected! CUT!

group of singers who were sitting around drinking Tab and eating apples: they called themselves “The Moron Tab and Apple Choir.” — Ouch!

According to Joseph Smith, founder of The Church of Jesus Christ of Latter Day Saints, he was visited by an Angel of the Lord the night of September 21, 1823. The Angel’s name was Moroni and he is the trumpet-playing statue seen atop all Mormon temples.

That’s the prelude to the incident experienced by Delegate Mike Moroni (President of Local 499 in Middletown, Connecticut) as he was waiting for a tour of the Temple grounds the day before the Convention opened.

One of the guides happened to notice Mike’s badge and saw the name MORONI — and Mike never made the tour. He was seen surrounded by inquisitive Mormons who were interested in the derivation of his name and geneological history of his family. (To be continued — I’m sure.)

Conventions are hard work for just about everyone concerned. However, there are moments of fun and games, the most enjoyable being those times I’m able to “sit in” with some of the outstanding players who bring their instruments to the annual (now biennial) con claves.

Shorty Vest, Secretary of Local 70 558 in Omaha, Nebraska, is the Convention’s unofficial artist. His caricatures of people and events have earned him a well-deserved reputation among the Delegates — I thought I’d share one with you below, which is amusing.

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“Am I the conscience and the hope of our nations? Of course, I am. I’m Union.

“Does our Union movement lead and urge our nations to lead? Of course. *Because, we have a conscience. Because, we seek the betterment of the human condition. Because, we’re Union, and damn proud of it!*

“God bless you and have a good Convention!”

DATELINE SALT LAKE CITY — June 23, 1981: Ed Schmidt, postal authority for the AFL-CIO in Washington, D.C., conducted a Postal Seminar this date for a large audience of Delegates seeking ways and means of cutting ever-rising postage costs. He conducted another Seminar the following day and sold out all the 1,000 A. F. of M. Eighty-fourth Annual Convention First Day Covers.

The Postique set up by the USPS at this year’s Convention is a brand new PR vehicle for the Postal Service and was a smash hit with the Delegates.

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Local 94, Tulsa, Oklahoma, has awarded two scholarships to the twenty-third annual AFM Congress of Strings to be held this summer at the University of Cincinnati in Ohio. Recipients of the scholarships are cellist Robin K. Hock (second from right), a student at Oral Roberts University and a pupil of Nathan Kahn, and violist Elizabeth S. Van Sickle (extreme right), a student at the University of Tulsa and a pupil of Dr. Andrew Galos. Judges for the Congress of Strings auditions were (left to right) Dr. Campbell Johnson, music director of the North Arkansas Symphony, University of Arkansas, Paul L. Boone, adjunct professor at Oklahoma Baptist University, and Donald Linde, supervisor of instrumental music of Tulsa public schools.

Cellist Praises String Congress

Seventeen-year-old Perry Rosenthal, who attended the 1980 Congress of Strings, looks ahead to a bright future as a musician. A talented cellist who has been playing since the age of six, he has always regarded his musicianship as a serious pursuit.

Perry clearly intends to make music his career and therefore found the professional atmosphere of the AFM’s summer string program to be a welcomed challenge. “We really worked hard,” he recalls. “There were two rehearsals a day, plus classes and other instruction, such as how to prepare for an audition. We also learned about

Peoples’ Symphony of Rhode Island and the Rhode Island All-State Orchestra, in addition to having





Above: Doug Janke, Chairman of the Election Committee, offers directions on the voting procedures, as ballots are distributed to the delegates on the Convention floor by the International Representatives.



Right: Under the watchful eyes of Election Committee members, completed ballots are placed in boxes by delegates. Once all the ballots had been collected, the Election Committee then adjourned to begin the arduous task of tallying the votes, the results of which were announced at the next day's session.

President Reagan and every member of Congress.

Sympathizing with brother musicians in Australia who face a similar crisis, the assemblage also went on record as deploring the proposed arts cutbacks by that country's government.

