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See Page 11



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REMOVE FROM FORBIDDEN TERRITORY

Montreal Festivals, Madam A. David, Montreal, P. Q., Canada.

MUSICIANS' MID-WEST CONFERENCE

The Twenty-fifth Annual Meeting of the Mid-West Conference of Musicians will be held at North Platte, Nebraska, April 18-19, 1948. Headquarters will be at the Pawnee Hotel. Officers of locals in the Mid-West area are most cordially invited to send delegates to the above Conference. Stanley Ballard, Secretary.

ILLINOIS CONFERENCE OF MUSICIANS

The Mt. Vernon Local, No. 465, will be host to the 32nd Semi-Annual Meeting of the Illinois Conference of Musicians, at Hotel Emerson, Mt. Vernon, Illinois, on Sunday, April 13, 1948, at 10:00 A. M.

Those delegates arriving on Saturday evening please go to the Emerson Hotel, headquarters for the Conference, where a get-together and dance will be held. All locals in Illinois, whether affiliated with Conference or not, are invited to send delegates. Ladies are especially invited.

DEFAULTERS

| | |
|-------------------------------------------------------------------------|-----------------|
| Ike Pellis, Mobile, Alabama | \$ 200.00 |
| Dewey Smith, Hot Springs, Arkansas | 1,200.00 |
| Navajo Ballroom, and Harry E. Cressman, owner, Big Bear Lake, Calif. | 4,056.00 |
| Hickory House and Joseph Murphy, proprietor, New Castle, Delaware | 200.00 |
| Antlers Inn, and Francis Weaver, owner, Moline, Illinois | 650.00 |
| Willie Stewart, Shreveport, La. | 428.50 |
| Aetna Music Corp., Baltimore, Md. | No Amount Given |
| Frolics Lounge, Detroit, Michigan | 31.63 |
| Four Hundred Club, St. Louis, Mo. | 400.00 |
| Applegate's Tavern, and A. J. Applegate, employer, Atlantic City, N. J. | 500.00 |
| Blue Mirror, Max Franks, owner, Newark, New Jersey | 258.50 |
| Emory Hall, Newark, New Jersey | 400.00 |
| Ausable Chasm Hotel, Louis Rappaport, owner, Ausable Chasm, New York | 1,105.00 |
| Villa' Antique, P. Antico, proprietor, Brooklyn, New York | 810.00 |
| Plantation Club, and Fred Koury, owner, Greensboro, N. C. | 922.50 |
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| Robert Johns, Kingston, Pa. | 650.00 |
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| C. P. Kelly, Platteville, Wisconsin | 25.00 |
| Montreal Festivals, Montreal, P. Q., Canada | 108.00 |
| Glen A. Eider (Glen Alvin), Fairbanks, Alaska | 222.00 |

THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA



Notes

A month or more has passed since we told our story to Congress, and the dividends still are coming in. I am grateful to the Committee on Education and Labor for inviting us to appear before it so that we were able to give our side of the story, which I believe impressed the Committee very much.

Many of you have seen some part of the Washington investigation in the newareels. I recently had sent to all locals a recording summarizing our testimony before the Committee. Only one half-hour of the morning and afternoon sessions was recorded by the networks and played the same evening. Meanwhile you have read our reasons for the recording ban as published in the February "International Musician". This month's issue contains the statement of the Federation's lawyer on the same subject before the House Committee.

Feeling that a good start deserves a vigorous follow-up, I directed that copies of the New York Herald-Tribune article (reprinted in last month's "Musician") describing our recording fund disbursements in 1947 be sent to the President of the United States, members of his cabinet, Canadian government officials and all Congressmen and members of the Canadian Parliament. I have a fat folder of replies to that mailing.

Less than two per cent of those responses are critical. Many of them, of course, were but polite acknowledgments, but at least twenty per cent of the batch congratulated us on our recording fund disbursement. A lot of them confessed they had not known of our effort and asked us to get our light out from under that bushel.

In addition to this personal mailing to elected officials, we are making thousands of copies of my article in last month's "Musician" available to our friends. I am pleased to note that many locals already have created a sizable demand for reprints to pass along to their friends and the general public.

This year, with the help of our membership, we intend to make sure that everybody knows what we are doing in the public interest with the recording and transcription fund.

Fraternally yours,

JAMES C. PETRILLO.

New Managing Editor

New managing editor for the *International Musician* is S. Stephenson Smith, formerly vice-president of the National Music Council, and from 1939 to 1943 educational and research director for ASCAP. While at Oxford as Rhodes scholar from Oregon, Smith edited the *New Oxford*, the University Labor Club's journal, and wrote for the Associated Press and the *Manchester Guardian*. He has been an associate editor of *Newsweek*, and an executive editor of the Research Institute of America. He is now teaching the course in editing at the Washington Square Writing Center of New York University. He is the author of books and articles on word-study, and on music and the theatre.

—LEO CLUESMANN.

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JAMES C. PETRILLO,
President.

Omission of "Over Federation Field"



IT IS WITH REGRET we announce the omission of the department, "Over Federation Field", by Chauncey Weaver in the present issue. Brother Weaver is at this writing confined in the Iowa Methodist Hospital, Des Moines, battling bronchial pneumonia, and, as he writes, "under the auspices of two skilled physicians who

think they have the battle won at the present time, but insist that I must not take any chances."

"Over Federation Field" has appeared in "The International Musician" continuously since May, 1929, and is a department to which our readers look forward with great interest. We are sure all will join with us in wishing Brother Weaver a speedy recovery and the best of health for many years to come. Those who desire to extend their good wishes by means of personal messages may address him at the Iowa Methodist Hospital, Room 357, Des Moines, Iowa.

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PETRILLO'S CASE: New Light on an Age-Old Problem—Man vs Machine

By MILTON DIAMOND

Mr. Diamond is a senior partner of the law firm of Poletti, Diamond, Freidlin & Mackay, general counsel to The American Federation of Musicians of the United States and Canada. A member of the New York bar, he has for almost thirty years devoted special attention to legal and business problems in various phases of the entertainment business, particularly in the phonograph record and electrical transcription fields.

This article is adapted from and in substance reflects Mr. Diamond's testimony given before the Committee on Education and Labor of the House of Representatives on January 22, 1948, in connection with hearings concerning The American Federation of Musicians.

For the past two centuries, the problem of how to deal with technological displacement of human labor has been the subject of lively economic debate accompanied by serious labor unrest. Economists point out that substitution of the machine for the human increases production, lessens unit cost, and results in wider distribution of cheaper goods.¹ Few will dispute this general thesis or deny that scientific advance has brought material benefit to mankind. Contrary to widely held belief, this classic economic view is heartily subscribed to by James C. Petrillo, President of The American Federation of Musicians of the United States and Canada.

Petrillo is one of the most frequent subjects of bitter invective and sarcastic lampoon on the current American scene. Indeed, he has the dubious distinction of being one of the few citizens of this land against whom specifically a law has been passed.² In their more moderate and kindly moods, certain molders of public opinion characterize him as a modern-day Canute, peremptorily bidding the tide of scientific progress to halt and recede. More often, to list a few of the more choice epithets, he is depicted as a despot, a Caesar, a czar, and a public enemy. Midst this sound and fury, few in the past have taken even the briefest occasion to consider the basic issues involved, though the problem is provocative and the need for solution most pressing.

Advances in the science of sound recording, reproducing and broadcasting have been among the most startling human achievements of the twentieth century. Development of the phonograph record, the sound motion picture, and of radio and television, has opened new frontiers of entertainment, culture, and education throughout the world. Few, with reason, wish to curtail such happy manifestations of scientific ingenuity, least of all the Federation whose 225,000 members understand the stimulus which these devices have given to music appreciation.

But musicians are also aware—more keenly than the casual observer—that these wondrous accomplishments have implicit in them the seed of destruction of musicianship. The phonograph record press can reproduce a single musical performance until infinity. A thousand replicas of a musical performance may be photographed on a movie sound track and exhibited in every theatre in the nation. Via radio network broadcasts, both standard and FM, an orchestral rendition in New York City may be simultaneously transmitted to millions of homes. Television promises to pursue similar lines of development.

If these devices which convey the performances of musicians have the actual and potential effect of eliminating the very performers on whom

they rely, then, perhaps, in attempting to avoid this result, the Federation is not the ogre so enthusiastically denounced in the press. If its aspirations are aimed at preserving the profession and art of musicianship, then, perhaps, industrial leaders, whose businesses depend upon a continuing supply of musicians, might pause to reconsider the problem. If an element of the Federation program is the introduction of live musicians to the municipal park, the village green, or the outlying township, then, perhaps, the public should more carefully examine into the elements of the controversy on the chance that thunderous propaganda has smothered cool judgment on the merits.

The obvious fact is that sound movies, phonograph records, radio, and television have displaced or have the potential of displacing all but a few of the thousands of musicians who have studied and trained from childhood that their bread might be won by the practice of their profession. Let us examine briefly the experience and prognosis in these fields.

SOUND MOTION PICTURES

The sound movie has made tremendous contributions to entertainment and education throughout the world. Millions of persons avidly follow the daily activities of cinema stars and weekly visits to the movies are as integral a part of life as is Sabbath attendance at church. The introduction of sound to motion pictures has opened new vistas of entertainment and brought to every crossroads in America theatrical experiences previously unattainable by reason of geographical and economic restrictions. Similarly, the sound film has broadened the base of music appreciation in making it possible for audiences in small rural theatres to see and hear the performances of outstanding virtuosi and symphony orchestras.

The Federation is among the first to acknowledge these facts. But, it also recalls that before introduction of the sound movie in 1929, 22,000 musicians were employed in moving picture theatres in the United States. Their functions ranged from piano accompaniment of silent films in small rural and neighborhood houses to participation in fully augmented symphony orchestras in large metropolitan cinema palaces. Promptly upon the installation of sound movies, some 18,000 of these musicians were fired.³ Although the preparation of sound tracks required the services of more musicians than previously had been employed directly by studios, these were but a select and concentrated few. The rank and file of musicians who earned their livelihood in connection with the exhibition of moving pictures shrank almost to nothing. Thus, while recognizing this great contribution to human enjoyment and progress, the Federation must face the fact, demonstrated by the following statistics, that far fewer musicians today earn their livings from the motion picture industry than did twenty years ago.

Employment of Musicians in Motion Pictures

During the year ended June 30, 1945, the eight major motion picture studios offered only casual and incidental employment to 5,518 members of the Federation. These included musicians, orchestrators, arrangers, copyists and librarians. These musicians received total compensation of \$5,572,344, or an average of \$1,009.85 per musician for that year. Of these musicians, only 239 received full-time employment as instrumentalists.⁴

1. See U. S. Congress, TNEC, INVESTIGATION OF CONCENTRATION OF ECONOMIC POWER, Hearings, Part 30, *Technology and Concentration of Economic Power*; MOORE, INDUSTRIAL RELATIONS AND THE SOCIAL ORDER (1946).

2. 47 U. S. C. § 506, popularly known as the Lea Act.

3. *Electrical Transcription Manufacturers and A. F. M.*, Report and Recommendation of National War Labor Board Panel, Case No. 111-2499-D (1944).

4. Employment and wage data used herein are taken from reports by motion picture companies to the A. F. of M. Companies included are Columbia Pictures Corp., M.G.M., Paramount, RKO Radio Pictures, Inc., 20th Century-Fox Film Corp., Republic Pictures Corp., Universal Pictures Co., Inc., Warner Bros. Pictures, Inc.

The amounts paid to musician employees were equal to 9/10 of 1% of the total expenditures of each of Metro-Goldwyn-Mayer⁸ and Columbia Pictures Corporation;⁹ they were 4/10 of 1% of the total expenditures of RKO Pictures, Inc.⁷ The profit before taxes of M.G.M. was 18 times¹⁰ more than the amount paid to musicians; Columbia's profit before taxes was 113 times its expenditure for musicians.¹¹ M.G.M.'s depreciation charges were 74% more,¹² and its general and administrative expenses were 83% more than musicians' pay.¹³ Columbia spent 54% more for accessories¹⁴ and 30 times more for selling, general and administrative expenses¹⁵ than it did for musicians. Based upon average production costs in the industry, M.G.M. and Columbia spent more for film negative than for musicians, more than twice as much for insurance, and approximately the same amount for make-up and hairdressers.¹⁶

The earnings before taxes of RKO were 28 times greater than the sum it paid to musicians.¹⁷ Its depreciation charges¹⁸ and costs for maintenance and repairs¹⁹ were each three times what it paid musicians; it spent six times more for general expenses.²⁰ Based on average production costs in the industry, it spent 2.5 times more for film negative, five times more for directors' assistants, 500% more for costumes and designers, and more than twice as much for make-up and hairdressers.²¹

These cold facts are among the many circumstances which the Federation weighs against the pious assurances of those who tout the employment benefits derivable by musicians from advances in the recording art.

PHONOGRAPH RECORDS

The phonograph record offers another and, perhaps, more striking illustration of the potential and actual desiccation of the musician's profession which inexorably attends advance in the science of sound reproduction. Designed to bring entertainment and education into the home, phonograph records increasingly are perverted to uses never dreamed of by the founders of the industry fifty years ago.

Disc Jockeys

For example, the expenditure of 50c, 75c or \$1 for a record, brings to the hands of the radio disc jockey performances of outstanding musicians, bands and orchestras. The broadcast of this record within the local orbit of the radio station or, in line with more recent developments, on coast-to-coast network programs, introduces that recorded performance (not the record itself) into millions of homes under the sponsorship of local and national advertisers. Millions of dollars are paid annually to radio stations, large and small, for the sale of time during which the playing of records, interspersed with advertising blurbs, is the principal fare.

Thus "Variety", one of the outstanding journals of the entertainment industry, in its annual 1947 year book, observed that "stations whose revenue from disc-jockey sessions represent anywhere from 40% to 75% of their gross income are anything but rare".²² A recent issue of that publication cites the example of one Jack Cooper, a former vaudevillian, who, during 1947, grossed \$185,000 as a disc jockey employed 40 hours

a week by four Chicago radio stations.²³ This situation is characteristic of most radio stations throughout the country.

Juke Boxes

Juke boxes play and replay phonograph records in taverns, dance halls, and roadhouses across the nation. Each record has the potential of being played between one and two hundred times.²⁴ Traditionally secretive of its statistics, the juke-box industry, through one of its spokesmen, acknowledged recently to a Congressional Committee that 400,000 of these machines are presently operating in the United States. Others have placed this figure at more than a half million. Estimates of annual receipts from such machines in the year 1946 are in excess of \$230,000,000,²⁵ a soaring spire of nickels built by adults and adolescents in every city, town and village of America. The base of this vast industry obviously is the performances of musicians.

Employment of Musicians in the Phonograph Record Industry

The popularity of disc-jockey programs grows with each succeeding year.²⁶ More juke boxes are on location today than ever before. Therefore, increasingly it becomes the Federation's duty to think of the impact of these devices upon its members whose efforts principally are responsible for creating these instruments. Thus, the Federation ponders the following questions. What of the musician whose presence at the radio station might have been required were it not for the disc-jockey broadcast of phonograph records? What is to become of the members of the local orchestra who formerly played at the roadhouse where now, in the presence of the juke box, one need no longer pay the piper to call the tune?

During the previous golden era of the phonograph record industry, total volume reached 105,000,000 units in the year 1929. By 1933 the industry was dead, total manufacturer's dollar volume barely reaching \$2,500,000. But by 1945, 160,000,000 phonograph records were sold; in 1946, unit sales increased to 275,000,000; and in 1947, it is estimated that unit sales approximated 375,000,000. Retail volume of the industry reached \$165,000,000 in 1946, and it is estimated that in 1947 such sales totaled \$180,000,000.²⁷

Decca Records, Inc. reported sales of \$15,570,929 for 1945, \$30,675,380 for 1946, and its President has announced that for 1947 sales will approximate between \$35,000,000 and \$40,000,000.²⁸ Decca's income before taxes in 1945 was \$1,476,692; in 1946, it had more than doubled to \$3,224,538. This company in 1947 reached a sales volume approximately eight times its sales for the year 1942.²⁹

Similar statistics relating to the phonograph record operations of Radio Corporation of America and Columbia Broadcasting System, Inc., the two other principal producers, are not publicly available, but the enormous increase in production and profits of these radio-owned enterprises approximates, if, indeed, it does not exceed those of Decca.

What are the employment opportunities of musicians in this industry, 98% of the content of whose product is comprised of music?³⁰ The industry contributes only the smallest and most incidental remuneration to musicians. The following statistics relate to the rank and file of musicians who play in the recording orchestras as distinguished from the orchestra leaders—the Dorseys, the James', the Lombardos, who indisputably reap large harvests individually from recording activities.

During the six-month period from January 1, 1945 to June 30, 1945, R.C.A. used the services, from time to time, of a total of 1,938 musicians, excluding leaders.³¹ Average earnings per man at union scale were \$163 for this entire half-year, or \$27 per month. Decca during this period used 976 musicians, excluding leaders, and on the basis of union scale paid them an average of \$60, or \$10 per month. Columbia used 1,297 musicians,

21. January 14, 1948, p. 51.
22. Testimony of Maurice J. Spelzer, counsel to National Association of Performing Artists, HEARINGS BEFORE SUB-COMMITTEE ON PATENTS, TRADE-MARKS, AND COPYRIGHTS OF THE COMMITTEE ON THE JUDICIARY, HOUSE OF REPRESENTATIVES, H. R. 1369, 1270, 2570.
23. See HEARINGS, *op. cit. supra*, n. 23, pp. 92, 104, 141; VARIETY, January 8, 1947, p. 218; VARIETY, August 3, 1946, estimated national juke box revenues at \$150,000,000.
24. In 1947, radio stations in the City of Chicago alone featured programs of 39 separate disc jockeys. VARIETY, January 7, 1948, p. 193.
25. Data on production and sales obtained from General Products Section, Office of Domestic Commerce, and Bureau of Foreign and Domestic Commerce, U. S. Department of Commerce.
26. VARIETY, January 7, 1948, p. 193.
27. Unless otherwise indicated, data on Decca Records, Inc. were obtained from financial statements filed with the S.E.C.
28. HOUSE OF REPRESENTATIVES, COMMITTEE ON EDUCATION AND LABOR, HEARINGS, RESTRICTIVE UNION PRACTICES, STENOGRAPHIC MINUTES, p. 484 (1948).
29. Data on employment and wages were obtained from reports by phonograph record manufacturers to the A. F. M.

8. M.G.M. paid a total of \$1,351,810.54 to musicians and related classifications during the year ended June 30, 1945. Its total expenditures including Federal taxes during the year ended August 31, 1945, were \$129,000,000 (Moody's INDUSTRIALS, 1947).
9. Columbia paid \$225,625.10 during the year ended June 30, 1945, to musicians and related classifications. During the same fiscal period its total expenditures, including Federal taxes, were equal to \$34,088,586, according to the financial statements on file with the S. E. C.
10. During the year ended December 31, 1945, RKO's total expenditures, including Federal taxes, were \$38,740,000 (Moody's INDUSTRIALS, 1947). During the year ended June 30, 1945, the Company paid \$413,236.15 to musicians and related classifications. During the succeeding half-year, the sum paid to musicians and related classifications was only \$91,938.08, so that if the sum paid during the year ended June 30, 1945, be prorated, the expenditure for the calendar year 1945 would be \$298,566.15, or 3/10 of 1 per cent of total expenditures.
11. M.G.M.'s profit was \$25,116,000 for the year ended August 31, 1945 (Moody's INDUSTRIALS, 1947).
12. Columbia's profit was \$2,692,666 for the year ended June 30, 1945, according to financial statements on file with the S. E. C.
13. M.G.M.'s charges were \$2,357,000. See Note 8 for source.
14. M.G.M.'s general and administration expenses were \$2,476,000. See Note 8 for source.
15. The actual sum was \$512,811. See Note 9 for source.
16. The actual sum was \$9,790,929. See Note 9 for source.
17. According to the 1946-1947 Motion Picture Almanac, p. 718, the average percentage of total expenditures spent for film negative was 1 per cent; for insurance, 3 per cent, and for makeup and hairdressers, 3 per cent.
18. RKO's profit for the year ended December 31, 1945, was \$11,778,000 (Moody's INDUSTRIALS, 1947).
19. The actual sum was \$1,299,000. See Note 15 for source.
20. The actual sum spent was \$1,397,000. See Note 15 for source.
21. The actual sum spent was \$2,401,000. See Note 15 for source.
22. The percentage of total expenditures spent for directors' assistants was 2 per cent, and for costumes and designers was 3 per cent. See Note 14 for source.
23. January 7, 1948, p. 92.

excluding leaders, who receive average scale pay of \$176 for the entire period, or \$29 per month.

During the next six months, from July 1, 1945 to December 31, 1945, similar figures were as follows: R.C.A.—1,388 musicians at \$137.50 per man, or \$22.91 per month; Decca—460 musicians at \$52.50 per man, or \$8.75 per month; Columbia—894 musicians at \$97.50 per man, or \$16.25 per month.

The meagre opportunities offered to musicians during the entire year of 1946 by these three major recording companies are similarly illustrated by the following:

| Company | Musicians Excluding Leaders | Total Average Scale Earnings for the Year | Total Average Scale Earnings Per Month |
|----------|-----------------------------------|-------------------------------------------------|----------------------------------------------|
| R.C.A. | 2,844 | \$177.00 | \$14.75 |
| Decca | 1,652 | \$103.00 | \$ 8.58 |
| Columbia | 1,942 | \$213.75 | \$17.75 |

In 1946, the entire record industry disbursed total scale pay to all musicians, other than leaders, of \$1,635,751. In the same year the industry enjoyed gross retail sales of \$165,000,000. Thus, these musicians received less than one cent for each one dollar of retail sales. The aggregate expenditure in basic pay to all musicians, other than leaders, was a little over a half-cent per record sold.

Thus, although only a few topflight musicians are eligible for employment in the recording industry, and only the most proficient ever engage in recording activities, these are the paltry sums earned by these leaders of the profession from the recording industry, which prospers in unprecedented fashion. At the same time, those who use records for commercial purposes, such as disc jockeys and juke-box operators, do not pay one penny to musicians whose talents and labors they exploit for millions of dollars annually.

ELECTRICAL TRANSCRIPTIONS

The electrical transcription industry similarly depends almost entirely upon the recorded performances of members of The American Federation of Musicians. Electrical transcriptions are specially prepared large discs of acoustic range and quality superior to the phonograph record. These recordings are used by radio broadcasters in various forms. The recent trend of radio to broadcast recordings of complete weekly programs of topflight radio personalities typifies an ever-growing tendency of the industry. The recording of packaged radio shows for national and local sponsorship is well on the way to becoming a major ingredient of the broadcasting technique. Transcribed commercial jingles are being used as a most effective means of radio advertising. Hundreds of local stations subscribe to catalogs of specially prepared and recorded transcriptions of musical selections adapted for sponsorship by local merchants whose advertisements may be inserted at indicated intervals by station announcers.

Wired music services, maintained by companies such as Muzak and World Broadcasting System, Inc., similarly depend upon the recorded performances of members of the American Federation of Musicians for their life's blood. Specially prepared transcriptions are played at a central studio and transmitted by telephone wire to distant locations such as restaurants, bars, country clubs, hotel dining rooms and lobbies, swimming pools, skating rinks, and similar public places. Owners of these locations, by investing in these installations, evidence the conviction that their patrons welcome instrumental music as an accompaniment to leisure moments. The areas served by wired music are constantly expanding and the quality of the record is steadily being improved. Here again, while recognizing that public service is being rendered and musical awareness is being fostered by wired music, the Federation considers the problem of members of the dinner music quartet, salon orchestra or resort band whose podium has been supplanted by the public address system.

Employment of Musicians by Electrical Transcription Industry

To what extent has the electrical transcription industry added to the employment and compensation of musicians? Again, only incidental, casual employment is offered.

Little public data is available concerning earnings of transcription companies, but the example of Frederick W. Ziv, Inc., may be cited to indicate the trend of the industry. This company has estimated gross

(Continued on page thirty)

Alfred Ensemble Edition

SAXOPHONE QUARTETS

Classic Masterpieces Edited and Arranged from Original Score by S. C. THOMPSON. 1st Alto, 2nd Alto, B-Flat Tenor and E-Flat Baritone Sax. Optional 2nd Tenor Sax on request.

| | | |
|----------------------------------------------------|-------------|--------|
| *AIR DE BALLET (from "Scenes Pittoresques")..... | Massenet | \$1.20 |
| *ANGELUS (from "Scenes Pittoresques")..... | Massenet | 1.20 |
| DANCING SHADOWS (Novelty)..... | Golden | .75 |
| *a. DEEP RIVER (Negro Spiritual)..... | Traditional | |
| b. LARGO (from "New World Symphony")..... | Dvorak | .90 |
| DEEP HOLLOW (Fast Hot Novelty)..... | Macomber | .75 |
| *DER FREISCHUTZ OVERTURE..... | Weber | 1.55 |
| *FETE BOHEME (from "Scenes Pittoresques")..... | Massenet | 1.55 |
| *THE FLATTERER (from "Le Liscaiera")..... | Chaminade | 1.20 |
| *HILDIGUNDS MARCH (from "Sigurd Jorsalkar")..... | Grieg | .90 |
| LADY FINGERS (Novelty)..... | Gleason | .75 |
| *a. LONDONDERRY AIR (Old Irish Melody)..... | Traditional | |
| b. TRAUMEREI..... | Schumann | .90 |
| *MARCHE MILITAIRE No. 1..... | Schubert | 1.20 |
| *MARCHE (from "Scenes Pittoresques")..... | Massenet | 1.20 |
| *MARRIAGE OF FIGARO OVERTURE..... | Mozart | 1.55 |
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| *MINUET IN "G"..... | Beethoven | .90 |
| *OBERON OVERTURE..... | Weber | 1.55 |
| *PRAELUDIUM..... | Jarndt | .90 |
| *a. SWING LOW SWEET CHARIOT (Negro Spiritual)..... | Traditional | |
| b. SWEET AND LOW..... | Baraby | .90 |
| *TORCH DANCE (from "Henry VIII")..... | German | 1.20 |

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THE FEDERATION'S INTERNAL LAW

Editorial in N. Y. HERALD-TRIBUNE
25 Jan. '48

PETRILLO'S LAW vs THE LAW

... in the meantime, we also have the idea that the public will want to know, in the matter of commercial recordings, how he [Mr. Petrillo] can lay down the law against the law.

The editor of the Herald-Tribune wrote better than he knew. The American Federation of Musicians has its internal law. But this code is not one suddenly conjured up by executive caprice. Rather it has been half a century in the making. It rests firmly on the will of the 225,000 members, as expressed in annual legislative conventions. The code so developed is carried out by the International Executive Board of the Federation, which exercises the judicial function.

Labor Plus Management. The Federation includes in its membership not only professional performing musicians, but nearly all those engaged in managing their musical services. Symphony conductors and managers, dance-band leaders, conductors of theatre, movie, and radio orchestras are on the roster. The Federation also licenses all agents who represent instrumental musicians.

Civil Suits. Because of the inclusion of managerial elements, and the relations of the organization with agents and employees, the Federation's private law has necessarily been extended to cover financial disputes between performing musicians on the one hand and management, agents or employers on the other. If such a dispute cannot be settled at the level of the local union, an appeal to the International Executive Board may be taken by management, employer, agency, or individual member.

High Court. The Board in effect becomes, in its judicial capacity, the supreme court of the organization, with jurisdiction extending also to Canada. It deals with around two thousand "civil suits" a year, involving sums ranging from less than a hundred dollars up to as high as \$20,000. Each week dockets, running sometimes to 150 pages for a single case, are mailed out to Board members, who render their decisions by mail. If the vote is a tie, the President has the deciding vote, and a final decision is entered—in crucial cases after argument before a session of the Board.

Decentralization. For these civil and disciplinary suits under the Federation's private law, centralization is essential; the rest of the legal and constitutional machinery of the A. F. of M. operates in pretty well decentralized fashion. The 714 locals of the Federation have almost complete autonomy. Each makes its own scales for musical services, exercises discipline over its members.

