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NO. 8

FOURTH INSTALLMENT OF THE PRESIDENT'S REPORT

I TAKE you now to the National Association of Broadcasters, the "Goebbels" (propaganda minister of Germany) of the broadcasting industry, who, as I stated before, are the front boys for Wall Street. In this article, I will present to you a few outstanding examples of how they operate. This will be an education for you as it was for us—for seeing is believing. Of course, I cannot give you everything that has been said about us in this controversy, as it is too voluminous, but what is here reported is enough so that when you get through reading it there will be no question in your mind as to the kind of people we were dealing with.

The National Association of Broadcasters sends out special bulletins to its members. Those published here will show how, in Nazi fashion, they spread filth, poison and more poison.

The membership of the National Association of Broadcasters consists of the National Broadcasting Company, the Columbia Broadcasting System, and about 60 per cent of the owners of radio stations throughout the country.

In August, 1942, when the fight against us was just beginning, the National Association of Broadcasters collected many articles from the press of the country which were unfavorable to the Federation and myself, and printed them in poster form and sent them to the members of their Association. This was done to impress the members of the National Association of Broadcasters with what a swell job their officers were doing in spreading the filth and poison I have referred to. You will agree that no honorable or right-thinking organization would ever put on a campaign of malicious slander and vilification, such as the National Association of Broadcasters put out against the American Federation of Musicians and myself.

The editorials printed with this article show conclusively that they were inspired editorials. In one of my previous portions of the report I explained to you that two hundred and ninety radio stations out of approximately nine hundred radio stations throughout the country are owned by newspapers. These two hundred and ninety newspapers certainly have another two hundred and ninety newspapers which are friendly to them, which makes five hundred and eighty newspapers which are on the side of the employer and against the Federation whether we are right or wrong; and there certainly are just as many newspapers which are absolutely against labor in any fight. You can visualize, therefore, the tremendous propaganda machine our enemies are equipped with.

The editorials quoted in this article are just a few of thousands of similar editorials which have been printed. I assume that they picked out those editorials which looked most damag-

ing to the Federation and sent them out to their members.

Three reasons prompt me to publish these editorials. First, to show the National Association of Broadcasters that I want our members to see everything that is written about the Federation, no matter how false and damaging it might be. Second, I want the members of the Federation to see what the National Association of Broadcasters and its tool, the inspired press, says of their President. Third, to show the members of the Federation how low some of these propagandists are, and the kind of people with whom the Executive Board of the Federation must deal.

While our case from start to finish was founded on basic principles from which we never changed, because we were absolutely right in our contentions, yet the employers and those who do their bidding ran from one governmental agency to another, and from the daily press to the monthly magazine, from the photographer to the cartoonist, in fact, anywhere and everywhere they thought they might get help. They admit they did this, and you will find their admission in the last paragraph (4) on this page.

The "big boys" were really hollering "cop" and using the smoke-screen that we were the "burglars" trying to hold them up, and that we were trying to destroy their business; but their little scheme did not work.

You will also find in their bulletin quoted in this article where they brag about what the Department of Justice was going to do to us, and what the Courts were going to do to us; but you will not find anything in their bulletin telling their members that in the Courts and everywhere else they took us up to this writing we have licked the tar out of them.

You will notice that the editorials continually mention the name "Petrillo" instead of the American Federation of Musicians. Of course you can easily understand why this was done. It was to impress the public with the belief that I am a "dictator", and that the Federation is a one-man organization, which, of course, even they know is not true. You and I know that this fight against canned music started with official action taken by our previous conventions, and that I, as your President, was only carrying out the orders of our membership.

On pages 17-18 you will find an editorial from the *Washington Post* wherein they have the boldness to say that at our Dallas Convention the musicians who entertained us were not members of the Federation, which, of course, is untrue. They were all members of the Federation;

By JAMES C. PETRILLO

President of the American Federation of Musicians

Mr. John Parks, Secretary of the Dallas Local and a member of the International Executive Board, substantiates what I say.

On page 17 you will also find cartoons of myself that the National Association of Broadcasters sent out to their members. These represent only about 25 per cent of the number of cartoons published in the press.

When you are through reading these press notices you will be amazed to see how many people pretend to know our business better than we do ourselves—to hear them tell it—and pretend to know what the final disposition of our controversy will be. They all have the same line:—we cannot prevail—we have our necks out too far—we are "doomed to die in the electric chair". However, I will quote an article from the *New York Times*, a newspaper of which I am sure you have all heard. This is the paper which most other papers quote from and which news commentators on the radio generally prefer to quote. It is supposedly the best newspaper in America. I quote this newspaper article which appeared the morning of the signing of the Decca-World contract. After reading the editorials on how we were doomed in our fight, read the article from the *New York Times*, which proves that everything the papers said during the fight was wrong and shows how they failed badly in their predictions.

You and I know the purpose of these "inspired" editorials; they were meant to discredit the officers of the Federation in the eyes of its membership, and especially the delegates to the conventions, which delegates represent all the members of the American Federation of Musicians. However, unless I am sadly mistaken, it had the opposite effect. The American Federation of Musicians has never been as united as it is right now. Your officers do not take credit for this remarkable unity; it has come about because anyone who is a member of an honorable organization such as ours resents these vicious and false attacks upon its good name, especially when all we are asking is the right to make a living at our chosen occupation. Again I say, as I said in one of my previous articles, the fight will never stop until they, the employers, recognize our problems and help us solve them. They will never be solved by paid propagandists; they can only be solved by all parties concerned sitting around a table with an honest purpose in mind.

Everything you read from here on is quoted from the National Association of Broadcasters' bulletins to their members, until you come to the last part of the article wherein I quote the *New York Times*.

QUOTE

NATIONAL ASSOCIATION OF BROADCASTERS

1626 K Street, N. W., Washington, D. C.
July 24th—Special A. F. of M. Bulletin
No. 1

REPORT ON A. F. OF M. RECORDING SITUATION

Broadcasters generally are familiar with the situation created by Mr. Petrillo's edict to all phonograph record and transcription companies notifying them that members of the American Federation of Musicians will not be available for the making of any type of recorded music after August 1st. Because Mr. Petrillo has been the aggressor in this matter, because the broadcasting industry is the indirect rather than the direct victim of this aggression and because the work of the NAB has, therefore, been largely preparatory in character, a full report of the NAB's activities is not yet feasible. It is felt, however, that a general report as to the status of the matter will be of help to broadcasters. Mr. Petrillo's public statements, both before and after the transmission of his ruling to the recording and transcription industries, have indicated his purpose clearly. The purpose is not to have musicians stay indefinitely out of the recording business; it is to bring pressure on recording and transcription companies to discriminate against broadcasting stations and other commercial users of recorded music who do not employ what the A. F. of M. deems to be a satisfactory number of musicians. Mr. Petrillo's action is, of course, a threat to all broadcasting stations. If he can maintain his position, both library services and phonograph record supplies will speedily deteriorate in quality and number and commercial transcriptions will rapidly become unavailable. The threat of such a move to an industry already struggling under war-time burdens requires no emphasis. The Directors of the NAB met in Cleveland July 14-15 and outlined a general course of campaign which requires the cooperation of all broadcasters.

A partial report on the NAB's activities is as follows:

1. The NAB has contacted representatives of advertisers and advertising agencies who are generally awake to the danger of Mr. Petrillo's demand. So far as can be ascertained they are prepared to stand loyally with the broadcasting industry. The contact with these representatives is being maintained in order that advertisers who feel the pinch with respect to specific programs may have a central point to which they can come with their problems.
2. The NAB has been in contact with the Department of Justice and with other government agencies including those which are concerned with the maintenance of war communications and civilian and Service morale. The Department of Justice has announced it will file a civil action against the A. F. of M. Chairman Fly has already made a number of public statements with respect to the matter and he has obtained approval of the FCC to continue his investigation.
3. The NAB is attempting to maintain liaison with the transcription and recording industries. A number of transcription companies are, of course, associate members of the NAB and meetings have been held with this group in order that information may be freely exchanged with respect to steps which may be taken.
4. The NAB's public relations campaign has already brought the facts in this matter to the attention of newspapers and of other interested groups. The result of this activity has been favorable. A large number of newspaper editorials on the matter have been printed uniformly denouncing Mr. Pe-

(Continued on Page Ten)

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Official Business

COMPILED TO DATE

CONDITIONAL MEMBERSHIP ISSUED

- A 1386—Alexander Ivlow (renewal).
- A 1387—Margie Ivlow (renewal).
- A 1388—Kenneth C. Videto (renewal).
- A 1389—Olive White (renewal).
- A 1390—James W. Gump.
- A 1391—Thelma Maher (renewal).
- A 1392—John Thomas.
- A 1393—Vince "Blue" Mondl
- A 1394—Burnett Carter.
- A 1395—Chas. Edgar Gardner, Jr.
- A 1396—Douglas Boiseau Holmes.
- A 1397—Frip Murdock.
- A 1398—Robert Lee Towns.
- A 1399—Gerald E. Howorth.
- A 1400—Schuyler A. Snow.
- A 1401—Thomas D. Brenner.
- A 1402—W. K. Coons.
- A 1403—William O. Justus.
- A 1404—Tava D. Schumacher.
- A 1405—Herman A. Stinson.
- A 1406—Chester C. Durant.
- A 1407—Gertrude H. Durant.
- A 1408—Artora M. Bell.
- A 1409—Lucille Lafayette.
- A 1410—Antonio Tony Morano.
- A 1411—Freddy Romano.
- A 1412—Dorothy Masek.
- A 1413—Margie Lusk (renewal).

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ALBERT C. HAYDEN

Just as this issue was going to press we received word of the passing, on February 2nd, of Albert C. Hayden, for thirty-one years a member of the International Executive Board and for thirty-five years president of Local 161, Washington, D. C. The Federation mourns the loss of this truly great man who gave unstintingly of his time and energy to further the cause of the organized musician.

The March issue will contain a sketch of his life as well as information concerning his achievements.

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Contribute to the Red Cross

The month of March will again, in 1944, be Red Cross month by official proclamation of the President of the United States. The largest program of its history is anticipated by Red Cross leadership and it is vitally important that organized labor, as an important factor in national and community life, play a leading part in assuring the success of the campaign. By far the major part of the funds requested is for direct service to men in the armed forces, among whom are thousands of union members.

Full endorsement of the campaign has been given by the Executive Council of the American Federation of Labor and by the United Nations Relief for the Labor League for Human Rights. Every member of the A. F. of M. should do his share toward supporting the campaign. Remember, it is YOUR brother member whom you are aiding.

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From the President
JAMES C. PETRILLO

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Coronado Hotel, The Lido Cafe, Putnam & Thurston's Restaurant, Kelly's Rainbow Gardens, Reynolds' Red Roof, Nick's Grill, all in Worcester, Massachusetts, are declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 143, Worcester, Massachusetts.

JAMES C. PETRILLO,
President, A. F. of M.

DEFAULTERS

Charles Newcomer, owner, Westcott Bar & Grill, Richmond, Indiana, is in default of payment in the sum of \$250.00 due members of the A. F. of M.

Jerry Green and the Stage Door Casino, Baltimore, Maryland, are in default of payment in the sum of \$923.72 due members of the A. F. of M.

Phillip Moody and Youth Monument to the Future Organization, New York, N. Y., are in default of payment in the sum of \$300.00 due members of the A. F. of M.

Morris Green and Benjamin Jacobson, Easton, Pa., are in default of payment in the sum of \$70.51 due members of the A. F. of M.

Riviera Club, Oscar P. May and Harry E. May, managers, Dallas, Texas, are in default of payment of monies due members of the A. F. of M.

Bill Bauer (also known as Joe Bowers), Fort Worth, Texas, is in default of payment in the sum of \$180.00 due members of the A. F. of M.

CLARIFICATION

The Unfair List in the December and January issues of the International Musician contains the name of Chuck Gordon (colored). This Chuck Gordon is located in Cleveland, Ohio.

For the information of members of the Federation there is another Chuck Gordon (Charles Gordonier), a member in good standing of Local 77, Philadelphia, Pa., who should not be confused with the other party of the same name.



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(Continued on Page Seven)

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Symphony Orchestras

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This is as it should be. An American writing like Brahms or Mozart will merely produce poor imitations which any thinking audience will immediately discard for the real thing. An American composer writing American will awake a response in his hearers, however fragmentary or embryonic his work may be. Let us hear more of these works, conductors, and let us hear them interpreted without flourish or in-between-the-line reading. They are more than acceptable just as they stand. They are our voice, our very heartbeat!

New York

PAUL CRESTON'S Concerto for Saxophone had its premiere performance on January 27th, when it was played by the Philharmonic-Symphony Orchestra, with Vincent J. Abato, the bass clarinetist, as soloist. The composition purposes to illustrate the wide possibilities of the E-flat alto saxophone. Because of the indisposition of Artur Rodzinski, Wilhelm Steinberg conducted.

Samuel Barber's Symphony in One Movement, in its recently revised version, will be played by the New York Philharmonic-Symphony in March.

Stokowski Organizes

ON the invitation of Mayor La Guardia, Leopold Stokowski assumed the position of "musical director" of the New York City Symphony, the orchestra sponsored by the City Center of Music and Drama. His will be the task of organizing and conducting the ensemble, membership of which will be open to both sexes and all races and kinds of musicians. The only limitations, Dr. Stokowski emphasizes, is that "they be mem-

bers of the Musicians' Union and the best players available". Concerts will be given "at such hours as will be most convenient to workers", 5:30 P. M. being suggested. Regular evening concerts will also be given.

It is also specifically pointed out that there will be no competition with other orchestras, since this group will be "something different from anything ever seen". The prices will be scaled low, and the musical policy will be to play all the best music with particular emphasis on American output.