The next issue to be thrown into the cauldron this final session was the question of dues exemption for lifetime and honorary members. Another spirited discussion ensued before the delegates finally supported the amended regulation. Effective January 1, 1982, all new members in those categories will be required to pay the Federation's current per capita dues, which marks another reasonable approach to solving the financial problems of the union and its affiliates. Looking to the future, the

delegates passed a resolution calling for investigation of a possible alliance with other entertainment unions for the purpose of collectively negotiating international contracts.

(Actions on all recommendations and resolutions will appear in a subsequent issue.)

After the Convention had disposed of much of its docket, Local 136 President Ned Guthrie was summoned to the dais and presented with a framed copy of the bill repealing the Lea Act, the infamous law which, for the past thirty-four years, had unfairly inhibited professional musicians' right to collective bargaining with broadcasters. Guthrie had successfully spearheaded a grass roots movement against the ill-conceived restriction. Demonstrating ap-

preciation for Guthrie's efforts on behalf of musicians, the delegates accorded him a standing ovation.

There was surprise among most delegates at the dispatch with which the Convention's work-packed agenda was achieved. It was generally agreed the clear-cut presentation of proposed changes moved the task along smoothly and expeditiously.

Nevertheless, it was not an easy Convention, but, on balance, it was a good Convention, one which will bear fruit for the more than 285,000 members of the American Federation of Musicians. With an improved financial base, it is hoped the union can now go forward with the business of providing members with a wider range of services and programs.

—Annemarie (Woletz) Franco



Left: Margaret Bettencourt (center), Chairperson of the TEMPO Committee, presents delegate Rick Leppanen (left) with a beautiful watercolor of a jazz band as President Fuentelba looks on. A drawing for the painting, graciously donated by Paul Jacobson of Equitable Life, was held earlier in the day. Right: President Fuentelba presents Ned Guthrie (center), President of Local 136, Charleston, West Virginia, with a framed copy of the bill repealing the Lea Act. Mr. Guthrie had spearheaded a grass roots campaign to repeal the ill-conceived law. Secretary-Treasurer Emerson participates in the happy event.



All incumbent nominees for the International Executive Board were returned to office. Above, the I.E.B. members are shown being sworn in by Loel T. Hepworth, President of Local 104 in Salt Lake City. The returning AFM officers are (from left) Eugene V. Frey, Harold (Hal) Dessent, Max Arons, Secretary-Treasurer J. Martin Emerson, Vice President David Winstein, President Victor Fuentelba, Vice President from Canada J. Alan Wood, Max Herman and Mark Tully Massagli.

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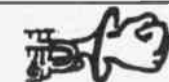
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NEW LAWS AND CHANGES

(Continued from page five)

either; or (2) for the purpose of producing, editing or dubbing recorded music except where expressly authorized and covered by a contract with the Federation or when expressly authorized by the Federation.

B. Any member violating this Section shall be subject to a fine not exceeding \$5,000.00 and/or expulsion.

Section 4. No member of the Federation may perform any musical services where the product of such services is intended to result in recorded music to be used by, for or with any performer (variety or musical) as background for, accompaniment of, or in connection with such performer's live performance.

Section 5. Employment for audio and/or visual recordings under agreements negotiated by the International Executive Board shall not be restricted to members of the Local in whose jurisdiction the work is performed, unless otherwise provided.

Section 6. Traveling orchestras are not permitted to fulfill any radio and/or television engagement which are local in character and are not played over a network without the permission of the Local in whose jurisdiction the local radio and/or television program emanates.

Article 12, Section 22, of the By-Laws was amended as follows:

All nominations and elections of Local Officers, delegates and alternate delegates to the Convention of the American Federation of Musicians must be held in conformity with Local and Federation laws. All delegates and alternate delegates to the Convention of the American Federation of Musicians must be nominated and elected in conformity with the Labor-Management Reporting and Disclosure Act of 1959. All Local Officers, except those of Canadian Locals, must be nominated and elected in conformity with the Labor-Management Reporting and Disclosure Act of 1959. Any member of a Local who is entitled to vote at a Local election may challenge any matter relating to the nomination and election of Local Officers and/or delegates and alternate delegates to the Convention of the American Federation of Musicians, after the election, by filing a challenge with the Local Secretary, or other person or body designated by the Local By-Laws, within ten (10) days after the election. The challenge shall be in writing, setting forth the exact nature and specifications of the challenge and how the election was affected by same. The Local Executive Board, or other person or body designated by the Local By-Laws shall, within fifteen (15) days