The Federation follows, in fact, the federal

principle on which our political tradition is based. A balance is kept between the center and the rim, insuring that power and initiative will not be drained away from local institutions.

Emergency Powers. One clause of the Federation's constitution has been widely misunderstood. The President is empowered to suspend the Constitution and standing orders in time of grave emergency. But there is one important reservation: he cannot suspend the financial rules. The power of the purse, so vital in constitutional government, is held firmly in the hands of the Convention, as the legislating body.

Only twice in his eight-year tenure of office has President Petrillo invoked the emergency clause. Once was to suspend dues payments for members in the armed forces; the second occasion was to permit the Boston Symphony to engage players from anywhere in the country, without regard to local jurisdictional rules.

Limits on the Executive. Except for such rare emergency orders, the President of the Federation acts as a constitutional executive, carrying out the legislation and instructions of the annual Convention. The moves in connection with the standstill on recordings which led to the Herald-Tribune comment were based on a mandate from the Convention, which left only discretionary powers to the President and the Board; they were under a definite ruling from the Convention to utilize "the full resources . . . of the Federation insofar as this matter is concerned," rather than permit musicians to take such a body blow as they had suffered from the movie sound-track and juke-box innovations.

The stand on recording matters was therefore based on private law made by the members, not by the executive. The President was playing, not by ear, but by note. That he happens to carry out the Convention mandates in a way which dramatizes the issues is apparently regarded as a lucky break by the press. But the good theatre should not obscure the fact that he is working from a script, rather than improvising.

Study of Private Law. One cannot expect busy editors to take time out to study the internal workings of private law codes. But legal researchers and law journals might devote a little more time to the study of private law. Continental jurists, before the totalitarian regimes, paid a good deal of attention to what they called *Privatrecht*.

No More Common Nonsense. In a country like ours, with perhaps two hundred major institutions comparable in economic and social importance to the smaller states, a careful examination of private law codes should yield added insight into principles of politics and government. Studies of this type would also clear up misunderstandings as to the operations of labor, business, and professional organizations—and the American Federation of Musicians is all three. Factual information has a way of dispelling a lot of common nonsense.

Live Music Centers

Recording Fund outlays in some areas primed the pump for steady musical activities. Such ventures call for permanent housing. A few large cities already have homes for music: San Francisco, for example, where some tax support is given the Civic Center; and New York, where the Civic Center is a tax-free building donated by the municipal government. But many of our towns and cities from 20,000 upward are in urgent need of civic center buildings equipped for live music and theatre performances.

Housing Live Music. Some of the groups which assisted the Federation in the Recording Fund program have housing problems of their own. Musicians might well take the lead, during the coming year, in enlisting the collaboration of Granges, service clubs, amateur theatre groups, Great Books study clubs, unions, and civic organizations, in promoting permanent civic centers for music, drama, adult education, and other community activities—the building to provide office space and clubrooms as well.

Balance Sheet. Such a civic center can be made almost self-sustaining, with proper management—in which the local movie theatre men and radio station managers might well be enlisted to take part. The experience of the city of Wolverhampton is enlightening on this score. Ten years ago the city built one of the finest concert halls in England. It is now a flourishing center of music, drama, opera, and public dancing; it also has club rooms and a gymnasium. The cost to the taxpayers, beyond what is taken in at the gate, and paid in modest fees for the use of the other facilities, is only about a shilling a head for each taxpayer—less by far than the price of a movie ticket. Even allowing for higher costs of operation in this country, it should be feasible to conduct similar ventures here, in cities of 20,000 or over, with very small subsidies.

Arts and Adult Education. In the early nineteenth century, trade unions were the chief driving force behind the establishment of free public schools in the United States. Musicians, with their strong interest, both professional and cultural, in the furtherance of live musical activity, would do well, in the mid-twentieth century, to take the initiative in the development of these civic centers for adult education in the widest sense. Music, the theatre, and the other fine arts are prime factors in such a program.

This country is in the midst of a rebirth of live musical activity, what with 140 professional symphonies listed in "The Yearbook of Music," (Allen, Towne and Heath, publishers) and 221 college, school, and amateur symphonies as well. Our composers are providing us with a usable American repertory. Since 1900, Herbert, Friml, Gershwin, Kern, Romberg, Rodgers, and Weill have provided the most significant musical plays of the century. Concert band music has come into its own. Competent instrumentalists are available to interpret this music, with artistry and showmanship. What we need is to "give a local habitation and a name" to all these factors, and bring them together to enrich our cultural life.—The Editors.

Public Appreciation for Recording Fund Concerts:



AMERICAN RED CROSS

U.S. NAVAL HOSPITAL Navy No. 10 (One Zero) Alca Heights, T.H.
Dear Mr. Petrillo: 26 Sept. 1947

On Friday evening, the nineteenth of September, Mr. Kaku and his Islanders, received great applause for their splendid performance on one of our orthopedic wards and for a second performance in the auditorium of the hospital, which was filled to capacity. The audience extend our thanks to these groups as well as the Musicians' Association of Honolulu.

Knights of Columbus

Cairo Council No. 1027

October 15, 1947

Mr. James C. Petrillo, President Cairo, Illinois
The seven musicians provided very good music, in the opinion of everyone present. It reflected the splendid musical talent prevalent in the Cairo local.

John A. Smith, Grand Knight
Cairo Council #1027 Knights of Columbus
1005 1/2 Washington Avenue
Cairo, Illinois

THE CITY OF DULUTH

Dear Mr. Petrillo: October 2, 1947

Without a doubt, one of the finest contributions given to the City of Duluth this summer was the free musical programs made possible by the Duluth Musicians' Association through the Recording and Transcription Fund. Thousands of people attended

George W. Johnson
George W. Johnson, Mayor



CITY RECREATION DEPARTMENT

Athletics Playgrounds
Winter Sports Community Centers

CITY BUILDING
PO BOX 210 WINDY LAKE

WINONA, MINNESOTA

MICHAEL J. BAMBENEK
DIRECTOR

Mr. Roy Benedict, Secretary
Musicians Association
Local No. 457
Winona, Minnesota

November 20, 1947

Dear Mr. Benedict:

The City Recreation Board wishes to thank the Musicians Association Local No. 457 and the National Association for it possible for the City Recreation Department to sponsor of "Teen-age" dances on Monday evenings at our three Recreation

Here are just a few of the thousands of letters received by the Federation from boys' and girls' clubs, veterans' hospitals, mayors, juvenile court judges, the National Guard, the American Legion, the Knights of Columbus, recreation departments, schools, communities, and churches. They write in appreciation of the free music provided for teenage dances, symphony and band concerts, bedside performances for veterans, and civic occasions. The \$1,500,000 to pay the musicians came from the Federation's Royalty Recording Fund.

BOYHOOD—The Nation's Vain of Gold

Boys Clubs of New Rochelle, Inc.

MEMBERS OF THE BOYS' CLUBS OF AMERICA
MEMBERS OF THE NEW ROCHELLE COMMUNITY CHEST

MAIN CLUB HOUSE, FEENEY PARK
Telephone: NEW ROCHELLE 2-3993



Dear Mr. Minichino and Members of Local 540 AFM: June 16, 1947

May I take this means to express my thanks for your splendid generosity in regards to the donation of the wonderful dance music which was played at the Barbecue and Dance for the benefit of the Building and Equipment Fund of the Boys' Club of New Rochelle.

CITY OF TULSA BOARD OF PARK COMMISSIONERS TULSA, OKLAHOMA

Mr. G. J. Fox, Sr.
Musicians' Protective Association
911 South Klwood
Tulsa, Oklahoma

November 18, 1947

I want to thank the Musicians' Union for their fine contribution to the recreation life of Tulsa's citizens in presenting their fine concerts in the various city parks this summer. Thousands of Tulsans

THE TULSA TRIBUNE
Halloween Street Dance Scheduled
Plans for a Halloween night street dance and party in the downtown district, were revealed today, with various groups participating.
The musicians union will supply a dance orchestra free, according to G. J. Fox, secretary, with the park and street departments supplying a band stand.

VETERANS ADMINISTRATION CENTER

Fargo, North Dakota

January 5, 1948

Mrs. M. N. Radd, Secretary
Local Musicians Union #382

We wish to thank you and your organization for your participation in making it possible for the veterans to have such an eventful time while convalescing at this Center. As you realize, the purpose of these efforts is to assist the patient in obtaining a will to get well and at the same time keep his interest alive in the normal activities of life so he may be better prepared to take his place in normal living when released from the hospital.

TILTON GENERAL HOSPITAL
FORT LEE, NEW JERSEY

Lawrence A. Schneider
LAWRENCE A. SCHNEIDER
Chief, Special Services

The inspiring melodies of Mr. Guisini's programs proved the theory of musical therapy in aiding these combat veterans back to a healthy, strong tomorrow.



City of Fort Wayne

Indiana

FORT WAYNE 2, INDIANA

September 24, 1947

OFFICE OF
DEPARTMENT OF PUBLIC PARKS
FORT WAYNE, INDIANA

The Board of Park Commissioners of Fort Wayne takes this means of expressing appreciation to you for the very excellent band orchestra concerts presented in the Fort Wayne Parks this past summer under the able direction of Mr. Bill Miller.

Thousands of Fort Wayne citizens enjoyed these concerts thoroughly and are appreciative of having received these benefits.

Among the thousands of others heard from:

Community Chest and C

OF HOUSTON AND HARRIS COUNTY

SATURDAY, MAY 24, 1947

THE PITTSBURGH COURIER

**Musicians Union Moves
To Curb Juvenile Crimes**

The Montclair Times

THURSDAY, AUGUST 1, 1947

Music Under the Stars

Recreation Department officials who arranged the concerts and the American Federation of Musicians which supplied the bands are deserving of the best wishes of those who attended. The timbre and the volume of the applause at the conclusion of each concert must have given the musicians a good indication of these congratulations.



CITY OF LITTLE ROCK

Mr. Edward Matowits
Secretary, Local 286

SAM M. WARELL, Mayor

August 16, 1947

On behalf of the City of Little Rock I wish to express my sincere appreciation to the American Federation of Musicians, Local 286, for the excellent series of community band concerts conducted at MacArthur Park. More than 30,000 persons found a cool spot on Sunday nights and relaxed to fine music directed by R.B. Watson.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS

Asbury Park, N. J., Local 399—Kenneth M. Gould, Jack W. King, Louis Conti, Armando Reyes, Arthur J. Martelli, John L. Woolley, Chas. B. Stewart, John F. Kelley, Jr.

Bloomington, Ill., Local 102—Leon Pasha, Ed. Anderson, Wilmer Banks.

Clarksville, W. Va., Local 500—Emilio Fratto, Charles P. Keith, Robert Maxwell, Robert C. Payne, Ray Kirkpatrick, Wilfred G. Simpson, Scotty Lawrence, Walter Cool, J. E. Rutherford.

Camberland, Md., Local 787—Clarence Doolittle, Robt. M. Kennedy, Paul L. Layman, Samuel B. McFarlane, Lloyd L. (Peck) Mills, Charles W. Strother, Raymond A. Whetstone.

El Paso, Texas, Local 466—Norman Kidd.

Fall River, Mass., Local 216—Bento Cabral, Bernard A. Cyr, Esther Ferreira, Doris L. Gleason, Carl Hoffman, Edward McVey, John Oliveira, Joseph B. Pereira, Charles K. Pirozzi, William Rapoza, Joseph C. Rege.

Grand Forks, N. D., Local 405—Walter Vanek, Jack Gillig, Robert Fribula, Roy Homer Hall, Earl Starkey, Tommy Krusel, Lawrence K. Bjorgo, Dennis Mayer, John Todd, Ernest Freggaard, Harry Hilderbrecht, Vera Olson, Ted Anderson, Allard Swanson, W. V. Winter.

Hibbing, Minn., Local 612—Brynolf Kukkonen, Iron Mountain, Mich., Local 249—Ed. Kozel.

Ithaca, N. Y., Local 132—Malcolm McNaughton, Robert Cook, Frank Meade, Robert Taylor, Robert Entwisle, James O'Brien.

Kewanee, Ill., Local 100—Le Roy Smith, Thomas Neice, Ray Bing.

Miami, Fla., Local 635—Elsaine Bradman, Chet Brownagle, Forrest Catlett, Victor Courville, Ralph R. Eden, Samuel Pife, Phil C. Gallagher, Robert Hartline, Ruth M. Hollatain, Herbert Huff, Billie Jones (Zona), Marjorie Lee, Lirvio J. Piretti, Clifford Selwood, Martha Jeanne Soroden, Victor Tansilo, Art Taylor, Antonio Trillo, Louis Weber, Lynn White.

Minneapolis, Minn., Local 73—Donald J. Allen, A. Russell Barton, Gordon G. Cooke, Winnifred I. Davis, Joseph C. DeMarco, Merton C. Dealey, Luther G. Dike, Jerry Evanson, Edwin M. Goodford, George Griak, Quentin D. Hartwick, Norman Hauge, Robert D. Hazel, Robert R. Hewitt, Donald O. Johnson, Dennis Lane, Leon S. Lehrfeld, Patti Mettel, Willis C. Mullan, Robert J. Mullan, Robert J. O'Donnell, Albert R. Promuto, R. D. Rasmussen, Donald W. Schaper, Wm. C. Schroeder, Robert E. Swanson, Edward R. Tolch, Victor A. Turitto, A. M. Wethe.

Memphis, Tenn., Local 71—Lee Aldridge, Alex Alexander, James F. Barrow, Vernon E. Bogan, Jr., Billy Bowman, D. V. Coleman, Wm. C. Crosby, J. Guyton Nunnally, Jr., Louis Gibbs, Frank L. Richmond, Jr., Buddy Simmons, James Van Kannon, Thos. E. Doyle, Claude Harrison, Paul May, Max Shook, Luther Steinberg, Chas. Van Hook, Tommy Meadows.

New Brunswick, N. J., Local 204—Allen D. Bosley, Bertram J. Claggett, Samuel DeNicola, Anthony Del Nere, Elizabeth Plickinger, James Flickinger, Melvin Kaye, Theodore Hawkes, Jack Lebovitz, Michael Malone, Anthony Minore, Nelson Murray, Stanley Plaskon, Joseph Skurznaki, Anthony Tizzazo, Willard Van Liew, John Christian.

New London, Conn., Local 285—Sidney Winakor, James V. McFall, Charles Curtin, Birt Dennison, Walter Freeman.

Newark, N. J., Local 16—Henry Altschuler, Tony Celano, Thomas J. Dunn, James D. Gaston, Joseph Gilmeir, Jack Handl, Alvin H. Hummer, Alex T. Jones, John B. Laurin, George T. Lewis, Joseph J. Lordi, Jeanne C. Maier, Albert Mann, Richard B. Mellillo, Robert Millard, Lindsley Nelson, Louis A. Ortiz, Edward Panek, Vincent T. Parisi, Harvey A. Raikes, Frank Randazzo, Eddie Ransom, A. B. Rudia, Jr., Ethan Allen Secor, Robert A. Smith, Theodore R. Smith, David C. Spohn, George Taylor, Gus Young, Larry Young, Joseph Zasa.

Omaha, Neb., Local 70—C. E. Boete, Bernard Brumme, Philip A. Casiglia, Ray Clevenger, Mary A. Coffey, Larry Rodgers (Constantine), Richard Danke, Newcomb Barney Dean, Len Ederer, Iah Erwin, John Flynn, John F. Foster, Jack C. Free, Troy Fryer, Don Gattelle, Wesley Gragon, Wayne W. Graves, Mannie Guzman, John Hawk, Larry Kinnaman, Richard Lively, Glenn Miller, Ann Mondt, Arvid Mosier, Richard Nivison, Raymond Ortiz, Donald Perry, Bernard L. Peters, Sam Finnell, Rex Presley, Eddie Rasmussen, Donald Rex, Sammy Sambasile, Wesley Soland, Harold Strong, Ray Swanson, Roy Wilcox, Max Yaffe.

Ottawa, Ont., Canada, Local 100—C. Daprato.

Pittsburgh, Pa., Local 60—Cynthia S. Altemus, Jack Charamella, Tony DeCesare, Nandor C. Kozell, Mary Fleck, Jack E. Hennen, James McAtae, Herbert Martin, James G. Porter, Howard Reitze, Robert P. Simpson, Howard W. Specht, Roy Stargardt, Adam Stokes, Wm. Henry Stokes, Bernard C. Sutton, Langston S. Thompson, Lyle "Ellay" Turabill, Howard E. Williams.

Port Huron, Mich., Local 33—R. B. Campbell, G. Falardean, A. Foltz, N. Green, W. Goschnik, G. C. Jones, J. Meyers, H. Merrithew, M. Styles, C. Whiting.

Pensacola, Fla., Local 283—Ray Chestnut, Paul Zimmerman, Mrs. Irma Ulrich, Lunceford Long.

Nandor Kozell, Rudy Hoff, Carl D. Henderson, Cliff Beckham, Walter Fortner, James Guest, Pat Guest, Gareth Guest, Jos. Cunningham, Jr., Raymond Farrar, Jos. Pericola, Bob Carey, Charles Hardin.

Quincy, Ill., Local 265—Allie Bowen, Charles Hayes, William Jackson, Bob Morre, Gerald Points, Larry Paschal, Emery Shields, Jim Clayville.

Reading, Pa., Local 125—Frank Adams, Elizabeth M. Alesi, Roy D. Batten, David D. Becker, Joseph Bernardo, Joseph C. Bernatel, Payton D. Brewster, William H. Buchter, Johnnie Chapman, Laura Louise Chapman, Joseph R. Chivinski, George Delp, Robert H. Delp, Irving Derzhewitz, Audrey P. Praver, Brinton Frehulfer, Carl W. Gibson, Elaine Gregg, Donald J. Gutekunst, Victor Rudzinski, Richard B. Rudolph, Russell A. Savakus, Kathryn L. Spoppel, Louis Verdone, William E. Walton, Ray L. Weidner, Russell R. Haas, Edna R. Hoffert, William J. Hughes, Wm. M. Kalbach, Corrine M. Kline, Morris G. Kline, Edward W. Kemmerer, Betty R. Killian, George N. Meitzler, Stanley G. Meitzler, Leonard G. Melcon, Grant E. Miller, Arthaulus T. Pietrzyk, John S. Noebling, Kathryn N. Nye, Russel G. Ogan, Joseph P. Prendergast, John F. Reichardt, Russell A. Reatschler.

Sea Antonio, Texas, Local 23—Carson H. Athage, J. B. Arrott, Frank Leslie Greenleaf, Frederick N. "Pritz" Hagendorf, David Albert McGale, Rex Preis, Fred Wellhausen.

Superior, Wis., Local 260—Henry R. DeNeyers, Mrs. Henry R. DeNeyers.

St. Paul, Minn., Local 30—Harold J. Armstrong, Herbert H. Baller, G. Sheldon Barquist, Hamilton A. Bird, Gordon B. Borlaug, Robt. T. Bryan, Douglas A. Carlson, Irving J. Carr, Melvin W. Carter, Lorraine C. Devine, Bernard Dougherty, Rudolph Ellis, Arthur W. Francon, Oscar Frazier, Ervin G. Pricemuth, Willard E. Gombold, Miles Graves, Chester W. Harris, Donald Harris, Gerald Harstad, Quentin D. Hartwick, Norman Hauge, George W. Hoover, James H. Hutcherson, Donald N. Jeffords, Marvin M. Lockwood, Arne T. Markusen, Theo. A. Massie, Wm. T. Miles, Harold E. Moeller, Edw. Nelson, Jr., Merrill K. Ottes, Jackson C. O'Toole, Bruce H. Peck, John E. Reynolds, Percy W. Reynolds, Geo. W. Ritten, John S. Robertson, Geo. C. Rostrom, Jane Schlosky, Sidney F. R. Smith, Byron C. Snow, Deltas G. Voiles, Arthur J. Ward, Jr., Albert J. Winterbauer, Robt. D. Woodbury, Henry R. Zahner, Jr.

Tulsa, Okla., Local 94—James A. Griggs, Earl F. Parsons.

Vallejo, Calif., Local 367—Gordon Blackard, Teresa Bessler, Richard Bryant, Paul Chiorri, Howard C. Clark, Howard E. Cordingly, Frank DeLuro, Oliver Grey, Malcolm Gregory, Milton Jackson, James E. Johnson, John (Monty) Jones, Rufus Kidd, Jr., Claude Loaswey, Warren McCune, Jack McMurray, Beraard Ordona, Ralph Rouse, Horace Lee Sellers, Claude L. Sims, Margie Thorne, Oscar Smith, Roland E. Tribble, Paul Westmoreland, Jack Westmoreland.

Watertown, N. Y., Local 734—John E. Casaw, Lawrence E. Prairie, Garnar V. Walsh, Clayton Lovejoy, Wm. Golden, Jr., L. Guy Donaruma, Robt. F. Powers, Richard E. Weeger, Dan Salada, Freddie J. Jacchia, Franklin W. Gillett, William L. Griggs.

Worcester, Mass., Local 143—Edward H. Allen (Ted Wardel), Harry (Buddy) Stanton.

EXPULSIONS

Belleville, Ill., Local 29—Frank Buechler, Russell C. Jokisch, Arthur Lengfelder, Oliver Wagner.

Detroit, Mich., Local 5—Henry Alexander, Henry A. Arondoski (Andrews), Anthony Asaro, Glenn O. Ashion, Homer Wray (Jack) Axford, Julius Martzi Ballog, Arlie Barber, William Beard, Edwin Ronald Benachowiki, Norman Edward (Eddie) Boothman, Walter Bragg, Jr., Manly M. (Slim) Branch, James Bruzesse, Lavone Lorraine Byrnes (Bonnie Cox), Corradino Cecchini, Sam Costanza, Milford Davis, Charles L. Derosini, George DeWolf, Marion DiVeta, James H. Dunn, Robert L. Duprey, Francis C. Edwards, Theodore Marcus Edwards, Russell A. Fetherolf (Art Russell), Warner J. Ford, Alto Fryer, Robert J. Garner, Harry Goodman, Theodore H. Grant (Teddy Grant), Evelyn J. Haire, Henry Haller, Alvin Hayse, William E. Hill, Jr., John Hooks, Charlotte (Snyder) Horton, Aubrey T. House, Leroy Hunt, Eddie Jackson, Percy W. Jackson, Arthur Jangochian (Art. Jordan), Charles E. Johnson, Arthur C. Jones, Robert Edward Jura, Richard F. Kelly, Joseph Kida, Ferdynand Korba (Fred Korba), Herman Kushner, Peter E. Lach, Edward Lavery, Joseph B. Leach, Joseph Lentini, Hedwig T. Lunos, Milton S. MacNeil, Edward A. Magyar, Eugene Maslane, Warren Matthews, Olive C. McCluskey, Archie F. McGowan, Douglas V. Metrome, Willie Melvin (Bill) Mitchell, Dorothy Moore (Ginger Johnson), James F. Murphy, Glen A. Muse, Charles (Bruce) Myers (Tim Doolittle), Bryant B. Nathaniel, William Newson, Walter Nievelt, Norman O'Gar, Marcel R. Padilla, Robert R. Patchett, Andrew Piskor, Joseph P. Pizzimenti, Pete Pretorius (Raymond S. Carlin), George Primo, Harold Melvin Probert, Harold W. Grumbold, Oscar W. Guip, Clarence Randall, Jr., Frank Richard Rossi, Bobbie C. Ruff, Daniel Dominic P. Sabia, Albert Prince Sager, W. Ruth Harley Searcy, Stanley Sheets, J. Mariquita Sheffield, Willie Shorter, James J. Sica, Donald Slaughter, Claude Smith, William Earl Spalding, James A. (Jim) Stagliano, Thomas Stevens, Bishop Milton

(Continued on page fifteen)

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SYMPHONY ORCHESTRAS

WITH THE SPRING come a flock of premieres, some from over the waters, many from centers in America itself. Also is discernible a tendency toward migration in orchestras—regional, state, national and international tours. Soloists are, of course, by the very nature of their work, on the move. Finally, new effects, innovations, are to be noted within orchestras. All in all, Spring in the world of music runs true to form, as in the world of nature, as a season of growth and change.

Conductors

Bruno Walter, who recently celebrated the twenty-fifth anniversary of his debut in America, directed the Bruckner Symphony in its original, unedited version, when he was guest conductor of the Philadelphia Orchestra last month. He is to continue as musical adviser of the New York Philharmonic-Symphony for another year . . . Another quarter-century mark was checked off by Fabien Sevitzky when he observed on March 19th the twenty-fifth anniversary of his arrival in this country by presenting a concert with the Indianapolis Symphony Orchestra in Olean, New York. He took out his first citizenship papers in New York City five days after landing in 1923 . . . Scottish-born Reginald Stewart, conductor of the Baltimore Symphony Orchestra, recently became an American citizen . . . Arturo Toscanini will conduct Verdi's "Requiem" at a concert in Carnegie Hall on April 26th for the benefit of the New York Infirmary for Women and Children. This institution has been staffed by women doctors since it was founded ninety years ago by America's woman medical pioneer, Elizabeth Blackwell . . . At his final broadcast with the N. B. C. Symphony Orchestra this season, on April 3rd, Toscanini will conduct Beethoven's Ninth Symphony—a memorable conclusion to a memorable season. He will use Robert Shaw's Collegiate Chorale . . . Leonard Bernstein, Eleazar de Carvalho and Robert Shaw have been invited to be guest conductors of the Boston Symphony Orchestra during the month-long Berkshire Music Festival at Tanglewood, Lenox, Massachusetts . . . The Chicago Symphony Orchestra has engaged six conductors to direct all concerts of the regular 1948-49 subscription season, namely, Walter, Busch, Monteux, Muench, Ormandy and Szell. Tauno Hannikainen will continue to serve as assistant conductor . . . Joseph Wagner, who is the conductor of the Duluth Symphony Orchestra, is also founder and conductor of the Saint Paul String Symphony, an organization of string players drawn from the Minneapolis Symphony Orchestra. . . . Georges Enesco led the Cleveland Orchestra in two of his own works, his Second Orchestral Suite and his First Romanian Rhapsody, when he appeared as guest conductor of that orchestra March 4th and 6th . . . For the May Festival to be held in Ann Arbor, Michigan, from April 29th to May 2nd, the Philadelphia Orchestra will be conducted by Eugene Ormandy for three concerts, and by Thor Johnson and Alexander Hilsberg for the remainder . . . Charles Muench served as guest conductor of the Houston Symphony Orchestra at its March 1st concert . . . Leopold Stokowski is conducting the New York Philharmonic-Symphony Orchestra from March 11th through April 6th.

Orchestras A-Borning

Robert Frost, designated on the letterhead as "liaison officer," announces the birth of a new symphonic organization, the San Fernando Valley Symphony Orchestra, on January 10th in a grand opening which "proved that the community was more than ripe for a symphony orchestra." The orchestra is under the direction of Ilmari Ronka, is composed of one hundred per cent professional personnel, anticipates "many more concerts for the future, with a regular major season not far off."

Atlantic City's newest group for the study and performance of serious music is the Atlantic City Festival Orchestra of twenty-five members. Under the direction of William Madden, they have already presented concerts for convention sessions and for various other meetings. A three-day music festival is planned for Easter as part of the orchestra's expansion program.

In July of last year the Philharmonic Society of Erie (Pennsylvania) completely reorganized its orchestra, improving its musicianship and increasing the number of its concerts. This year, under its conductor, Fritz

Mahler, it is presenting a full schedule of concerts, three of which are purely orchestral, one augmented by a choral group, and three with soloists. Still more concerts are planned for next year.

The American Composer

Virgil Thomson's "Symphony on a Hymn Tune" was presented by the Philadelphia Orchestra at its concerts of February 20th, 21st and 23rd. The four movements of the symphony are based on the familiar "How Firm a Foundation," with the secondary theme, "Yes, Jesus Loves Me" . . . A spirited interpretation of Dr. Robert Nathaniel Dett's "The Ordering of Moses" was an outstanding feature of the February concert of the Dayton Philharmonic Orchestra under the direction of Paul Katz . . . A commendable revival in symphonic repertoire was the inclusion, on the February 26th and 28th program of the Cleveland Orchestra under the baton of Rudolph Ringwall of Charles Tomlinson Griffes' "The Pleasure Dome of Kubla Khan." Griffes wrote his work, inspired by the famous poem of Coleridge, in 1912, and revised it four years later. It was first performed by the Boston Symphony Orchestra under Pierre Monteux, a few months before Griffes' untimely death . . . Five compositions by Texans were played by the Houston Symphony Orchestra in their program of March 13th, conducted by Frederick Fennell. There were the Overture by Louis Gordon, the Overture to "The Stranger of Manzano" by Julia Smith, "Gulf of Mexico" by Otto Wick, "Portrait of Carlos Chavez" by Samuel Thomas Beversdorf, Jr., and Symphony No. 3, "Amaranth," by Harold Morris.