Sixtieth Concert

THE Washington Heights "Y" Symphony Orchestra, Maxim Waldo, conductor, gave its sixtieth concert on February 6th. Soloist Robert Rudie played the Concerto for Violin No. 3 in A major by Mozart.

Boston

A RATHER startled audience heard Stravinsky's unusual arrangement of "The Star-Spangled Banner" played last month by the Boston Symphony Orchestra as an encore on a program consisting entirely of that composer's works. At the repetition concert, on January 15th, the standard arrangement was again resorted to.

Philadelphia

NINETEEN-YEAR-OLD Antoinette Franzosa appeared as cello soloist in a recent Youth Concert given by the Philadelphia Orchestra, playing the Saint-Saëns Concerto in A minor. Miss Franzosa was the winner in this year's Youth Concert audition for strings.



ANTOINETTE FRANZOZA

Breaking with precedent, or rather establishing a new one, the Philadelphia Orchestra has engaged 21-year-old pianist William Kapell for the next three seasons, the first time a soloist has been signed for so long a period. Eugene Ormandy, the orchestra's conductor, has called him "one of the great pianists of the day".

Pittsburgh

LEONARD BERNSTEIN'S symphony, "Lamentations of Jeremiah", received its world premiere by the Pittsburgh Symphony Orchestra on January 28th and 30th, in Pittsburgh, with Jennie Tourel, mezzo-soprano, as soloist in the work. The composer conducted.

Reading

BRONISLAW HUBERMAN, violinist and founder of the Palestine Symphony Orchestra, appeared as soloist with the Reading Symphony Orchestra on January 9th. Saul Caston directed the orchestra for Huberman's performance of Mendelssohn's Concerto in E minor, Op. 64.

Washington

ADDING just one more triumph to his career of triumphs, Yehudi Menuhin made his first appearance on January 19th with the National Symphony Orchestra under the baton of Hans Kindler. He played a composition new to Washingtonians, the Violin Concerto of Bela Bartok. On January 27th conductorial duties were in the hands of Andre Kostelanetz who took over the baton for a special concert in which his wife, Lily Pons, was soloist.

Baltimore

CHARLES O'CONNELL was guest conductor of the Baltimore Symphony Orchestra at its concert of January 9th. The orchestra's regular conductor, Reginald Stewart, directed the concert of January 16th to which all members of organized labor were admitted at the nominal cost of 55 cents per person and that of January 23rd at which Rene Le Roy was flute soloist, playing the rarely heard Concerto in D major by Mozart.

North Carolina

THE North Carolina Symphony Orchestra, a selective aggregation of players from twenty communities, conducted by Benjamin Swalin, opened its season with a concert in Winston-Salem, on January 17th. Pianist Paul Stassevitch was soloist in Tchaikovsky's Piano Concerto. On February 5th when the orchestra played in Durham, at the Woman's College, Duke University, the soloist was the famous Dutch pianist, Egon Petri.

Buffalo

SOME of the Buffalo industries who are to be commended on assistance rendered to the Buffalo Orchestra's "Pop" Concerts are the Hewitt Rubber Corporation, the Iroquois Beverage Corporation, the Colonial Radio Corporation, Sears Roebuck and Company, and the Kleinhans Company. Two concerts under the spon-

sorship of the A. F. of M. have been given by the Buffalo Philharmonic Orchestra this season in nearby Western New York communities.

Dayton, Ohio

THE U. S. O. is sponsoring a series of symphony concerts in Memorial Hall, Dayton, Ohio, alternate Sundays from January 9th through March 19th. Admission is granted only to men and women in uniform. Music at each of the concerts is furnished by the Dayton Philharmonic Orchestra under the direction of Paul Katz.

Columbus, Ohio

THE Poulenc Concerto for Two Pianos and Orchestra, played by Agnes Wright and Eldon Howells, was a highlight of the program presented by the Columbus Philharmonic Orchestra under Izler Solomon, on January 25th.

Cleveland

FRICH LEINSDORF, whose career with the Cleveland Symphony Orchestra has been postponed until after the war, due to his induction into the Army, gave his last concert with that organization on January 16th. The remaining concerts of the season are apportioned among five conductors, seventeen to be directed by Rudolph Ringwall, associate conductor, six by Frank Black, and two each by Vladimir Golschmann, Sir Thomas Beecham and Eugene Goossens. Frank Black will also take the orchestra on an Eastern tour in February and to the South in March. Fritz Kreisler will be soloist at the concert of February 27th—an all-Russian program. Rudolph Ringwall will conduct.

Indianapolis

WHILE Fablen Sevitzy, the orchestra's regular conductor, was guest on the podium of the Vancouver Symphony Orchestra, Howard Barlow led the Indianapolis Orchestra in the concerts of February 12th and 13th, with Carlos Salzedo, harpist, the soloist. At the month's second pair of concerts, February 26th and 27th, the soloist will be Carroll Glenn, violinist.

Evansville, Indiana

THE Evansville Philharmonic Orchestra recently gave a most interesting concert under the direction of George Dasch, including "Prelude, Choral and Fugue", Bach-Abert, C Major Symphony No. 7 by Franz Schubert, "The Bamboula" by S. Coleridge-Taylor, and "Suite Algerienne" by C. Saint-Saëns. Lucille Manners, soprano, was soloist.

Chicago

BACH, Beethoven and Brahms were the fare at the concert given by the Chicago Symphony Orchestra on January 20th and 21st, Désiré Defauw conducting. The soloist, Rudolph Serkin, played Brahms' Concerto for Piano, No. 2. Hans Lange conducted the concerts of January 27th and 28th, when Two Poems, "Winter" and "Spring" by Bloch, were featured.

Minneapolis

HELEN TRAUBEL was soloist on January 21st with the Minneapolis Symphony Orchestra under Dmitri Mitropoulos. Twin City audiences heard her in arias representing her two most formidable Metropolitan Opera roles, Isolde's "Liebestod", and Brünnhilde's "Immolation" scene from the final act of "Götterdämmerung".

Denver, Colorado

GREGOR PIATIGORSKY made his debut as orchestra conductor on February 4th with the Denver Civic Symphony Orchestra in a program consisting of Weber's "Euryanthe" Overture, Russian folk songs of Ljadoff and the Tchaikovsky "Marche Slav". At the same concert he was cello soloist in the Haydn Cello Concerto.

Los Angeles

ON January 22nd, the Los Angeles Philharmonic Orchestra under Alfred Wallenstein presented the second of its series for young people. The program, all-American, included works of Bennett, Still, Hanson, McDonald, Gould, and Soum.

San Francisco

ISADORE FREED'S orchestral suite, "Pastorales", was played by the San Francisco Symphony Orchestra under Pierre Monteux on January 21st and 22nd.

News Nugget

Arturo Toscanini is the star in a recently completed film presentation of Verdi's "Hymn of the Nations" for which he volunteered his services to the Government. Toscanini's role in the film is confined to his conducting the NBC Symphony Orchestra. This is an official government picture, designed to be shown in foreign lands.

BOOKS OF THE DAY

By HOPE STODDARD

Rise to Follow, an autobiography by Albert Spalding. 328 pages. Henry Holt and Company. \$3.50.

Albert Spalding is generous. And since his is true generosity it is rewarded. For, whereas many a celebrity writes an autobiography with the intention of presenting himself and only himself, with just setting enough to make his characteristics stand out, Spalding spreads before us a world whose many turnings and byways are enjoyable and stimulating in themselves. Also, because he does not sign-post each encounter with "this way to myself", just because he does allow the situations—and what situations indeed he has to record, of the eminent and the lowly in every court and countryside of Europe—to stand out in their own dramatic worth, he himself is highlighted as one possessing both humor, urbanity, sensitivity and deep insight. Those reading the book for its sheer entertainment—and they will be by no means disappointed in this aim either—will find also means of becoming familiar with its author as one comes to know a friend through experiences commonly shared.

Brahms the Master, by Madeleine Goss and Robert Haven Schaufler. 251 pages. Henry Holt and Company. \$2.50.

As one of the "Biography Series for Young People", this volume should be judged solely on its ability to convey to the adolescent age group the "Brahms" concept in both its career and personality phases. It does this rather well. Always there is activity and conversation. Brahms is going on a visit to his home folks, is walking through the town with his bag of candles, is snipping off his trouser legs, is puffing his way up the side of a mountain, is making brusque observations. All insight into character is gleaned through actual situations. The information, though now and then sugared up for the oatmeal trade, is essentially according to fact. A good book for the school course or the private music pupil.

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Grand Opera

OPERA'S ever-increasing appeal to all types and groups of Americans has been evidenced in the whole-hearted support radio listeners, box holders, gallery audiences and standees have given the Metropolitan Opera Emergency Drive. The Association's president, G. A. Sloan, speaking airwise to the opera's vast audiences recently, pointed out the practical aspect of such support. "The fundamental reason for the interest of business men who serve the opera", he said, "is a desire to bring this art into more and more homes and to make it a vital part of American life. As business men, we cannot help but recognize that there is a task to be accomplished here that is not unlike the phenomenal development which we have been witnessing in recent years, namely, the mass distribution of those things which were regarded as rare luxuries a few years ago, but which have become today's necessities."

Jubilee Season

A GOOD TIME was had by all when Verdi's "Falstaff" was presented at the Metropolitan on January 4th, what with the gay ensembles, the racy lines, the pretty girls, the picturesque costumes and the lively interpretation by conductor Sir Thomas Beecham. The performance was repeated on January 31st.

The revival on January 26th of "Pelleas and Melisande", not heard in the last four years, was a feature of the tenth week.

Gotham Goes Grand

ADMIRABLE singing and charming production characterized Mozart's "The Marriage of Figaro" given in English and in modern dress by the Nine O'clock Opera Company at Town Hall, in New York, January 19th.

The New York City Center Opera Company will inaugurate a week of repertory on February 21st, comprising eight performances of three productions: "Tosca", "Carmen" and "Martha". Laszlo Halasz will conduct. Dr. Hans Wolmuth, former stage director of the Philadelphia Opera Company and at one time stage director of the Vienna Volksoper, will take over the duties of stage director.

Opera's Widening Scope

THE Philadelphia Opera Company opened the longest tour in its six-year history with a performance January 6th in Erie, Pennsylvania. The tour will end the third week of March by which time the company will have visited cities in twenty-two states of the East, South and Middle West, and will also appear in several Canadian communities. Podium duties are being shared by Sylvan Levin and Ezra Rachlin.

The American Music Theatre has scheduled for production in Pasadena, California, Mozart's "The Marriage of Figaro" on March 7th, and Puccini's "La Boheme" on May 9th.

Gian-Carlo Menotti's "The Old Maid and the Thief" was given on February 3rd and 4th as part of the concert of the Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting. Mary Hopple, contralto, Margaret Dunn, soprano, Charlotte Boerner, soprano and Lee Sweetland, baritone, were chosen respectively for the roles of the trusting old maid, the unscrupulous maid-servant, a tongue-wagging village gossip and the supposed thief.

With an Eye to the Future

The production of Prokofiev's setting of Tolstoy's "War and Peace" is being planned for next season, the Metropolitan having received the first performance rights outside of Russia of this new opera. The work deals with the invasion of Russia by Napoleon and is written to cast new light on and place in historical perspective the struggle of Russians today against another invading host.

Karin Branzell, Swedish contralto, has announced that she will retire from the Metropolitan Opera Association after the current season. She has now been with the company twenty-one years.

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Stage Shows

IF theatrical folk were of the type that considers revenge sweet they would be gloating now over the almost pathetic attempts on the part of the public to get enough tickets to go 'round. Never before have musicals, revues, plays, operettas, had such vogue. Never before has their morale-building value been so fully realized.

Jones With Overtones

WITH its fresh approach, the rich quality of the voices, the tropical connotations and the excellent talent, Broadway's "Carmen Jones" has given the opera world something to think about. It has proved, for instance, that opera, rightly executed, can move with dramatic swiftness and theatrical effect and that, through expressing some real phase of contemporaneous life, it can double its appeal to the public.

Henie Highlights

ON January 18th the "Hollywood Ice Revue", starring Sonja Henie, opened at Madison Square Garden. This year's production is one of the best, with its colorful costumes, fantastic scenery and superfine skating. With Buford McDusker as partner, Miss Henie does the tango, the hula and several exquisite dance-skate steps which must be seen to be believed. Comedy and sheer madcap humor are supplied by Freddie Trenkler in his rocketing about the Garden in such a way as to suggest a new Secret Weapon for splitting sides.

Cox and Box

R. H. BURNSIDE'S Gilbert and Sullivan Opera Company returned to Chicago on January 9th for its third engagement in that city. Besides the "standard" works, namely "The Mikado", "The Pirates of Penzance", "Trial by Jury", "H. M. S. Pinafore", "Iolanthe", "Patience", "The Gondoliers" and "Rudigore", which were sung on the company's first two visits, two others have been added, "Cox and Box" and "The Yeomen of the Guard". The "Cox and Box" vehicle has present-day application, since it deals with the rooming-house situation. Cox, a journeyman hatter who works days, and Box, a journeyman printer who works nights, discover that they are paying rent for the same room. This is the only surviving work for which Sir Arthur Sullivan used a libretto other than Gilbert's—in this case one by Maddison Morton and F. C. Burnand.

Something New in Revue

MAX GOBERMAN, former resident conductor of the Brooklyn Symphony Orchestra, is conducting the full symphony orchestra playing for Vincent Youman's Revue which opened on January

27th in Baltimore and plans to come to Broadway in March. This revue includes what is believed to be the first American performance of the original score of Ravel's "Daphnis et Chloe" for orchestra and chorus. A ballet with choreography by Leonide Massine will be set to the music. Massine is also creating the



MAX GOBERMAN

dances for the world premiere as a ballet of "The Unfortunate Painter" to music of Ernesto Lecuona, Cuban composer. Another premiere as a ballet will be the "Black Rhapsody", also to music of Lecuona with choreography by Van Grona.