of receipt of such challenge, meet and decide the challenge and determine the appropriate remedial action should the challenge be ruled valid. The Local decision shall be appealable to the International President, in writing, within ten (10) days of the appellant being advised of the decision. The President, or his designee, shall have the authority to decide such an appeal and to order and direct appropriate remedial action should the appeal be sustained. The actions of the President's Office in these matters shall constitute the exhaustion of Union remedies. The procedure specified above shall be the exclusive procedure to be utilized for challenges involving the nomination and election of Local Officers and/or delegates and alternate delegates to the Convention of the American Federation of Musicians. Any of the above specified time limits may be extended for good cause by the President or his designee.

Article 17, Section 15, of the By-Laws was deleted.

A new Section 34 was added to Article 13 of the By-Laws which reads as follows:

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

If the names of the musicians are unknown at the time the statement is prepared, the Local leader must file a supplementary statement with the Local within five (5) days after the engagement is performed, naming the musicians who performed same.

Article 8, Sections 7, 8 and 9, were amended by changing the time period from ten (10) days to thirty (30) days in each instance.

Article 7, Sections 4 and 9, were amended by changing the time periods from two (2) weeks to thirty (30) days.

Article 3, Section 8, of the By-Laws was deleted.

Article 1, Section 1-K, was amended by changing the figure \$55,000.00 to \$64,000.00.

Article 1, Section 2, was amended by changing the figure \$12,000.00 to \$14,000.00.

Article 1, Section 2-A, was amended by changing the figure \$45,000.00 to \$52,000.00.

Article 1, Section 3-K, was amended by changing the figure \$45,000.00 to \$52,000.00.

Article 1, Section 5-V, was amended by changing the figure \$12,000.00 to \$14,000.00.

The foregoing five (5) amendments were effective as of July 1, 1981.

Article 14, Section 1, of the By-Laws was amended to read as follows:

A member holding membership in the Federation for at least six

months and who has moved to and made his permanent residence in the jurisdiction of another Local, may become a member of said Local by applying to that Local's Secretary for transfer membership. He must present his paid-up card and he will then be issued a transfer membership certificate.

A new Section 41 was added to Article 12 of the By-Laws which reads as follows:

Each Local shall endeavor to have at least one representative whose duties shall include the visiting of locations in that Local's jurisdiction where musicians perform.

Article 10 of the By-Laws was deleted and a new Article 10, entitled Defaulter and Unfair Lists, was substituted which reads as follows:

Section 1. If the Federation determines that an organization, establishment or person has defaulted in payment to a member or members of the Federation, such organization, establishment or person may be placed on the International Defaulter's List.

Section 2. If a Local determines that an organization, establishment or person has defaulted in payment to a member or members of the Local, the Local may request the Federation to place such organization, establishment or person on the International Defaulter's List.

Section 3. If the Federation determines that it has a primary labor dispute with an employer, such employer may be placed on the International Unfair List.

Section 4. If a Local determines that it has a primary labor dispute with an employer, the Local may request the Federation to place such employer on the International Unfair List.

Section 5. Members shall not render services for organizations, establishments or persons who have been placed on the International Defaulter's List; neither shall members work as employees for employers who have been placed on the International Unfair List. Any member who violates this Section shall be subject to penalties in accordance with Article 7, Section 18, of these By-Laws.

Article 16, Section 1, was deleted and a new Article 16, Section 1, was substituted which reads as follows:

Before accepting any traveling engagement a member shall make certain that the organization, establishment or person for whom he proposes to render services has not been placed on the International Defaulter's List. Further, before accepting any traveling engagement as an employee, a member shall make certain that the employer for whom he proposes to work has not been placed on the International Unfair List.