Premieres

At its concluding concerts of the season, on February 24th and 25th, the Kansas City Philharmonic under Efreim Kurtz featured the world premiere of Virgil Thomson's "The Seine at Night" . . . The Erie Philharmonic is particularly lavish of premieres. On February 15th it presented the American premiere of Jaromir Weinberger's Overture to his opera, "The Beloved Voice," and on March 1st and 2nd that of four excerpts from Arnold Schoenberg's "Gurre-Lieder," known as the "Songs of Tove." On March 22nd it will present Prokofieff's Symphonic Suite, this another American premiere . . . Eric Zeisl's "Ninety-Second Psalm," composed for the victims of Nazism in Europe, received its premiere in the United States on January 23rd when it was played by the Santa Monica Symphony Orchestra . . . "Fantasy for Trombone and Orchestra" by Paul Creston was given its first performance anywhere at the February 12th concert of the Los Angeles Philharmonic Orchestra. Robert Marsteller was the soloist . . . Three first performances were the proud boast of the National Orchestral Association for its concert of March 1st in New York. They were Eiger's "American Youth Overture" which is "dedicated to the Association and Leon Barzin in appreciation for its work in building the musical integrity of American youth," Dibiase's "Music for Orchestra," the composer a twenty-three-year-old native of Hudson Falls, New York, and "Johnny Appleseed" by Tom Scott of "American Troubador" fame. The latter work is the first in a series of orchestral portraits of America's legendary giants . . . "Symphony in C," by Frederick Jacobi will be played for the first time by the San Francisco Symphony Orchestra under Pierre Monteux on April 1st. The Vancouver Symphony Orchestra, under the direction of Jacques Singer, presented the world premiere of the Violin Concerto by David Diamond on February 29th. Dorothea Powers was the soloist . . . When a work has not been heard in this country in fifteen years' time, its performance might with right appear under "premiere" heading. Four excerpts from Arnold Schoenberg's "Gurre-Lieder" with Rose Bampton as soloist were presented by the Erie Philharmonic Orchestra under the baton of Fritz Mahler on March 1st and 2nd. The works were last given in this country in New York in 1933, Leopold Stokowski conducting. . . . During the Little Symphony concert series this year, which is part of the season of the Oklahoma Symphony Orchestra, two world premieres have been presented: The Overture to "The Rivals" by Spencer Norton, and "Lyric Piece" for trumpet and orchestra by Roger Goeb. James Harbert, who at seventeen has been a regular member of the Oklahoma Symphony Orchestra for the past four seasons, was the soloist in the Goeb work.

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MARCH, 1948

SUSPENSIONS, EXPULSIONS,
REINSTATEMENTS

(Continued from page thirteen)

Sykes, Felix O. Timozsu, Clarence J. Tobias,
Charles A. Torline, William A. Turkington (Billy
Adams), Walter Urbanski (Urban), Raymond C.
Van Hook (Van Keith), Richard J. White, Donald
Victor Wicks, William H. (Bill) Wood, Harry H.
Wrona.

El Paso, Texas, Local 466—Juarez Hernandez,
Lawrence Hubbell.

Hibbing, Minn., Local 612—Paul Burke, Joe
Dougherty, Mrs. Eileen G. Conner.

Montreal, P. Q., Canada, Local 406—Louizette
Duplessis, Raymonde Martin, Rita Manseau.

New Brunswick, N. J., Local 204—Anthony
Bianca, Robert L. Caneel, Casper Cardinale, Harry
Deck, Arthur Piermonti, Charles Flemming, Robert
Jones, Robert P. Kellogg, Peter Kralcy, Anthony
Orlando, Edward Price, Sr., Fortunato Sabatino,
John Schriener, Howard Simon, Robert Spiering,
Leo Strumsky, Harold B. Van Dyke, Harold Whit-
taker, Edward Stanley, Harold Harris, Joseph
Angelone, William Gould, William Crouse, Clif-
ford Scheckler, Robert Zullinger.

New Orleans, La., Local 174—Ernest M. Foster,
Ray Pruitt.

Salt Lake City, Utah, Local 104—George Lamb,
Betty King, Dick F. Jones, Wallace Gudgell, Ken-
neth Jensen, Max Halliday, Frank Grist, Frank K.
Grist, Ray Giauque, Helen Foster, Carl Dorius,
John Davis, Lloyd Collins, Darrell Christensen,
John Backman, Moedl Steadman, Deane Alsop,
Joe Kauter, Helen Wright, William Weber, S. Ray
Watson, Norris Walters, Spence Van Noy, Joffre
Turrentine, Bruce Timothy, Ralph Reynolds,
Louise Perfect, Dale Olsen, Sidney Matthews,
Velma Matthews, Harold Christensen, Harley
Busby, Keith Anderson, Adina Reinhardt.

San Diego, Calif., Local 325—Joe Leach, Jr.,
Charles F. Sprouse, Ray B. Goodman, Gayle P.
Snow.

South Bend, Ind., Local 278—Cornelius Green-
way.

Toronto, Canada, Local 149—Howard E. Barnes,
Bert Siggins.

REINSTATEMENTS

Uniontown, Pa., Local 596—Forrest Parks,
David Martin, Loyd Lochra.

Vallejo, Calif., Local 367—W. E. Gregory, Geo.
Herbert, Elton Hunt, Jr., Walter Lopes, Robert
McFarland, Eddie Nelson, Marian G. Parker, Don
Sajonia, Adolph Scopesi, Earl Collins, Arnold
Thomas, Art Thibodeau, Wm. Vaughan, Jas.
VonTellrop, Norman Wright, Al Yatchmenoff.

Wichita, Kan., Local 297—William D. Angle,
Fred E. Brown, Floyd J. Dalrymple, Leonard H.
Donley, Robert L. Higgins, Robert J. Hunter,
E. S. Winsont Leach, Glenn H. Maxwell, Harold
A. Q. Morris, Edwin S. Quilliam, Howard E.
Smither, Harry J. Wright.

Wisconsin Rapids, Wis., Local 610—C. E. Jack-
son, Paul Kidd, Jr., Earl P. Otto, Ray Speltz,
Richard Wiltrout.

Worcester, Mass., Local 143—Bertrin R. Harden,
Angelo Palumbo, Leslie A. Kola.

York, Pa., Local 472—Josephine Bond Parr,
William J. Miller, Ray Kalani.

Anderson, Ind., Local 32—Emery L. Childers,
Max C. Hilbert, Gerald W. Hull.

Asbury Park, N. J., Local 399—Louis Conti, Wil-
liam Cole.

Bloomington, Ill., Local 102—Russell Fielder,
Madiya Mercer, M. Pappin, Don Abbott, S. Conti.

Boston, Mass., Local 9—Fortunate G. Amante,
Angelo DePaolo, Frank V. Gentile, John N.
Harbo, Ira Katkus, Robert J. Morono, Thomas G.
Walters, Dolphy S. Aimolo, Mitchell Thomas,
Joseph Bruno Beddia, Sam Bitile, Donald E.
Bryant, Joseph S. Burke, Evelyn Carp, Joseph O.
Chalifoux, Philip Paget Cooper, Edwin J. Fisher,
James T. Gallagher, A. Edward Gallinaro, Louis
Glich, Joseph Heller, Frank Bernar Holderrid,
Robert Francis Hooley, Ivan S. Jacobs, Leo Larkin,
Kenneth A. Larson, Joseph Costello, Edward J.
Cotter, Wm. T. Crotty, Frank Dunn, James P.
Foley, Francis John Hspenny, James A. Lambert,
George H. Lambert, Joseph John Manning, Alfred
B. Olson, Wilma Wilson Pratt, Ottoleone E. Rivers,
George H. Rogers, Ted Roy, Morton L. Zack,
Patrick Barbara, Thomas DiCarlo, Gus Dixon
(Augustino Ichia), Lila Dina Gross (Lila Lester),
Samuel J. Marcus, William Mercurio, Philip
Palmer, William F. Roche, Vincent John Sacca,
Donald Scott, James J. Torabene, Helen T.
Abbott, Joseph Liebuter, Charles H. Mariano,
Michael G. Masino, Willard Mason Murdock, Nun-
cio Muscianesi (Pete Mondello), Wm. J. Reynolds,
Edward N. O'Hearne, George O. Sarty, Frank
Russo, Rico Tarquinio, Simon Zinburg, Karl Zeise,
Charles Carl Barbaro, Anthony Bellacqua, Donald
M. Berlin, W. Gerard Bottorff, Joseph Broda, Paul
R. Clement.

Meton Rouge, La., Local 538—Kenneth A.
Propp, Herman B. Stinson.

Beaver Falls, Pa., Local 82—Louis Marorro, Carl
J. Singer.

Bilderford, Maine, Local 408—Alexandra L.
Mullen, John Watson.

Bradford, Pa., Local 94—Fred Lonn.

Charlottesville, N. C., Local 342—Calvin M. Allison.

Chicago, Ill., Local 10—Robert H. Finch, S. P.
Novosel, Walter Sharkus, Martha Veysep, W. W.
Harper, Jr., Zachary Hutto, Jimmy Page, Hall F.

(Continued on page thirty-three)



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OPERA and OPERETTA

METROPOLITAN MUSINGS

The Metropolitan Spring Tour, which is occupying a two-month period (March 15th-May 17th), the longest since 1901, and which is covering more territory than any year since 1905 with more performances than any season since 1910, is including fifteen cities in its itinerary, namely Boston, Baltimore, Richmond, Atlanta, Chattanooga, Memphis, Dallas, Los Angeles, Denver, Lincoln, St. Louis, Bloomington, Minneapolis, Cleveland and Rochester. The company visited Richmond as recently as 1942, but it has not been to Los Angeles since 1905 and it has not visited either the Colorado or the Nebraska city since 1900. The Richmond and Lincoln stops will be one-night stands, but the company will spend two days in Denver and twelve in Los Angeles.

Eleven new singers have been signed for the Spring season: Adelaide Bishop, lyric coloratura from the St. Louis Opera Company; Rosa Canario, dramatic soprano from Brooklyn; Frances Yeend, lyric soprano; Bette Dubro, mezzo-soprano of Arlington, Massachusetts; Marie Powers, known for her interpretation of the mezzo-soprano name role in "The Medium"; Antonio Annaloro, Italian dramatic tenor; Rudolph Petrak, young Czechoslovak tenor; Walter Cassell of Council Bluffs, Iowa, baritone; Andrew Gainey from Mississippi. Those previously announced were Maggie Teyte and Robert Weede.

In a vivid and most human article, "Opera on Tour," in the March issue of "Holiday" magazine, H. W. Heinsheimer describes last year's Spring tour with all its glitter and glamor, with all its nerve-wracking detail and split-second decisions, with all its power for varying and enriching the lives of townfolk wherever it visits. His closing sentence gives an idea of how this Spring cavalcade not only enlivens the existence of folks during the days of its actual appearance, but also fills the whole year with a fantasy, with a force not to be generated by the ordinary affairs of the town. As he puts it, "Our St. Louis housewife and her husband are filing out of the auditorium with their fellow listeners. From the world of Faust and Mephisto they pass into their own day-to-day world of automobiles, refrigerators, washing machines and insurance policies. They return home to waken the baby witter and perhaps to have a sandwich before going to bed. But echoes of music still linger with them and will linger until next year, when the magic world of opera descends upon their town once more. In between, on an evening after evening, as Superman swoops into the children's room next door, a screaming symbol of a dreamless age, he cannot for all his power destroy the fading strains of beauty that 'Faust' has left behind. The very live ghost of opera continues its annual progress across the land."

GRIMES THE GRIM

The performance of Peter Grimes last month at the Metropolitan was notable for the excellent voices and dramatic gifts lavished on a score and plot of almost unvaryingly sombre hue. The fisherman Grimes, who is involved in the death of two apprentice lads, is found to be guilty, not indeed of murder, and certainly not of the human errors of loving too deeply or striving too hard, but rather of the anything but palatable vice of sadism. To render sympathetic such a role, with the hardly more than speech cadences of the Britten score as vocal medium, would have taken a consummate actor indeed—and Frederick Jagel did not prove to be quite that. The schoolmistress through Regina Resnik's gentle elucidation became a human being, even if one torn between two contradictory impulses, as protector of the lad and redeemer of his brutal master.

The music, like the plot, is in varying shades of gray and black and the talk-monotone is punctuated at intervals by the shrill cry of terror or the wail of anguish. There is also occasional sparkle without gaiety and rowdiness without humor. The orchestral portions of the score—since it was of far more varied hue than that assayed by the vocalists—made the purely orchestral passages easiest listening. Conductor Emil Cooper with real genius blended courtroom dictatorialness, tavern rowdiness, supplication, lamentation and brooding weather into a coherent if not convincing score. In the tavern scene and the scene in Grimes' hut, as well as in the final scene when Grimes rows out to sea and drowns himself, the composer evinces touches of inspiration.

The opera received its American premiere at Tanglewood, Massa-

chusetts, at the Berkshire Music Festival on August 6, 1946, commissioned by the Koussevitzky Music Foundation, organized by Dr. Serge Koussevitzky in memory of his first wife. The world premiere occurred in London in 1945 at Sadler's Wells Theatre, where it subsequently had twelve performances that year and twelve in 1946. It has been heard frequently in several European countries.

In this column of the February issue it was erroneously stated that Polyna Stoska and Lawrence Tibbett took stellar roles in the Metropolitan production of February 12th. The schoolmistress and Grimes roles were instead taken respectively by Regina Resnik and Frederick Jagel at this performance. Polyna Stoska and Brian Sullivan took the parts on February 23rd, and in the March 3rd production again Regina Resnik and Frederick Jagel.

Fritz Reiner is to be one of the principal conductors at the Metropolitan Opera next season. The Pittsburgh Symphony Orchestra, of which he has been conductor for ten years, is to engage guest conductors in the 1948-49 season.

CITY OPERA

Maggie Teyte, English soprano, will sing the role of Melisande in a revival of Debussy's "Pelleas and Melisande" to be presented this Spring by the New York City Opera Company. It will be Miss Teyte's first appearance in the role in this country, though she is famous for it in Europe. Indeed, she was coached for the part by the composer himself and first sang it at the Opera Comique on June 13, 1908. Jean Morel, French conductor, will conduct the City Center production of the work. Other productions during the season (March 19th-April 25th) will be "The Old Maid and the Thief," "Amelia Goes to the Ball," "Don Giovanni" and "Tosca."

CURTAIN CALLS

The revised version of Benjamin Britten's "The Rape of Lucretia" will be performed for the first time in the United States on April 3rd and 5th by the St. Louis Grand Opera Guild Workshop, conducted by Stanley Chapple. This is the second year of the Workshop's performances.

During its season just ended—a continuous run of forty-six weeks—the Paper Mill Playhouse in Millburn, New Jersey, has presented nine musical productions: "The Student Prince," "The Desert Song," "Naughty Marietta," "The Love Wagon," "Rio Rita," "Sunny," "Girl Crazy," "The Fortune Teller" and "Countess Maritza."

For its second Summer season the "Lemonade Opera" of New York City has secured the rights for the United States premiere of "The Duenna," a comic opera written by Prokofieff shortly before the war.

The State Unemployment Insurance Appeals Board of San Francisco, California, recently ruled that the San Francisco Opera Association was not liable for accrued unemployment taxes exceeding \$28,000.

Five operas, Gluck's "Orpheus," Beethoven's "Fidelio" and Mozart's "Magic Flute," "Abduction From the Seraglio" and "Marriage of Figaro," will be performed at the Salzburg Music Festival this Summer, to be held from July 27th to the end of August.

Puccini's "Manon Lescaut" will be revived in June by the Paris Opera for Dorothy Kirsten, who will also sing there in "Romeo et Juliette."

The American cast of Gian-Carlo Menotti's "The Telephone" and "The Medium" will open a trans-European tour of these operas in London in April. The tour will include Scandinavia, France, Belgium and Holland.

The three operas presented in the 1948 Grand Opera Festival, sponsored by the Symphony Society of San Antonio, were Verdi's "Rigoletto," Puccini's "Madame Butterfly" and Wagner's "Tannhaeuser." Max Reiter, founder of the Festival, is its musical director. The San Antonio Symphony Orchestra was in the pit.

KURT WEILL: *From Berlin to Broadway*

By H. W. HEINSHEIMER

Reprinted from the magazine, "Tomorrow," of the Garrett Publications.

H. W. Heinsheimer is a well-known writer on musical subjects. His book, "Menagerie in F-Sharp," published by Doubleday and Company, has brought him nation-wide recognition and has been translated into several languages. His articles have appeared in "Readers Digest," "Tomorrow," "Holiday," "Modern Music" and other periodicals. Before he came to this country from Vienna in 1938, Mr. Heinsheimer was for fifteen years head of the opera department of Universal Edition, the Austrian Music Publishing House. As such he helped promote the works of Kurt Weill, Alban Berg, Ernst Krenek, Jaromir Weinberger and Arnold Schoenberg. Now, on another continent and decades later, he is able, in his present capacity as Director of Symphonic and Dramatic Repertory of G. Schirmer, Inc., once again to further the career of Mr. Weill, since that New York publishing house is soon to release the composer's latest work, the American folk opera, "Down in the Valley."

WHEN KURT WEILL arrived in this country in 1935 as a refugee from Hitler's Germany, he brought with him, besides his slender wardrobe and his slim wife, nothing more substantial than a hazy reputation as a European composer of operas and musical comedies and an alert, razor-sharp mind. Today, his reputation as an American theatrical composer rests on such solid achievements as *The Eternal Road*, *Johnny Johnson*, *Knickerbocker Holiday*, *Lady in the*



KURT WEILL Has Written a New American Folk-Opera, "Down in the Valley".

Dark, *One Touch of Venus*, and *Street Scene*. Weill's success in adapting his brilliant and unique style of composition to the American musical stage is all the more remarkable when contrasted with the less fortunate efforts of other European composers who have attempted in vain to make a similar adjustment in the United States. Once famous and successful composers now toil obscurely as teachers in small studios and schools of music. Others write forty-five-second flourishes for soap operas while dreaming of past glories, or find short-lived consolation in the performance of a cantata on commencement day. A few, of course, have found the inevitable refuge in Hollywood, where large paychecks provide superficial balm for hurt professional pride. Not one of them, however, has been able to establish himself so successfully as a composer in his own right as Kurt Weill has.

What quality distinguishes this quiet-spoken, bald little man with astonished eyes staring out from behind strong lenses from the rest of his European colleagues? Perhaps the greatest factor in Kurt Weill's amazing career as an American composer has been his firm determination to break with his European past and thus to escape the sterile *chez-nous* mentality that has obsessed many European composers in America and sapped their creative powers. While most of his compatriots were huddling together nostalgically in odd corners of the metropolis, Weill set about to learn the English language thoroughly and, at the same time, to explore the possibilities of the Broadway stage; for, although Weill is a serious composer trained in all facets of the musical profession, his first and only love has always been the musical theatre.

Kurt Weill's strong attachment to the musical theatre is one of the baffling mysteries of the creative spirit, for there is nothing in his early background to account for it. Born in Dessau, Germany, in 1900, the son of a Jewish cantor, a different, utterly untheatrical kind of music was part of his earliest training. When he was eighteen, he went to Berlin to seek formal musical education, but since he carried with him nothing more substantial than a parental blessing, he was forced to support himself by playing the piano in an obscure *Bierkeller* from evening until dawn. His earnings depended upon the generosity of the patrons, who were expected to drop their contributions on a plate conspicuously displayed on the piano. To encourage donations Weill would break into an exorcising crescendo whenever he perceived a prosperous-looking party preparing to depart.

Weill spent his days in quite different surroundings, however. After a few hours of sleep, he would make his way to the studio of his teacher, Ferruccio Busoni, whose huge duplex apartment was located in one of the most fashionable sections of Berlin. Busoni, high-minded

and austere theoretician of music, solemnly mantled in the classical tradition, lived according to a rigid schedule. Clad in silk and velvet, the master would compose during the early morning hours in an inner sanctum that nobody was allowed to enter. At lunch time, he would emerge to greet admiring guests and consume half a bottle of champagne with his food. After the coffee, his guests, aware of the ceremonial of the house, took their departure, and then the pupils began to arrive. It is not strange, therefore, that in these solemn surroundings, there were no traces of the febrile music of the noisy, smoke-filled café in the string quartets and orchestral pieces that Weill turned out under the refined, slightly decadent hand of his great teacher. Fate, however, had singled him out for different things, and when the lightning struck, Kurt Weill was singularly prepared.

Weill Finds a Librettist

In 1924, when he was twenty-four, Weill came across a one-act play—*The Protagonist*—by George Kaiser, one of Germany's leading playwrights, who might best be described as the German O'Neill of the period. The play was about an actor who tragically confuses the stage and life and commits a real murder while acting in a play. Weill was greatly impressed by the play's dramatic power and its possibilities as a libretto. He wrote Kaiser and obtained an interview; after a half-hour, Kaiser gave him permission to set the play to music. The finished work received its first performance a year later at the



H. W. HEINSHEIMER, of G. Schirmer's, Inc., Kurt Weill's Friend and Editor in Europe and America.

famous Dresden opera house and was greeted by a first-night audience with enthusiastic acclaim. Oscar Bie, one of Germany's greatest music critics, praised it as an almost perfect blending of music and the drama, and also pointed out the irony of this success of a youthful pupil of Busoni, a success which had consistently eluded the master himself. "All the philosophical theories of teacher Busoni have been swept aside by the reality of Kurt Weill's score," Bie wrote.

Kaiser, who had never written anything for the musical stage and had only reluctantly given in to Weill's persuasive power, was now eager to collaborate with Weill on another work, this time an *opera buffa*. It was this work—*The Czar Has His Picture Taken*—that provided the first opportunity for the youthful composer to write songs and choruses with an eye to the broader possibilities of musical comedy. *The Czar*, a light and tuneful piece of theatre magic, was an instantaneous success, and Weill was at last able to say good-bye to the piano and collection plate in the little *Bierkeller* where he had served his strange apprenticeship.

FROM now on his path was clear; it was to be the theatre and nothing else. With the exception of a single symphony, a spare-time work that has little or no significance in his development as a composer, Weill never again wrote another note that was not meant for the stage. In choosing the stage, however, he was confronted with the problem that has beset every composer for the musical theatre: the problem of obtaining a good libretto. Ever since the dawn of opera, many composers have tried to break into the charmed circle of the theatre, but have failed because they had to work with weak, uninspired librettos. A few composers—Mozart, Verdi, Puccini—had the rare gift of being able to find the right librettist and to inspire him to write the right libretto. Bizet found one once—and never again. Wagner, of course, solved the problem by being his own librettist. Richard Strauss, after a brilliant beginning, failed in later years. Most modern composers freely admit they would like to write for the stage, but are stopped from doing so because of the difficulty of finding a worthwhile libretto. Playwrights often attempt to hide their inability to cope with the complicated laws of the musical stage behind glib remarks like the one recently made by a famous American playwright who turned down the offer of an equally famous composer to collaborate with him by saying, "What playwright wants his beautiful prose messed up by music."

During the twenty-odd years in which he has been active in the theatre, Weill has shown an uncanny ability to persuade the right kind of playwrights to collaborate with him and, furthermore, to inspire them with his own unerring instinct as to what is proper for the musical drama. Weill is a superb showman who is aware of all the limitations as well as the possibilities of the medium, and he is able constantly to shape his materials to the realities of the theatre. Playwrights, ordinarily distrustful of the ivory-tower composer, found themselves confronted by a man who knew just as much as, if not more than they did, about the prosaic laws of the theatre.

The Song-Play Form

The ink on the score for *The Czar Has His Picture Taken* was scarcely dry when another

famous German writer, Bertholt Brecht, agreed to write a play for Weill. Brecht, a gifted poet and playwright, had attempted—not too successfully—to mirror in his works the social and political chaos of a Germany beset by unemployment and by political demagogues of the extreme right and left. Under the patient direction of Weill, Brecht wrote a short song-play, *Mahagonny*, which was nothing more than a string of little choruses and lyrics, an entirely new form providing a stirring vehicle for a score that revealed a new Weill. The music was a skillful blending of jazz and blues rhythms, of marching songs and simple folk tunes. Nothing like it had ever been tried by a serious composer. It was first performed at a modern music festival in Baden-Baden in 1927 and had the effect of a bombshell upon the assembled crowd of determined modernists who had come to listen to the usual atonal fugues and sinfoniettas written in the decadent, disintegrating style of that period. To the consternation of the high-brows the audience left the hall in smiling excitement and—heaven forbid!—humming and whistling some of the haunting tunes of the Weill score. One indignant composer of the atonal school cornered Weill and shouted, "That song was written in a pure G major." For a composer who had studied with Busoni and had, up to that time, been considered as "one of us," this was indeed the supreme offense.

Mahagonny was a make-believe town in a make-believe America, and some of it was written in a sort of make-believe English, a compilation of basic international Americanisms that still run through my mind carried on the soft wings of Weill's music as I am writing this today. Kurt Weill's wife, Lotte Lenja, led the chorus with a haunting voice in the hit song of the show, a broad melody whose lyrics only barely suggest the deep sadness and beautiful resignation of the music:

Oh, moon of Alabama,

We must now say good-bye.

We've lost our good old mama

And must have whisky. Oh, you know why,

You know why, you know why, you know why.

Mahagonny was a turning point in Weill's career as a composer. He had achieved in this work a new simplicity, a new skill and sureness, that was to sweep away the last vestiges of high-browism implanted in him by Busoni. His music was now subject only to the law of the theatre, and he was groping for a style that would be absolutely original and native to the theatre. *Mahagonny*, although a remarkable departure, was still filled with a symbolism and suggestiveness that marked it as a rather arty product of its time. As an experiment in new forms, it was a step in the right direction, but it was not yet the finished product of an entirely new approach. This was to come next.

A New "Beggar's Opera"

A year later, in the summer of 1928, Brecht and Weill completed a new version of the old *Beggar's Opera*, now called *Dreigroschenoper* (The Three-Penny Opera). Brecht had rewritten the two-hundred-year-old script to make it a brilliant and gripping play about the evils and dangers of that crucial period which came to a violent and ignominious end with Hitler's rise

to power. Brecht had adorned the play with his own translations of some of Francois Villon's great ballads as well as his own lyrics. Weill had written a completely new score, which combined the dramatic power of his first opera, *The Protagonist*, with the moving simplicity of the *Mahagonny* score, and the result was easily his best work and his greatest success to date. Weill had finally succeeded in proving his favorite thesis: that there was really no such thing as light or serious music, but only good music or bad music; that there was a vast audience afraid of opera but just as eager to hear good music; and that modern music was in danger of creating a wider and wider gap between the composer and his audience. For *Dreigroschenoper*, Weill had written music that was neither a compromise to low tastes, nor an attempt to placate the high-brows. It was the first time that a "serious" composer had written a popular score, and in one year *Dreigroschenoper* rolled up four thousand performances.

Children's Opera

"I was not struggling for new forms or new theories. I was struggling for a new public," said Weill to a bewildered German reporter shortly after the opening performance. Several hundred thousand people in Germany and the rest of Europe as well could bear witness that Weill had been successful in his struggle for a wider audience; but the victory was not yet complete. Weill's next work brought him closer than ever to his expressed goal. This time he and Brecht abandoned the professional stage altogether and wrote a school opera, intended to be performed by school children. It was a simple story, based on a Japanese play of the thirteenth century, called *The Boy Who Said Yes*. The boy of the title said "yes" when called upon to sacrifice his life so that others might succeed in "an important undertaking."