That Beautiful Feeling

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By *Harrison Wall Johnson*



Harrison W. Johnson

ONE of the essentials in the art of interpretation is a clear conception of the different periods in which the various composers lived and created their compositions. What point in the world's history a man lived, what obstacles he encountered, the means at his disposal, the harmonic and structural constrictions, all these play their part in the performer's correct evocation of the music he expounds, whether classic, romantic or modern.

A pianist may be an excellent Bach or Beethoven player and yet be as dry as chips when he attempts Chopin or Schumann. A brilliant technique may startle and throw us temporarily off our sane critical balance, but if we have studied music carefully over a period of years and have heard master works performed by great interpreters of the past and present we quickly become conscious of the musical value of what we hear.

THE STORMY BEETHOVEN

I remember well an evening in Berlin when Eugen D'Albert played both the Liszt E-flat Concerto and the Beethoven G-major Concerto at the Philharmonic Saal. D'Albert's Beethoven concertos were accepted by the Berliners as the real thing, and, to a student who was beginning to know what he liked in the way of the master's interpretations and what was recognized as authentic by accredited musicians, they marked a high level among Beethoven performances. Not as suave as the Beethoven playing of Artur Schnabel, they were more in the rough-hewn, stormy manner that one might expect from a knowledge of the composer's life and nature. This G-major Concerto, to me the finest of Beethoven's piano concertos, has in its slow movement some of the most beautiful, introspective measures that any composer has ever written, and the pianist played it with unforgettable exaltation.

There is, by the way, a definite analogy between this slow movement and the opening pages of Cesar Franck's "Variations Symphoniques". Franck's use of material that approximates the Beethoven mysticism is entirely his own in what it evokes, yet here are two men, both moved by the same mood, delineating it, each in his own manner.

A NEAR RIOT

It goes without saying that D'Albert's Liszt concerto, played as it was by a Liszt pupil, caused a near-riot. The audience decided not to leave the hall until further music was forthcoming. As usual, large groups hurried up the aisles to gather round the stage and applaud and call out the names of encores they wished to hear. This may be a flattering manner in which to show appreciation of what one has heard but, if the performer feels he has given as much as he cares to, it may, from his standpoint, be merely a nuisance. Which it was evidently in this instance. The pianist bowed repeatedly and the lights were partly extinguished, but the cheers and applause continued. Finally, with an obvious gesture of exasperation, D'Albert sat down to the piano amid renewed bursts of appreciation and gave the worst performance I have ever listened to of Liszt's hackneyed "Liebestraum". This was hardly what the listeners had hoped to hear and they kept right on clapping. Not until the piano was locked and the rest of the lights put out did the audience disperse.

"TOYING WITH THE INEFFABLE"

Two other fine Beethoven exponents whose playing impressed me highly were Wilhelm Backhaus and Wilhelm Kempf, especially Kempf, whose playing of the Waldstein Sonata was the finest performance of that work I have ever been privileged to hear. Backhaus was also a very fine Brahms player and to have heard him play the Brahms-Paganini Variations was to measure all subsequent performances of the work from that experience. It was the kind of "toying with the ineffable" that these variations demand. Only a pianist with Backhaus' technical magnificence could accomplish the miracle. And, with it all, one could discern the hearsed Brahma which was Brahms behind the music. One might have imagined him smiling quietly in his beard as this music for supermen unrolled its spell under the strong and expert fingers of this mighty pianist. Among other contemporary pianists, Egon Petri expounds this music in fine fashion as he does the Hammerklavier Sonata of Beethoven, another Broddingnagian piece of piano music.

Of Chopin interpreters I can think of none more poetic in essence than the late Ossip Gabrilovitch. His performance of the E-minor Concerto stands out as the model for all subsequent playings of this work. I also heard him play at the Berlin Singakademie the two Brahms concertos, but the bigness of the music was submerged in a too-poetic projection that seemed more suitable to Chopin or Schumann. The Schumann G-minor Sonata

ECLAT OR CLAP-TRAP?

A work that is rarely granted adequate performance is Cesar Franck's "Prelude, Chorale et Fugue". Why every pianist I've heard insists on a tempo so fast that all the mystic exaltation vanishes in the ensuing turmoil is a thing I've never been able to comprehend. I sometimes think that perhaps some well-known hit-and-run pianist played the piece at an absurdly quick pace and forever after his colleagues have feared that if they don't play it that fast the critics and audience will decide that they are not equal to the demands of the piece, a ridiculous but possible explanation in these days when speed is too often the hall-mark by which too many things, musical and otherwise, are judged. I have heard well-known virtuosi play the Liszt-Paganini Etude in E-flat at such a fast tempo that half the notes in the left hand in the C minor section go by the boards and are completely lost. Speed can be exhilarating when it is really accomplished, but when it results merely in a grand scramble, it no longer impresses. When Busoni played these Etudes it was with an elegance of technique that never seemed hurried because everything was under perfect control and nothing was forced, merely a scintillating drive of notes that gave the listener the fullest pleasure possible and a realization of what the music was meant to convey. Virtuosity does have its place, but it must be carried off with elan and a conviction that the music played is, of its kind, on a plane of greatness that necessitates perfect muscular co-ordination, a keen intelligence and a brilliance of execution that is far and away removed from mere clap-trap. Only then does it strike fire and evoke the response which is its due.

gave him opportunity for his finest poetic evocation. The only other pianist I can think of who approaches him in evoking the authentic Schumann muse is Robert Casadesu, whose performance of the Kreisleriana was as near perfection as it is given one to hear in a lifetime of concert-going.

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NEWS FROM THE HOME FRONT

We've been glad to receive letters from various members in the Armed Forces recently and shall try to relay the news. Francis S. Larkin, of Local 380, Binghamton, New York, and former editor of its monthly paper, "The Bugle", is now on duty for the Red Cross in Georgetown, British Guiana, where, as a Red Cross assistant field director, he is assigned to service men on active duty, helping them in the solution of any personal problems. From 1939 until his appointment with the Red Cross, Larkin was president and general manager of the Larkin Musical Instrument Company, Inc., and previously was with Carl Fischer Musical Instrument Company, Inc., in New York City.

Victor Babin of the two-piano team of Vronsky and Babin is in the Army now. His recently composed Sonata Fantasia for cello and piano had its first performance in St. Paul at the Festival of Modern Music early in December.

Eugene Steiker, violinist, tells of a musical happening while he was among the Arabs with the American Army in Africa: "I've managed to get hold of an Algerian violin and bow", he writes, "from another boy who hurt his playing hand in the campaign. I hated to take it away from him, but I could use it where he couldn't. I also got some etudes in Tunis and am practicing a bit with my butter fingers. We're all in jubilant spirits because we've finally been given musical instruments again. After seven months of soldiering, we feel like kids with new toys. . . . Yesterday our dance band started rehearsing and we've put together a show for soldier consumption."



Above is a bunch of merry music-makers, in training at Camp Lee, Virginia. Their instruments are the tonette and ocarina for the duration, but back home they are listed as follows (reading from left to right): Front row, seated—Orvis Gulick, snare drum player, Penn State College band; John Enck, clarinetist, Lancaster (Pennsylvania) Symphony Orchestra; Louis Levinsky, trumpeter, La Conga Night Club of New York City; Pvt. James Otis, bass viol player, Boston Symphony; Pvt. Howard Hallock, cornetist, assistant conductor, Allentown (Pennsylvania) Band; second row—Pvt. Dominick Consolo, Clyde Lucas' orchestra; Pvt. Anthony Acquaviva, clarinetist, Waring's Pennsylvanians; Pvt. Edward Wagner, snare drum player, Syracuse, New York; Donald Knauss, clarinetist, Allentown (Pennsylvania) Band; Pvt. Dimitry Markevitch, 'cellist, Boston Symphony Orchestra soloist; and Pvt. William Vitale, E-flat saxophonist, Woody Herman's orchestra.

Tools for the Fun Trade

More than 800 service bands here in the United States and overseas have been supplied with forty-five instruments apiece by the Quartermaster Depot in Philadelphia. Countless special musical kits are also sent to men in the front lines through the Army's Special Service Branch. Besides seeing that men get their instruments, the Depot sees that repairs are attended to, as soon as an instrument becomes damaged. Repairmen include many former symphony and band instrumentalists.

Desert Orchestra

When Bob Lewis, bass violin, organized the "Desert Orchestra", back in 1942, he couldn't have foreseen, even in his rosiest visions, the ensemble's future. For this nine-piece outfit, a headquarters orchestra, now has played not only before Prince Peter of Greece and various American generals and accompanied the Jack Benny troupe on tour of the United States Army Forces in the Middle East, but was also star attraction at a "family dinner" given on Thanksgiving Day by President Roosevelt in Cairo, with Prime Minister Churchill, Anthony Eden and John G. Winant among the guests. Incidentally, President Roosevelt "favored" with a ditty in E-flat (unfortunately unrecorded) and the Prime Minister executed an im-

promptu dance step to the tune of "Side-walks of New York".

All the men of the orchestra were presented to the President and the Prime Minister after the dinner. Greeting the musicians, Churchill said, "I certainly liked the way you played 'Carry Me Back to Ol' Virginny', and I thank you very much for playing it so many times." President Roosevelt's enthusiastic comment was: "You boys can play anything I ask for. It has been the most enjoyable evening I have spent in a long time."

Entertainment to Taste

Music is making up a large part of the menus in the various Stage Door Canteens. For instance, since the Hollywood Canteen opened more than a year ago, well over a million dollars' worth of music has been contributed. Among the many leaders that have given a share in the entertainment have been Kyser, James, Vallee, Ellington, Dorsey, Crosby, Fiorito, Grier, Carter, Spivak, Lewis, Cugat, Basie, Hawkins, Heldt, Jones, Malneck, Nelson, Riley, Ohman, Sissle and Teagarden. Then there's the 80-piece Hollywood Canteen Symphony Orchestra which, batoned by Dave Forrester (Stokowski has served as guest conductor), is a top-draw concert attraction.

Concert artists who have contributed a large share to the entertainment are Menuhin, Helfetz, Rubinstein, Iturbi, Grace Moore, Rise Stevens, John Charles Thomas, Bartlett and Robinson.

Boston's Stage Door Canteen reopened January 27th in its new quarters on the third floor of the Y. M. C. A. in the center of the city. Among the entertainers who appeared at the opening were the Dixieland Band, Ludwig Juht, bass viol player of the Boston Symphony, Ted Straeter's band, and Phil Spitalny and his orchestra.

The Air Ways

Carroll Glenn, violinist, appeared last month with her husband, Staff Sergeant List, pianist, for the Air Forces men recuperating at Atlantic City.

An all-star hill-billy band is being assembled by Sergeant Zeke Manners of "Winged Victory", the Air Forces play. It is made up of members of the cast and will make a series of V-recordings to be sent overseas. Musicians in the band will include Sergeant Joe Bushkin (formerly with Tommy Dorsey as pianist), Private Julian Stockdale (formerly with Ben Bernie as guitarist), Private Tommy Farrell, drummer, Sergeant Harry Goodman (previously with Benny Goodman as bass player), Sergeants Mickey Bloom and Porky Dankers (trumpet and saxophone with Hal Kemp), Corporal Jerry Arlen and Sergeant Jimmy Caesar, violinists from the Cleveland Orchestra.

Roy Harris has written a battle anthem for the Air Forces, "Take the Sun and Keep the Stars", on the invitation of Major General St. Clair Street. It is dedicated to the memory of Brigadier General Kenneth N. Walker.

Jive Rejoinders

New York City recently staged a free-for-all over the merits and demerits of jive. Following are some of the verbal missiles flung by the musically eminent in answer to Artur Rodzinski's statement that "Boogie-woogie which appeals to hep cats is the greatest cause of delinquency among American youth today."

Leopold Stokowski: "Anybody influenced by music and the dance is not going in the direction of laziness or criminal things."

Benny Goodman: "The long-hairs who turn up their noses at boogie-woogie are as limited as the jazz musicians who snub the classics."

Hazel Scott: "Juvenile delinquency existed in this country long before swing was heard of."

Frank Sinatra: "Nuts!"

For the Time to Come

One of the most up-looking bits of news that has come our way recently is the item that students of the Army specialized training program now working on "Life and Society in Germany" as part of their regulation training are being given seats in the Metropolitan Opera Guild box for the German performances of the Metropolitan season. On Wednesday nights the box is filled with service men and women from more than thirty service organizations, getting a slant on "what makes the wheels go 'round" in the German mentality. That's preparing for peace in a logical way.

Send in any items of news. Service Men, that you think your comrades would like to read. It's your department, remember!

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Top-Flight Bands

THE destiny of swing band leaders and members—and who knows it better than they themselves—is largely in the hands of the youth of the land. At a nod from 'teen-agers a band rises or falls; their "thumbs up" or "thumbs down" spells failure or success. A leader, therefore, waits breathless for that slight gasp of approval or that shrug of dismissal—circumstance which is giving pause to many a bandsman now in the service. The wiser of these are already formulating plans for the triumphant comeback. Such has been their war training, thorough if non-musical, in drive, attack and persistency, that youngsters who think they have heard and seen everything, will probably have to reconstruct their whole outlook when the various Johnnies and Janies of swingdom come marching home.

Manhattan Medley

FRSKINE HAWKINS began a ten-week date at the Savoy Ballroom, January 16th.

MARTHA RAYE opened at the Roxy February 2nd for four weeks, after which she will go to Washington.

COUNT BASIE will move back into the Hotel Lincoln in March for an eight-week session, after which he will head for the Coast for a picture. He is currently playing at the Roxy Theatre, New York.

DUKE ELLINGTON will be doing theatre dates until April 30th, when he will take his band back into the Hurricane on Broadway for twenty weeks.