Article 3, Section 1, of the By-Laws was amended to read as follows:

All performers on musical instruments, of any kind and vocalists, or other individuals who render musical services of any kind for pay, are classed as professional musicians and are eligible for membership, subject to the laws of and jurisdiction of the Federation. Once an individual becomes a member under the provisions of the foregoing sentence, he shall have the right to retain his membership even though he is no longer performing musical services which would entitle him to become a member.

Article 9 of the By-Laws was deleted and a new Article 9 was substituted which reads as follows:

Section 1. Unless a collective bargaining agreement is in force which would prevent him from doing so, a member shall have the right to make claim through his Local or the Federation, as the case may be, against any other member 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 members.

Section 2. Neither the Federation nor any Local shall enforce a claim against any member unless same is connected with or arises from the profession of music as engaged in, practiced and carried on by members of the Federation.

Section 3. A claim must be filed with the Local Union or the International Secretary-Treasurer, as the case may be, within one year of the date the claim arises.

Section 4. Any claim of a member against a member which relates to a traveling engagement, audio or visual recording activities, or any other matter within the sole competence of the Federation, shall be adjudicated by the International Executive Board. In Canada, any claim of a member against a member involving audio or visual activities shall be processed as per Section 5 below.

Section 5. Any claim of a member of a Local against a member affiliated with the same Local which relates to activities which are within the sole competence of such Local, shall be adjudicated by the Local under procedures as established by the By-Laws, Rules, or Practice of such Local. Decisions of Locals in these matters are subject to appeal to the International Executive Board.

Section 6. The International Executive Board shall have the authority to determine if a claim of a member against a member relates to activities within the sole competence of a Local or the Federation.

Section 7. Any party, including a member, involved in any award and/or decision of a Local on a claim may appeal to the International Executive Board.

Section 8. All claims, disputes, controversies, differences or matters, including appeals from awards and/or decisions of a Local, which are submitted to the International Executive Board, whether they are required to be submitted under written contracts providing for arbitration by the International Executive Board, or are submitted to the International Executive Board for determination or adjudication under the provisions of these By-Laws, or are otherwise submitted to the International Executive Board for determination or adjudication by agreement of the disputants, shall be processed, heard and determined in accordance with the Rules of Practice and Procedure of the International Executive Board, which the Board shall adopt and may amend from time to time as it deems necessary.

The preamble of Article 8 of the By-Laws was amended to read as follows:

The following Sections of this Article apply to all appeals except those from awards which are governed by provisions of Article 9.

A new Section 2 was added to Article 10 of the Constitution to read as follows:

If any Article, Section, Sub-

Section, or portion thereof, of this Constitution, of the By-Laws, or of any resolution or recommendation adopted by any Convention, should be held to be illegal, invalid, or null and void by a court of competent jurisdiction, each and every other provision of this Constitution, By-Laws or of such resolution or recommendation shall remain in full force and effect.

A new Section was added to Article 29 of the By-Laws to read as follows:

The definitions of the terms "suspended" and "expelled" relating to membership status in these By-Laws and those of all Locals shall be (A) A suspended member is: (1) a member whose regular periodic dues are unpaid for a period of time as specified in a Local's By-Laws to declare a member automatically suspended for such non-payment; however, in no case can this period of time exceed six months, at which time a member shall be automatically expelled for such non-payment, as specified elsewhere in these By-Laws; or (2) a member who has been suspended by a Local as disciplinary action for violation of the Local or Federation By-Laws, after a full and fair hearing; or (3) a member who has been suspended by order of the Federation. A member having been suspended as provided herein has all the obligations of membership but none of the rights thereto, and is not in good standing.

(B) The following terms are some which are synonymous with "expelled": Erased, removed, dropped, terminated, cancelled, annulled, nullified and eradicated. An expelled person is: (1) a former member who has been automatically expelled for failure to pay regular periodic dues to a Local for six months from the expiration date of the period for which the person's dues were previously paid to such Local, or for a shorter period than six months if the Local's By-Laws so provide; or (2) a former member who has been expelled by a Local as disciplinary action for violation of the Local's or Federation's By-Laws, after a full and fair hearing; or (3) a former member who has been expelled by order of the Federation. A person having been expelled, as provided herein, has neither the rights nor the obligations of membership to such Local.