The music, skillfully written within the range of children's voices, is one of Weill's most beautiful scores. I have staged the little opera with children nine and ten years old. Never have I seen audiences so deeply moved as by the simple lines and primitive melodies of that children's opera. As I am writing this, more than fifteen years later and with an ocean, a war, and an era between myself and that group of youngsters in a Viennese suburb, I can still hear the melody of the chorus and the little voices trembling with excitement, singing with the divine treble of the angels.

Clang of the Iron Heel

But I hear also the muffled sound of drums and heavier noises: the echo of iron-heeled boots, hoarse commands, and the sounds of street fighting. It is 1930. Weill and Brecht collaborate once more on an expanded full-length version of *Mahagonny*, the song-play, which they rename *The Rise and Fall of Mahagonny*. At its first performance in Leipzig in 1930, the Nazis demonstrate outside the opera house, and in Frankfurt, on the same night, a man in the audience is shot and killed during a riot in the auditorium. Stage managers, frightened and shocked, hastily withdraw the opera from the repertory. Weill, somewhat shaken by the fate of his latest work, makes another attempt at grand opera. The libretto is by one Caspar Neher, a successful stage designer but a poor playwright. Can it be that the mounting confusion of the times has begun to blur Weill's

artistic judgment? The opera does not come off well. He tries another musical comedy—and this is his first complete failure. Weill is now clearly floundering in an artistic fog, unable to get his bearings in a Germany rapidly disintegrating under the shattering blows of the latest apostle of violence. And then, on January 30, 1933, Weill sits with his wife and a few friends around the radio in his Berlin apartment and listens to the blaring march tunes and the bellowing, triumphant voice of Germany's new ruler coming from the *Reichskanzlei*. A few days later, Weill departs for Leipzig to attend the opening of his new musical, *Lake of Silver*. Georg Kaiser is once again his collaborator, and the combined fame of these two is such that the work is performed simultaneously by eleven German theatres on the evening of February 18, 1933. Success or failure? That no longer matters. On the following night, the Reichstag goes up in flames, starting a fire that will burn throughout Europe for twelve terrible years. Weill, calm and detached, packs a suitcase and boards a train. The course is west. Through the red fires of Berlin beckons America:

Oh, moon of Alabama,

We must now say good-by.

We've lost our good old mama

And must have whisky. Oh, you know why,

You know why, you know why, you know why.

Stopovers: Paris and London

PARIS was the first stop. Gay, brilliant Paris, shrugging off the tales of a new terror from the east, relying on the security of the Maginot line. Brecht was there, too. Once more the pair got together—this time on a ballet with songs, depicting the adventures of two American girls from Louisiana, who wandered around the world attempting to sell their charms. The ballet was titled, *The Seven Deadly Sins*, but it was decidedly thin and unconvincing and had none of the sureness of touch or artistry that characterized all their previous works. It had been sired in the enervating air of the boulevards and had about it the aura of a disintegrating civilization. When Weill was commissioned to write the music for an English play, *A Kingdom for a Cow*, he went to London against his better judgment and under the pressure of his rapidly deteriorating position.

The play was a terrible failure, but along with the bad critical notices came a message from America. It was from Max Reinhardt, once Germany's most outstanding producer and stage director, now in exile across the ocean. He was preparing with Franz Werfel a giant pageant—the history of the Jews throughout the ages—to be called *The Eternal Road* and to be produced in the Manhattan Opera House in New York "as soon as possible." Would Kurt Weill come and write the music?

Would he? When did the next boat sail?

The Sidewalks of New York

In the fall of 1935, Weill arrived in New York. His livelihood, for the time being, was provided by the backers of *The Eternal Road*. There were endless delays, however. The production bogged down, was at last postponed indefinitely. All the while, Weill strolled along the sidewalks of Manhattan and looked and listened and marveled. He saw Broadway in transition: the

period of lavish operettas, of Merry Widows and Blossom Times, was coming to an end. He saw a new audience ready for new forms of musical entertainment. The man who had brought opera down (or was it up?) to the German people was suddenly faced with a huge new audience waiting for just the sort of thing he had been fighting for all his life, for the one and only thing he could do.

While other European composers mourned their lost markets—the publicly subsidized opera houses of Europe—Kurt Weill boldly announced: "The Broadway legitimate stage is to the American public what the opera and concert halls are to the European. I have always believed that opera should be a part of the living theatre of our time. Broadway is today one of the great theatre centers of the world. It has all the technical and intellectual equipment for a serious musical theatre. It has a wealth of singers who can act, excellent orchestras and conductors, music-minded directors, choreographers, and designers. Above all, it has audiences as sensitive and receptive as any audiences in the world. These audiences are willing to accept any musical language so long as it is strong and convincing."

The score for *The Eternal Road* had long been completed, but still production seemed far off. While waiting, Kurt Weill met Cheryl Crawford, who had several ideas for a musical play and suggested that Weill should visit the American playwright Paul Green, who had just won the Pulitzer Prize and who lived in Chapel Hill, North Carolina. It was Weill's first excursion outside of New York. He spent a week with Paul Green and the old magic worked again. The ideas suggested by Miss Crawford were dropped in the ensuing discussion, and by the time Weill was ready to leave, Green was already at work on a new play—*Johnny Johnson*—which Weill was to set to music. The story of an American soldier in World War I, it had a limited success, but it was Weill's first musical score for a Broadway production, and at once the critics were aware that here was a new voice, and here was something different, full of exciting possibilities.

Weill Meets Maxwell Anderson

Broadway was ready to accept Weill on his own terms. In 1937, at a party, he was introduced to Maxwell Anderson. Anderson, who had never in his life thought of writing a musical play, was at once attracted by Weill's air of quiet determination, and, before the night was over, he had asked Weill to come out to his house in New York and spend a few days.

When Weill arrived, Anderson told him that he had already found a subject that he thought would make a wonderful musical. It was one of Washington Irving's stories about Knickerbocker. "Great," said Kurt, who had never heard of Washington Irving, and retired to his room. He stayed up all night reading Irving, and in the morning he was fully prepared to talk shop. A few days later, he had to leave for Hollywood to do a picture, and, after a week or two, he received a telegram from Anderson: "Libretto completed. Please come back."

Knickerbocker Holiday was Weill's first Broadway success. Written and produced in 1938, it is today almost forgotten. Still remembered, however, is one of its songs—the lovely "September Song." The story of how this song came to be

written may throw some light on the composer's method of working. The script and the music to *Knickerbocker Holiday* had been completed. Joshua Logan, the director of the show, went to California to get Walter Huston for the part of Peter Stuyvesant. Huston accepted the part. Weill, eager to co-operate with the star, wired his delight and added the worried question: "What is the range of your voice?" Back came a wire: "No range. Regards, Walter Huston." Then he wrote to say that he would be on the Bing Crosby show and would Weill and Anderson please listen in. Soon, in Anderson's spacious living room in New York, they heard Huston announcing over the air that he was to sing something for some friends in the East, a song he had written himself years ago when he was in vaudeville and the chorus of which ran: "I haven't got the Do Re Mi." Anderson listened quietly to the little song. "That husky, broken voice," Weill heard him mumble. "He should have a sad song, standing alone on the center of the stage, all by himself." And then he disappeared. Half an hour later he came back with the lyrics of "September Song." Weill took them, put them on the piano, and wrote the music that same night. The song was a success in the show, but it didn't quite make the Hit Parade. The publishers gave up plugging it. The years passed; *Knickerbocker Holiday* had long since been gone from the boards, but "September Song" refused to die. It appeared on recital programs, on the radio, in cafes. In 1946, eight years after it had first appeared on Broadway, Bing Crosby made a recording of it. Today it is a hit—even in terms of Tin Pan Alley.

THE success of *Knickerbocker Holiday* and the birth of a new Broadway musical talent was officially recognized when Maxwell Anderson, Elmer Rice, and Robert E. Sherwood invited Weill to join the Playwrights Company as a full-fledged member and partner. It was a fine tribute to Weill's unusual status in the theatre that he is the only non-playwright to be admitted into the charmed circle of these famous playwrights. *Lady in the Dark* was to be his first work to be produced by the Playwrights Company. *Knickerbocker Holiday* had done for him on Broadway what *The Protagonist* had done twenty years before in Germany. *Lady in the Dark* was to be his *Dreigroschenoper*.

Smash Hits

Weill had met the playwright Moss Hart by mere accident. While his little review, *Railroads on Parade*, was playing at the World's Fair in 1939, some young people approached Weill and suggested he write a musical comedy based on some characters from the comic strips. Weill was undecided, and one of the group suggested sending the manuscript to Moss Hart to get his opinion. Hart disliked it, but wanted to meet Kurt Weill. They met for the first time in a little restaurant in the East Fifties, but they didn't seem to hit it off together. There appeared to be no common bond between them. Weill did most of the talking. He did not want to write music for plays where singers suddenly burst out into song or a group of dancers swarms over the stage, but where music was an essential part of the action, integrated with it by logic and necessity—no single numbers, but large stretches of music, little operas, complete with overture, climax, finale, spread throughout the evening.

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Hart listened quietly to Weill's spirited lecture, but he did not seem to be greatly interested.

When they met again, however, Hart said that the best way to provide such a vehicle would be to write a fantasy, something unreal, a kind of modern fairy-tale, which would be musical in its very essence. Weill seized on the idea eagerly. "A fantasy," he said, and then continued, almost mechanically, "a dream."

Another week passed. When Hart came to the next meeting, the idea of a dream had become firmly fixed in his mind. He had advanced it still another step: Modern dreams come to life in the office of a psychoanalyst. And thus the story of *Lady in the Dark*, one of the most successful musicals shown on Broadway, began to take shape, a story conceived entirely out of a composer's theories for a musical play.

From the lavish sound cascades of *Lady in the Dark* Weill has now advanced—via *One Touch of Venus*, a show that added still another famous writer, S. J. Perelman, to the ever-growing list of Weill collaborators—to *Street Scene*, musical version of the Elmer Rice play and Weill's most daring bid for a new American opera. In his review of the opening performance, conservative, careful Olin Downes wrote: "*Street Scene*, the drama by Elmer Rice, the score by Kurt Weill, with lyrics by Langston Hughes, is the most important step toward significantly American opera that the writer has yet encountered. . . . The word 'opera' which still is strongly suspect to the American man in the street was carefully avoided in the advance notices of *Street Scene*. It was billed as a 'dramatic musical,' a term understood and not abhorred on Broadway. So the audiences came and found themselves excited, astonished and entertained. Opera had crept up and caught them unawares. The word 'opera' got inextricably into dramatic critics' reviews. For it was as a play musically expressed that the work was taken—as opera always should be taken—and the sum of the two elements makes opera."

Toward American Music-Drama

Street Scene is only a beginning. Weill is still young, and his never-satisfied, forever-searching mind will probably lead him to explore many new turns on the road ahead. No greater encouragement could be offered the man who in little more than ten years had built a solid reputation in a strange country as a composer than the closing words of Olin Downes' review of *Street Scene*: "We are given to wonder whether it is not the very artist coming here from a European social and cultural background who will be quickest to perceive in its full significance an aspect of American life; and feel it as those who always have been in its vicinity might not; and, in communicating it, take a historical step in the direction of genuine American music-drama."

A REVIEWER'S NOTE ON WEILL

LADY IN THE DARK, by Kurt Weill. Vocal score. Chappell and Co., Inc. \$5.00.

Kurt Weill's music for *Lady in the Dark* follows the mode which he early marked out for himself in his German days: to use the popular idiom, and follow the patterns of colloquial

musical conversation, rather than the stereotypes of operatic tradition. Just as in his masterpiece, *Die Dreigroschenoper*, he picked up the tunes of the Berlin night clubs and the sturdier gutter music, and transformed them into something new and strange, so in *Lady in the Dark* he has caught the flavor of Tin Pan Alley, but has subtly reshaped it into a new blend. That he has soaked up the American popular song, though he gives it his own peculiar twist, is proved by the popularity of "The Saga of Jenny" in the juke boxes. Ira Gershwin's lyric is irresistible; but the tune has enough of the rocking-horse movement and gamine quality of "Minnie the Moocher" to hit the fancy of the wider public. And café society is as much amused by the song as by any of Spivey's ventures. "Jenny" in fact belongs in the line of saucy ballads.

The theme music, first heard in "My Ship," is of a haunting and slightly odd turn, well suited to accompany fantastic dreams induced by psychoanalysis. And the other glamorous numbers which Gertrude Lawrence sings in the dream interludes are in the same vein. Weill uses the jazz palette in his orchestration, even in these songs which lean toward the romantic. By treating the harmonies in this current style, he keys in the music of the fantastic interludes with the brittle, farcical comedy of the scenes in the magazine office. When we hear the woodwinds playing away against the thump of the bass viol, we are still in the musical world that we know so well in our theatres and dance halls: a fast-moving, slightly cockeyed realm, where anything can happen, the crazier the better. And this is Gertrude Lawrence's world, which she shares with Noel Coward and Beatrice Lillie and all the great gay lights of the 'twenties. It is the indiscreet interval between the first and second world wars.

Not all the music of the play is in this popular style. The madrigal "Mapleton High" is the quintessence of all the high school and college songs that celebrate the charms of alma mater; it has a little of Cayuga's Waters, a trace of "The Old Mill Race," a touch of a hundred other similar songs. How Weill has caught the blend of sentimental school patriotism and the longing to return to these adolescent days that were so uneasy and yet so intense and vivid, is most easily explained by the resemblance between American sentiment and German *Schwarmerei*—in the pre-Hitler days. The old school tie with us—and with the Rhineland and South Germans—is a bond, not a mere symbol of class feeling. It recalls gay and carefree days, and the friends of our youth.

But in the madrigal form Weill has improved the school song out of all recognition. The full, rich harmonies, the interwoven melodic lines give the piece a tender power. This is perhaps the most genuinely moving scene in the play. It is here we realize that Moss Hart had potentially a quite different theme from the one he finally chose to work: the tragedy of the ugly duckling, who found that the school Romeo had used her for a stalking horse to pique the jealousy of his best girl. Weill in fact takes full advantage of such opportunities as the script affords, to vary the emotional moods of the music.

Luckily the vocal score for *Lady in the Dark* is published, so the curious can give it a close scrutiny. And Gertrude Lawrence has recorded half a dozen of the songs, singing them just as she does in the play.—S. S. S.

A SWISS CONSIDERS NATIONALISM IN MUSIC

The Swiss conductor, Ernest Ansermet, now serving on various podiums of our major symphony orchestras, in a recent interview obtained by Carter Harman and published in the New York Times for February 8th, gives as his opinion that American nationalism is not healthy. "You are less distant from Europe than you think," he states. "Not that Americans have become Europeanized or Europeans Americanized, but simply that problems of both peoples are similar today. We in Europe, for instance, have problems of the rights of performers in recorded music such as your Mr. Petrillo is dealing with, though our situation is complicated by the fact that we have more unions."

Mr. Ansermet is pleasantly surprised at the large number of composers now active in America, and during his visit here has been all but swamped by manuscripts for his inspection. Among performed works which he has particularly admired are Marc Blitzstein's "The Cradle Will Rock" and David Diamond's "Rounds." Copland, Sessions and Hindemith, he says, are played in Europe "about as much as any other young composers," and adds that to Europeans they seem young in art, even if mature in years.

Regarding the choice of vehicles for their talents by young composers, Ansermet "has noted an almost universal failure to match the new vocabulary of melody and sonorities with suitable large forms. Most present-day composers sooner or later write a 'symphony' in lieu of a more appropriate pattern. But few of them achieve more than a superficial resemblance to that form." As he puts it, "New composers fail to see the bithematic character of the classical sonata form as two aspects of a single musical idea. It should be the way man and woman are the two aspects of the human race."

His ideas regarding nationalism may be summed up in the statement, "To attempt composition of 'truly national' music implies creative impoverishment. Nationalist thought in any field is caused by routine thinking, and that is dangerous for social as well as musical thinking."

MASTERS OF THE KEYBOARD, by Willi Apel. 323 pages. Harvard University Press. \$5.00.

The development of pianoforte music as traced through the masters who wrote for this instrument and its forerunners proves a felicitous means of making clear how special an art form this is. The author, an eminent musicologist and editor, in his narrative covering the late Middle Ages, the Renaissance, the Baroque and Rococo periods, as well as the Classic, Romantic and Modern schools, avoids unnecessary technicalities and fully explains such technical terms as he does use throughout his discussions of seventy compositions from the vast musical literature composed for organ, clavichord, harpsichord and pianoforte. In each instance he points out the significance of these musical examples for the development of keyboard music as a whole. Complete compositions as well as short musical illustrations are included, enabling the music student and amateur to play and analyze the compositions under discussion.—H. S.



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Composers' Corner

A new American composer was introduced to the League of Composers at its concert early last month, when it presented the first performance of "Mourning Scene", by Ned Korem, twenty-four-year-old Philadelphian. He composed the work last summer while studying with Aaron Copland at the Berkshire Music Center.

Leroy Robertson, winner of the recent Reichhold prize, is writing a piano suite for Andor Foldes, who will introduce it next season.

Camargo Guarnieri, Brazilian composer, has written a new work for Jennie Tourel, which the mezzo-soprano plans to introduce during next season at some of her orchestral appearances. It is a setting for voice and orchestra of the poem by the late Mario de Andrade, "A ferra do rola moca".

One of the events of the Texas Creative Arts Festival, held in Houston March 11th through 14th, was the Texas Composers Contest, for which fifty compositions were submitted. The best composition received an award of \$250, and the seven selections which received highest ratings were played by the Houston Symphony Orchestra at the Texas Composers Concert March 13th. Dr. Howard Hanson served as judge of the contest.

Walter W. Eiger, thirty-eight-year-old Polish composer, now awaiting his final papers, has written a symphonic work conveying his thankfulness at becoming an American citizen. He feels this is, but proper recognition in view of the train of events which has finally brought him here. His difficulties began in 1940 when the Germans neared Paris. Since he had been composing scores for anti-Nazi films in that city, he decided that flight was the better part of valor. He got as far as Marseille, where Vincent Scotto sheltered him. Eiger had arranged that composer's music for the French films, "Pepe le Moko" and "The Baker's Wife". Then he managed, after a series of setbacks, to get passage on a French ship headed for Brazil. It was halted mid-way and the passengers were taken off and interned near Casablanca.

Finally he reached Cadiz, then got a Spanish ship headed for Brazil, but, once in the port of Rio, the passengers were not permitted to land. Finally they were taken off, interned for a while in Argentina, then put on another ship and headed back to Europe. The Dutch allowed them

to get off at Curacao and, since Mr. Eiger had cousins in Chicago, he was able to get to this country from there. But the normal twelve-day crossing from Marseille had taken all of two years.

This thankfulness-hymn is called "American Youth Overture" and is based on the songs familiar to American children, "Farmer in the Dell", "Jack and Jill" and "Frère Jacques". It was played March 1st by the National Orchestral Association in New York.

Young composers of the Middle West are offered an opportunity by the University of Minnesota to hear their compositions played by a professional orchestra of approximately seventy pieces. This is made possible through a "composers' forum" which will be held at the University May 19th through 23rd.

The orchestra engaged for the Forum includes, in addition to a full string section, three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, tympani, percussion, harp and piano. String parts required are six first violins, five second violins, four violas, four cellos and four basses. Every composer submitting music must be ready to guarantee a sufficient number of parts for delivery on or before May 17th. If the work is a concerto, the composer will be required to make provisions for a musician to play the solo instrument. A small chorus will be available, however.

Original scores must be submitted by April 10th, when a committee of staff members of the music department will begin making selections of fifteen of the best works to be played by the orchestra. Unless delivered in person, the scores should be sent express prepaid and insured to Dr. Paul M. Oberg, Chairman of the University's Music Department, University of Minnesota, Minneapolis.

Hindemith, appearing with the New Friends of Music in New York, on February 15th, in the double role of composer and conductor, proved to be the efficient portrayer as well as the inspired creator. The music, which is a dialogue "in which a woman, Herodiade, facing unknown (and perhaps unknowable) emotions, strives at an articulate expression of her reactions, supported and contradicted by her old nurse," achieves its purpose, surprisingly enough, without use of the human voice, the melodic lines, which conventionally would have been sung, being given to instruments of the orchestra.

INTERNATIONAL MUSICIAN

WORDS AND MUSIC AT CHAUTAUQUA

By REBECCA RICHMOND

Chautauqua Institution on Chautauqua Lake in New York State plans to make its seventy-fifth season, opening on July 4, a Jubilee one in every respect. The events will include a series of twenty-four symphony concerts extending over a period of six weeks; three chamber music concerts; six operas, each of which will be given two performances; organ recitals; and Sunday evening programs by the Chautauqua choir, of more than two hundred voices during the height of the season and augmented on occasion by visiting choirs from near-by cities.

The conductor of the Chautauqua Symphony Orchestra is Franco Autori, who returns to Chautauqua for his fifth season. At present Mr. Autori is in Europe where for the second year, upon the invitation of the Polish Ministry of Arts and Culture, he has been guest conductor of the Polish National Philharmonic Orchestra. Before going abroad in December, Mr. Autori conferred with Chautauqua's Vice President of Program and Education, Mr. Ralph McCallister, in regard to this summer's concerts, the first being scheduled for July 17. Programs will consist, as in previous summers, of classical and modern music. Leading soloists, vocal and instrumental, will assist; Mr. Autori will announce on his return whom he has engaged. The weekly "pop" concerts are to be continued and, it is safe to say, will draw a wide audience not only from Chautauqua but from surrounding communities. The open air, roofed-over, amphitheatre, where the concerts are given, has a capacity of 7,000.

Mischa Mischakoff, concert master of the N.B.C. orchestra, is concert master of the Chautauqua Symphony Orchestra. This will be his twenty-third season. The Mischakoff String Quartette recitals in Chautauqua's Norton Hall are the gift of Mr. Ralph H. Norton and the late Mrs. Norton to the Institution and are deeply appreciated.

Nathan Gordon, first violist with the N.B.C. orchestra, Edgar Lustgarten, first cellist of the St. Louis Symphony, are among the more than sixty musicians from prominent orchestras throughout the country who join the Chautauqua organization in the summer. Chautauqua takes pride in the fact that so many of the men and women of its orchestra return year after year; it has a long tradition of hospitality toward symphonic music, beginning with the concert there of the New York Symphony Orchestra in 1909, Dr. Walter Damrosch conducting. The late Albert Stoessel conducted at Chautauqua for twenty years. The late Georges Barrere was first flutist for many seasons and was an annual soloist.

The Student Symphony for qualified students under Edward Murphy of the St. Louis Philharmonic Orchestra is hard working and popular.

The Sunday services in the amphitheatre are greatly dependent for their effectiveness on the volunteer choir conducted by Mr. Walter Howe, who is also director of the Worcester Festival, and on the great pipe organ played by Dr. George William Vokel, organist and choir-master of All Angels' Protestant Episcopal Church, New York City. Harrison Potter, instructor at Mount Holyoke College, is assistant to Mr. Howe and official accompanist.

The Columbus (Ohio) Boy Choir under Herbert Huffman holds its summer school session at Chautauqua and frequently contributes to concert programs.

Second only to the Symphony Orchestra concerts in popularity are the operas given in Norton Hall. The productions of the Chautauqua Opera Association are under the direction of Alfredo Valenti, who heads the Opera Department of the Juilliard School of Music. This season Mr. Valenti plans to present "The Mikado", "Cosi Fan Tutti", "Carmen", "La Boheme", and "Lucia di Lammermoor", and one other. The leading roles of several of these will be filled by members of the Metropolitan Opera Company who were formerly students at Chautauqua.

The Chautauqua School of Music will be in session for six weeks from July 12 to August 20. Evan Evans, the director, is also head of the Voice Department. He will be assisted by Margaret Kommel, voice teacher at Penn Hall School for Girls. Mr. Evans is a member of the faculty of the Juilliard School of Music and has sung with leading orchestras.

James Friskin, eminent pianist and teacher, heads the staff of the Piano Department. His assistants are Wendel Keeney, Wendel Diebel, and Barbara Steinbach. Mr. Friskin succeeded Ernest Hutcheson, who retired after thirty summers of association with Chautauqua. Mr. Hutcheson has promised to appear with the Chautauqua Symphony on August 8 as part of the Jubilee year celebration. Students have the privilege of attending teachers' recitals and of appearing on programs themselves.

Several Music School scholarships are annually available to applicants who are adjudged sufficiently talented and properly qualified. Altogether, students are offered an abundance of varied opportunities at Chautauqua.

It has become evident that many music students are interested in the craft of writing and find that a knowledge of one art is beneficial to the other. The new Writers' Workshop supplies a strongly felt need. It was organized last year by Professor John Holmes of Tufts College, who is instructor of the poetry writing class. Mr. Holmes, a poet whose contributions appear in America's leading magazines, is scarcely less well known as a successful teacher and a writer on literary topics. Margaret

Widdemer, author of numerous novels, short stories and poems, returns this year to give instruction in fiction writing. The third member of the staff, who will be in charge of the non-fiction prose course, is S. Stephenson Smith, editor, lecturer, author of books on the practical problems of the writer, and member of the faculty of the New York University's Writers' Workshop.

The theatre is strongly entrenched at Chautauqua, sharing Norton Hall with the Opera Association. A group of actors and personnel from the Cleveland Play House are in residence as the Chautauqua Repertory Theatre. They present at least five plays each summer under the direction of Frederic McConnell, who is also the head of Chautauqua's Theatre School. Its curriculum is extended to cover acting for the radio and the writing of radio script. Art classes under Revington Arthur, a leading painter of the modern school, carry a heavy registration.

Chautauqua's lecture platform, which was the original attraction of the Institution, continues to be famous after nearly three-quarters of a century. It brings to the amphitheatre audiences the foremost authorities on a wide range of subjects which appeal to the intelligent citizen.

BOOKS ON CHAUTAUQUA

The Chautauqua Jubilee Sketch Book. Drawings by June Kirkpatrick. Comment by Rebecca Richmond. Published by J. Kirkpatrick, 905 Eighth Avenue, New York 19. 68 pp., \$1.00.

Animated pen-and-ink sketches show Chautauqua in action, with running text which blends happily with the pictures. This work will be for old Chautauquans far more than a souvenir volume of the seventy-fifth anniversary of the founding: it will be a true remembrancer.

It is a good supplement to Mrs. Richmond's 1943 book, *Chautauqua, An American Place* (Duell, Sloan, and Pearce), which is the definitive work on Chautauqua. In it, Mrs. Richmond, who is secretary of the Chautauqua Society of Greater New York, not only catches the "spirit of place," but shows how the Chautauquans founded adult education in America. Many of the great names in American education in the last quarter of the nineteenth century are here: William Rainey Harper, George Vincent, George Herbert and Alice Freeman Palmer, G. Stanley Hall, Melvil Dewey—so runs the roster.

Mrs. Richmond also shows, by implication, how the church groups of the country, which figured so strongly in the Chautauqua movement, gradually accommodated themselves to the idea that opera, the theatre, and secular music are compatible with religion—so that present-day Chautauqua provides the rich and varied program in the musical field which is described in her article above.—S. S. S.

THE MUSICAL TRAVELER

Visits the League of Composers' Goldman Band Concert

Hears the Collegiate Chorale Do Hindemith in Lighter Vein

Has a Session with the IM's Jazz Musicologist

A solid evening of modern music is usually a bit of a chore. But the League of Composers showed themselves rare pickers when, on January 3rd at Carnegie Hall, to honor Edwin Franko Goldman's seventieth birthday, they chose a program of concert band music all by living composers, eight out of the ten modernists of the strictest persuasion.

Henry Cowell's "Shoontree" carried off the honors for melodic beauty. Darius Milhaud in his "Suite Francaise" had apparently resolved to let the wood-winds play over a landscape painted by Corot for Debussy to inhabit. There was little trace of the crashing brass of his "Creation." And Schoenberg's intricate mathematical patterns shook into place in Carnegie Hall as they do not in the open-air park concerts. The three pieces written for Romain Rolland's "Fourteenth of July" by Roussel, Auric, and Honegger, came over with real Bastille Day spirit, on this occasion of their first performance in the United States. And Miaskovsky's "Symphony 19 for Band" proved a strong, stately, and imaginative piece.