LIONEL HAMPTON headed the bill at the Capitol, New York, last month.

XAVIER CUGAT wound up his engagement at the Waldorf-Astoria February 14th. He will open at the Paramount on the 16th.

Atlantic Antics

CHARLIE SPIVAK will take the week of February 24th at the RKO, Boston.

JAN SAVITT was band maestro at the Junior Chamber of Commerce Winter Carnival Ball in Schenectady, New York, January 29th.

LEE CASTLE, formerly with Benny Goodman, led off with his new orchestra at Pelham Heath Inn, New York, February 1st, replacing Henry Jerome there.

SHEP FIELDS' current date at the Adams, Newark, started February 10th. His session at the Earle, Philadelphia, will start February 15th; at the Stanley, Utica, February 28th, and at the Stanley, Pittsburgh, March 3rd.

TONY PASTOR will hold forth at the Earle Theatre, Philadelphia, the week of February 11th.

BENNY CARTER played on February 4th at the Royal Theatre, Baltimore.

JIMMIE LUNCEFORD will have the week of February 18th at the Royal Theatre, Baltimore, Maryland, and will take February 25th, 26th and 27th at the State Theatre, Hartford, Connecticut.

WILL OSBORNE played at the Capitol Theatre, Washington, February 3rd.

BOBBY SHERWOOD has had a long list of proms on his date card. He played Penn State, February 5th, University of Rochester on the 11th and Franklin and Marshall (Lancaster, Pennsylvania), on the 12th.

Southward Swing

KING KOLAX and his orchestra had Florida dates—West Palm Beach, Cocoa, Sarasota, Lakeland—February 1, 2, 3 and 4.

LOUIS JORDAN and his men played at Hillbilly Barn, Bluefield, West Virginia, February 6th.

HAL McINTYRE was the first band to play at the Army, Jacksonville, Florida, since it was made available for dancing.

BOB STRONG will open at the Flagler Gardens, Miami, on February 21st.

Mid-West Maelstrom

GLEN GRAY opened at Hotel Sherman, January 28th.

JIMMY DORSEY began a four-week date at the Sherman Hotel, Chicago, on February 25th.

began their week at the Palace, Cleveland, February 11th.

Far-West Fanfare

CHARLIE AGNEW'S date at the El Rancho Vegas, Las Vegas, Nevada, which began January 5th, will wind up March 14th.

SAMMY KAYE'S band is playing the Hollywood Canteen one day a week during their West Coast picture stint. They opened at the Palladium in Hollywood in February.

LUCKY MILLINDER started a tour of one-nighters January 14th.

It's in the News That—

DON KAYE, orchestra leader, and Miss Elizabeth A. Evans of Grand Junction, Colorado, were married January 3rd in Des Moines.

CAPTAIN GLENN MILLER'S A.A.F. Band is featured in the latest "March of Time" film, "Upbeat in Music".

THE JAZZ SESSION, January 18th, at the Metropolitan Opera House, New York, sponsored by *Esquire*, netted \$650,000 in war bonds. The members of the band, drawn from the winners in the *Esquire* 1944 pole, were Benny Goodman, Louis Armstrong, Mildred Bailey, Al Casey, Barney Bigard, Sidney Catlett, Roy Eldridge, Lionel Hampton, Coleman Hawkins, Billie Holiday, Red Norvo, Oscar Pettiford, Art Tatum, Jack Teagarden and Teddy Wilson.

Georgie Auld

Georgie Auld and his orchestra, currently at Hotel Commodore, was organized last Fall after Auld received a medi-



GEORGIE AULD

cal discharge from the services. The band has since made one-night click stands throughout New England and
(Continued on Page Fourteen)

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FOURTH INSTALLMENT OF PRESIDENT'S REPORT

(Continued from Page One)

trillo's proposed course of action. Some are printed below. The fact that Mr. Petrillo has simultaneously attacked other branches of musical activity, such as preventing the Interlochen Conferences and forbidding the performances of Army musicians at an Army canteen has resulted in widespread interest on the part of other groups. Mr. Petrillo's order directly affects almost every citizen of the United States. That these persons should be kept currently informed is, of course, essential. It is contemplated that the NAB will establish a New York office for this and other purposes in connection with the Petrillo ruling.

5. A complete survey of the legal position of transcription companies and broadcasters is being made. This includes investigation of the law of a number of states. It is believed that Mr. Petrillo's action is illegal under the law of a number of states. The NAB is prepared to cooperate with litigants at the appropriate time after Mr. Petrillo's order becomes effective and after Mr. Petrillo's activity has progressed to a point beyond the mere issuance of an order.

6. It is, of course, essential that the NAB have available, both for legal and public relations purposes, full information as to the relationship between the industry and union musicians. To achieve this purpose, a questionnaire is being sent to all broadcasting stations and the cooperation of stations in filling out and promptly returning this questionnaire is urgently requested.

7. The NAB has maintained contact with a number of individual advertisers who are being discriminated against by Mr. Petrillo's order. Advertisers who use tailor-made transcriptions pay to musicians exactly the same price as is paid to musicians on network broadcasts. The only difference between the two advertising programs is that one advertiser uses telephone wires and another advertiser uses discs and the United States mail. For Mr. Petrillo to discriminate between these classes of advertising is nothing less than a discrimination between small and large advertisers. The NAB, therefore, is keeping in contact with those advertisers who have protested specifically against this feature of Mr. Petrillo's ruling.

For the time being the NAB has only the following recommendations to make to broadcasters:

A. All broadcasters should see that the facts as to this situation are made known to their local newspapers. Mr. Petrillo's action is not a strike; it is a boycott. He has no dispute, and pretends to have no dispute, with the transcription or recording companies as to hours, wages, conditions of labor, union organization or any other legitimate purpose of labor activity. What Mr. Petrillo is doing is to withdraw all of his employees from the recording and transcription companies in order to induce these companies to discriminate against broadcasters and others. Mr. Petrillo claims that his action is intended to increase legitimate employment for union members. This is not the case. All broadcasters know that the musicians available for broadcasting purposes to most stations are not capable of competing with the best orchestras in either the popular or the classical field. Even apart from the economic problems involved, stations which relied solely upon local talent would be in danger of losing audience and advertiser interest. What Mr. Petrillo is trying to do is to destroy an invention which brings the best musical talent to all of the citizens of the United States. He might as logically move against the existence of radio or the talking pictures. As a newspaper suggested in an editorial, it would be as logical for the railroad and taxi cab employees to strike against the telephone because it reduced traffic. Moreover, the recording and transcription industries cannot legally comply, in our opinion, with Mr. Petrillo's demand. This is an essential point to keep in mind. In our opinion it will constitute an illegal restraint of trade if any recording or transcription company tells you that you cannot have their records or services unless you hire a stated number of musicians or pay a stated tribute to a local musicians' union. What Mr. Petrillo is trying to do, therefore, is to coerce people into joining in an illegal conspiracy with him. To get this story across not only to your local newspapers but to all people who are interested in music is an essential task. Mr. Petrillo's order affects records for the home as well as records for radio. Your local music dealer, music clubs, record clubs, music teachers and educators all are vitally affected, and if they know the facts they can help.

B. The NAB believes that you should stand by your transcription company. There may be diminution of service but we feel that it would be unwise for broadcasters to take technical advantage of transcription companies during a common fight.

C. We advise broadcasters against precipitate action at the present time. Local unions, however, should be advised of any danger to continued employment which may result if there is interference with station revenue or programming and stations which have contractual provisions providing for access to transcriptions and records should consult their legal counsel to make sure there is no waiver or abandonment of their legal rights.

Developments in this matter are likely to be rapid. The NAB will keep you advised of developments.

JUSTICE DEPARTMENT ANNOUNCES IT WILL FILE SUIT

Attorney General Francis Biddle announced today that he has authorized the filing of an injunction under the anti-trust laws to prevent the American Federation of Musicians and its president, James C. Petrillo, from banning employment of its members in the making of transcriptions and recordings for radio and other non-private use.

On June 25, 1942, President Petrillo notified manufacturers of transcriptions and phonograph records that their licenses from the American Federation of Musicians for employment of union members in the making of musical recordings will expire on July 31, 1942, and that thereafter members of the A. F. of M. will not be permitted to play or contract for recordings, transcriptions, or any other form of mechanical reproduction of music. This prohibition, however, does not apply to phonograph records manufactured and sold for use in private homes.

Background

The objective of the A. F. of M. is to create more work for its members in an industry where mechanical improvements have made the hiring of "live" talent partially unnecessary. It is the Department's contention that such a "made work" program places an unjust economic burden upon those making use of mechanical improvements and that it has two marked advantages in promoting the selfish interest of the union—(1) in time of unemployment, it forces employers and the consuming public to pay for a private system of unemployment relief, and (2) in times of rising employment, it relieves members of the union from the competitive necessity of learning how to do a different kind of job.

In the opinion of the Department, such a policy is unjust both to labor and the public since, by keeping costs high, demand is limited, and since it places a severe burden on the public through unnecessarily increased costs.

It is the Department's position that the ruling of the A. F. of M., if carried into effect, will adversely affect the following classes of business:

1. The small radio station with no network affiliation. Such stations will be forced out of business, since many of them are located in towns too small to provide an adequate supply of musical talent even if they could hire all the musicians needed to provide the normal proportion of music on the station schedule, which none are able to do.
2. Restaurants, hotels and small dance halls which depend upon radio records used in so-called "juke boxes" for music and which are unable to hire live talent.
3. Advertising agencies using musical transcriptions for their clients.
4. Musical motion pictures which are in essence "mechanical reproduction of music".
5. Electrical transcription manufacturers. The same rate is paid musicians for work on commercial transcriptions as for work by live musicians on commercial network programs.
6. The radio networks and large radio stations which depend upon electrical transcriptions for a substantial portion of both commercial and sustaining network programs.

The Department contends that small radio stations serving small towns and rural areas depend upon local advertising serviced by means of electrical transcriptions and that if this source of music is eliminated, such stations will be unable to handle various sustaining war programs essential to maintenance of civilian morale. Such programs are broadcast without charge. The Department further contends that the A. F. of M. policy would place under control of a single union official determination of what music may be played at pa-

(Continued on Page Fifteen)

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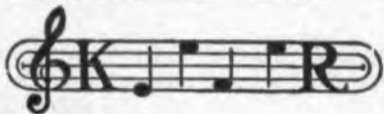
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Here, There
and Everywhere

Upbeat in Music

MARCH OF TIME has recently released a film now showing in moving picture theatres throughout the United States which should be of especial interest to Federation members. Entitled "Upbeat in Music", its aim is to give a resume of efforts so far made to provide men in the Service with music. Every musician shown therein is contributing his share. There are candid studies of Koussevitzky conducting, Benny Goodman's band rocking in rhythm for service men, rare sequences in which George Gershwin is seen and heard playing his immortal hit, "I Got Rhythm", Marian Anderson's incomparable voice thrilling thousands of troops over the airwaves, Captain Glenn Miller leading off with his men, Bea Wain putting on a "hot" number. There is in fact something for every taste. The gamut of stars ranges from Elman to Ellington, from Deems Taylor to Art Tatum, from George Gershwin to Benny Goodman.

President Petrillo is presented in some of the most interesting close-ups of the film, as he states the Federation's side in the recording controversy. Also shorts of activities of Local 802, New York, and Local 16, Newark, are shown.

Sixteenth Term

BROTHER J. LEONARD BAUER, who served four years as vice-president of the State Conference of Musicians, has been installed for his sixteenth term as president of Local 402, Yonkers, New York, and a dinner at the Silver Bar Restaurant celebrated the occasion. Brother Bauer also served four years on the board of directors of Local 402. Other officers seated at the time were: Henry E. Woods, vice-president; William C. Rice, financial Secretary and treasurer, and Joseph Friedman, secretary and business agent. Seated on the board of directors were William (Mel) Phillips, Edward McManus, Carl Larson, Benjamin Phillipson, Joseph White, Anthony Maresco and Peter A. Mosco. Trustees include Charles Rice, Peter Pyrch and Morris (Mal) Fein. The officers were installed by Irving Rosenberg, a former president.

MARTIN L. HUNKER

Martin L. Hunker, former treasurer of Local 404, New Philadelphia-Dover, Ohio, and a member also of Local 142, Wheeling, West Virginia, passed away on December 27, 1943, at the age of seventy-two. He was connected with bands and orchestras for fifty-five years, having begun playing the string bass in Canton, Ohio, at the age of seventeen, and in later life mastering the bassoon. He was for a considerable period a member of the Wheeling Symphony, and assisted as well in organizing the Dover Little Symphony Orchestra.

HARRY ANDREW McDONALD

Harry Andrew McDonald, former president of Local 550, Cleveland, Ohio, passed away on December 28, at the age of sixty-six. Born in Hamilton, Ohio, on November 7, 1877, Brother McDonald came to Cleveland in 1908, and quickly made a place for himself in the community. He was employed on the clerical force of the Standard Oil Company for twenty-three years, was a member of the Masonic Order and a charter member of "Spirit of Ohio, No. 52", Lodge of Elks, serving many years as treasurer of this organization.

Brother McDonald held the post of business representative of Local 550 for several years, was for some time vice-president and for seven years president.

ADRIAN W. LUYBEN

On January 12, 1944, death claimed Adrian W. (John) Luyben, president of Local 34, Kansas City, for nine years, treasurer for three years and a delegate to the National Convention for twenty years. He was born in Holland on April 4, 1880.

Brother Luyben played clarinet, in the Little Symphony of Kansas City, under DeRubertis and bass and E-flat clarinet in the Kansas City Philharmonic Orchestra under Karl Krueger. At the time of his death he was employed as a tool-maker in the North American Bomber Plant.