Article 12, Section 35, of the By-Laws was deleted and a new Article 12, Section 35, was substituted to read as follows:

Any member is automatically expelled from a Local if such member's dues to the Local remain unpaid for six (6) months from the expiration date of the period for which the member's dues were paid. A Local may, if its By-Laws so provide, expel a member whose dues have remained unpaid for a shorter period than six (6) months. Such Local must remove from its roster the name of any member expelled as provided herein.

Article 3, Section 13, of the By-Laws was amended to read as follows:

No Local, after written notification from the International Secretary-Treasurer's Office, shall retain upon its rolls a member who has been expelled by another Local. No Local shall accept as a member an individual who has been suspended or expelled by another Local unless such applicant presents a properly signed receipt or confirmation from that Local showing that he has either placed himself in good standing or cleared his account of all outstanding dues, assessments, fines or claims due that Local.



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SECTION VIOLA (one year vacancy)

SECTION VIOLIN (one year vacancy)

For application write or call Jim Hopkins, Personnel Manager, North Carolina Symphony, P. O. Box 28026, Raleigh, N.C. 27611. Phone: (919) 733-2750.

Nashville Symphony Orchestra

MICHAEL CHARRY, Music Director and Conductor

Announces Openings for

SECTION VIOLIN
SECTION VIOLA

Send one-page resume to: Gilbert A. Long, 1805 West End Ave., Nashville, TN 37203. Or call (615) 329-3033.

Orchestra London (Canada)

ALEXIS HAUSER, Music Director

Vacancy for 1981-82 Season:

ASSISTANT CONCERTMASTER

33-week season; \$415.80 weekly minimum, negotiable.
Benefits: AFM/EPW pension fund; 1 week paid vacation

Audition will be held in London, Ontario, January 1982
Qualified applicants please send a one-page personal/professional resume to:

Personnel Manager
Orchestra London (Canada)
520 Wellington St. North
London, Ont. N6A 3P9

INDIANAPOLIS SYMPHONY

JOHN NELSON, Music Director

Announces One

SECTION VIOLA

Opening for the 1981-82 Season

\$435.00 minimum, three weeks paid vacation, Major Medical and Pension Benefits.

Only 30 of the most qualified applicants will be invited to audition in Indianapolis in October 1981

Send complete resume to: Harold Hansen, Personnel Manager, Indianapolis Symphony, P.O. Box 88207, Indianapolis, Indiana 46208.

SOUTH BEND SYMPHONY

HERBERT BUTLER, Music Director

Openings for 1981-82 Season:

Flute-Bassoon-Trombone
Viola-String Bass

(ALL POSITIONS ARE PER SERVICE)

AUDITIONS: SEPTEMBER 11 & 12

Send resumes to: Harold Kottlowski, Personnel Manager, South Bend Symphony Orchestra, 215 West North Shore Drive, South Bend, Indiana 46617.

TWIN CITIES SYMPHONY

Robert Vodnoy, Music Director

ASST. CONCERTMASTER/
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Sept. 1981 to May 31, 1982

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Send resume to: Twin Cities Symphony, 615 Broad St., St. Joseph, MI 49085. 616/983-4334.

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HELP WANTED

Savannah Symphony Orchestra

Christian Badea, Music Director and Conductor

Announces vacancies for 1981-82:

CONCERTMASTER - PRINCIPAL SECOND VIOLIN

PRINCIPAL VIOLA - PRINCIPAL CELLO

(to form a resident quartet—salaries negotiable)

PRINCIPAL BASS (salary negotiable)

SECTION VIOLINS - SECTION VIOLAS (salary range \$4,800-7,000)

PRINCIPAL OBOE - PRINCIPAL BASSOON

SECOND FLUTE/PRINCIPAL PICCOLO - SECOND HORN

Season from September 23-May 9, 1982

2 weeks paid vacation; instrument insurance available;
Savannah Symphony pays into the state unemployment fund

**AUDITIONS: N.Y.C. - AUGUST 26, 27;
SAVANNAH - SEPTEMBER 10, 11**

Send resume to: Bruce R. Wheeler, Personnel Manager, Savannah Symphony Society, Inc., P. O. Box 9505, Savannah, GA 31412. Phone: (912) 236-9536.