The modernists were not without competition. Vaughan Williams' "Toccatto Marziale" was the opening chord—and it is a spirited and heroic air. And Percy Grainger's great set piece, "The Power of Rome and the Christian Heart," a kind of instrumental oratorio for band, with organ accompaniment, was conducted by the composer, in its premier, with a poetic power which quite swept away the listeners. In fact, this work, with its artfully interwoven melodies, and its traditional harmonies, was the favorite with the audience—especially with the regular Goldman Band park fans. Grainger, with his solid grounding in folk melody, has always had the "power to please the simple without making the discerning grieve," and this power showed to good advantage in this "pièce préparée" of programmatic music, in which the composer, under the allegory of the Roman tyranny turned on the Christian martyrs, pays his disrespects to the totalitarians of our time.

One reason the modernists went over so well, in spite of competition from Vaughan Williams and Grainger, was the quiet and effortless conducting of Walter Hendl. His style combined strength and grace, the almost unaccented rhythm of his hands blending in with the movement of the music. He clearly had his mind focused on the music, not on Hendl.

Aaron Copland, in presenting Dr. Goldman, made it clear, in a sober and judgmatical tribute, that without the work done on behalf of the concert band by the man in whose honor the concert was given, there would have been no such repertory available. Surely there could be

no finer tribute: to evoke a rich treasure of new music, by bringing into existence an instrumental group able to render it with precision and discerning musicianship.

Dr. Goldman sprung a surprise: a new march composed in honor of the League, which he conducted, to the great satisfaction of the park fans. As he bowed and beamed, it was hard to realize that this sprightly and graceful figure, moving as nimbly as George Primrose, the king of soft-shoe dancers, was seventy.

Dr. Goldman has, indeed, been a member of the Federation for fifty-one years, which must make him almost the dean of the organization—as he is the dean of concert band conductors the world over.

HINDEMITH IN LIGHTER VEIN

It would be tough luck for most composers—classical or modern—to be sandwiched in between Beethoven and Bach. Hindemith stood up to the ordeal and came off with even honors, and a bigger hand, when Bob Shaw programmed for his Collegiate Chorale at Town Hall, January 25th, seven of Hindemith's short new songs between Beethoven's massive joking in the "Rounds and Canons", and Bach's Motet No. 5. The robust humor of Hindemith's "Trooper's



EDWIN FRANKO GOLDMAN. a Member of the Federation for Fifty-one Years.

Drinking Song" and the nimble impudence of his "The Devil a Monk Would Be" brought down the house. And why not? The studio recital has been a solemn cultural rite all too long; it's time some musical wit came in. The modern idiom, like jazz, is well suited to fast, brittle, conversational backchat, and polished high comedy dialogue—all within the limits of musical form. In fact, the moderns might well take their art a bit more lightly; maybe with a little comic relief they wouldn't be so hard to take in turn.

JAZZ MUSICOLOGIST

A musicologist with a recent haircut tells us he finds nothing particularly startling or novel about jazz. He has cruised around for twenty years listening to the saloon (i.e., night club) music which is the twentieth century analogue to eighteenth century salon pieces. If Alec Templeton wants to add polyrhythms to Bach's polyphony, who's to stop him? If Maxine Sullivan puts some calculated staggered syncopation into Arne's embroidered runs, in "The Lass With the Delicate Air," so much the better for Arne. Bessie Smith is surely a more original interpretive artist than most of the studio-recital aristocracy dutifully repeating the old museum pieces. What she does with four notes in "Cold in the Hand Blues" is a lesson in musical economy.

For the price of a beer our musicologist used to hear Art Tatum at Kelly's Stables or wherever he was hanging out, and Art's piano technique puts him in a class with San Roma.

Then, our musicologist adds, consider how jazz has got back into the concert hall. Lambert pioneered in England, Satie and Milhaud in France, in using jazz idiom—polyrhythms, blue'd progressions, calculated dissonances, and all. What our theatre music men have done here is a matter of common knowledge: Bennett, Dukelsky, and Gould have used the jazz palette freely. Grofe's and Gershwin's concert jazz pieces are part of the popular repertory. And the climactic work in the field, Ellington's "Black, Brown, and Beige," is a serious work that has arisen out of jazz, and has crystallized it in permanent musical form.

Finally our peripatetic musicologist, back to his library and armchair, quotes Ernst Krenck, who says, in his "Music Here and Now," "Jazz . . . has revived the art of musical improvisation to an extent unknown by serious musicians since the days of the *super librum cantare*, the contrapuntal extemporisation of the fifteenth century."—S. S. S.

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An outstanding virtuoso feat of the year was Al Gallo-Doro's premiering of Ralph Hermann's prize-winning "Concerto for Reed Doubles," first on the air with Paul Whiteman's ABC Symphony, then, under the composer's baton, at Buffalo in the first "pop" concert of this season.

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taste impromptu." Clearly enough conductor and soloist alike realized there's a hair-do for music somewhere between long and short—which can please a wider audience without playing down.

Music Week Contest

Another Music Merchants Advertising Contest will be sponsored by Targ and Dinner, Inc., of Chicago, during National Music Week, May 2 to 8, 1948. Six cash prizes will be awarded: \$100, \$75, \$50, and three prizes of \$25 each.

The contest is open to all piano, radio, record, general music merchants and to department stores having a music department. A merchant may enter any number of ads, which should capture the spirit of Music Week. Tear sheets of the entire page on which the ad appears showing the name and date of publication should be mailed before May 16th to Music Week Contest, 230 North Michigan Avenue, Chicago.

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Georges Selmer, member of the wind instrument manufacturing family, is in this country to study trade conditions, and will remain through most of the Spring.

His headquarters will be at Elkhart, Indiana, home office of the American branch of Selmer's.



AL GALLO-DORO
Triple Threat on the Reeds

built by Selmer for the occasion, or just came out of stock, and whether the clarinets were silver or not.

Gallo-Doro has been playing clarinet for twenty-eight years, and the sax for twenty-three, but don't think he's ready to retire. He's just thirty-five. He has seen a lot of conductors in action, from the time he started playing in a pit orchestra at the Orpheum in New Orleans in 1928.

He toured with Whiteman for five years, shifted to free-lancing and played with most of the top radio conductors. He rejoined Whiteman's ABC symphony, and it was his equal skill on alto, clarinet and bass which led Whiteman to institute the competition for a concerto which would extend Gallo-Doro's powers.

That Ralph Hermann's musical thinking and feeling were equal to producing more than a mere gymnastic piece is evidenced by the fine job of balanced program-making he did for the "pop" concert in which Gallo-Doro starred. Opening with Mendelssohn's "Ruy Blas," and closing with Don Gillis' witty "Symphony No. 5 1/2—For Fun," Hermann ran in Gliere's "Russian Sailor's Dance," Dinicu's "Hora Staccato," and spotted Gallo-Doro in again with Gershwin's "Summertime" and an arrangement of Chopin's "Fan-

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BOOKS OF THE DAY

BY *Hope Stoddard*

Priestess Without Altar

MUSIC AND WOMEN, The Story of Women in Their Relation to Music, by Sophie Drinker. \$6.00. 323 pages. Coward-McCann, Inc.

Let no one be misled by the chapter titles in this volume—"Singers of Magic," "Bringers of Life," "Queen and Priestess," "Artemis," "The Twilight of the Goddess"—into thinking here is an hour's dreamy dabbling in the stream of woman's musical development via zither, tambourin, lute, lullaby and chant. For here is an author who has no intention of letting women's music trail away in the mists of a threshing field, in the smoke of the jungle-fire or in the innocuous atmosphere of the nursery. She has noticed that there are no great women composers and she has the will, and the perseverance (she was twenty years doing research for the book) to find out why. So this volume, showing women's ways of making music from the dawn of history to the present time, is in reality a setting forth of a theory, namely, that primitive societies, in assigning to women rites vital to the community, stimulated women's musical talents while the modern world, in denying her participation in these rites, stultifies them.

Women, according to Mrs. Drinker, created and sang music as much as men in this primitive culture. But came the twilight of these goddesses chanting of birth and puberty, of love and death, and women, debarred from religious rites in temple, church and synagogue, were told they were unfit to voice any deep sentiment. "Women's relation to music and to a religion, based on the sense of the glory and power of woman's functions as life bearer, was very different from that of the woman of today, outwardly free but spiritually devitalized, with no faith in her womanhood to inspire her to song." She states that this blight fell on womankind about 500 B. C., when, as the canny Chinese put it, men were determined to "know who their own children were and to assume responsibility for their care and education," and began shutting their women away or foot-binding them since they were "now really a menace to society."

Mrs. Drinker's thesis thus stated is logically developed through citing defects in modern systems of thought and faith: "Jewish men, to this day, thank God in public prayer that they were not born women" . . . "Mary, as projected by the theologians, lacked the independent power of Cybele, Ishtar, Isis and the other Great Mothers of the pagan faith" . . . And, *re* woman's exclusion from religious ritual, "Merely because nature had fashioned her body for the purpose of carrying a child, a human being was deprived of the use of the mimetic rite and music—two of the basic means of expression and communication."

It all looks pretty black, to be sure, but Mrs. Drinker finds modern times offer a ray of hope. For in an age based on money, a commodity which discriminates solely according to the weight of one's purse—"the box-office knows no sex"—the prima donna comes into vogue and in her wake the woman instrumentalist. She notes, in this connection, however, that women in orchestras, not being "box office," are still in no adequate sense accepted.

And now she can point out why there are no women composers of high calibre: "The woman . . . serves the male human being only, in his vanity and his power. She officiates at no genuine altar, and such altars as there are she is not allowed to approach save as she kneels at the foot of a male priest . . . One could say, with reason, that there is no feminine Bach because no woman had a position like his—which was that of church organist with the duty of composing music for the religious service." And again, "Not being in the class or group from which music was expected, the women of our era had neither the emotional nor the intellectual foundation to enable them to assert freely their own conception of music." And still again, "Nothing now remains of the woman's rites to make her proud and positive. At puberty she begins to go to social dances. And there she dances the dance of life only if a boy asks her. At marriage she is 'given away' by her father to her husband. At death she kneels desolate, her old proud power to invoke the rebirth gone, while some man intones. What does he intone? Why should a woman care?"

Here is a subject, one must confess, so deep that 323 pages cannot hope to compass it, even with the mass of data the author has collected from early, medieval and modern times. But may we ourselves diffidently point out a few vulnerable links in her otherwise sturdy chain of logic. Mrs. Drinker constantly speaks of a "normal" woman or a "natural" woman as though such a person must perforce be a married and child-bearing woman. An illustration in the book of an "entertainer" of the Renaissance teaching music to a group of men with a nun withdrawn in the background elicits the comment, "The natural woman is missing." May we suggest that these three types of women, the "entertainer," the "nun" and the "wife-mother," have existed since the dawn of history and would seem to be fairly inextinguishable in human society as we think of it. Hence all three must be to some degree "natural." We would also venture the comment that these early songs turned out by females of dawn history were in the main work songs (done to make tolerable the driving, unremitting toil women were then condemned to), wailings for the dead who died

all too frequently, and magic incantations to hold the spark of life in the bodies of infants born in the precarious surroundings of the dank hut eschewed by roaming males of that tribal era as "unclean."

In any case, whatever those songs of women were, whatever the drawbacks and advantages of the present system which eliminates them, we must heartily concur in the author's expression of faith that "Woman's apparent sterility in musical creation, in comparison with man's of our times, is not at all due to any inherent deficiency in her ability to think symbolically. Given the proper environments, where her culture demands music and where her contemporaries confidently expect her to produce it, where she receives from early childhood the training necessary to make her a creative musician, woman has already been at least the equal of her man in composing the type of music required by that culture."

On Writing Quartets Properly

THE QUARTETS OF BEETHOVEN, by Daniel Gregory Mason. 294 pages. Oxford University Press. \$4.75.

If in these interpretations of Beethoven's Quartets one expects to get programmatic effusions—this phrase the clang of death, this the meeting of lovers, this the falling of a star—he had better not open the book at all. For it concerns itself not in the least with the bird and flower paraphernalia of the sentimentalist. It concerns itself rather with just how the notes Beethoven put on the staff produce the feeling we have on hearing them played. It is thus a vocabulary of progressions, chords, modulations, recapitulations, suspensions and motifs that we find—with, we must add, just those biographical touches which give this striving in staves and notes the cast of reality.

That Beethoven was entirely the conscious artist cannot be doubted. "I have just learned how to write quartets properly. Don't lend out my quartet any more, because I have to make many changes in it," he writes to a friend. And then the author offers us, in musical notation, the two versions, one before and the other after Beethoven had "learned how to write quartets properly." The examples are illuminating, even more so the phrase by phrase comments of the author on the reasons for the changes.

So goes, throughout the volume, this note-by-note clarification of the process of creation, written by one who knows not only the music discussed, but the man, in all the depths of his sorrow and joy, who composed it.

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WHAT NEXT?



George L. Stone

Some of the dance band drummers who now feature two bass drums on the job might be interested to know that there was a time when drummers fussed at using just one. My father often told of this and it also is told in William F. Ludwig's "My Life at the Drums."

In the early 80's a ten to twelve-piece dance orchestra (never called *dance band*) carried two drummers, one playing snare and the other, bass drum. Then some bright soul conceived the idea of saving money by dispensing with one drummer and getting the other to double up. History has it that a terrific howl went up, with the man on the job clamoring for double pay for playing two instruments and the other putting in a complaint at headquarters, but the Union did nothing about it, and thus began the drummers' doubling up, which is still going strong.

So the old-time *double drummer* tied his snare drum to a chair and placed the bass drum at his side. Thus situated, he could poke at the bass drum on the beat with one stick and play his snare drum *afterbeats* with the other. A bass drum pedal, operated by the foot, had to come as a natural development, and crude models soon began to appear. Later, pedals sprouted a metal cymbal striker, attached to the beater-ball rod, this to strike the *pedal cymbal*, which was a further development. This cymbal was attached to the bass drum hoop in such a position that every time the beater-ball struck the drumhead the striker would strike the cymbal, a four to six-pound affair, size twelve inches, which, if it sounded like a fire-gong, WAS GOOD. The pedal cymbal had a long tenure; it is only within the last twenty years that a self-respecting drummer would leave his pedal cymbal home without the fear that he was cheating the cash customers. Back to pedals again, I still have a couple of my dad's first attempts at pedal manufacture, made in the cellar of his home. Fashioned of wood, with a screen-door hinge to throw the beater-ball back, they weren't a bad job, at that.

A still later development in dance drumming was the *single head bass drum*, a seven by twenty-five-inch affair, strung with rope and ears. This came in with the turn of the century. Later, *de luxe* models sported thumbscrew rods, and sold for the munificent sum of \$14.00. For travel, snare drum, pedal and many accessories (which had appeared in the meantime) were dumped into the bass drum and a canvas cover tied over the mess, which the drummer carried at his side. A leather trunk-strap surrounded the drum and, with the aid of a shoulder-strap attachment, aided in the carrying. Weight, fifty to seventy-five pounds, according to how much the carrier needed the business. In his idle (?) hand the poor guy carried a set of twenty-six-pound orchestra bells on which to play choruses, thus to give the easily-tiring cornet man a rest. If a drummer of that day didn't carry bells he was out of luck, as far as first business was concerned.

Few musicians owned a car in the early 1900's; so a dance drummer of that period had plenty of exercise in getting to and from an engagement, for which he might get \$5.00 until twelve o'clock and a dollar an hour thereafter, staying over at a hotel or some house if the job was more than ten miles from home. The kid today doesn't realize what a soft snap he has on a dance job, using the old man's car to get there and back. Furthermore, without the desire to play reformer, let me add that the musician caught drinking one little drink on an engagement of any consequence was promptly and forever taken off the list of availables by every contractor in the business.

The *single-header* (and with it the bells) went out of the picture but a scant thirty years ago, at which time the double-head bass drum again came into its own, and it was but a few years later that the modern pyralin-covered outfit as we know it today began to move in. With this innovation came the *Hi-hat cymbal afterbeater*, another doubling-up process which caused the gentry to howl again, long and loud, claiming that this was the last straw, an outrage, it wouldn't last six months, a man couldn't play it anyway, and a lot more. The rank and file started in by cursing the Hi-hat; they ended up by finding that they couldn't get along without it.

Today is the era of the *tom-toms*, another crime against civilization, so I am told, but something else tells me that tom-toms are destined to be with us for a long time, and, personally, I love them. However, life (and the drummer's outfit) is truly one thing after another, and in due time something new is bound to follow. What it will be nobody knows, but let us hope it won't be a set of tuned cannons.

INTERNATIONAL MUSICIAN

IT'S TIME-TIME SOMETHING WAS DONE ABOUT THIS!

Joe Marsh of Springfield, Massachusetts, asks what actually is a *tam-tam*. I'm not sure, Joe, but I'll settle for a *gong*. At least that is the consensus; so when I encounter *tam-tam* written in a drum part I haul off, smack a Chinese gong with a padded beater, and hope for the best.

If you wonder at my indecision, get out a few dictionaries and look it up for yourself. You might start with Webster's Collegiate, Webster's International, Stainer, Baker, Elson, University Musical Encyclopedia and Willi Apel's Harvard Dictionary of Music. Within the pages of these tomes you will variously be informed that a *tam-tam* is a gong; a *tam-tam* is not a gong; a *tam-tam* is a *tum-tum*; a *tam-tam* is a *tom-tom*; a *tam-tam* is not a *tom-tom*; a *tam-tam* is both a gong and a *tom-tom*; a *tam-tam* is first a gong, second a drum; a *tam-tam* is first a drum, second a gong. You will also read that the etymology of the word is Hindu, is French, is Italian. And much more.

Here is another: If, in early music, you run across the word *tam-bourin*, stifle the impulse to pick up that little gadget with jingles used by drummers, classic dancers and Salvation Army lassies, and reach instead for the long, narrow drum (something like a rope and ear street drum with no snares—could be fourteen inches in diameter by twenty inches deep), often called *tambour de Basque*. This is the McCoy. Then look again, for some copyists are unaware of the difference between *tambourin* and *tambourine*. If undecided, pick up the one most handy, and if the leader doesn't froth at the mouth when you play it—you're in!

CYMBALS

Several correspondents have asked me what to look for in selecting a cymbal. The first thing to look for is a quick response. The full tone should come out the instant the cymbal is struck. This contributes to a brilliant, full-bodied voice, on the beat, whereas a slow responding tone is draggy. Don't be too fussy about perfection in finish or exactness in measurement, for fine cymbals are made by hand, with tone, not appearance, being paramount. Personally I prefer a high-pitched tone except, possibly, for a large *ride* cymbal.

Next, I want to hear how a cymbal actually sounds in the place in which it is to be used. It often happens that one which sounds exactly right in a salesroom will sound light or shallow in a theatre or dance hall. This is particularly true in the case of the paper-thin variety. The full-bodied tone (and maximum service, too) seems to be in the thin to medium thin weights, and those heavier.

Avedis Zildjian classifies the most popular sizes and weights as follows:

HI-HAT: 12-13-14-inch, medium thin to medium thick.

FAST: 13-14-15-inch, paper-thin to thin.

RIDE-BOUNCE: 15-16-17-inch, medium thin to medium thick.

MEDIUM RIDE-CRASH: 18-19-20-22-inch, thin to medium.

For a smaller cymbal, to be stopped or choked by hand, I like either a ten or eleven-inch, with a high-pitched brilliant tone. This tone may sound shallow in a good-sized hall, but it should contribute to the variety of tone color, and, of course, the greater tonal range from the cymbal ensemble, the more opportunity for a drummer's inspired expression.

During a recent visit to the cymbal factory I was interested to learn that the cymbal tone improves with age. At first I found this difficult to believe, but when Avedis Zildjian invited me to compare a newly-made batch with a lot which had been stored in one of his safes for some six months, I found the difference to be very marked. Avedis tells me that he will not sell a newly-made cymbal. It must be aged first.

There is one more thing I can say about cymbals. Like human faces, there don't seem to be any two alike. Most drummers have a clearly defined idea as to what they want to hear in a cymbal. When buying one, pick out the one you like, whether it be high-pitched, low-pitched, thin or thick. If you like it—it's your cymbal. If you don't like it—someone else will. To my ear the music from a set of cymbals is sweet music indeed, and their individual voices don't have to conform to any particular set of standards to make me happy. (Pardon me, boys, to send me!)

WET HANDS—DRY HANDS

A number of correspondents wonder why their hands get perspire while using the drumsticks, causing said sticks to slip and slide. Still others are worried because their hands are extremely dry, resulting in the same difficulty. I don't know how many "patients" have told me that they have scraped every bit of the glossy finish off their sticks, hoping thus to remedy the situation, "but still they slip."

Primarily, wet or dry hands are afflictions of the animal itself, and in some cases nothing can be done about it. In other cases, something can be done, for either of the above conditions may be superinduced by nervousness, and if the animal in question will calm down and relax, such conditions often disappear.

However, scraping the sticks down to the wood is the worst thing one can do, for the sticks' glossy finish is definitely an aid in retaining them within their handholds. This glossy finish makes the sticks *sticky*, and although I have here perpetrated an outrageous pun, this is exactly what happens. I often send my studio sticks up to the factory for a fresh finish. Anyone may get somewhere near the same result with a few wipes of shellac applied with a soft cloth.

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DOES PETRILLO HAVE A CASE?

(Continued from page nine)

sales of \$10,000,000 for the year 1947.³⁰ In the year 1946 this company paid only \$39,239 scale wages to musicians and leaders.³¹ Statistics for other companies in this field are not available. But it is known that Associated Program Service, Inc., which not only manufactures transcriptions for radio, but operates the well-known Muzak service in restaurants, taverns, and similar places throughout the nation, paid scale wages of only \$93,300 to all musicians in its employ during 1946.³²

RADIO BROADCASTING

The practices of radio broadcasters offer another primary example of the displacement of musicians. The great preponderance of all radio broadcasts either feature musical entertainment or utilize musical background. Yet, live musicians are employed by only a small fraction of radio broadcasters and recorded, transcribed and network music forms the overwhelming basis of musical offerings.

The desirability of employment of live talent by broadcasters has been given pontifical lip service by the Federal Communications Commission, by the Courts, and by radio broadcasters themselves on repeated occasions. Thus, the Commission has stated:

"There is no doubt that the listener's interest is enhanced by the knowledge that the artist is performing simultaneously with the reception in the home. Likewise, it is most important to guarantee the continuance of such appearances both from the standpoint of the public and from the standpoint of continuing the gainful employment of the artists who have contributed so much to the art of broadcasting. Indeed, radio broadcasting would lose much of its appeal to the public if the rendition of live talent programs is in any way curbed."³³

Chief Justice Vinson, when a member of the Court of Appeals for the District of Columbia, expressed the Court's approval of the Commission's finding that "under the direct provisions of the statute the rights of citizens to enjoy local broadcasting privileges were being denied" through the obliteration of local talent.³⁴ National Broadcasting Company has majestically intoned that "to interfere with local program schedules of many years standing would deprive our stations of their full opportunity to render a desirable local service."³⁵

Despite these salutes to public interest, convenience and necessity, the use of recorded and transcribed network programs increases with the years and with such development, inevitably, the employment opportunities of musicians diminish. The Federal Communications Commission has found that in January, 1945, only 19.7% of all radio daytime programs and 15.5% of all programs between 6 P. M. and 11 P. M. were given to broadcasts of local live talent by 703 radio stations. This was an average figure. In the cases of some of the basic affiliates of the major networks, no local live talent was employed for broadcasts during the best listening hours from 6 P. M. to 11 P. M.³⁶ In December, 1947, representatives of a local Chicago station testified before a United States District Court that 90% of its broadcast time was devoted to music, and 100% of those musical offerings were in the form of records and transcriptions.³⁷

This practice typifies the activities of the great majority of local broadcasters whose consequent flagrant violation of their duty to operate in the public interest impelled the Federal Communications Commission on March 7, 1946, to issue its report entitled "Public Service Responsibility of Broadcast Licensees", commonly referred to as the "Blue Book". A careful examination of the contents of that fifty-nine-page report is recommended to the American public whose "interest, convenience or necessity" purportedly is ever uppermost in the hearts and minds of radio broadcasters. The combined casuistry of the legal and economic staffs of the networks and of the National Association of Broadcasters cannot obscure the cold facts to be gleaned from the "Blue Book".

The "Blue Book"

In this report the Commission compares the promises of applicants for broadcast licenses with their subsequent performance once such appli-

30. *Newsweek*, January 19, 1948, p. 58.
31. Report of Company to A. F. M.
32. Report of Company to A. F. M.
33. *World Broadcasting System, Inc.*, 3 F.C.C., 40, 42.
34. *Great Western Broadcasting Association, Inc.*, v. F.C.C., 94 F. (2d) 244, 248.
35. FEDERAL COMMUNICATIONS COMMISSION, PUBLIC SERVICE RESPONSIBILITY OF BROADCAST LICENSEES (1946) p. 37.
36. *Ibid.*
37. *Station WAAF, Chicago*. See Transcript, *United States v. Petrillo*, U.S.D.C., N.D. Ill., No. 46-CR 357; See SIEPMANN, *RADIO'S SECOND CHANCE* (1946) pp. 29-34.

ications have been granted. The example of Station KIEV, Glendale, California is cited.³⁸ In its application for a license, the station represented that it would operate as a civic project; that the convenient central location of its proposed studios would attract local program talent; and that the then lack of a broadcast station in the vicinity discriminated against the use of Glendale's excellent talent. On the basis of these representations, the Commission granted the license. Six years later, preparatory to considering renewal of such license, Commission inspectors monitored three days of programs broadcast by KIEV. Following is a summary of the situation found:

"On the first of these days, the programs consisted of 143 popular records and 9 semi-classical records. . . . On December 21, 1938, the programs were made up of 156 popular and 10 semi-classical records. . . . On December 27, 1938, 165 popular, 12 semi-classical records. . . . During these three days, which represented a total of 36 hours of broadcast time, only 23 minutes were devoted to programs other than records and commercial announcements."

Despite these facts, the license was renewed although "in the Commission's view, the licensee . . . did not make a reasonable effort to make its programs conform to its representations." Nevertheless, the Commission again relied on KIEV's promise that it would correct its practices.

Four years later, the Commission found that for the week beginning April 23, 1944, more than 88% of the station's time was still being devoted to mechanically reproduced music and less than 3.7% of its program time, or thirty minutes a day, was devoted to the local talent an abundance of which the applicant had assured the Commission it would employ. This consisted of one singer, who performed fifteen minutes a day on six days during the week, one pianist, who played for a quarter hour on Saturdays only, a school program, and a devotional program.

The case of Station WSNY, Schenectady, N. Y., was similarly cited by the Commission.³⁹ The applicant had represented that 51.41% of its air time would be devoted to various types of entertainment, including music presented by local and professional talent, and that only 20% of its time would be given over to programs presented by means of mechanical reproduction. It was granted a license in 1942. In January, 1945, the Commission found that 78% of the station's time was devoted to recordings and transcriptions.

Station WTOL, Toledo, Ohio, was offered as another case in point.⁴⁰ In 1938, the station represented that 62% of all its time would be devoted to live-talent broadcasts; that after 6 P. M., 84% of its time would be given over to live-talent broadcasts; and that 64.5% of all time would feature musical broadcasts. Its president testified that if granted the license sought, the station could meet the requests of the summer civic opera and of many other local musical organizations for air time. The application was granted in April, 1939. By 1944, only 15% of the station's time was devoted to live broadcasts instead of the 62% promised; after 6 P. M., instead of 84% of time being devoted to live talent broadcasts, only 13.7% was so devoted; and nearly half of the so-called live programs were wire news broadcasts in which the announcer's voice was the only "live" talent involved.

In 1936, Station KHMO, Hannibal, Missouri, failing in its application for a license, appealed to the U. S. Court of Appeals for the District of Columbia. The Court found the Commission to be in error in refusing the license, and that the applicant met the Commission's criterion of a local station since, among other things, it would serve "to utilize and develop local entertainment talent which the record indicates is available."⁴¹ Judge Vinson cited in detail the programs which the applicant represented that it would broadcast and relied upon the applicant's promise that it "planned to use local talent". The Commission granted the license in accordance with the Court's order.