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CLARENCE ZAHNOW

Clarence Zahnow, former secretary of Local 131, Streator, Illinois, passed away on November 7, 1943. He was "playing a date" when death, due to a heart attack, occurred. As a fellow-member described it, "he was sitting on the platform playing a tune. He stopped playing. The other musicians finished the tune and asked him if he wasn't going to play any more. There was no answer. The musicians went over to see what the trouble was. He was sitting there lifeless, still holding the drumsticks." Well—we hope when our time comes we shall also go "with our drumsticks in our hand".

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Labor is prior to and independent of capital. Capital is only the fruit of labor and could not have existed if labor had not first existed. Labor is the superior of capital and deserves much the higher consideration.
—ABRAHAM LINCOLN.

Justice in Reverse

WHEN Thurman Arnold left the office of Assistant Attorney General of the United States to become an Associate Justice of the United States Court of Appeals, it was assumed that he would withdraw into the dignified atmosphere which one associates with the judiciary. However, it seems that Arnold does not feel himself bound by the same standards that are accepted by other judges, for he has recently broken into print through an article which appeared in the *Cosmopolitan Magazine*, a condensed version of which was published in *Readers' Digest* in the January, 1944, issue. His reasons probably are twofold: first, it gives him an outlet for displaying his spleen against organized labor; and, second, it supplements the income derived from his official position.

Ordinarily, a judge refrains from discussing matters of a controversial nature, especially those having to do with legal questions, the obvious reason being that such matters might come before him for adjudication. However, Mr. Arnold, knowing no such restraint, publicly airs his views on organized labor, which has been his favorite anathema for some time.

In this article, our International President is again held up as a dictator issuing edicts without regard for the welfare of anyone. Quoting President Petrillo, Mr. Arnold resorts to the old artifice of lifting a few sentences from their context and, by having them stand alone, giving them a different meaning from that which they had in the original statement. His article criticizes by implication even the Supreme Court of the United States, since he complains that Supreme Court decisions have compelled the abandonment of certain prosecutions against labor organizations.

As already pointed out, Mr. Arnold expresses views on matters which may come before him in his judicial capacity. The ethics of such a course gives him no concern whatsoever. In fact, it is in line with the methods he displayed while an Assistant to the Attorney General.

Several years ago, while the American Federation of Musicians was engaged in a court action with another organization and the matter was on appeal after the Federation had prevailed in a lower court, Mr. Arnold, as a guest speaker at a banquet of the New York Bar Association, mentioned the court proceedings and gave as his opinion that the Federation was wrong and that the decision on appeal should be against the Federation. At this banquet were present three members of the court of five who were to decide the case. However, he evidently made as much impression on the members of this court as he usually did on the Supreme Court of the United States, for shortly thereafter the decision of the court was rendered in favor of the Federation.

The issues involved in this case were in no way connected with Mr. Arnold's office. The matter was not before him for prosecution and the proceedings were in the New York State Court and not in any United States Court. Nevertheless, he could not resist giving gratuitous advice to the Judges of the New York Court. Regarding the ethics of such conduct there can be but one opinion.

As we have often said, certain interests antagonistic to labor organizations are taking the present opportunity to weaken the position of labor as much as possible. The attacks are made in various ways, some of them very insidious. Through their high pressure publicity

agents they are able to get newspapers to print their propaganda which consists to a great extent in playing up any little item wherein organized labor may be at fault and minimizing the importance of instances in which organized labor has accomplished great good.

The article by Mr. Arnold is no doubt considered more effective by the reactionary employing interests than the usual paid propaganda, since they probably feel that, coming from a member of the Bench of the United States Court, it will receive greater credence than their usual product. Publicity such as this should indicate that organized labor must be alert to hold the line, since the forces opposed are working day and night to have the gains so far realized taken away. It should also indicate how little that is printed may be believed. Fortunate indeed that the average person is intelligent enough to discriminate between fact and propaganda.

Labor Does Its Part

HOWEVER many invasion armies are drilled, however many territories conquered and cities taken, there remain in reality but two—and only two—fronts: the military and the labor. Governments testify to this in their programs; generals assume it in their plans; and the whole population of each nation proves it in the almost exclusive attention given these two during every war.

However, as absolutely necessary as are both the fighter and the worker in times of war, as inconceivable an advance without the wholehearted endeavors of each, still the public, unknowingly influenced by selfish employer groups, adopts almost diametrically opposed means of dealing with these two fronts. The soldier fights. The soldier endures. Sometimes the soldier, driven beyond his strength, becomes a victim of shock. But does the public play up the occasional deflection, throw it in the victim's teeth, smirch the entire military system therefore? Quite the contrary. Though regretting such cases, it leaves them to those best suited to deal with them, the officers in charge and the doctors who, through modern psychological findings, can give the unfortunate ones incentives to regain their normal attitudes. Never are they made the butt of scorn. All this because it is considered advisable that the heroic, the normal and the sane, rather than the weak, the occasional and the neurotic, be held up for public view.

But what a different aspect greets the eye in reviewing our "second front", labor. Workers apply themselves almost beyond human endurance, denying themselves pleasure and relaxation. They live in overcrowded defense centers, often in trailers for want of decent housing. They travel long distances to and from work. Once in a great while one of them, a weaker brother, "lays off". But here, kept from accepting the normal attitude of praise for the accomplishment and forbearance for the exception, the public—through anti-labor interests whose love of self quite eclipses that of country, who do not care how demoralizing is the propaganda they spread, so long as labor's name is sufficiently blackened—is taught to revile the exception while it completely forgets the thousands pursuing quiet and painstaking ways of production. The inconsistency of the employers' attitude is proved in their shouting to the four heavens for "free enterprise" when what they really mean is that corporations be allowed to reap huge profits (often five times the amount of their original investment) wholly unrestricted by governmental rulings while workers are denied even the means of gaining wage adjustments commensurate with increased living costs.

As a matter of plain fact, the skill, the ingenuity, the steadfastness of American labor has actually turned the tide of war and brought the final victory in view. The tanks, the aeroplanes and the guns which labor has produced have been the very tanks and aeroplanes and guns that have enabled our soldiers to record their sweeping victories. But has anyone hymned the Unknown Worker, eulogized the myriad laborers who have given of their brain and brawn that victory may be so much nearer? As Spencer Miller, Jr. (State Highway Commissioner of New Jersey, who for twenty-five years headed the Workers' Educational Bureau of the A. F. of L.) puts it, "Labor usually leaves its light under the bushel and lets others steal the show. Get busy and tell the American public of the great job labor has done, and is doing, in producing the tools of victory for our armed forces."

Getting across the simple facts, however, will not be so easy. Because, though labor has little time nor inclination—what with its intense zeal to further the war effort—to vaunt itself, plenty of antagonistic forces, with plenty of time, are investing fortunes in attempts to belittle its effort. Their insidious work is evidenced in the press, on the radio and through word-of-mouth campaigns. However, we can thank our stars that in America the truth must finally out. Asked on a radio program what he thought about the various strikes (a leading question, to put it mildly), one young service man, recently returned from overseas, came back with, "Well, we've got the ammunition and the guns and the tanks. *Somebody* must have made them!"

President Green's New Year statement puts it just as succinctly: "The United Nations are winning this war. They are winning it primarily because America has won the battle of war production. . . . The workers

of our country have met and exceeded every production goal set for them in 1943. War materials are proceeding to every fighting front in surplus quantities and with record speed."

Yes, it's about time we begin to cite the unsung heroes of production. Walter Winchell, acknowledging labor's indisputable contribution, comes out with an unmistakable note of praise: "Only a small part of labor has refused to play fair. The great majority of loyal American workers have accomplished the tremendous job of forging the shield of the Allies. The defeats our enemies are now suffering is a tribute to their sweat."

A Nickel's Worth of Silence

EVEN those who hold no brief for the lowly music-maker, who contemplate without a qualm the prospect of thousands left destitute through loss of musical engagements, even such, if they be lovers of music *per se*, must begin to feel a sort of horror at the turn matters are now taking. For music—for the first time in musical history—is coming dangerously near being divorced entirely from its creators (men of sincerity and sensitivity) and being instead forced to serve the ends of those whose whole musical appreciation comprises cocking an ear for the ring of the cash register and absorbing the soothing hum of the ticker tape. In short, music is being crassly, rampantly commercialized.

This assembly-line production of music has never occurred before in the history of the world, because effective machines have not been available. The "Panharmonica" of Beethoven's day was a cumbersome, impractical affair which could never have been turned to profitable ends. Beethoven wrote a composition for it merely as a novelty. Nor did the phonograph in itself begin the era of mechanized music, for the phonograph was made to serve the ends of musical taste and to function as an extension of, rather than as a detriment to, music.

It was only when moneyed interests discovered that sheer loudness and persistency with the mere suggestion of melody could take the place of music and that such noise could be reproduced without even so much as a nod at the originating musicians that the wheels of industry began to turn. Juke boxes were installed in restaurants, taverns and dance halls everywhere, and listeners, pathetically gullible when it comes to their entertainment, accepted the substitute as the real thing.

If it had been bogus butter or milk or meat, the Government would have taken a firm hand to protect the public through legislation. But music—well, music—! Let the fellows serve up any concoction they pleased so long as revenues continued. When interests behind the juke boxes began exerting pressure, the Government actually began to discriminate against the musician in favor of the juke boxes. As a case in point, by a three-to-one vote, the Duluth City Council has legalized juke boxes in ninety-nine liquor and beer establishments and has barred in those same houses the use of live musicians. Further, the United States Government discriminates against musicians by exacting an amusement tax from restaurants and hotels which employ live music while exempting the use of mechanical music. It is estimated that there are five hundred thousand musical devices currently operating in restaurants and cafes, which collectively have become an industry producing revenue well in the millions.

The public's reaction is becoming daily more pronounced. One pathetic expression is that of the "silent disc" paid for by the irate customer fed up with the noise of the juke box. The Mayor of Cleveland is quoted as saying that in some cities blank records have been installed for the convenience of persons who simply cannot stand another recording. For a nickel several minutes of blissful silence may be obtained.

Thus the complete degradation of music. When will our cultural interests rise to protect music with at least the enthusiasm evidenced by the medical profession in shielding the public from deleterious patent medicines?

A Tune By Any Other Name

THE banning of books, music and art by the Nazis proceeds at a merry pace, according to a recent display on this subject by the Library of Congress. Heading the list are of course the works of "Greater Germany's" one-time revered and loved composers such as Mendelssohn, Mahler, Hindemith, Schoenberg and Weinberger. Then there are the works of all the composers of conquered countries whose people are not of pure German blood: Dvorák, Smetana, Krenek, Grieg, Sinding, Ole Bull, Chopin and Paderewski. (According to a recent edict some of these nationals have been taken off the black list. By some deviation in reasoning Polish and Norwegian composers have been pronounced "German".)

"Degenerate jazz" also comes in for the strictest of censorship, but the banning of Gershwin's and Berlin's works results only in their being published under false names. Such is the fate of "Die Lorelei" also. This composition was written by the so-called Aryan, Philipp Friedrich Silcher (1789-1860), but he had the bad luck to use for his lyric a poem of a Jew, the great Heinrich Heine. In spite of this fact, it remains one of the most popular of German songs. The Nazis have solved the difficulty by announcing the author is "unknown".

Over FEDERATION Field

By CHAUNCEY A. WEAVER

EARTH'S PRAYER

There's never a star that twinkles at night,
Never a glimmering moonbeam bright,
Never a lamb in the pastures green,
Or a flower tall, or a silver stream,
Or a little boy of two or seven
Who does not say,
Somehow, some way,
"Our Father
Who art in heaven."

There's never a baby bird in its nest,
Or mother robin with flaming breast,
Never a buzzing bumble bee,
Or a frisky squirrel, or a chickadee,
Or a tiny girl with bowed-down head,
Who does not pray
Somehow, some way,
"Give us this day
Our daily bread."

And the sunset, the radiant flaming smile
Of the dying day, always lingers a while,
And the storm cloud after it passes by
Sets a glowing arch in the rain-swept sky,
Teaching man according to ancient story,
To look up and say,
Somehow, some way,
"Thine is the kingdom,
The power and the glory."

—GERTRUDE ROBB.

WE are in receipt of a card, which we value highly and which on one side bears a photographic representation of the Cavalry School Band, at Fort Riley, functioning under the leadership of our long-time friend, Ervin J. Sartell, known to multitudes of musicians as "Doc".



Chauncey Weaver

Many thanks for the remembrance! And best wishes to Leader, "Lutie", and all the men!

Whiling away an evening hour recently by poring over the pages of Macbeth we came upon the following startling sentence: "The multiplying villainies of Nature do swarm upon him!" Our reaction thereto was, "What a striking portraiture of Hitler!" It is quite an appalling meditation to realize that the twentieth century has produced a specimen of the *genus homo* so unqualifiedly repulsive, repugnant, abhorrent to all the standards of decency which appeal to the finer elements of a civilized state. How even an insatiable lust for power can key an individual to such a pitch that he can wantonly witness the sacrifice not only of his own nation but of countless millions of the inhabitants of other nations, paralyzes the capacity for human thinking and causes man anxiously to inquire, "What is the mission of so-called civilization here upon the face of the earth?" Running the gauntlet of feverish days of victory alternating with feverish days of defeat, an agonized world cries out, "How long, O Lord, how long!" Then comes to mind that other cynical observation of Macbeth:

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing!

Well, Macbeth, wonderful as thou art,
"There are more things in Heaven and Earth than are dreamed of in your philosophy." Dark as is the hour, forbidding as may be the scene, sick as the heart may be, we shall not repudiate the faith:

Out of the shadows of night
The world rolls into light;
It is daybreak everywhere!

The Philadelphia Musician, official organ of Local 77, sounds a jubilant note upon the local's having reached the spot where a mortgage of \$15,000 could be submitted to the flames. The local now has a home, completed at a cost of approximately \$150,000. With the last fragment of hang-over indebtedness erased from the books, in the exultation always experienced upon such an accomplishment,

the local looks ahead to growth and up-building and a solidification in community affairs which will bring membership satisfaction in the years which lie ahead.