SAN FRANCISCO SYMPHONY

EDO DE WAART, Music Director

Announces the following vacancies for the
1982-83 Season

Instrument	San Francisco Audition Dates
ASSISTANT PRINCIPAL 2nd VIOLIN	January 14, 15, 1982
ASSISTANT PRINCIPAL BASS	December 3, 4, 1981
FIRST VIOLIN (Two Positions: 4th & 6th Stands)	January 14, 15, 1982
VIOLA (Two Positions: 2nd Stand & Section)	November 19, 20, 1981

Send a one-page resume to:

JAMES CALLAHAN
ORCHESTRA PERSONNEL MANAGER
SAN FRANCISCO SYMPHONY
DAVIES SYMPHONY HALL
SAN FRANCISCO, CA 94102

RESUME DEADLINE: ONE MONTH PRIOR TO AUDITION DATE
An Equal Opportunity Employer

Saint Louis Symphony Orchestra

Leonard Slatkin, Music Director and Conductor

ANNOUNCES VACANCY

1981-1982 Season

ONE VIOLA

Rotating Section Position

8 weeks paid vacation, Pension, Life and Instrument Insurance, Major Medical Benefits, Sabbatical Leave, \$28,600.00 minimum salary.

ONLY HIGHLY QUALIFIED APPLICANTS PLEASE CONTACT:

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

APPLICATIONS BEING ACCEPTED BETWEEN JULY 15 AND OCTOBER 30, 1981 FOR EARLY NOVEMBER PRELIMINARY AUDITIONS

Dallas Symphony Orchestra

Eduardo Mata, Music Director

Announces the Following Vacancies:

FIRST VIOLIN - SECOND VIOLIN

Auditions in Dallas in September, 1981

Season - 52 Weeks; \$500.00 Minimum; 7 Weeks Vacation;
Pension; Hospitalization; other fringes

Qualified applicants apply to: Wilfred A. Roberts, Personnel Mgr., Dallas Symphony Orchestra, P. O. Box 26207, Dallas, TX 75226.

HELP WANTED

OREGON SYMPHONY ORCHESTRA

James DePreist - Music Director

ANNOUNCES

OPENINGS FOR 1981-1982 SEASON

**TWO FIRST VIOLINS
ONE SECOND VIOLIN**

(Minimum salary \$13,030.00 negotiable) (\$318/week)
39 week season with 2 free weeks and 2 weeks vacation pay; Major medical; EPW pension; 18% more on tour plus per diem.

Auditions will be held in Portland, September 24, 1981
with Finals, if necessary, on September 25

HIGHLY QUALIFIED players should WRITE for complete information and APPLICATION FORM to:

Herman F. Jobelmann, Personnel Manager, Oregon Symphony Orchestra, P.O. Box 40325, Portland, Oregon 97240. (503) 639-3443.

LOS ANGELES PHILHARMONIC

CARLO MARIA GIULINI, Music Director

Vacancy Beginning 1981/82
Season:

CO-PRINCIPAL TRUMPET

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

JOSEPH FISHMAN, Personnel Manager
135 North Grand Avenue, Los Angeles, California 90012

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**JOHN F. KENNEDY CENTER
OPERA HOUSE ORCHESTRA**

JOHN MAUCERI, Music Director

**PRINCIPAL VIOLA
OPENING**

Send one-page resume to: ELLIOT SIEGEL, Personnel Manager, J.F.K. Center Opera House, Washington, D.C. 20566. Qualified applicants will be sent materials and date of audition.

Auditions will be held in late
September or early October

CINCINNATI SYMPHONY ORCHESTRA

Michael Gielen, Music Director

Announces the following one year vacancy
for the 1982-83 Season Only

PRINCIPAL BASSOON

**Auditions will be held in
Cincinnati in September 1981**

Only highly qualified applicants should send resume for consideration. Previous Principal Bassoon experience is required. Contact

JACK H. WELLBAUM
Personnel Manager
1241 Elm Street
Cincinnati, Ohio 45210