In April, 1945, the Commission noted that only 14.2% of KHMO's time was devoted to local talent, including news programs read off the ticker by a local announcer. More than 85.8% was devoted to network programs and transcriptions.⁴²

38. PUBLIC SERVICE RESPONSIBILITY OF BROADCAST LICENSEES, *op. cit.*, *supra*, N. 25, pp. 3, 4.

39. *Id.* pp. 4-6.

40. *Id.* p. 6.

41. *Courier Post Pub. Co. v. F.C.C.*, 104 F. (2d) 212.

42. PUBLIC SERVICE RESPONSIBILITY OF BROADCAST LICENSEES, *op. cit.*, *supra*, N. 25, p. 9.

(Continued on page thirty-four)

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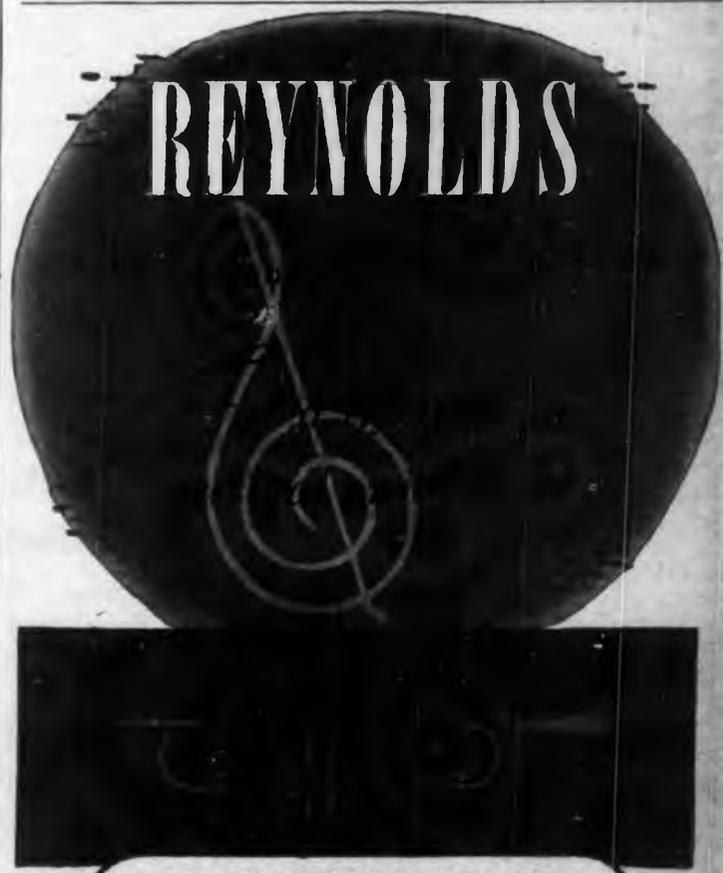


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PETRILLO'S CASE

(Continued from page thirty-one)

The cumulative effect of these and other instances led the Federal Communications Commission to the following conclusion which appears at page 39 of the "Blue Book":

"The most immediately profitable way to run a station may be to procure a network affiliation, plug into the network line in the morning, and broadcast network programs throughout the day—interrupting the network output only to insert commercial spot announcements, and to substitute spot announcements and phonograph records for outstanding network sustaining programs. The record on renewal since April, 1945, of standard broadcast stations shows that some stations are approaching perilously close to this extreme. Indeed, it is difficult to see how some stations can do otherwise with the minimal staffs currently employed in programming.

"For every three writers employed by 834 broadcast stations in October, 1944, there were four salesmen employed. For every dollar paid to the average writer, the average salesman was paid \$2.39. And in terms of total compensation paid to writers and salesmen, the stations paid \$3.30 for salesmen for every \$1.00 paid for writers. The comparable relationship for 415 local stations is even more unbalanced.

"The average local station employed less than one-third of a full-time musician and less than one-sixth of a full-time actor.

"Such figures suggest, particularly at the local station level, that few stations are staffed adequately to meet their responsibilities in serving the community. A positive responsibility rests upon local stations to make articulate the voice of the community. Unless time is earmarked for such a purpose, unless talent is positively sought and given at least some degree of expert assistance, radio stations have abdicated their local responsibilities and have become mere common carriers of program material piped in from outside the community."

Employment of Musicians by Radio Broadcasters

The Commission's conclusions are even more dramatically supported by the following facts:

During the week beginning October 14, 1945, radio stations gave full-time employment to 2,875 salesmen and other commercial employees. At the same time 2,200 full-time musicians were employed. Almost \$225,000 was expended for salesmen and commercial employees as compared with the \$180,260 paid to full-time musicians, and \$54,788 to part-time musicians.⁴⁸

In the year 1945, all standard broadcasting networks and stations in the nation spent only 3.5% of gross revenues for staff musicians.⁴⁹ Yet, during the same period, 12.6% of gross revenues was spent on time sales commissions.⁵⁰ By computations derivable from data released by the Commission, it appears that in 1945 stations grossing more than \$25,000 from time sales spent \$1.50 for salesmen's salaries and commissions for each \$1 of musicians' compensation.⁵¹

On the basis of a sample covering 96% of the standard broadcasting stations in this country for a comparable week over a period of years, the Commission has found that from 1942 to 1945, the compensation of staff musicians increased only 8.36% as compared with increases of production men's salaries of 28.63%, of writers 17.92%, of announcers 37.16%, and of other artists 29.13%.⁵²

This slight increase in the pay of musicians may also be compared with the tremendous increase in revenue and profit enjoyed by the radio broadcasting industry. From 1938 to 1944, net revenues (after deducting commissions) increased approximately 250%, and profit before taxes increased by more than 470%.⁵³

In 1939, the broadcasting industry earned 67.1% of its depreciated investment. In 1940, this ratio increased to 83.1%; in 1941, to 99.4%; in 1943, to 157.8%; in 1944, to 222.6%;⁵⁴ and in 1945 to a figure again

48. FEDERAL COMMUNICATIONS COMMISSION, EMPLOYEES AND COMPENSATION DATA BY OCCUPATIONAL CLASSIFICATION REPORTED BY STANDARD BROADCAST STATIONS, NATION-WIDE NETWORKS AND REGIONAL NETWORKS FOR THE WEEK BEGINNING OCTOBER 14, 1945, p. 3.
49. The sum paid to musicians was \$12,514,337 (AMERICAN FEDERATION OF MUSICIANS, SURVEY OF RADIO EMPLOYMENT FOR 1945, p. 22) and gross revenues were \$347,707,013 (F.C.C. FINANCIAL AND EMPLOYEE DATA RESPECTING NETWORKS AND STANDARD BROADCAST STATIONS, 1945, p. 1).
50. The sum spent was \$43,923,468 and gross revenues were \$347,707,013. F.C.C. FINANCIAL AND EMPLOYEE DATA, op. cit., supra, N. 44, p. 1.
51. Gross earnings were \$233,843,698, and \$12,189,588 were paid to salesmen. FINANCIAL AND EMPLOYEE DATA, op. cit., supra, N. 44, pp. 4, 8. Based upon an expenditure of 3.5 per cent of gross revenues for musicians, the sum so spent would be \$3,184,494.
52. F.C.C. STATISTICS OF COMMUNICATIONS INDUSTRIES, 1945, p. 245.
53. PUBLIC SERVICE RESPONSIBILITY OF BROADCAST LICENSEES, op. cit., supra, N. 35, p. 48.
54. Id., p. 49.

exceeding 200%.⁵⁰ Thus, during the period from 1939 through 1945, the industry recovered its investment 8-1/3 times over. In 1945, radio broadcasters could pull out every dollar invested in less than six months.

Of every dollar of broadcast revenues for all commercial AM stations (excluding network key stations) in 1939, 18.7 cents constituted profit before income taxes. By 1943, that figure was 31.2 cents; in 1944 it was 35.7 cents; and in 1945 it was 30.9 cents.⁵¹ In striking contrast, all staff musicians received only 3 1/2% of gross revenues.

According to the industry's own figures, gross broadcast time sales in 1947 were \$357,296,000, an increase of 8.2% over 1946. Local broadcasters in 1947 realized revenues of \$136,000,000, an increase of 17% over 1946 receipts.⁵²

Despite this tremendously profitable picture, following the lead of the Lea Act, radio broadcasters in 1947 discharged 164 musicians who had previously earned in the aggregate \$332,000 per year.⁵³ Yet, in 1945, for each \$1 paid to staff musicians, all networks and stations had earned approximately \$7 before taxes.⁵⁴

Musicians experience with radio would thus seem to belie the mirage of the bonanza projected by representatives of broadcasters. When radio was in its infancy, station operators solicited the aid of musicians in building up an industry then only beginning to nuzzle the trough of advertising revenues. Musicians responded generously in contributing their services in many instances without pay. Practices such as remote broadcasts from hotels, casinos, opera houses and similar locations which radio stations utilize without making any payment to musicians, persist from the customs established in these past years. Radio vowed that these contributions were deeply appreciated and piously promised that as the industry developed, musicians would share in the feast. For the past ten years the table has been laid but the musician fights for scraps.

TECHNOLOGY AND THE MUSICIAN

Nevertheless, the public's appreciation of radio, the recognition of its contributions to entertainment, and the acknowledgment of its service to the cause of musical education are shared by the Federation. It appreciates the advantages implicit in the network broadcasts which bring outstanding performers to all sections of the nation. It understands the benefits derivable from the use of electrical transcriptions which contribute to the perfection of programs, loosen the bonds which time belts impose upon coast-to-coast broadcasts, and afford to local advertisers superlative programs at low cost. It acknowledges the lucidity of FM broadcasts. Similarly, it shares the public's anticipation of the promised development of television.

Cursory observers of the effects of technology upon the musicians' profession may momentarily conclude that this situation offers no features to distinguish it from other apparently similar occurrences. However sympathetic they may be with the immediate victims of technological displacement, they may suggest that although technology causes temporary idleness and dislocations, forces skilled workers into unskilled jobs at lower wages, and spells the end of opportunity for older workers, the machine, in its own good time, opens new areas of employment, creates new jobs in other fields of endeavor, and eventually gives lasting benefits which more than compensate for temporary maladjustments. They will point out that the perfection of sound movies, phonograph records, radio, and television make it obvious that fewer musicians are needed today; that the public is getting more, better and cheaper music than it did twenty years ago; and that if fifty years hence, through the greater development of recording and communication devices, only five hundred musicians will be needed to give the world all the music it wants, that will merely be another manifestation of technology's unalterable process.

They may pose examples of the benefits which have followed the introduction of the machine. Thus, the invention of the automobile struck the death knell of the carriage makers' craft, and future developments of aircraft possibly will make a curio of the now great industry of Detroit and eliminate thousands of automobile mechanics from the economic scene. Yet, more and more persons will be afforded faster, cheaper and cleaner transportation than ever before.

Similarly, before the advent of the modern picture printing processes, skilled artists and wood engravers—called xylographers—were in great demand by periodicals of the nineteenth century to depict current events

50. FINANCIAL AND EMPLOYMENT DATA, *op. cit.*, *supra*, N. 44, pp. 1, 17.

51. F.C.C., AN ECONOMIC STUDY OF STANDARD BROADCASTING, p. 17.

52. Figures released by Dr. Kenneth H. Baker, NAB Director of Research. BROADCASTING MAGAZINE, January 5, 1948, p. 69.

53. A. F. M. survey.

54. FINANCIAL AND EMPLOYMENT DATA, *op. cit.*, *supra*, N. 44, p. 1. See Note 44, *supra*.

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for reproduction. Only through their skilled efforts could the scene of a great battle, or the funeral cortege of a deceased monarch, or other picturizations of news events, be reproduced. So specialized was their skill, that upon receipt of news, the representation of the event could be reconstructed through the cooperation of several of these artists and the image placed upon the printing press almost immediately. But the development of the camera gave new and superior implements for the picturization of news events. The xylographer's livelihood was cut from under him. Presumably, many men formerly employed in this profession were forced into other trades less skilled, more onerous, less remunerative, and, perhaps, debasing for men of high intellectual and artistic powers. Yet, one could feel only passing regret for them. The public need and desire for news was met in a far more dramatic and efficient manner than ever before.

Faced with these historical experiences, does the Federation attempt to pervert natural economic law in seeking to avoid these consequences for its membership? Should it view with nostalgic regret the displacement of musicians from motion picture theatres, their discharge from beach resorts and radio stations, and the myriad of other similar instances? Shall it resign itself to the centralization of musical opportunity in a few metropolitan centers where a few thousand of its members serve to produce the great preponderance of musical entertainment of the entire nation? Is the opportunity to practice the musician's profession eventually to become so limited as to attract only the prodigy? Is future enjoyment of music to be restricted to hearing the inanimate disc or to seeing the shadow on the cinema screen? Should it be concluded that the efforts of the American Federation of Musicians to achieve broader employment opportunities, however explicable on the grounds of self-perpetuation, run afoul of accepted economic dogma? Should it not be said that the machine must have its will and the objections of a small segment of society cannot long be pitted against the public weal? Will not these displaced musicians eventually find bread in other fields of endeavor? Will they be missed?

The Federation maintains that they will be missed. If it is right, then orthodox economic tenets and certain historic experiences have dubious applicability to this situation. The carriage maker can fill no part in modern economy because the automobile more efficiently satisfies the public need for transportation. The wood engraver is not needed because we have found a better way to print pictures and meet the public desire for pictorial news. *But who has devised any alternative means of performing music except the personal artistry of the musician?* If because of technological displacement, or if because of the centralization of musical opportunity in New York, Chicago, and Los Angeles, few residents of other sections of the country will aspire to the practice of professional musicianship, or if because of limited opportunities, only the most proficient musicians can secure employment in moving picture, recording and radio broadcast studios, then obviously public need and desire for music, instead of being better served, will be thwarted. As it becomes more and more apparent that the combination of the radio and recording sciences are capable of eliminating all but a handful of musicians, the profession, as in other instances of technological displacement, will contract to the point of vanishing.

But, unlike such other instances, no new end product, produced by unskilled machine tenders, will be substituted for musical performances. The sound track cannot immaculately conceive its musical content. Musicians must be available if phonograph records are to be made and radio broadcasts are to continue. Motion picture producers and record manufacturers will continue to require the services of musicians if new films and records are to be released. All will continue to depend upon musical performances for perpetuation of their multi-million dollar industries.⁵⁵

Obviously, no profession can persist solely on the achievements of its most skilled practitioners. Thousands of little known physicians, scientists, teachers, lawyers and members of other professions occupy respected positions on the American scene although a mere handful in each field has attained eminence and leadership. The efforts of socially minded groups are continuously directed toward broadening the scope of opportunity in these professions, to obviating the tendency of centralization in a few cities or at a few seats of learning, and to attracting young people into practice. Motivating these efforts is the realization that achievement within these professions depends upon the participation of many practitioners. The Cushings, Einsteins and Darrows of the next generation must be afforded a modicum of inducement to enter their chosen fields under circumstances which promise reasonable opportunity.

The Federation contends that the practice of the art of professional musicianship merits similar impetus and encouragement. Therefore, it suggests that it has become a serious concern, not only of musicians who

55. F.C.C., STATISTICS OF THE COMMUNICATION INDUSTRY IN THE UNITED STATES FOR 1945 (1947).

are displaced, or of the public whose need and desire for music is manifest, but of the industrialist who relies upon the reproduction of musical performances, that intelligent steps be taken if the consequences to which all signs point are to be obviated. Certainly, it is good business for the moving picture producer, and the record and transcription manufacturer, the AM and FM broadcaster, and the telecaster to assure a continuing availability of the tools of their trades, just as does the timberland operator, who in place of every tree felled, takes precaution that another will grow. Good business practice applauds investment in reforestation.

THE EMPLOYMENT FUND

The exercise of just such practical business judgment in 1943 and 1944 resulted in collectively bargained agreements between all phonograph record and transcription companies and the American Federation of Musicians which was the charter of harmonious relations in that industry until the expiration of those agreements on December 31, 1947.

These agreements evidenced the cooperative attempt by management and labor to avoid the consequences of the potentially suicidal act which a musician commits when he permits his performances to be recorded. An Employment Fund was created by those agreements, derived from payments by producers based upon the sales price of records and upon a percentage of receipts from electrical transcriptions. Manufacturers pay into such fund $\frac{1}{4}$ c per 35c record, $\frac{1}{2}$ c per 50c record, $\frac{3}{4}$ c per 75c record, 1c per \$1.00 record, $2\frac{1}{2}$ c per \$1.50 record, 5c per \$2.00 record and $2\frac{1}{2}$ % of the sales price of a record which sells for more than \$2.00. Transcription company payments are 3% of gross revenues derived from this type of recording.

The American Federation of Musicians is committed to use the fund only for the purpose of fostering and propagating musical culture by the employment of live musicians. The fund is kept separate and apart from the general moneys of the Federation and no portion is devoted to the payment of salaries of any Federation officer. An absolute ceiling of 5% of the fund is placed upon administrative expenditures. Any excess expenses are made up from the Federation's general treasury. In practice, approximately $\frac{1}{2}$ of 1% has been devoted to administration expenses. As with all its finances, the Federation submits to its membership and releases to the public full and detailed financial statements regarding administration of the fund. Such statements are audited by an outstanding firm of nationally known certified public accountants.

The fund is allocated to the Federation's locals on a per capita basis. Each local, subject to approval by the parent organization, determines the various uses to which these moneys are to be put. The projects authorized for sponsorship are orchestral and band concerts and other musical performances in places such as city parks, auditoriums, public schools, institutions, homes for the aged, veterans' hospitals and similar places. Wages to be paid from the fund to musicians making up these orchestras and ensembles are in no instance permitted to exceed the scales established within the jurisdictional area of the local union involved.

By December 31, 1947, \$3,773,503.50 had been paid into the Employment Fund.⁵⁶ Disbursements aggregated \$1,131,875.32, and \$2,647,052.28 was on deposit. Administration expenses totaled \$15,860.86. Allotments from such fund to each local were established on the basis of \$10.43 per local member for the first 5,000 members and \$2.00 for each member over 5,000.

In 1947, 514 locals of the Federation throughout the nation and in Canada participated in the program and 10,347 separate musical performances were given under the auspices of the Employment Fund. Two thousand three hundred seventeen performances were given in veterans hospitals; 2,282 performances were given at other institutions, including recruiting armories; 2,437 teen-age dances were sponsored; symphony concerts with 60 or more musicians were presented on 148 occasions; concert orchestras employing less than 60 musicians were presented 1,272 times; 1,760 military or symphonic band concerts were offered; and musicians paid from the Employment Fund played at 131 parades. Performances were given in such widespread localities as Sharon, Pennsylvania; Salinas, Kansas; Mount Vernon, New York; Milwaukee, Wisconsin; Fort Worth, Texas; Portsmouth, Ohio; Atlanta, Georgia; Los Angeles, California; and Boston, Massachusetts, in addition to hundreds of other cities and towns. These are but a sample of the musical performances to which the Employment Fund has been applied during the past year and indicate the limitless benefits which can accrue from the unhampered continuation and expansion of the project.

Obviously, industry recognition of the Employment Fund principle

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⁵⁶ Data on the Employment Fund has been obtained from the Administrator of the Fund.

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was not easily won. With no suggestions for solution forthcoming from record and transcription manufacturers in 1942, the membership of the Federation concluded that, perhaps, complete cessation of recording activities would inspire some measure of cooperation from industry in facing up to the problem. For more than one year from July 31, 1942, a complete stalemate existed and no members of the Federation engaged in recording activities.

In September, 1943, one record company, Decca Records, Inc.—significantly then the only major producer not owned and dominated by radio broadcasting interests—subscribed to the Employment Fund plan which, within a few weeks, was embodied into agreements with all segments of the recording and transcription industry, except R.C.A. and Columbia, the two companies owned by major radio broadcasters.

For one year thereafter, those two companies continued to resist the trend established by the remainder of the industry. They pressed their opposition before the War Labor Board, appealed to the President of the United States, and, through the use of a well-oiled propaganda machine, spearheaded by the National Association of Broadcasters, gave voice to argument which, among other things, cast sly suspicion upon the integrity of the musicians' leader and aspersion upon his demeanor, questioned the democracy of the musicians' union, predicted that the fund would be used for political or other sinister purposes, viewed with alarm imaginary threats to technical progress, and foretold increased costs of records and transcriptions, reduction of sales, and the lessening of employment opportunities which would inevitably result from the Employment Fund.⁵⁷

Finally, on Armistice Day of 1944, the recording and transcription division of Radio Corporation of America and Columbia Recording Corporation, accepted the principle of the Employment Fund and entered into agreements substantially similar to those which, for more than a year, had governed the remainder of the industry.

It is interesting now to test the validity of those arguments against the accumulated experience of the years during which the agreements were in effect.⁵⁸ Not one penny of the Employment Fund has been spent for purposes other than the employment of musicians. No hint of corruption or maladministration has been leveled against the Federation or its President, who has been described by "Liberty Magazine" as "impeccably honest" and by the industry member of the War Labor Board Panel which heard the matter in 1944 as "while certainly in charge of his Union, is no more so than the head of every well-run corporation is of his company."⁵⁹ The course of technical progress in the recording industry, rather than being hampered, has been accelerated as new installations of recording equipment have been made and the many new inventions, withheld from practical application during the war, have been embodied into recording processes. Although the price of phonograph records and transcriptions has increased, no one has seriously pointed to the Employment Fund as the cause of such price rise in a generally inflated economy. Finally, the dire prediction that record and transcription sales would be curtailed as a result of the Employment Fund assumes ludicrous proportions when the industry's estimated 375,000,000 records sold in 1947 is compared with its 130,000,000 units in 1942.⁶¹

But some of those who subscribed to and witnessed the establishment of the Employment Fund principle were not content to test its validity with experience. The campaign of invective, abuse and vilification against Petrillo, fostered by the National Association of Broadcasters and supported by the great majority of newspapers throughout the country (439 AM and 267 FM stations being affiliated with newspapers)⁶² never ceased. It gathered new intensity during recent months as the expiration of industry-musician agreements drew near.

The Lea Act—more accurately described as the "Anti-Petrillo Law"—was inscribed upon the law books of the nation with the support of these groups whose aim was to criminalize the efforts of the Federation to keep open areas of employment in the radio industry. Petrillo has been tried in a Federal Court in Chicago for alleged violation of its provisions. His acquittal followed a trial at which evidence, not innuendo, was adduced.⁶³

Certain sections of the Taft-Hartley Law similarly bear the imprint of those same interests. It is now the law of the land that any renewal

57. Brief of National Broadcasting Co., Inc., Columbia Recording Corp. and Radio Corporation of America, pp. 44-54, in *Electrical Transcription Manufacturers v. A. F. M.* N. W. L. B. Case No. 111-2499-D (1943).
58. As of December 31, 1947, over 700 recording and transcription companies had entered into these agreements.
59. May 19, 1945, p. 24.
60. Concurring opinion of Gilbert G. Fuller, industry member of War Labor Board Panel, *Electrical Transcription Manufacturers and A. F. M.*, Case No. 111-2499-D, 1944.
61. Figures are from the General Products Section, Office of Domestic Commerce, U. S. Department of Commerce.
62. BROADCASTING YEARBOOK, 1948, pp. 57-62.
63. See Note 37, supra.

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of the recording agreements of 1943 and 1944, beyond their expiration dates on December 31, 1947, would subject the participants to fine and imprisonment. Thus, the formula which in 1943 and 1944 signalized the first recognition of management's stake in the continuation of the musician's profession is now outlawed. Those who presently might seek merely to continue the harmonious relations which existed for more than three years face criminal prosecution.

DEMOCRACY IN THE AMERICAN FEDERATION OF MUSICIANS

The Federation is repeatedly described as a dictatorship in which the will of the members is subverted by autocratic dictates from above. Yet the facts are as follows:

Annual Election by Secret Ballot

Petrillo has been the elected representative of the professional musicians of the United States and Canada since 1940. Except for two years during the war, when Government request resulted in cancellation of annual conventions, he has successfully stood for reelection each year. Elections are conducted by secret ballot among the delegates of the more than 700 locals of the Federation. These delegates are chosen by the membership of each local.

International Executive Board

The International Executive Board acts as the Board of Directors of the Federation. It is composed of the four officers of the Federation and of the five members of the Federation's Executive Committee. Its members are elected annually by the convention delegates.

No more conclusive rejoinder can be given to the insinuation that the members of this Board are supine creatures of Petrillo's will than the following brief resume of their backgrounds:

Three members of the Executive Board are lawyers. One former and now honorary member served as a City Solicitor of Des Moines, Iowa, for more than 15 years. One has been a member of the Texas State Legislature. And all have held jobs as competent professional musicians.

Representation of Locals at Conventions

Much currency has been made of the charge that locals of the Federation are not given representation at the conventions commensurate with their numerical strength. Consequently, it is said that the arbitrary will of Petrillo is enforced by the disproportionate vote exercised by small locals, whose members are not professional musicians but individuals who seek a hand-out rather than honest employment.

One need not search far for another illustration of the federal principle of representation which determines the make-up of a legislative body. The composition of the United States Senate and of the upper houses of the legislatures of the majority of the states of the United States offers striking analogy. The Federation's constitution provides that each local shall be entitled to one convention delegate for each 100 members or a majority fraction thereof, total representation, however, not to exceed three, and total votes not to exceed ten. The Constitution of the United States provides that each state, however populous, shall have two Senators. The principle of basing representation upon geographical interests applies with equal cogency to the Federation.

The Federation Is an Open Union

A great outcry has been made in recent years that unions are denying citizens the right to work by restricting their membership rolls and exacting huge initiation fees and dues. Presumably, therefore, the policies of the Federation in this respect should meet with warm commendation. For membership in the musicians' union is open to anyone who is or has declared his intention to become a citizen of the United States or Canada, who is not a Communist or Fascist, and who is an instrumentalist rendering musical services for pay. Moreover, initiation fees are kept within the reach of all, the maximum local fee being restricted to \$50.00. In practice, fees in the small locals are but \$5.00 or \$10.00.

- 64. A. F. M. CONST., Art. IV.
- 65. A. F. M. CONST., Art. IV.
- 66. A. F. M. CONST., Art. VIII, Sec. 1.
- 67. A. F. M. CONST., Art. IV.
- 68. A. F. M. CONST., Art. V.
- 69. A. F. M. BY-LAWS, Art. IX, Sec. 9.
- 70. A. F. M. BY-LAWS, Art. VIII, Sec. 10.
- 71. A. F. M. BY-LAWS, Art. XV, Sec. 1.
- 72. A. F. M. BY-LAWS, Art. IX, par. A.

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The Membership of A. F. M. Supports the Recording Ban

The membership of the Federation supports the ban on recordings. Reports of the Federation's annual conventions reveal that as far back as 1928 delegates were proposing cessation of recording employment and this pressure from the rank and file has increased with the passing years. At the last convention of the Federation in June, 1947, the entire delegations of all locals voted unanimously to re-elect Petrillo and to cease rendering services to recording and transcription companies. The delegates from the New York, Chicago, and Los Angeles locals, whose members, for the most part, are the only musicians engaged in recording activities, were in the vanguard on these votes. Moreover, the musicians' unions of Cuba and Australia have communicated support of this action of the A. F. of M. Will it be claimed that Petrillo also dictates the policies of these groups?

The Constitution of the A. F. of M.

A weary whipping-boy in the person of the A. F. of M. by-law which permits suspension of any clause in the event of an emergency⁷⁵ has recently been reintroduced by detractors of the Federation.

Petrillo did not write this document. It was in existence for decades before he ever became President of the Federation. In practice he has invoked this provision but twice. At the request of the Boston Symphony Society, he remedied a situation existing among the symphonies of the country which impeded their ability to call upon musicians from other locals to complete their complements. The result of this action was to ease the administration of these great artistic aggregations. It was taken only after consultation with each local involved and with the members of the International Executive Board. On another occasion, the obligations of members in the armed forces to pay dues while in service was suspended.

In the presence of an articulate and opinionated Executive Board and membership, Petrillo's executive powers are democratically governed. This is as it should be and as the President and the members of the Federation wish it to be.