The Twin City Locals have sustained two membership losses just eleven days apart which have brought deep sorrow to all surviving associates and friends. The first to go was Albert L. Eggert, who passed away on December 9th, at the age of sixty-eight years. He served St. Paul Local as president for thirteen years. He was a native of that city and retained his residence there for a lifetime. He had suffered from leucocythemia for about two years, and had apparently recovered when the influenza scourge claimed him as a victim. Brother Eggert was an able writer and a frequent contributor to the newspapers of that section. He took an interest in politics, was active in labor circles, and had a prominent place in the Farmer-Labor Party movement. One of his interesting journalistic connections was his column, "When St. Paul Was Young", in the *St. Paul Shopper*. He is survived by his wife, Minnie, two daughters and four sons. His kindly personality and long-time counsel will be sorely missed.

Press dispatches announce that Sweden has banned the "Horst Wessel" Nazi anthem. Perhaps "Horse Feathers" will be used as a substitute.

James G. Remfrey, a long-time influential factor in Local 73 affairs, passed away on December 20th, at the age of only fifty-four, after several months of illness and undergoing several operations. Brother Remfrey was a native of Elgin, Illinois, and came to Minneapolis in 1921. He was a fine musician, a trumpet player of exceptional ability. He became a member of the Minneapolis Symphony Orchestra, serving with distinction under the leadership of the eminent conductors who have headed that organization. Officially he had served as member of the local board of directors, and as vice-president from 1936 until June of last year. He was married to Margaret Mc Masters, of Grand Forks, North Dakota, and is survived by his wife, mother and three brothers. He will be remembered by many as a delegate to national conventions of the A. F. of M. The final rites were under auspices of the Elks Lodge. Musical friends acted as pallbearers. A string quartet furnished appropriate music, and President George E. Murk of Local 73 sang several vocal selections. We quote the following paragraph from a tribute by Carlo Fischer in the *Minneapolis Fanfare*:

An excellent musician, a loyal friend and a man who had the best interests of his Local and the orchestra at heart. Considerate and tolerant in his attitude to his trusts and his fellow men, he gave of his best whenever and for whatever he was called upon. His passing is a distinct loss. His genial personality, with its ready smile, endeared him to all who knew him and while, as is the way of the world, there are other capable men to take his place, none can ever replace our good friend Jim in his circle of friends, professionally or otherwise. To his loyal and helpful wife we extended our deepest sympathy and the consolation that Jim's memory will be honored even beyond the span of life that is left to his colleagues, Association brothers and friends.

This is a great era for "slogans". Every movement, cause, and crusade has one. They are designed to be keynotes, enthusiasm kindlers, inspiration generators. We recently noticed one which seemed to be the expression of a particularly happy thought, "There Shall Be Music". This talismanic rouser is utilized by Local 8, Milwaukee, with fine effect. Under its motivation it is able to look back upon a year of summer concerts, both symphony and band, crowned with tremendous success and of highly creditable War Bond salesmanship, with hearty and appreciative participation in every worthwhile community enterprise, climaxed with local determination to make the new year even better than the one upon which the curtain of time has so recently fallen. The local administration must have been highly successful, as has been the case for years, from the unanimity displayed at the election day ballot box: President, Volmer Dahlstrand; Vice-President, Walter L. Homann; Secretary, Roland Kohler; Treasurer, Charles G. Wagner; three-year Trustee, Alex Mayr; Sergeant-at-Arms, Jerry W. Follansbee; Board of Directors, George Bach, John Berger, Ervin Davlin, Oscar Dunker, Guy Newman, and Ernest Strudell. Congratulations to all concerned!

Something I didn't know about PLASTIC REEDS

By HANK BENNETT



"I was just going into Radio City when I bumped smack into Artie Ralston."

"I haven't seen much of Artie since he left Casa Loma. We took time out to chew the fat, although Artie was on his way to play the Lucky Strike 'All-Time Hit Parade.'"

"We talked so long I finally said, 'Don't let me keep you, Artie. I know you have to get on the job well ahead of time to wet all your reeds.'"

"Artie looked at me kind of funny, as if I should know better. 'Don't tell me,' he said, 'that you, of all people, don't know that I have been using Goldentone Plastic Reeds for nearly a year!'"

"He had me there. It was news to me. I knew the other folks at Selmer didn't know it either. But I couldn't figure out what this had to do with his not rushing up to the studio. So I asked him. 'Hank,' Artie answered, 'I don't have to fuss with wetting reeds any more. I can pick up one of my horns at any time and it plays instantly. Doubling as much as I do, you know what a big help it is.'"

"Coming from one of the top reed men in the country, I knew this was a fine tribute to the Goldentone Plastic Reed. I wanted to know more about it. How long did it take him to get used to playing the Goldentone Plastic Reed? How did tone quality compare to a cane reed?"

"Artie put it this way: 'If you're using an electric razor, you know it took you a month to get used to it. It's the same with a Goldentone Plastic Reed. These plastics are so totally different from cane reeds in the way they respond that it takes a little time to get on to them. In a little less than a month, I was getting everything out of a Goldentone I ever got out of a cane reed.'"

"Don't get me wrong. I think a cane reed is tops for tone quality. But so is a Goldentone Plastic; especially after you've learned to control it. For all-around performance... and I mean trouble-free performance... I'll take Goldentone Plastic Reeds any day.'"

Hank Bennett
New York Branch,
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GOLDENTONE PLASTIC REEDS

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Wars may come and wars may go, but "the Balkan situation" is always with us.

What a wonderful band it would make if all the A. F. of M. boys in war uniform could get together on one grand ensemble!

We read in eastern papers that E. Herman Magnuson has been appointed by the Speaker of the New York General Assembly to membership on the Committee on Cities, Commerce, Navigation and Internal Affairs. Magnuson was former president of Local 134, of Jamestown, New York, and has been delegate to several national A. F. of M. conventions.

We are amazed at the stories of winter blasts reported from Texas and New Mexico and other southern localities. Come to Iowa, Federation brethren, and enjoy one of those regular Miami moderate winters.

If the Federal Government had adopted the idea of rationing ink, William Feinberg, of Local 802, would never have been able to complete that twenty-seven and one-half columns of an "Annual Report". If that local continues to grow Feinberg may yet be compelled to publish his annual reports in book form.

From the Washington, D. C., *Trade Unionist* we learn that last month Local 161 presented the District Chapter, American Red Cross, an ambulance to be used as a blood donor vehicle, and in honor of Albert C. Hayden in recognition of thirty-five long years of faithful service as president of the local. This event, which took place in the auditorium of the United States Chamber of Commerce, with the Soldiers' Home Band-Orchestra furnishing the music, was a gracious manifestation of appreciation and good-will towards one abundantly worthy to receive. The Hayden official career, both locally and internationally—he was a member of the International Executive Board for thirty-one years and is now an honorary member of that board for life—constitutes an honorable chapter in the annals of the American Federation of Musicians. We deeply appreciate the invitation from Local 161 to be present at the ceremonial, but acceptance was impossible. However, congratulations are in order and the same are heartily extended.

Leap Year is in full swing. Judging from the press columns it is somewhat difficult to determine whether the leaping throng is strongest in the direction of the marriage altar or of the divorce court.

The prevalence of "flu" is not necessarily an indication of increase in the popularity of aviation.

When Congress can think of no more things on which to impose a tax it can be quite safely taken for granted there are no more.

The mails are clogged with book prospectuses explaining the Federal Income Tax; but what is really needed is some kind of explanatory key to the explanation books.

The Kenosha (Wisconsin) Symphony Orchestra (Local 59), under the leadership of the distinguished Richard Czernowky, has been delivering a concert series which have been accorded a wonderfully enthusiastic response by a music loving community. Such reports are the indices of cultural appreciation which speak impressively.

Judging from the returns published in the *Cleveland Musician* there were no serious war-clouds hovering over the recent election of Local 4. President Lee Repp, Vice-President Ralph Villone, and Secretary-Treasurer Don Duprey had no opposition. The following executive board members made the grade out of a slate of eight: Jon R. Belton, Frank H. Nealon, Anthony Granata, B. W. Costello and Al Russo. B. W. Costello was elected as national convention delegate in connection with the ex-officio delegates. The examining board consists of Harry D. Avellone, August Caputo and Frank Hruby. With nearly 500 members in the armed service, nevertheless 721 ballots were cast. Out of the dremland of pleasant recollections comes the reminder that it is just a decade since the great convention of 1934, when Local 4 rallied to her entertainment task in a fashion which made the occasion memorable.

Many thanks to Adam Shorb for a copy of the Canton, Ohio, special of the *Christmas Labor News*—also for the opening program of the Canton Symphony season, Richard Oppenheim, conductor, and with an instrumentation of sixty-five. The symphony orchestra idea is enjoying a cultural expansion in America.

Glorious Winter;
Vigorous breeze;
Much influenza;—
Every one sneezes!

Ne'er be discouraged;
Joyously sing;
Almanac tells you—
Heading for Spring!

» » TRADE TALK « «

The opinions expressed in this column are necessarily those of the advertisers, each writing of his own product. They should be considered as such. No adverse comparison with other products is implied or intended. —THE EDITOR.

Arcari Signs Up With Local 77

It was an unusual experience for Andy Arcari, well-known accordion artist, to happen on James G. Morgan, Jr., of Local 77, Philadelphia, while on tour in the South Pacific with a U.S.O. unit.

Morgan requested Arcari's autograph and Arcari agreed provided Morgan would sign up his current union card. Both thoroughly enjoyed this chance meeting out in the wilds of the South Pacific.



Andy Arcari has just recently returned from a six-week tour with screen stars Gary Cooper, Phyllis Brooks and Una Merkle to New Guinea and Australia, where he entertained our service men. "The morale of our men overseas in some cases is higher than it is in camps back home", he told us.

The party went through many interesting and thrilling experiences on this trip, which took them close to actual fighting zones. They were bombed twice and were in many alerts where fox holes proved to be havens. Their shows on many occasions were halted by alerts. One of his prized souvenirs is an autographed photo of General Douglas MacArthur on which the General wrote: "To Andy Arcari, with deep appreciation of your patriotic service."

This was Arcari's third tour of battle areas. Previously he had visited the Aleutians and Labrador. Now he can hardly wait to get to North Africa and India. Since the summer after Pearl Harbor, when he sold his accordion studio, he has been devoting at least six months a year to entertaining servicemen.

Cesana Offers Scholarships

In view of the widespread and increasing interest in arranging, Otto Cesana, in order to stimulate talented students, is offering four free scholarships in modern harmony and dance arranging. Two of the scholarships will be through correspondence courses and two will be given in person at his studio. The rules are as follows:

1. Applicant must play a musical instrument.
2. Must know all key signatures and common clefs.
3. Must write a swing version (melody lead sheet only) of the folk song, "Swanee River", as it would be played by the following sections: brass, saxes, strings.

The choice of key is left to the student. Melody lead sheets are to be written in "concert", that is, the melody is to be written where it sounds. Harmonization of the melody is not required.

Manuscripts, together with name, age and short biographical sketch, are to be sent to Otto Cesana, 27 West 57th Street, New York 19, New York.

Promotion Company

Frank V. De Michele, president of Rico Products, Ltd., has organized a new company called International Sales Representatives, which is located at 8570 Wilshire Boulevard, Beverly Hills, California.

This new firm will conduct the promotion of sales and advertising for many firms manufacturing various commodities. Already they have several South American firms on their list, including no other than the world-famous Rico Products, Ltd., manufacturers of the famous Rico reeds. Set out primarily for post-war activities, International Sales Representatives will also include in the very near



That's Music to My Ears, Buddy!

"It's grim up there in a plane. It's either me or the other guy. Believe me, any part that gives me an advantage over that 'other guy' sounds good . . . yessir, it's a music to my ears!"

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Basic Violin Playing

Thirty years of concert playing and teaching have given Carl Jaspan excellent material for his book, "Basic Principles of Violin Playing", which gives in eighteen lectures secrets of position (left arm and right arm), tension, relaxation, tone, technique, finger-crossing, tuning, intonation, shifts, fingering, bowing, staccato, legato, vibrato, phrasing, double stopping, harmonics and pizzicato. In fact, "Basic Principles" comprises a complete philosophy of the violin and is an outstanding contribution to violin literature of the day.

News From the Big Three

Miller Music is happy to report that "Mairzy Doats and Dozy Doats" clocked up print orders for 30,000 copies in one week. . . . "Do Nothin' Till You Hear From Me" (Robbins) uses exciting brass and reed figures, and Woody Herman in his Decca recording captures the spirit of the original "Concerto for Cootie". . . . Jimmy McHugh, writer of "We've Got the Lord on Our Side" (Robbins), has a letter from overseas which he treasures. It is from a bomber pilot in the Australian theatre of war, and he writes that this new war song was tops with his rear gunner who always played it on the harmonica on the way back from bombing missions.

Tunes of the Month

- A Lovely Way to Spend an Evening.
- By the River of Roses.
- Don't Believe Everything You Dream.
- Don't Sweetheart Me.
- Home.
- Mairzy Doats and Dozy Doats.
- Easter Sunday With You.
- My Ideal.
- So Good Night.
- Star Eyes.
- The Music Stopped.
- I Wish I Could Hide Inside This Letter.
- I'm Living From Kiss to Kiss.
- Put Your Arms Around Me, Honey.
- Sunday in Sorrento.
- Army Air Corps.
- Time on My Hands.
- Silver Wings in the Moonlight.

TOP-FLIGHT BANDS

(Continued from Page Nine)

highly successful appearances at Loew's State, Apollo and the Hotel Lincoln in New York.