Democracy in Industry

The Federation, then, is proud of its record of democracy. Indeed, it goes so far as to invite comparison of its internal workings with those of any large corporation. What of the annual meetings of stockholders of Radio Corporation of America and Columbia Broadcasting System, Inc., which dominate the radio, television, and phonograph record industries? Do the stockholders of these corporations have as great a voice in their affairs as do the members of the Federation?

Yet, certain groups, with infinite piety, proclaim Petrillo the czar who sits astride the aspiration of musicians. They weep for the "real" musicians who are outvoted by what they describe as the pinocchio players. Such tactics of divide and rule do not impress members of the American Federation of Musicians.

MONOPOLY AND THE AMERICAN FEDERATION OF MUSICIANS

Much attention has been given recently to the desirability of amending the anti-trust laws so as to subject labor unions to their penalties—this despite the fact that 33 years ago even conservative thinking led to the specific exclusion of human labor from the coverage of those laws. In 1914, Congressman Henry stated:

"When we are dealing with conspiracies in restraint of trade and combinations and trusts it was never intended that the man who sells his labor—his God-given right—should be classed as conspiring against trade or in unlawful combination against the anti-trust laws. We are now about to correct that error, and make it plain and specific, by clear-cut and direct language, that the anti-trust laws against conspiracies in trade shall not be applied to labor organizations and farmers' unions."⁷⁴

The acknowledgment by Congress of this view is embodied in Section 6 of the Clayton Act, enacted in 1914, which expresses the policy of the United States "That the labor of a human being is not a commodity or an article of commerce." Yet, three decades later arguments are advanced by those who want to "liberate" American labor by impeding its ability to speak with united voice.

It is apparent to anyone who is willing to listen with open mind that if job opportunities for live musicians are not preserved, the probability

75. A. F. M. BY-LAWS, Art. I, Sec. 1.
74. See Kovner, *The Legislative History of Section 6 of the Clayton Act*, 47 COLUMBIA LAW REV. 749, 754 (1947).

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of continuing the development of musical talent in this nation will be diminished; that musicians acting through their union have decided to take steps to protect their livelihoods by refraining from making any more phonograph records and by trying to expand work opportunities in radio and television; and that, in so doing, these musicians are not motivated by malice or by any wish to injure record makers, radio broadcasters or television owners, but by the desire to protect their common interests.

Justice Brandeis, speaking also for Justices Holmes and Clarke, many years ago articulated the legal propriety of such action in his famous dissent, which has since become almost universal legal dogma. In *Duplex Co. v. Deering* he stated:

"May not all with a common interest join in refusing to expend their labor upon articles whose very production constitutes an attack upon their standard of living and the institution which they are convinced supports it?"

Musicians, with a common interest, have joined in refusing to expend their labor upon phonograph records which constitute an attack upon their standard of living.

In so doing, moreover, they have merely exercised their constitutional right of free speech and have invoked their immunity from involuntary servitude. As Justice Murphy has held:

"In the circumstances of our times the dissemination of information concerning the facts of a labor dispute must be regarded as within that area of free discussion that is guaranteed by the Constitution."

Through the exercise of free speech, the view that musicians should preserve their jobs by refusing to make records, under conditions now existing, has been urged upon all members of the Federation and has been argued at its conventions. Justice Rutledge, speaking for the majority of the United States Supreme Court, has declared:

"Free trade in ideas means free trade in the opportunity to persuade to action, not merely to describe facts."

Through democratic processes, the duly constituted delegates of musicians have unanimously voted to withdraw from such employment. Agreements such as this have been characterized by Justice Black as

"... nothing more than an attempt to persuade people that they should look with favor upon one side of a public controversy."

The right of musicians to make such agreements among themselves is protected by the Constitution.⁷⁵

Nor can laws be constitutionally enacted to destroy the unity of musicians by breaking their union into bits and restricting their right to speak freely and bargain in unity. For the Supreme Court, speaking through Justice Frankfurter, has declared:

"A state cannot exclude workmen from peacefully exercising the right of free communication by drawing the circle of economic competition so small as to contain only an employer and those directly employed by him. The interdependence of all engaged in the same industry has become a commonplace."⁷⁶

Finally, through their immunity from involuntary servitude, musicians have decided not to work for an industry, under prevailing circumstances, which produces a commodity destructive of their continued liveli-

75. 354 U. S. 443, 479, 481 (dissenting). This opinion was cited with approval in *Thornhill v. Alabama*, 310 U. S. 88, 104.

76. *Thornhill v. Alabama*, 310 U. S. 88, 102.

77. The full quotation is: "[H]istory has not been without periods when the search for knowledge alone was banned. Of this we may assume the men who wrote the Bill of Rights were aware. But the protection they sought was not solely for persons in intellectual pursuits. It extends to more than abstract discussion, unrelated to action. The First Amendment is a charter for government, not for an institution of learning. 'Free trade in ideas' means free trade in the opportunity to persuade to action, not merely to describe facts. . . . Indeed, the whole history of the problem shows it is to the end of preventing action that repression is primarily directed and to preserving that right to urge it that the protections are given." *Thomas v. Collins*, 323 U. S. 516, 537. See also, *Thornhill v. Alabama*, 310 U. S. 88, 104, where the court stated: "It may be that effective exercise of the means of advancing public knowledge may persuade some of those reached to refrain from entering into advantageous relations with the business establishment which is the scene of the dispute. Every expression of opinion on matters that are important has the potentiality of inducing action in the interests of one rather than another group in society. But the group in power at any moment may not impose penal sanctions on peaceful and truthful discussion of matters of public interest merely on a showing that others may thereby be persuaded to take action inconsistent with its interests."

78. *Drivers Union v. Meadowbrook Co.*, 312 U. S. 287, 299, 304, 305 (dissenting). The vote on the decision was 5 to 4. All of the dissenting justices are stiff members of the Court, and Justice Rutledge, who has joined the liberal group in free speech cases, has since become a member of the bench. Doubt is therefore cast upon the authority of the majority opinion.

79. *A. P. of L. v. Swing*, 312 U. S. 321, 325, 326.

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hood. It needs no extended citation of legal authority to establish the proposition that Congress cannot effect any contrary result.

But it would be a sad commentary on the state of the union if one had to rely solely upon legal authority to combat certain recent exhortations which advocate a return to individual bargaining with musicians that this land may be freed from the octopus of labor's monopoly. Just who is to be thus liberated from the musicians' monopoly? Is it Radio Corporation of America, which in 1946 earned more than \$14,000,000 before taxes, or Columbia Broadcasting System, Inc., whose profit in that year was over \$9,000,000 before taxes? Are these large corporations to be freed so that they may deal with equality with the individual musician? Is this the "freedom" which Congress is urged to proffer to the American musician?

The American Federation of Musicians suggests that if it includes in its membership all those citizens who look to the practice of musicianship for their livelihoods, then that circumstance is due to one thing alone. The Federation has given good and faithful service to its membership during its half-century of existence in advocating their common interests.

CONCLUSION

Portents of economic events to come are already apparent in the life of the musician. The entertainment business is the first to feel the effects of any economic recession. During the past year the principal orchestra booking agents in the country, whose clients perform in every segment of the entertainment industry, experienced a decline in revenues from this source ranging between 15% to 34% below that of 1946. Numerous well-known orchestras which have toured the country for the past 10 years or more have been disbanded, and many indicate that similar action will soon be taken. Night clubs, and other places of entertainment, have curtailed their entertainment budgets due to dropping revenues. In June, 1947, trade papers reported that 300 musicians applied for work when one orchestra sent out a call for men, and 67 men applied for one position in a band which was then embarking on a three-month tour. At the same time, radio broadcasters, phonograph record manufacturers, disc jockeys, wired music services, juke box operators, and other users of recorded music reported unprecedented prosperity.

Certainly there is a need for legislation. But it is not for laws fostered by those who would erect a fortress against the musicians' legitimate claim to survival. They have presumably buttressed their walls with the Lea Act and have ringed their structure with the armor of the Taft-Hartley Law. Perhaps they feel secure within these barriers. But if they will look carefully at their handiwork, they may ruefully discover that, having entered the fortress and bolted the gates, they have thrown the key away and are prisoners of their own illogic. They may have succeeded in destroying their enterprise which cannot exist without the contributions of musicians.

Nor is there need for legislation which would set back the clock of social progress a half-century. Rather the need is for laws which would create the tools by which unauthorized public use of the musicians' efforts might be controlled; laws which would permit the continuation of the principle embodied in the collectively bargained contracts which existed until December 31, 1947; laws which would make of the machine the servant, not the master of musicians.

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Smith, R. W., and Mar-Creek Inn.

DETROIT:
Adler, Caesar, and Hoffman, Sam, Opera, Frontier Beach.
Amnor Record Company
Bel Aire (formerly Lee 'n' Eddie), and Al Wellman,
Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners.
Bibb, Allen
Bolognes, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
Frolic Lounge
Green, Goldman
Hoffman, Sam, Operator, Frontier Beach.
Johnson, Ivory
Kosmas, Hyman
San Diego Club,
Nono Minando,
Savoy Promotions, and Howard G. Pyle.
Schreiber, Raymond, Owner and Oper., Colonial Theatre.

FLINT:
Carpenter, E. M., Mgr.,
Terrace Gardens.

GRAND RAPIDS:
Huban, Jack

JACKSON:
Paul Bacon Sports Ent., Inc.

LANSING:
Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry

MARQUETTE:
Loma Farms, Mrs. Carl Tomala

SISTER LAKES:
Readevout Bowl and Gordon J. Miller, Owner.

TRAVERSE CITY:
O-A-Ka Beach Pavilion,
Al Lawson.

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Gummer

REMIDJ:
Foster, Floyd, Owner,
Merry Miners' Tavern.

GAYLORD:
Green, O. M.

RED WING:
Red Wing Grill, Robert A. Nybo, Operator.

ST. CLOUD:
Geas, Mike

ST. PAUL:
Fox, S. M.

SPRINGFIELD:
Greco, O. M.

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner,
Pilot House Night Club.

GREENVILLE:
Folland, Flenard

JACKSON:
Perry, T. G.

MISSOURI

CAPE GIRARDAU:
Gilkinson, Lorene
Meraglow Club

CHILICOTHE:

Harris, H. H., Manager, Windmoor Gardens.
KANSAS CITY:
Cox, Mrs. Evelyn
Require Productions, Kenneth
Yann, Bobby Hershey.
Manbow, Bobby
Rainbow Club, Joe Doe,
Manager.
Theudim, H. C., Asst. Mgr.,
Orpheum Theatre.
LEBANON:
Ray, Frank
POPULAR BLUFFS:
Brown, Marie
ST. LOUIS:
Caruth, James, Oper., Club
Rhumboogie, Cafe Society.
Brown Bomber Bar.
D'Agurino, Sam
Four Hundred Club

MONTANA

BORSTEN:
Allison, J.

NEBRASKA

COLUMBUS:
Moist, Don
KEARNY:
Field, H. E., Mgr., 1733 Club
OMAHA:
El Morocco Club
Florentine Cafe, and Vaux &
Sam Vecchio, Owners.
Rosa, Charles

NEVADA

ELY:
Folsom, Mrs. Ruby
LAS VEGAS:
Gonda, Ruth
Helminger, Ruby
Seney, Milo E.
Warner, A. H.
PITTSBURGH:
Fitzman Hotel, and Jimmy
Onassis.
RENO:
Blackman, Mrs. Mary

NEW HAMPSHIRE

JACKSON:
Gray's Inn, Eddie Nelson,
Employer.

NEW JERSEY

ASBURY PARK:
Kingley Arms Hotel, and Louis
Leveson, Owner, and M. M.
Garfinkel, Employer.
Richardson, Harry
White, William
ATLANTIC CITY:
Applegate's Tavern, and A. J.
Applegate, Employer.
Atlantic City Art League
Danzler, George, Operator,
Fama's Morocco Restaurant.
Fama, George, Operator,
Fama's Morocco Restaurant.
James, J. Paul
Lockman, Harvey
Morocco Restaurant, Geo. Fama
and Geo. Danzler, Opera.
CAMDEN:
Towers Ballroom, Pezson Levy
and Victor Potamkin, Mgrs.
CAPE MAY:
Mayflower Casino,
Charles Anderson, Operator.
FLOHAM PARK:
Floram Park Country Club,
and Jack Bloom
KEANSBURG:
Sheehan's Beach Palace, Joseph
Callahan, Employer.
LAKEWOOD:
Felt, Arthur, Mgr., Hotel Plaza
Seldin, S. H.
LONG BRANCH:
Rappaport, A., Owner,
The Blue Room.
MONTCLAIR:
Cox-Hoy Corporation and Mont-
clair Theatre, Theo. Heyman,
James Costello.
Three Crowns Restaurant
MOUNTAINSIDE:
The Chatterbox, Inc.,
Ray DiCarlo.
NEWARK:
Blue Mirror, Max Frank,
Owner.
Calman, Melvin
Hall, Emory
Harris, Earl
Jones, Carl W.
Frostwood, William
Red Mirror, Nicholas Grande,
Prop.
Simmons, Charles
Tucker, Frank
NEW BRUNSWICK:
Eitel, Jack
NORTH ARLINGTON:
Petrucci, Andrew
PATERSON:
March, James

Piedmont Social Club
Patt, Joseph
Riverway Casino
PLAINFIELD:
McCowan, Daniel
SEASIDE HEIGHTS:
Hoffman House, August C.
Hoffman.
SEASIDE PARK:
Red Top Bar, William Stock,
Employer.
BOMERS POINT:
Dean, Mrs. Jeannette
Leigh, Stockton
SUMMIT:
Abrams, Mitchell
TRENTON:
Laramore, J. Dory
UNION CITY:
Head, John E., Owner, and Mr.
Scott, Mgr., Beck Stage Club.
WEST NEW YORK:
D'ani British Organization, and
Sam Nace, Employer; Harry
Boortzin, President.

NEW MEXICO

CLOVIS:
Denton, J. Earl, Owner,
Piazza Hotel.

NEW YORK

ALBANY:
Belongino, Dominick, Owner,
Trust Club.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Cobler, The
AUSABLE CHAM:
Ausable Cham Hotel, Louis
Rappaport, Owner
BONAVENTURE:
Class of 1941 of the
St. Bonaventure College.
BRONX:
Santoro, E. J.
BROOKLYN:
Aurelia Court, Inc.
Graziano, A. C.
Johnston, Clifford
Morris, Philip
Puma, James
Reade, Michael
Rosman, Gus, Hollywood Cafe
Villa Antique, Mr. P. Antico,
Prop.
BUFFALO:
McKay, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
BASTYCHER:
Starlight Terrace, Carl Del
Tate and Vincent Parn-
cella, Props.
FLEISCHMANN:
Cat's Meow, and Mrs. Irene
Chert, Prop.
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer.
GLEN FALLS:
Halfway House, Ralph Cottlieb,
Employer; Joel Newman,
Owner.
Tiffany, Harry, Mgr.,
Twin Tree Inn.
GRAND ISLAND:
Williams, Oustan V.
GREENFIELD PARK:
Utopia Lodge
HOPEWELL JUNCTION:
Cox, Oakland, A. Cohen,
Manager.
HUDSON:
Buddy's Tavern, Samuel Gatto
and Benay Goldstein.
ITHACA:
Bond, Jack
JAMESTOWN:
Lindstrom & Meyer
LAKE HUNTINGTON:
Green Acres Hotel
LOCH SHELDRAKE:
Fifty-Two Club, Saul Rappin,
Owner.
Hotel Shlesinger, David Shle-
singer, Owner.
MT. VERNON:
Raphin, Harry, Prop.,
Wagon Wheel Tavern.
NEW LEBANON:
Deaton, Eleanor
NEW YORK CITY:
Alexander, Wm. D., and Associ-
ated Producers of Negro
Music
Amusement Corp. of America
Baldwin, C. Paul
Barabi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau
Broadway Swing Publications,
L. Fraebel, Owner.
Calman, Carl, and the Calman
Advertising Agency.
Campbell, Norman
Carroll, A.
Chesarial & Co.

Cohen, Alexander, connected
with "Bright Lights".
Collectors Items Recording Co.,
and Maurice Spivack and
Katharin Gregg.
Corona Club
Crosen, Ken, and Ken Crosen
Associates
Currie, Robert W., formerly
held Booker's License 2995.
Davison, Jules
Denton Boys
Diner & Dinerland, Inc.
Dubois-Friedman Production
Corp.
Evans & Lee
Fenchel, Stepin
Fine Phys, Inc.
Fotoshop, Inc.
Far Dressing & Dyeing
Solomon's Union.
Glyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United
Artists Management.
Hemlinway, Phil
Hirliman, George A., Hirliman
Florida Productions, Inc.
Kaye-Martin, Kaye-Martin
Productions.
King, Gene,
Former Booker's License 3444.
Koch, Fred G.
Koren, Aaron
La Fontaine, Len
Leigh, Stockton
Leonard, John S.
Lyon, Alice
(also known as Arthus Len)
Macconi, Charles
McCauley, Neill
Menetrol, Ed. P.
Montello, B.
Moody, Philip, and Youth
Monument to the Future
Organization.
Murray's
Neill, William
New York Civic Opera Com-
pany, Wm. Reutemann.
New York Ice Fantasy Co.,
Scott Chelfast, James Bliz-
ard and Henry Robinson,
Owners.
Prince, Hughie
Rappaport, Louis
Regan, Jack
Rogers, Harry, Owner,
"Frisco Follies".
Russell, Alfred
Schwartz, Mrs. Morris
Singer, John, former Booker's
License 3225.
Sondy, Mattie
South Sea, Inc.,
Abner J. Rubin.
Spotlite Club
Stein, Ben
Sterson, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sambrook, Larry, and His
Rodeo Show.
Superior 25 Club, Inc.
Thomson, Sara and Valenti, Inc.
United Artists Management
Watson, Deek, and the
Brown Dots.
Wee & Leventhal, Inc.
Wildor Operating Co.
Wootsky, S.
NIAGARA FALLS:
Fanes, Joseph,
connected with Midway Park.
ONEONTA:
Shepard, Maximilian, Owner,
New Windsor Hotel.
ROCHESTER:
Lloyd, George
Valenti, Sam
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L.
Clark.
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Magill, Andrew
Rudds Beach Nite Club or Cow
Shed, and Magdon E. Ed-
wards, Manager.
Silverman, Harry
SOUTH FALLSBURG:
Majestic Hotel, Messrs. Cohen,
Kornfeld and Shore, Owners
and Operators.
Seidin, S. H., Oper.,
Grand View Hotel.
SUFFERN:
Armitage, Walter, Pres.,
Country Theatre.
SYRACUSE:
Feingold, Norman
Syracuse Musical Club
TANNERSVILLE:
Rips Inn, Basil Germano,
Owner.
TROY:
DeSina, Maseel
TUCKAHOE:
Birnbaum, Murray
Roden, Walter

UTICA:
Burke's Log Cabin, Nick
Burke, Owner.
VALHALLA:
Twin Palms Restaurant,
John Masi, Prop.
WHITE PLAINS:
Brod, Mario
Reis, Les Hechiris Corp.
YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. S.
Friedland
FAR ROCKAWAY:
Towa House Restaurant, and
Bernard Kurland, Proprietor.
NORTH CAROLINA
CAROLINA BEACH:
Economides, Chris
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. F.
FAYETTEVILLE:
The Towa Pump, Inc.
GREENSBORO:
Fair Park Casino and
Irish Horan.
Plantation Club, and Fred
Koury, Owner.
Weingarten, E., Sporting
Events, Inc.
KINGSTON:
Courie, E. F.
Parker, David
RALEIGH:
Charles T. Norwood Post,
American Legion.
WALLACE:
Strawberry Festival, Inc.
WILLIAMSTON:
Gray, A. J.
WILSON:
McEachron, Sam
WINSTON-SALEM:
Payne, Miss L.

OHIO

ASHTABULA:
Blue Skies Cafe
AKRON:
Basford, Doyle
Millard, Jack, Mgr. and Lavee,
Merry-Go-Round.
Pullman Cafe, George Sobrin,
Owner and Manager.
CANTON:
Holt, Jack
CINCINNATI:
Anderson, Albert,
Booker's License 2956.
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Reider, Sam
Smith, James R.
Wonder Bar, James McPartridge,
Owner.
CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Diazon, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.,
Booker's License 3'68.
Selanci, Frank J.
Turstone, Velma
Willis, Elroy
COLUMBUS:
Ashkin, Lane
Bell, Edward
Bellinger, C. Robert
Carter, Ingram
Charles Bloce Post No. 157,
American Legion.
Mallory, William
McDade, Phil
Paul D.'Robinson Fire Fighters
Post No. 567, and Captain
G. W. McDonald.
DELAWARE:
Bellinger, C. Robert
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Opera., Paradise Club.
PIQUA:
Lee Sedgewick, Operator.
PORTSMOUTH:
Smith, Phil
TOLEDO:
Durham, Henry (Hank), Oper-
ator, Oayz Theatre Ballroom
Agency.
Dutch Village,
A. J. Hand, Oper.
Hustley, Lucius
Nightingale, Homer

YOUNGSTOWN:
Einhorn, Harry
Reider, Sam
ZANESVILLE:
Vanner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
ENID:
Oxford Hotel Ballroom, and
Gene Norris, Employer.
MUSKOGEE:
Gutuz, John A., Manager,
Rodeo Show, connected with
Grand National of Muskogee,
Oklahoma.
OKLAHOMA CITY:
Holiday Inn,
Louis Strauch, Owner
Louis' Tap Room,
Louis Strauch, Owner,
Southwesters Attractions and
Jack M. K. Boldman and Jack
Swiger.
The 29 Club,
Louis Strauch, Owner.
TULSA:
Angel, Alfred
Daron, John
Gohry, Charles
Horn, O. B.
McHuat, Arthur
Moana Company, The
Shunatona, Chief Joe
Williams, Cargile (Jimmy)

OREGON

HERMITON:
Rosenberg, Mrs. R. M.
PORTLAND:
Acme Club Lounge and A. W.
Deaton, Manager.
SALEM:
Oregon Institute of Dancing,
Mr. Lope, Manager.

PENNSYLVANIA

ALIIQUIPPA:
Guina, Otis
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director.
BIRDSBORO:
Birdsboro Oriole Home Assn.
BYRN MAWR:
Foard, Mrs. H. J. M.
CLARION:
Brocco, J. E.
Smith, Richard
Reading, Albert A.
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Calicchio, E. J., and Matino,
Michael, Mgrs., Victory Ball-
room.
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The Y. M. I. D. Club
FAIRMOUNT PARK:
Riverside Inn,
Samuel Outenberg, Pres.
HARRISBURG:
Reeves-William T.
Waters, B. N.
KINGSTON:
Johas, Robert
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noll, Carl
MIDLAND:
Mason, Bill
NEW CASTLE:
Bondurant, Harry
PENNINGTON HEIGHTS:
Amusement Promotions, Inc.,
and Harry Reindollar, Wm.
Pyle, Samuel Fisher, and
Rodeo Park.
PHILADELPHIA:
Associated Artists Bureau
Benay-the-Burns,
Benjamin Fogelman, Prop.
Bilcoze Hotel, and Wm. Clore,
Operator.
Bryant, G. Hodges
Buberck, Carl F.
Davis, Russell L., and Trianon
Ballroom
DuPre, Reace
Fahian, Ray
Garcia, Lou, formerly held
Booker's License 2620.
McShain, John
Philadelphia Gardens, Inc.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402.
Rothe, Otto
Stanley, Frank
PITTSBURGH:
Anasia, Flores
Picklin, Thomas

Matthews, Lee A., and Max
Arthur Service, Bookers' Li-
cense 2511.
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:

Schmoyer, Mrs. Irma
READING:
Nally, Bernard
SLATINGTON:
Walter H. Flick, Operator,
Edgemont Park.
STRAFFORD:
Poinette, Walter
UPPER DABBY:
Wallace, Jerry
WASHINGTON:
Arden, Peter, Mgr.,
Washington Cocktail Lounge.
WILLIAMSPORT:
Circle Hotel and James Pinello
Pennells, James
WORTHINGTON:
Conwell, J. R.

RHODE ISLAND

FORTSMOUTH:
Cushman Ballroom,
Victor St. Laurent, Prop.
St. Laurent Cafe,
Victor St. Laurent, Prop.
PROVIDENCE:
Alcoa, George
Beisager, Lucian

SOUTH CAROLINA

GREENVILLE:
Bryson, G. Hodges
Goodman, H. E., Mgr.,
The Pines.
Jackson, Rufus
National Home Show
MOULTREVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolan, Kid
SPARTANBURG:
Holcome, H. C.

TENNESSEE

CHATTANOOGA:
Wonder Bar, and Ralph Miller,
Manager.
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Henderson, John
NASHVILLE:
Club Zanibar, and Billie and
Floyd Hayes

TEXAS

AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
DALLAS:
Carahan, R. H.
Lee, Don, and Linkin (Skippy
Lynn), owners of Script &
Score Productions and oper-
ators of "Sawdust and Swing-
time."
May, Oscar P. and Harry E.
Morgan, J. C.
PORT WORTH:
Airfield Circuit
Bowers, J. W., also known as
Bill Bauer or Gret Bourke.
Carahan, Robert
Coo Coo Club
Famous Door and Joe Earl.
Smith, J. F.
GALVESTON:
Evas, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jetson, Oscar
Revis, Boudina
World Amusements, Inc.,
Thomas A. Wood, Pres.
KILGORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Ryan, A. L.
PALESTINE:
Earl, J. W.
PARIS:
Ron-Du-Voo, and Frederick J.
Merkle, Employer.
SAN ANGELO:
Specialty Productions, and Nel-
son Scott and Wallace Kelton

INTERNATIONAL MUSICIAN

IAN ANTONIO:
Moore, Alex
Backin M Dade Ranch and
J. W. Lee Leahy.

TITLE:
Gillilan, Max
Tyler Entertainment Co.

WACO:
Pavoc Club,
E. C. Cramer and R. E. Cass.

WICHITA FALLS:
Dibbler, C.
Whetley, Mike

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

ALEXANDRIA:
Dove, Julian M., Capitol
Amusement Attractions.

DARVILLE:
Faller, J. H.

LYNCHBURG:
Bailey, Clarence A.

NEWPORT NEWS:
Ray, Bert, Owner, "The Star"

McClain, B.

NOFOLK:
Big Track Diner, Percy Simon,
Prop.

PORTSMOUTH:
Whiting, R. D.

ROANOKE:
Harris, Stanley

SUFFOLK:
Clark, W. H.

WASHINGTON

MAPLE VALLEY:
Bastic Inn

TACOMA:
Dittmeiser, Charles
King, Jan

WEST VIRGINIA

BLUEFIELD:
Brooks, Lawrence
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daky,
Owner.
Cory, LaBebe
Hargreave, Paul
White, Ernest B.

MORGANTOWN:
Atomic Inn and Leonard
Niner
Leone, Tony, former manager,
Morgantown Country Club.

WISCONSIN

BRADLEY:
Jim's Logging Camp,
James Gough.

EAGLE RIVER:
Denoyer, A. J.

GREEN BAY:
Franklin, Allen
Galst, Erwin
Pearley, Chas. W.

GREENVILLE:
Reed, Jimmie

HAYWARD:
The Chicago Inn, and Louis J.
Ranner, Owner and Operator.

KESHENA:
American Legion Auxiliary
Long, Matilda

LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern.

MADISON:
White, Edw. R.

MILWAUKEE:
Weinberger, A. J.

NEOPIT:
American Legion,
Sam Dickerson, Vice-Com.

PLATTEVILLE:
Kelly, C. P.

RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.

Shoury, Tony

SHEBOYGAN:
Sicilia, N.

STURGEON BAY:
Larscheid, Mr. Geo., Prop.
Carmen Hotel

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. P.,
Mencore, Owner and Oper.

Archer, Paul

Brown Derby

Cabana Club and Jack Staples

5 O'clock Club and Jack

Staples, Owner

Fratton, James

Purely, E. S., Mgr.,
Trans Lux Hour Glass.

Hoberman, John Price, President,
Washington Aviation
Country Club.

Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.

Kirsch, Fred
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.

O'Brien, John T.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Purely, Mgr.

MISCELLANEOUS

HAWAII
HONOLULU:
The Woodland, Alexander
Anam, Proprietor.

CANADA
ALBERTA

CALGARY:
Fort Brabois Chapter of the
Imperial Order Daughters of
the Empire.
Simmond, Gordon A. (Bookers'
License No. 4090)

BRITISH COLUMBIA

VANCOUVER:
H. Singer & Co. Enterprises,
and H. Singer.

ONTARIO

BRANTFORD:
Newman, Charles

CHATHAM:
Taylor, Dan

GRAVENHURST:
Webb, James, and Summer
Garden

HASTINGS:
Bassman, George, and
Riverside Pavilion.

LONDON:
Seven Dwards Inn

PORT ARTHUR:
Curtis, M.

TORONTO:
Chin Up Producers, Ltd.,
Boly Young, Mgr.
Leslie, George
Local Union 1452, CIO Secel
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM

QUEBEC

MONTREAL:
Auger, Henry
Beriau, Maurice, and La
Societe Artistique.
Clover Cafe, and Jack Hora,
Operator.
Denis, Claude
Daoust, Hubert
Daoust, Raymond
DeSautels, C. B.
Diore, John
Emery, Marcel
Emond, Roger
Hora, Jack, Operator, Vienna
Grill.

Lussier, Pierre
Montreal Festival
Sourkes, Irving
QUEBEC CITY:
Sourkes, Irving
VERDUN:
Senecal, Leo

Alberts, Joe
Al-Dean Circus, P. D. Froeland
Arwood, Ross
Aulger, J. H.,
Aulger Bros. Stock Co.
Bali, Ray, Owner,
All-Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Blake, Milton (also known as
Manuel Blanche and Tom Kent)
Blanche, Manuel (also known as
Milton Blake and Tom Kent)
Braustein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Brydon, Ray Marsh, of the
Lan Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owner and Managers.
Burns, L. L., and Partners
Carroll, Sam
Conway, Stewart
Cornish, D. H.
Coronoid, Jimmy
DeShon, Mr.
Eckhart, Robert
Farrance, B. P.
Feehan, Gordon P.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzler, Daniel
Foa, Jim
Foa, Sam M.
Freeland, P. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Polies Gay Parer
Freich, Joe C.
George, Wally
Grego, Pete
Gutire, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Horan, Irish
International Magicians, Produc-
ers of "Magic in the Air".
Johnson, Sandy
Johnston, Clifford
Kelton, Wallace
Kent, Tom (also known as
Manuel Blanche and Milton
Blake).
Keyes, Ray
Kimball, Dude (or Romaine)
Kosman, Hyman
Larson, Norman J.
Levin, Harry
Magee, Floyd
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Folies of 1946.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Pionness,
Managers.
Miller, George E., Jr., former
Bookers' License 1129.

Miquelon, V.
Moehrer, Woody (Paul Woody)
New York Ice Fantasy Co., Scott
Chalfant, James Blizard and
Henry Robinson, Owners.
Ouellette, Louis
Patterson, Chas.
Platinum Blood Revue
Richardson, Vangban,
Pine Ridge Folies
Roberts, Harry E. (also known as
Hop Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal I.
Ross, Hal J., Enterprises
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midguts
Smith, Ora T.
Specialty Productions
Stons, Louis, Promoter
Seraus, George
Sunbrock, Larry, and His
Rodeo Show.
Taffan, Mathew
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Williams, Cargile
Williams, Frederick
Woody, Paul (Woody Mosher)

THEATRES AND PICTURE HOUSES
Arranged alphabetically
as to States and
Canada

MASSACHUSETTS
BOSTON:
E. M. Low's Theatres

HOLYOKE:
Holjaha Theatre, B. W. Levy

MICHIGAN
DETROIT:
Colonial Theatre, Raymond
Schreiber, Owner and Oper.

GRAND RAPIDS:
Power Theatre

MISSOURI
KANSAS CITY:
Main Street Theatre

NEW JERSEY
MONTCLAIR:
Montclair Theatre and Cos-Hay
Corp., Thomas Hayner, James
Costello.

OHIO
CLEVELAND:
Metropolitan Theatre
Emmanuel State, Oper.

TENNESSEE
KNOXVILLE:
Bijou Theatre

VIRGINIA
BUENA VISTA:
Rockbridge Theatre

ARKANSAS
POT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

CALIFORNIA
BO BEAR LAKE:
Navajo Ballroom, Harry Cress-
man, Owner.

CONDOR:
Rendezvous Band

LONG BEACH:
Majestic Ballroom, and Harry
Schooler, Joe Zuoca, Frank
Zuoca and Harry Lewin.

SAN BERNARDINO:
Sierra Park Ballroom.
Clark Rogers, Mgr.

SAN LUIS OBISPO:
Scaton, Don

SANTA ROSA:
Austria's Resort, Lake County

CONNECTICUT
HARTFORD:
Buck's Tavern,
Frank S. DeLuco, Prop.

NORWICH:
Wooder Bar

TORRINGTON:
Vinnie's Restaurant and Vinals
DiLullo, Proprietor.

FLORIDA
JACKSONVILLE:
Floridan Hotel
Pier

KEY WEST:
Delmonico Bar, and Artura Boss

MIAMI:
Columbus Hotel

MIAMI BEACH:
Coronado Hotel

SARASOTA:
Bobby Jones Golf Club
"400" Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park

TAMPA:
Grand Oregon, Oscar Leon Mgr.

ILLINOIS
EUREKA:
Haecker, George

MATTOON:
U. S. Grant Hotel

STERLING:
Moose Lodge, E. J. Yeager,
Gov.; John E. Bowman, Sec.
Moose Lodge of Sterling, Mo.,
726

INDIANA
SOUTH BEND:
St. Casimir Ballroom

IOWA
BOONE:
Miner's Hall

DUBUQUE:
Julius Dubuque Hotel

KANSAS
WICHITA:
Great Tree Inn, and Frank J.
Schulze and Homer R. Mos-
ley, owners.
Monterey Cafe, and Frank J.
Schulze and Homer R. Mos-
ley, owners.
Shadowland Dance Club
Swingland Cafe, and A. R.
(Bob) Branch, owner.
21 Club and A. R.
(Bob) Branch, owner.

KENTUCKY
BOWLING GREEN:
Jackson, Joe L.
Wade, Golden G.

BROADTOWN:
Masonic Hall

LOUISIANA
NEW ORLEANS:
Club Bechet
Happy Landing Club

MARYLAND
HAGERSTOWN:
Audubon Club, M. I. Patterson,
Manager.
Rabasco, C. A., and Baldwin
Cafe.

MASSACHUSETTS
FALL RIVER:
Paris, Gilbert

METHUEN:
Central Cafe, and Messrs. Yans-
konis, Driscoll & Gagnon,
Owners and Manager.
Diamond Mirror
WORCESTER:
Gedymian, Walter

MICHIGAN
FLINT:
Central High School Awdl.

INTERLOCHEN:
National Music Camp

MARQUETTE:
Johnson, Martin M.

MINNESOTA
ST. PAUL:
Bert, Jay

MISSISSIPPI
MERIDIAN:
Woodland Inn

MISSOURI
ST. JOSEPH:
Rock Island Hall

NEBRASKA
MILLARD:
Millard Ballroom, Mr. and Mrs.
Hagerty, Operators.

OMAHA:
Whitney, John B.

NEW JERSEY
ATLANTIC CITY:
Hotel Lafayette

RAYONNE:
Chester's Bar & Grill

CLIFTON:
Boeckmann, Jacob

ELIZABETH:
Polish Falcons of America,
Nett 126.

JERSEY CITY:
Band Box Agency, Vince
Giachino, Director
Ukrainian National Home

NEW YORK
BUFFALO:
Hall, Art
Williams, Buddy
Williams, Oskan

CEBEE:
Coliseum

COLLIER POINT:
Muehler's Hall

ITHACA:
Eliks Lodge No. 636

LOCKPORT:
Tioga Tribe No. 229, Pastoral
Order of Redmen.

MECHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and
Vineyards Dance Hall.

MT. VERNON:
Studio Club

NEW YORK CITY:
Kingbridge Armory Midget
Auto Race.
Majestic Ballroom, John Marino,
Proprietor.
Sammy's Bowery Folies, Sam
Fuchs, Owner.

OLCOTT:
Olcotta Restaurant

OREAN:
Rollerland Rink

ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe.

STATEN ISLAND:
Lincoln Hotel

SYRACUSE:
Club Royale

YONKERS:
Polish Community Center

NORTH CAROLINA
KINSTON:
Parker, David

WILMINGTON:
Village Barn, and K. A.
Lehto, Owner.

OHIO
CONNEAUT:
MacDowell Music Club

BRONTON:
Club Riviera

OKLAHOMA
ROGO:
Al. C. Kelly-Miller Bros. Circus,
Obert Miller, General Mgr.

OKLAHOMA CITY:
Orwig, William, Booking Agent

VINITA:
Rodeo Association

PENNSYLVANIA
ALLENTOWN:
Park Valley Inn, and Bill (Blue)
Bunderia, Proprietor.

UNFAIR LIST of the
AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Florence Rangers Band, Gardner,
Mass.
Heywood-Wakefield, Band, Gard-
ner, Mass.
Ridley Township High School and
Band, Maude W. Sidorsky, Dir.,
Chester, Pa.
Waelr's Concert Band, Chas. M.
Faulhaber, Director, Sheboygan,
Wis.

ORCHESTRAS

Beer, Stephen S., Orchestra,
Reading, Pa.
Bianchi, Al, Orchestra,
Oakbridge, N. J.
Capps, Roy, Orchestra,
Sacramento, Calif.
Cargyle, Lee and His Orchestra,
Mobile, Ala.

Coleman, Joe, and His Orch.,
Galveston, Texas.
Downs, Red, Orchestra,
Topeka, Kan.
Fox River Valley Boys Orch.,
Pardeeville, Wis.
Jones, Stevie, and his Orchestra,
Catskill, N. Y.
Kaye, John and his Orchestra,
Jersey City, N. Y.
Kryl, Bohumir, and his Symphony
Orchestra.
Lee, Duke Doyle, and his Orches-
tra, "The Brown Bombers",
Poplar Bluff, Mo.
Meris, Pablo, and his Tipica Or-
chestra, Mexico City, Mexico.
Newcholls, Ed., Orchestra,
Monroe, Wis.
O'Neil, Kermit and Ray, Orches-
tra, Westfield, Wis.
Samczyk, Casimir, Orchestra,
Chicago, Ill.
Starrt, Lou and His Orchestra,
Easton, Md.

Van Brundt, Stanley, Orchestra,
Oakridge, N. J.
Wells Orchestra,
Kitchener, Ont., Canada
Young, Buddy, Orchestra,
Deaville, N. J.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous

ALASKA
PORT RICHARDSON:
Birch-Johanson Lytle Company

ARIZONA
DOUGLAS:
Top Hat

AMBRIDGE:

MAVIAN BAR
BEAVER FALLS:
 Manor Club
DUNMORE:
 Arcadia Bar & Grill, and
 Wm. Sabatello, Prop.
 Charlie's Cafe,
 Charlie DeMarco, Prop.

EYON:
 Rogers Hall, and Stanley
 Rogers, Proprietor.

PHILADELPHIA:
 Morgan, R. Dubs
 Stanton Hall

PITTSBURGH:
 Club 22
 Flamingo; Rolfs Palace,
 J. C. Navari, Oper.
 New Penn Inn, Louis, Alex and
 Jim Passarella, Props.

BOULETTE:
 Brewer, Edgar, Bouletts Hiram
SCRANTON:
 P. O. S. of A. Hall, and
 Chas. A. Ziegler, Manager.

SOUTH CAROLINA
CHARLESTON:
 Eisenmann, James P. (Bank)

TENNESSEE
BRISTOL:
 Knights of Templar

TEXAS
PORT ARTHUR:
 DeGrasse, Lenore
SAN ANGELO:
 Club Acapulco
SAN ANTONIO:
 San Antonio Civic Opera Co.,
 and Mrs. Krans-Beck, Pres.

VIRGINIA
BRISTOL:
 Knights of Templar
NORFOLK:
 Panella, Frank J., Clover Farm
 and Dairy Stores.

RICHMOND:
 Cavalier Area Skating Rink &
 Dance Hall.
ROANOKE:
 Kriach, Adolph

WEST VIRGINIA
CAMERON:
 Loyal Order of Moose Club
CHARLESTON:
 Savoy Club, "Flop" Thompson
 and Louis Risk, Oper.

KEYSTONE:
 Calloway, Franklin
FAIRMONT:
 Adda Davis, Howard Weckh,
 Guy Spot
POLLANDBEE:
 Pollanabee Community Center
PARKERSBURG:
 Silver Grille, R. D. Higg,
 Owner.

WELLSBURG:
 Loyal Order of Moose, No. 1564

WISCONSIN

BARABOO:
 Devils Lake Casino, James
 Haked, Manager.

DARLINGTON:
 American Legion Hall
GRAND MARSH:
 Patrick's Lake Pavilion,
 Milo Cushman.

LOUISBURG:
 Dreeson's Hall
MADISON:
 Village Hall

MANTOWOC:
 Freddie Brick's Hall
 Pebel's Colonial Inn

POWERS LAKE:
 Powers Lake Pavilion,
 Casimir Fee, Owner.

RICE LAKE:
 Victor Sobop Dance Pavilion
TRUESDELL:
 Blodoff, Julius, Tavern

TWO RIVERS:
 Club 42 and Mr. Geuger,
 Manager
 Eastwin Hall, and Roy
 Karschberger
 Timms Hall & Tavern

DISTRICT OF COLUMBIA
WASHINGTON:
 Star Duet Club,
 Frank Moore, Prop.

CANADA ALBERTA
EDMONTON:
 Lake View Dance Pavilion,
 Cooking Lake.

BRITISH COLUMBIA
VICTORIA:
 Lantern Inn

MANITOBA
WINNIPEG:
 Roseland Dance Gardens, and
 John P. McGee, Manager.

ONTARIO
HAMILTON:
 Hamilton Areas,
 Percy Thompson, Mgr.

NAWASHEG:
 Century Inn, and Mr. Descham-
 bault, Manager.

OTTAWA:
 Avalon Club
PORT STANLEY:
 Melody Ranch Dance Floor

TORONTO:
 Echo Recording Co., and
 Clement Hamberg.

WAINFLEET:
 Long Beach Dance Pavilion

QUEBEC

AYLMER:
 Lakeshore Inn
MONTREAL:
 Harry Feldman

MISCELLANEOUS

Al. G. Kelly-Miller Bros. Circus,
 Obert Miller, General Manager

THEATRES AND PICTURE HOUSES**INDIANA**

INDIANAPOLIS:
 Circle Theatre

LOUISIANA

SHREVEPORT:
 Capitol Theatre
 Majestic Theatre
 Strand Theatre

MARYLAND

BALTIMORE:
 State Theatre

MASSACHUSETTS

FALL RIVER:
 Durfee Theatre

MICHIGAN

DETROIT:
 Shubert Lafayette Theatre

MISSOURI

ST. LOUIS:
 Fox Theatre

NEW JERSEY

NEWARK:
 Mosque Theatre

NEW YORK

BUFFALO:
 Basil Bros. Theatres Circuit, in-
 cluding: Lafayette, Apollo,
 Broadway, Geneva, Rosy,
 Strand, Variety, Victoria,
 Shea Theatres Circuit, includ-
 ing: Buffalo, Elmwood, Great
 Lakes, Hippodrome, Keamore,
 Kensington, Niagars, North
 Park, Roosevelt, Seneca, Tech,
 20th Century Theatres.

KENMORE:
 Basil Bros. Theatres Circuit, in-
 cluding Colvin Theatre.

LACKAWANNA:
 Shea Theatres Circuit, including
 Lackawanna Theatre.

TENNESSEE

MEMPHIS:
 Warner Theatre

CANADA**MANITOBA**

WINNIPEG:
 Odessa Theatre

FOR SALE—Violin, beautiful Johannes Baptista-
 Gaudagnini, 1770; no cracks or sound post
 patch, etc.; known as Millant. Write Theodore
 Marchetti, 472 East Fifth Ave., Columbus, Ohio.

FOR SALE—Selmer matched clarinet set, full
 Boehm, A and Bb, with French double case and
 canvas cover; genuine pre-war quality; reasonable.
 R. E. Jacobi, 621 Adams St., Saginaw, Mich.

FOR SALE—Conn Sousophone grand, Bbb, four
 valves, silver, gold bell; excellent condition
 throughout, with case or trunk. Paul Kirby, 406
 Gibson St., Jersey, Penn.

FOR SALE—Hammond organ, Model B, Novachord
 and two B-40 speakers; all in good condition.
 Ken Thompson, 26 Englewood Ave., Waterbury,
 Ct., Conn.

FOR SALE—Old violins, complete dispersal; pri-
 vate collector selling out; everything must go;
 Steiner, Maggiani, pearl inlaid, others, \$100.00 to
 \$200.00 each; act quick. G. W. Simms, War-
 wick, N. Y.

FOR SALE—Selmer (Paris) Eb alto clarinet, single
 automatic octave key, covered finger holes; latest
 model; like new; serial No. M-8293. Maurice
 Reinhardt, 1598 1/2 Central Ave., Dubuque, Iowa.

FOR SALE—Conn tenor saxophone, gold lacquered,
 like new, with beautiful deluxe case; only
 \$165.00. Vega trumpet, gold lacquered, deluxe
 model, like new, with beautiful Gladstone case,
 \$95.00. E. R. Steiner, Rt. 5, Manitowoc, Wis.

FOR SALE—Genuine Morrelli violin, beautiful in-
 laid woods, excellent condition; appraised value,
 \$500.00; will accept best offer; guaranteed as adver-
 tised. Maxine Boegel, P. O. Box 224, Cedar
 Rapids, Iowa.

FOR SALE—Conn valve trombone; excellent condi-
 tion; \$50.00, or will trade for good used
 Buescher or Blessing brass trumpet. E. Krieger,
 411 13th Ave., Rock Island, Ill.

FOR SALE—Barson, German-made Wunderlich,
 reasonably priced; original owner, good con-
 dition; used in two professional orchestras.
 420 Caldwell St., McMechen, W. Va.

FOR SALE—Satin silver Buescher baritone saxo-
 phone with case and stand; fine condition; no
 mouthpiece; price \$200.00. Bob Stewart, 1044
 Passon Ave., Norfolk 6, Va.

FOR SALE—Buffet wood C piccolo, with metal
 head joint, series 946-N, very good condition;
 with case, \$75.00 COD express; 3 days' free trial.
 W. A. Herrmann, 37-21 80th St., Jackson Heights,
 N. Y.

FOR SALE—Violin, Amati, 1735; Conn Mello-
 phone, 3 slides, \$75.00; Bb clarinet, Albert
 system, wood case, \$25.00; Martin Bb trumpet,
 \$75.00; Courtoise Bb cornet, \$50.00; three so-
 pranos, Bb, Martin, Buescher, Conn, \$50.00 each.
 Edward R. Slater, Sr., 31 Hallberg Ave., Bergen-
 field, N. J.

FOR SALE—Piano, grand, parlor size, in very
 good shape; used in private home; sacrifice,
 \$95.00. James R. Barberi, P. O. Box 944, New
 London, Conn.

FOR SALE—P. Loree oboe, pre-war, open tone
 hole, single action octave keys, complete con-
 servatory and F resonance key; perfect Detroit
 Symphony instrument. Bert Carlson, 16536 Pre-
 land, Detroit 27, Mich.

FOR SALE—Italian bass, made in Venice in 1730
 by Francesco Bedendo, pupil of Domenico Mon-
 tagnana, \$600.00; modern Italian violin made in
 Palermo in 1902 by Antonio Palumbo, \$200.00
 Anthony Fiorillo, 171 Ward St., New Haven, Conn.

FOR SALE—Violin, good condition; Joh. Bapt.
 Schweitzer, fecit at Forman, Hieronymi-Amati-
 Bernardi, 1813. For information write Wm. L.
 Petzold, P. O. Box 374, Route 1, Colma 25, Calif.

FOR SALE—Tenor dance band library, \$50.00.
 3 tenors, 3 trumpets, 3 rhythms; many copies;
 send \$3.00 for one complete arrangement playable
 one trumpet, and list. Al Sweet, 443 South Mari-
 posa, Los Angeles 5, Calif.

FOR SALE—Saxophone Bb horn, 5 valves, almost
 new, with box, \$125.00; full information. Write
 Mrs. M. Sturiale, 81 Grand Ave., Englewood, N. J.

FOR SALE—Pine set of chimes with stand, price
 \$155.00; no trunk; made by Mayland of Brook-
 lyn; chromatic 18 chimes; size 1 1/2 inch, C to F 440
 pitch. Louis Neischlone, 249 East 52nd St., Brook-
 lyn 3, N. Y.

FOR SALE or EXCHANGE

FOR SALE—Cellos, Claude Pierray, 1710; Edward
 Withers, London; cello bows, Dodd, Lamy,
 Joseph Voirin, Tubbs, Gutter and others; prices
 on request. Joseph Pepe, 1439 West Fifth St.,
 Brooklyn 4, N. Y. ES 6-5296.

LIBRARY FOR SALE—30,000 titles, classic, mod-
 ern, vocal, instrumental, concert, dance, Amer-
 ican, foreign, solos, scores, piano teaching ma-
 terial, violin teaching material, novelties, collec-
 tors' items, arrangements used on network radio
 shows. Send your list to W. C. Dellers, 7215
 Oak Ave., River Forest, Ill.

FOR SALE—Matched set Bb and A Buffet clarinets,
 perfect condition in double case, \$295.00; also
 pre-war Bundy bassoon, used only three months,
 perfect condition, \$445.00. Helen Kaapik, 1635
 Avenue A, Schenectady 8, N. Y.

FOR SALE—Josef Rubner bass viol, 3/4 size, round
 back, very fine tone and good condition; price
 \$650.00, bow and cover included. John Stromer,
 449 Sumner Ave., Newark 4, N. J. HU 3-0312.

FOR SALE—Accordions: Acme Dial, model 26,
 cost \$1,250.00; Excelsior OO model, cost \$1,100.00.
 18 shifts, both black; used six months, like new;
 \$695.00 each. Victor Tibaldeo, 27 Perkins St.,
 New Haven, Conn.

FOR SALE—Taylor bass violin trunk, good con-
 dition. Wilbur Hoffmann, 276 Whitman St.,
 Fort Lee, N. J. Port Lee 8-2053.

FOR SALE—Twenty dance orchestras, each
 numbers, many out of print, shipped anywhere in
 United States, express collect, for 50 cents
 (stamp) to defray expense of ads, packing, typ-
 ing labels, etc.; no list. Musician, 422 Northwest
 South River Drive, Miami 36, Fla.

FOR SALE—Charles E. Lepoige will sell his com-
 plete orchestral library consisting of choice over-
 tures, operatic selections, concert waltzes, standard
 songs, marches, individual miscellaneous numbers;
 sacrifice. 421 West Sixth St., Jacksonville, Fla.

FOR SALE—Selmer padless saxophone (tenor),
 gold lacquer finish; original cost, \$485.00; beau-
 tiful case, \$55.00; excellent condition, \$395.00; will
 ship express COD; 5-day free trial. For informa-
 tion write William Harding, 1401 South Hender-
 son, Bloomington, Ind.

FOR SALE—Selmer (Paris) E-flat alto saxophone,
 balanced action, No. 33676; used one month,
 hardly broken in; latest with off-center bell, latest
 streamline tray-pack case; retails for over \$500.00.
 Retiring from music, so will sacrifice for \$400.00.
 Also '42 Buescher E-flat baritone saxophone, fresh
 from factory overhaul; excellent case and 3-way
 adjustable tripod on wheels, \$175.00. Raymond B.
 Carr, 721 Atwater Ave., Bloomington, Ind.

FOR SALE—Wool gendarine band uniforms, suit-
 able for American Legion or similar bands. These
 uniforms are used, but are in good condition. For
 further details write Virgil Roehling, 505 South
 Missouri Ave., Belleville, Ill.

FOR SALE—String bass, German 3/4 swell tick,
 in good condition; no repair needed; \$185.00.
 Joe Euler, 2451 North 18th St., Milwaukee, Wis.

WANTED

WANTED—Fine violin such as Strad, Gauda-
 gini, Bergozzi, etc.; the price is no object;
 write at once. Chester Chairo, 1275 Westwood
 Ave., Columbus, Ohio.

WANTED—Good used celeste. For sale—Deagan
 vibraphone in excellent condition, F to F, con-
 cert (large) model. Reynolds, KOMA, Oklahoma
 City, Okla.

WANTED—Openings for musicians, violins, violas
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 ment with part-time orchestral work. Good oppor-
 tunities for men and women. Apply stating train-
 ing and experience both musical and non-musical
 to Fort Wayne Philharmonic, 200 West Berry St.,
 Fort Wayne 2, Ind.

WANTED—New or used copy of Barrett oboe
 method. Write John De Lancia, % The Phila-
 delphia Orchestra, Philadelphia, Pa.

AT LIBERTY

AT LIBERTY—Pianist, experienced dance, con-
 cert, shows; desire to locate in year-round resort
 hotel or with small orchestra in progressive com-
 munity. William Marks, 922 East 15th St., Brook-
 lyn 30, N. Y.

AT LIBERTY—Acc arranger, experience with
 radio, theatre, bands and music publishers; will
 work by correspondence. Bernard Goldstein, 93
 Jefferson Ave., Chelsea 30, Mass.

AT LIBERTY—Trombonist, age 20, conservatory
 student; fine tone, read well, dance and legiti-
 mate; union, reliable, nice appearance, good char-
 acter; desires location for summer months, prefer-
 ably in Pennsylvania. Write Will Hackman, 2667
 Bellevue Ave., Cincinnati 19, Ohio.

AT LIBERTY—Accordionist, top notch, name
 band experience, member Local 802, New York;
 single or steady engagements; New York vicinity.
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AT LIBERTY—Gay Nicoletti pianist, open for
 steady engagements; member of Local 802, Harry
 E. Forman, 226 West 50th St., New York 19, N. Y.

AT LIBERTY—Violinist, doubling trumpet; experi-
 enced dance, concert, shows; for summer resort
 or steady; Local 802; nice appearance, sober. Leo
 Trendovic, 10 Morton St., New York 14, N. Y.
 CH 8-9412.

AT LIBERTY—Young pianist and stylist, can sing;
 single and experienced; willing to travel with
 band or join trio. Robert Schmidt, 26 Washington
 Ave., Benwood, W. Va.

AT LIBERTY—Available now, trumpet player,
 double fiddle and vocalist; preferably East; ex-
 cellent tone, fake, good reader; married, depend-
 able, sober; society work or small combo. Phil
 Mascini, Hotel Bristol, South Norwalk, Conn.

AT LIBERTY—Accordionist, young, good appear-
 ance; free to travel; desire work with small
 combo. Andrei Hamshay, 14 Red Brook Road,
 Great Neck, N. Y. Great Neck 4615-W.

AT LIBERTY—Violinist desires pleasant location;
 30 years' experience theatre, radio, symphony
 and ocean liners; capable band, orchestra director;
 member Local 142, Elks, Moose, Eagles, Legion,
 and V. P. W.; age 50. Arthur Sells, 4352 Jef-
 ferson St., Bellaire, Ohio.

AT LIBERTY—Violinist, fake anything, concert
 or dance; experienced show leader; good appear-
 ance; Local 802; New York City or vicinity. John
 Roland, FAirbanks 4-3636.

AT LIBERTY—Hammond organist, owning own
 organ, desires position in hotel or restaurant;
 preferably dinner music; large library; many years'
 experience; can furnish references; will go any-
 where; available immediately. Malcolm B. Hutto,
 205 West Side Ave., Hagerstown, Md.

AT LIBERTY—Violinist, Local 802, experienced
 for classic and dance; can also fake for small
 combination. Don Gerard, 7612 16th Ave., Brook-
 lyn, N. Y. Tel. BE 6-7347.

AT LIBERTY—String bass, union, Local 802, long
 experience with dance orchestras; desires steady
 2-3 nights weekly, or single engagements. Fred
 Rago, 136 11th St., Brooklyn 15, N. Y. SO 8-3003.

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