Originally an alto man, Auld played the straight sweet style of Rudy Wiedoft with whom he studied on a scholarship at the age of twelve. The switch to tenor came in 1936 while Auld was playing at the Greenwich Village Inn. Inspired by recordings of the great Coleman Hawkins, Auld took advantage of the band's need for a tenor man, and gave up alto. With the switch in instruments came the hot, driving tenor style which immediately attracted attention and brought a contract from Bunny Berigan. Instrumental fame came to Auld in the years of Artie Shaw's swift rise to popularity at the Hotel Lincoln.

Asked to explain his unusual style, Auld said: "Being an alto man originally,

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FOURTH INSTALLMENT OF PRESIDENT'S REPORT
(Continued from Page Ten)

triotic gatherings where such programs are put on the air.

EDITORIAL REACTION

Here are some samples of editorials on the subject:

PETRILLO'S LATEST MOVE

The high-handed step taken by James C. Petrillo, czar of the musicians' union, banning the making of records, electrical transcriptions or the like, with the object of compelling the substitution of union musicians for the juke boxes now generally in use in restaurants and other public places, as well as radio stations, is likely to fall of its object and to mean less music rather than merely a different kind.

In the first place, none of the users of so-called "canned music", with the exception of the radio stations, can afford the expense of orchestras and will adopt the alternative of omitting music altogether. Certainly no restaurant in or near Springfield that now makes use of mechanical music is in position to maintain a union orchestra of "live" musicians, especially as the union dictates the number of musicians that shall be used as well as the pay they shall receive.

While Mr. Petrillo is president of the American Federation of Musicians and as such nominally carries out the dictates of the Federation, he has proved by past actions that he is actually the dictator and that it is a case of the tail wagging the dog.

It is said that the manufacturers of records are in position to withstand a long siege and are well stocked. The result of a prolonged battle with the musicians' union is likely to be detrimental to the organized musicians. Most union musicians are in position to look back to the period not so long ago when unemployment was so much the rule that they were eager to embrace the opportunity held out by the WPA to play in less favorable conditions than exist today. They were willing and eager to play during lunch hours at war production plants under the guise of "morale builders", among other things.

The arbitrary and dictatorial Mr. Petrillo might do well to have a care how he stirs public opinion, whose reaction, while it might not greatly disturb him personally, might prove anything but helpful to the union labor cause of which he is the director.—Springfield (Mass.) Morning Union.

PETRILLOISM

The President of the American Federation of Musicians is acting characteristically in ordering the members of his union to cease recording music on July 31. The purpose, bluntly, is to make jobs for his men by doing away with the jukebox, which requires a constant flow of new records to keep going, and by eliminating the recorded programs that now go out over many radio stations.

Almost certainly he will not succeed. The jukebox—whose future is already dubious because of priorities covering the materials of which it is made, as well as because of the shortage of shellac for records—did not generally displace live musicians. On the contrary, it went into places—taverns, diners, stores—where no music had ever been heard before. Should it be taken away, it is not likely to be succeeded by a string trio from the nearest local but by the silence that preceded its coming. The radio stations, particularly the smaller ones, rely considerably on recorded music to fill in odd moments, but they are not dependent on it and the ingenuity of the managers may discover entertainment even more desired by listeners.

In seeking to maintain jobs by denying technological progress, Mr. Petrillo is falling into the same error made by the building trade unions, who try to protect the jobs of carpenters by pretending that prefabricated houses do not exist or by attempting to bludgeon them out of existence. In so doing, the carpenter is playing a losing game. The fiddler is in the same spot. And their union leaders would serve them better if, instead of seeking to preserve a decaying monopoly, they endeavored to find in the new methods expanding opportunities for capable workers.

Yet the worst of Petrilloism is not its blindness. It lies in its arrogant disregard of all other persons. If musicians stop recording, the effect will be felt not by the jukebox lessees and the radio station managers alone, but by every one—high school boy to grandmother—who now takes pleasure in the phonograph. For records made for home use cannot, under the law, be denied the jukebox and the radio turntable. To hit at the jukebox and the radio Mr.

Petrillo is entirely willing to deprive the whole country of phonograph records, which have become increasingly difficult to get in any case. "The public be damned" obviously can be the slogan of high-riding unions as well as of tough-minded capitalists.

—Hartford Courant.

JIMMY PETRILLO RIDES AGAIN

That preposterous but highly effective dictator, Mr. James C. Petrillo, president of the American Federation of Musicians, an affiliate of the American Federation of Labor, had been relatively quiet for a considerable period, but now he is loose again, in full cry. His latest ukase has forced the cancellation of a half-hour program of symphony music by high-school musicians at the National Music Camp, at Interlochen, Michigan. The program was scheduled for a nation-wide hook-up by the National Broadcasting Company, which has carried the programs every summer for twelve years as an educational feature. This summer school for orchestra instruction, by the way, is a non-profit institution under the supervision of the University of Michigan. Dr. Joseph E. Maddy, president of the camp, has protested that the broadcasts do not compete with professional music, and do not replace it. Little good that will do Dr. Maddy. He is dealing with a man who is not accustomed to being crossed.

This latest incident, which is hardly of nation-wide importance, follows by only a few days Mr. Petrillo's announcement of a campaign to force radio stations, soda fountains, bars and restaurants to employ union musicians instead of using recordings. He says his 140,000 members will not make "records, electrical transcriptions or any other form of electrical reproduction of music" after July 31. Sometimes Mr. Petrillo is able to make a case for himself which has certain elements of plausibility. His plea for musicians who are forced out of work by mechanical gadgets and amateurs is a real tear-jerker and can easily deceive the unwary. Only the other day Mr. Westbrook Pegler, who has often spoofed the "stand-in" system among other things, had a good word to say for Mr. Petrillo's argument. Mr. Petrillo must be an extraordinary persuasive ear-bender; anyhow, we live in a world that becomes odder every day.

If Mr. Petrillo thinks his new orders will really make much more work for living, breathing musicians, he is of course mistaken. All it means is that the public will not hear quite so much music—which, come to think of it, may not be an unmixed evil. The main issue, of course, is something else again: the right by which a man can so arrogantly decide what's what for the American people. But who is to stop him? No one that we know of. The inexorable course of events of the last few years has served to give him the immunity from the laws which hedge most other enterprises and to trench him in a position where his word is law. He, and he alone, is boss, and what is to be done about it? Again, apparently, nothing.

—New York Herald Tribune.

DON QUIXOTE AT THE JUKE BOX

The hero of Miguel de Cervantes might tilt at windmills but it takes no less a person than James Caesar Petrillo to joust with the juke boxes.

Mr. Petrillo champions—and ably!—the interests of his beloved piccolotooters and fiddle-scrappers in the American Federation of Musicians. Others may have their private reasons for wishing him some manner of success in the contest, since a living musician will sometimes—sometimes—bear down just a little less heavily on the drum if he observes a trace of pained displeasure on the face of a customer; but no one yet has found a frown that would have any effect on a juke box or the people who drop nickels into them.

It is, of course, the living musician and his job in which Mr. Petrillo is interested. And Mr. Petrillo has been very good at finding or retaining jobs for musicians during a period when the march of mechanically reproduced sound has enabled one band or orchestra to play an indefinite number of engagements and displace a number of other bands or orchestras merely by pouring melody into a phonograph recording and allowing the record to be played in restaurants and taverns or possibly broadcast over the radio.

First Mr. Petrillo, through the power of his union, decreed that the "pancake turners" who put records on the machines and took them off in radio studios would have to be union musicians. Then he ruled certain concert artists off the air by refusing to let union musicians play their orchestral accompaniments unless the artists, too,

(Continued on Page Seventeen)



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Petrillo in Pictures

NATIONAL ASSOCIATION OF BROADCASTERS

SEPTEMBER, 1942

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N.Y. JOURNAL-AMERICAN
The Music Comes Out Here



CHICAGO DAILY NEWS
Making a Monkey of the Wrong Fellow



BUFFALO, [N.Y.] NEWS
Isn't This Meddling With Our Communications System?



BOSTON HERALD
You Are Wanted, Petrillo!



DETROIT NEWS
THE SUPER JUKE BOX



IT WOULD HAPPEN HERE



MILWAUKEE, [WIS.] JOURNAL



N.Y. WORLD TELEGRAM
Theme Song!



Cartoonists join with editors in accurately characterizing Petrillo's ban on recordings. Editors, cartoonists, commentators, columnists and the public will draw a circle around September 16--when the antitrust action brought by the Department of Justice against Petrillo and his union begins in Federal Court in Chicago. Whatever its outcome, the Government's suit should provide an illuminating commentary for the American people.

MINNEAPOLIS, [MINN.] DAILY TIMES



WILLIMANTIC, [CONN.] CHRONICLE
PETRILLO WILL GET YOU IF YOU DON'T WATCH OUT!



NATIONAL ASSOCIATION OF BROADCASTERS

UNION CITY (N.J.)
Maestro Petrillo Versus the Law!



RALEIGH, [N.C.] TIMES
More Amateur Music on the Air, See Post



FOURTH INSTALLMENT OF PRESIDENT'S REPORT

(Continued from Page Fifteen)

joined the union. Now he refuses to let union musicians play for recordings unless the phonograph companies will prevent the records from being used on radio stations or coin phonographs.

It happens that the United States courts have held that a manufacturer, be it of phonograph records, mimeograph machines, or toothpaste, cannot

limit the uses to which his product is put after it leaves his possession. This rather puts the phonograph companies in a tight spot, but Mr. Petrillo says it is "up to them" to find a way out. It is just possible their way will be to hire bands of non-union musicians, but anyway Mr. Petrillo undertakes to turn back the phonograph turntable as he would the hands of a clock, and the immediate result is apt to be a loud, raucous, grating sound as the needle digs layers of shellac off the record.

—Christian Science Monitor.

ENOUGH ROPE

We are aware of Mr. Jimmy Petrillo's virtually unblemished record of getting his own way. All the same we agree with Chairman James L. Fly of the FCC in the belief that for once Jimmy has gone a little too far and is due for something of a fall. Despite the war, Jimmy has managed to keep himself pretty consistently in the headlines for the past ten days. He has decreed that the members of his American Federation of Musicians shall make no phonograph recordings. He has forced the

National Broadcasting Company to cancel the half-hour program of symphonic music by the high school musicians at Interlochen, Michigan, which has been an annual midsummer feature for the past dozen years. He has instructed members of thoroughly unionized symphony orchestras that they must refuse to play in any auditorium in which the non-union Boston Symphony has been booked to appear.

The only explanation that Jimmy has vouchsafed for these arbitrary edicts is (Continued on Page Eighteen).

LOCAL REPORTS

(Continued from Page Sixteen)

Rudolph Foss, Ralph Hayes, James Hughes, Jesse Vance, Tommy Frank, all 10; John Doullitt, 8; Verne Vorwenck, 1; Walter Link, 41; Jack Spector, 4; Will Osborne, Arnold Adelmann, Elias Pinsker, Harold Tennyson, all 802; Joe B. Adams, 47; James Hardy, 1; Eugene Bird, 73; Carl Lodico, 10; Norman Cooley, 4; Alex Megyesy, 257; Max Arbogast, 507; Wayne Robinson, 107; John Bach, 386; Bob Allen, Sidney Brewer, Peter Pugliese, Arthur Lombardy, Edward Jenkins, all 802; Paul Bordonaro, Lou Marone, Sal Dottore, all 4; Ken McCluskey, Arthur LaCroix, both 5; Frank Brezig, 60; Anthony Chiccini, 77; William Scaffa, 21; Leo DiCarlo, Paul Clement, both 9; Jerry Wald, William Shine, Harvey Peraky, Dave Kutzler, Robert Bastian, Leonard Mirabella, Louis Spinelli, all 802; Paul Kronbach, 5; Moryr Cornelius, 196; Ralph Pfiffer, 47; William Hallar, 40; J. Mack Petrillo, 16; James Mover, 126; Ellis Tolin, 77; Andrew Acquarulo, Francis Antonelli, both 234; Peter Kuspelon, James Hartman, Harry Herzkowitz, Carl Stern, Carl C. Gray, Eric D'Agostino, Milt Britton, Wm. B. Langevin, Ned Nishan, Raymond Casel, Vincent DeCoco, Joe Britton, Amelia Di Pietro, Thos. Akock, Franklin C. Reid, all 802; John Brewster, 542; Glen Raskin, Charles Gregory Guglielmi, both 362; Jules Roeger, 24; Lew Loomis Wm. J. McDowell, both 10; Charles Spivak, Philip Belzer, Jack Jacobson, Harry Haupt, Francis L. Reudelhuber, Charles Russo, Daniel Vanelli, Frank D'Annolfo, Alvin Stoller, Willey G. Forman, Jack Jacobson, Phil Beltes, Hugo D'Ippolito, Carl Siemon, Tony Pastor; Charles Genduso, Rudolph Tanza, Edwin Caine, Eddie Bean, Chauncey Welsch, Irving Lindenber, John Morris, Les Burness, Bassell Grant, all 802; Herbert L. Harper, 532; Sol Face, 235; Vernon Whitney, 601; Marmen Pochrand, 57; Russa Montelazo, 144; Jerry Greco, 5; Ian Garber, 10; Francis Annis, 60; Jack Dougherty, 263; Anthony Fornaro, 60; Marvin George, 47; Don Has, 10; William Klech, 99; Herb Lorenz, 47; William MacKrell, Robert Milliken, Dean Sayre, Danny Small, John Vance, all 60; Maurice Winter, 368; Joseph Zammer, 34; Joseph DePaul, 400; Sal Pastor, 499; Dick Richardson, 372; Fred Netting, 5; Stephen Strohman, 171.

The remainder of February Local Reports will appear in the March issue.

FOURTH INSTALLMENT OF PRESIDENT'S REPORT

(Continued from Page Seventeen)

that he wants to keep open as many jobs as possible for his dues-paying members. It would take no great dialectical acumen to show that the probable tendency of the decrees will be greatly to restrict rather than increase employment. If union musicians are to make no more records, that will be just so much off their income when their royalties from their old records peter out. If symphony orchestras have to cancel their tours the concert season will be shortened by just so much. If, as in the Interlochen orchestra case, non-professionals are replaced by professionals already under contract at a flat weekly rate, where is the gain? It merely means so much more work for the same pay.

"However, a perfect reductio ad absurdum of the whole business appears in the reports of the recent convention of the American Federation of Musicians at Dallas, Texas. Mr. Petrillo, of course, presided. That convention opened with a concert by the non-union and non-professional band of the 112th United States Cavalry, which also performed at subsequent sessions of the convention. These concerts were described by the International Musician, official journal of Mr. Petrillo's union, as "a wholesome joy to all lovers of band music". Another concert by "a student orchestra of 45 pieces" is also reported.

But more significant than anything else is the fact that Mr. Petrillo's latest diodes have caused the indubitable friends of organized labor to get the wind up. Obviously they fear that Mr. Petrillo's high-handedness may set in motion a general reaction against unions and unionism. Thus John Chamberlain, the book critic, who is also director of the Bureau of Industrial Relations at Freedom House, New York, is begging editorial writers not to let Mr. Petrillo's actions prejudice them against the unions whose members are actually engaged in the war effort.

—Washington Post.

PETRILLO AGAIN

James Caesar Petrillo has gotten away with all kinds of high-handed acts during his reign as head man of the American Federation of Musicians.

But we're willing to bet a two-bit harmonica against a gold-plated saxophone that in ordering his boys not to make any more records after August 1 he's stuck his neck out so far that he'll get it chopped off.

Petrillo's objective is to stop the use of records in juke boxes and by radio stations. He thinks this would provide more jobs for musicians. Since the record makers can't effectively control the use of a disc, once it passes out of their hands, Petrillo's edict apparently means that there'll be no more records for home use, either.

The order is likely to go into effect, of course. It may deprive us of new recorded music for many months. But rising public wrath will catch up with little Caesar sooner or later and he'll go the way of all dictators.

The most likely avenue for this wrath to strike at Petrillo and others of his ilk is through a demand for speed in passage of bills which would bring labor monopolists under the scope of the anti-trust laws, where they belong.

Under current interpretations by the Supreme Court, labor and its misrepresentatives can get away with most anything, providing it is done for the sake of "promoting union objectives".

Petrillo's ridiculous effort to make more jobs for his boys by cutting off the supply of canned music is just what is needed to stir the people to insisting that the laws be made specific and plain against such monopolists.

Meanwhile, such ridiculous edicts as the one which forced from the air the high school orchestra at the National Music Camp at Interlochen, Michigan, simply show up Petrillo's greed and unreasonableness. Little Caesar is riding for a fall.

—Akron Beacon Journal.

THINK AGAIN, MR. PETRILLO

Some of us would be happy if we thought Mr. James C. Petrillo had a case in his war on juke boxes. There are still citizens who would like to be able to distinguish their own words when holding forth with friends in public places of relaxation.

Unfortunately for the objectors, however, Mr. Petrillo's case would be no case at all, even if directed solely against the jukeboxes, which it is not. As president of the American Federation of Musicians (A. F. of M.), Mr. Petrillo has notified manufacturers of records that after July 31 the 140,000 members of his union will cease making discs or any electrical transcriptions for use by radio, restaurants and bars. The idea, of course, is to force employment of more musicians in the flesh.

Your way is no way to run a union, Mr. Petrillo. You're right back where other men were when they threw rocks at reapers. As long as America wants recorded music on the air—a great deal of which is well worth wanting—and as long as it wants recorded music in restaurants and bars, it's going to have it. You may be able to be a nuisance; you may possibly stop a good deal of "canned music" temporarily. But you can't buck a public demand of this sort very long.

We're not anti-union, Mr. Petrillo. Far from it. We assume that the Chicago Federation of Labor isn't anti-union, either, in giving its radio audiences recorded classical and popular programs. It is precisely because we want the maximum of public good will for unions that we volunteer to advise you today.

The only result of much significance that you can accomplish by your ultimatum, if you maintain it, is to discredit your own union in the eyes of the public and give labor-baiters another talking point in the campaign they now are waging up and down America, to smear and thwart unionism everywhere.

—Chicago Sun.

UNQUOTE

QUOTE

PETRILLO AND THE PRESS

National Association of Broadcasters 535 Fifth Avenue, New York, N. Y. Vol. I August, 1942 No. 1

PRESS SAYS "NO" TO PETRILLO

The bans, edicts and pronouncements of James Caesar Petrillo, president of the American Federation of Musicians, have evoked a resounding and virtually unanimous disapproval from the nation's press. Moreover, the issues which Mr. Petrillo has created have occupied editorial attention second only to the direct phases of the war itself.

Such public consideration of an issue other than the war is of necessity the result of a combination of factors. Mr. Petrillo selected this moment of national concern to spring on the public a number of highly unpopular pronouncements: The Interlochen ban, refusal to allow the enlisted men's orchestra of "This Is the Army" to perform at a canteen opening in New York, the ban on music recordings and the threatened blacklisting of municipal and college auditoriums in which the Boston Symphony Orchestra is scheduled to play.

The National Association of Broadcasters believes that the public may be interested in the editorial arguments which add up to a "no" to Mr. Petrillo; and it therefore reprints in this issue a few of the editorials on the issue of Mr. Petrillo.

On September 16, in Federal Court in Chicago, motions will be heard in connection with the action brought against Mr. Petrillo and his union by the Anti-Trust Division of the Department of Justice. Thurman Arnold, Assistant Attorney General, is expected personally to appear and to ask for a temporary injunction restraining Mr. Petrillo from enforcing his ban on recordings. Joseph Padway, counsel for Mr. Petrillo, will move for a dismissal of the suit. Editors and the public alike will watch these developments.

San Francisco Chronicle—

INTOLERABLE

The issue is now drawn between James Caesar Petrillo, president of the American Federation of Musicians, and the Government and people of the United States. Petrillo has stood pat on his defiance of the American people. His ban on recorded music—which means neither more nor less than that he, Petrillo, can say what shall and what shall not go on the air in the United States—went into effect at midnight Friday night.

We do not associate the rank and file of the American Federation of Musicians in this contest. This is because the rank and file musicians have nothing to say about the case. They are helpless in the hands of Petrillo. He is their absolute dictator. He operates under a constitution, framed at his dictation, which explicitly provides that he may, at any time, and at his sole will, change any portion of it that he wishes. "Do you call that a constitution?" exclaimed a United States Supreme Court Justice, on hearing that provision read. Petrillo is literally the musicians' Czar. He gives the orders; if any musician should dare protest, Petrillo can deprive him of a livelihood.

This is why we say the issue now raised is between the people and Petrillo alone; the rank and file musicians are only his pawns. There is, however, another issue between Petrillo and the labor movement. It should be intolerable to the labor cause that any man should arrogate to himself such power over workers—a power practically of life and death, if livelihood has anything to do with living.

The issue with the whole people is that it is intolerable that an individual should use such power to dictate what they shall and shall not hear over the air. Such dictation in its fullest extent is implicit in Petrillo's order to abolish radio record playing and in his action by which he shut a high school orchestra off the air. Such is the dependence of radio on music that if Petrillo can dictate what shall be played on the air he can dictate what shall be said on the air. He has assumed to set himself up as a radio censor, responsible to nobody and in defiance of the Government and the people.

Elmer Davis, Director of War Information, appealed to Petrillo to cancel his order, without result. Petrillo has also defied the Communications Commission. Appeals are useless with a man like Petrillo. The case is one for the law enforcement officers. The injunction suit authorized by Attorney General Biddle should be pressed. It is time we found out whether one individual is superior to the Government and people of the United States.

Louisville Times—

GESTURE FOR DEMOCRACY

An effort of Daniel Britt, special assistant to Attorney General Biddle, to bring the American Federation of Musicians, its president, Julius Caesar Petrillo, and others into line under the Sherman Anti-Trust Law is a heartening gesture in behalf of democracy by the judicial branch of the Federal Government.

Intelligent people know the great value of unionization; its beneficial social effect so long as its procedure is legitimate; necessity for its existence as the only known means of protecting millions of workers from the rapacity of unscrupulous employers. A vast majority of workers want no more than the protection which is provided under advanced legislation. Some leaders are in the business of labor politics for what there is in it to them personally; some rank-and-file people are unwarrantably demanding.

Such persons must be disciplined by law enforcement in the interest of equality of opportunity for citizens of the United States.

Failure to enforce laws they violate would, or might, cause eventual loss of all labor has gained in a half-century of progress. When high school students' orchestras cannot be heard in broadcasts because the American Federation of Musicians doesn't wish to give them the green light suspicion is bred, among millions who are neither devotees of symphonic music nor enemies of labor, that something must be wrong, even perhaps criminally wrong.

Columbia (S. C.) Record—

... James C. Petrillo, president of the American Federation of Musicians, the Mussolini of music in the United States, has ordered all his union members to stop making phonograph records and other transcriptions after the end of this month... and this is simply the latest of Petrillo's impositions upon American music in the name of labor. ... Some day James Petrillo will be

taken down a peg or so and this may be the occasion of his depeging. He runs up against the radio stations and as the American Society of Authors and Composers can tell him these fellows can take care of themselves pretty well.

Charlotte (N. C.) News—

... James Caesar Petrillo, as heavy-handed a labor leader as ever ran loose in our tolerant land, has commanded the realm of recorded music to be still, and thus far no man has actually called his hand.

Grand Rapids Press—

... The sole reason offered by Petrillo in his defense of his prohibiting recording engagements is that 60 per cent of the 138,000 members of his organization are unemployed. It is his quaint idea that if his men do not make records he will force the juke joints and other establishments dependent upon recorded music to employ live musicians. The idea is, of course, absurd. Virtually none of the places using recorded music could afford to employ one live musician, let alone a group of four or five. The end result of Petrillo's order... would be to deprive millions of the pleasures of music... Contrary to the impression Petrillo's recent actions convey, the crisis among musicians is not something which has developed in the last few months, nor even years. At least 60 per cent of them have been chronically unemployed for more than a decade.

New Republic Magazine—

PETRILLO AS KING CANUTE

James Petrillo, president of the American Federation of Musicians, has ordered all his union members to stop making phonograph records or other types of transcriptions after the end of this month. Mr. Petrillo explains, however, that he didn't say "positively". Musicians may go on making phonograph records for home use if the manufacturers will give a guarantee that these will not be played on the radio or in juke boxes. No manufacturer, of course, can give such a guarantee, and it would be illegal if he did. Mr. Petrillo will also make records for the army and navy, but these groups need few such recordings.

This is one of the flattest attempts to halt technological progress in the whole history of trade unionism, and it will be extremely interesting to see the outcome. Unions have fought technological progress ever since they have existed, from the days of the English and Scottish weavers who opposed the introduction of multiple looms. Almost always they have been beaten, though the building trades at this moment are preventing the use of some important inventions.

Mr. Petrillo says he wants to get work for union musicians in bars, juke joints and other institutions where records are now played. But this is nonsense. Ninety-five per cent of such institutions can't afford even one live musician, to say nothing of half a dozen; and any half-dozen they could hire would be pathetic competition for a recording by one of the top "name" hands. It is safe to predict that if Mr. Petrillo sticks to his guns, most places will either abandon music, perhaps install a radio or, most likely, continue to use old records or records produced for the home only. In defiance of the A. F. of M. Meanwhile, Mr. Petrillo will suffer all the odium of a man who, in a hopeless fight against technology, has struck a serious blow at recreation at a time when the strain of the national war effort makes such recreation more than ever necessary.

South Bend (Ind.) Tribune—

Mechanization constitutes a serious problem for organized musicians. Those who would solve the problem, however, by placing severe restrictions on the use of mechanical equipment seem to be minimizing some important aspects of the matter. For example they might attach more importance to the part played by mechanical records in the development of popularity for many individual musicians and many orchestras. The recording system has tremendous advertising value for musicians... where it can be proved that mechanical equipment is reducing employment of musicians intelligent co-operation effort for correction seems to be in order. It is not settled, however, that a vast increase in employment of professional musicians would be a result of widespread suppression of "canned" music.

Worcester (Mass.) Gazette—

... The maneuvering of James C. Petrillo as president of the American Federation of Musicians during the past

few weeks has, as predicted, placed him in an uncomfortable position and his union in an unfavorable light. He is getting more than he bargained for. . . . The dictatorial head of the musicians' union thus stands to lose more than he can possibly gain. He has overestimated his own powers and has underestimated the value of public goodwill. The union itself may soon discover, if, indeed, it does not already realize, that its boss is a liability rather than an asset.

Easton (Pa.) Express—

Eventually, we may have to simplify things by putting all union musicians on the Federal payroll, or by paying them not to play, basing their income on the amount of music they agree not to play, but in the meantime the Petrillo plans seems calculated to be no end of fun, and an inspiration to all who are devoted to bigotry and coercion as he is.

New York Herald Tribune—

PROSECUTING PETRILLO

In its famous Hutcheson decision, rendered February 3, 1941, the Supreme Court implied that virtually nothing a trade union might do in pursuit of a labor dispute could be considered in violation of the Sherman anti-trust law. To justify the ruling the majority opinion in this case made extended reference to the Norris-LaGuardia act which forbids injunctions against union activity under certain conditions. This law, said the court, revealed the will of Congress to let labor leaders or organizations have their way regardless of the issue in dispute and its effect on interstate commerce. Mr. James Caesar Petrillo, who is no fool, is no doubt so familiar with this decision that he could quote it backward. No doubt, also, he considered that it gave him *carte blanche* to go ahead with his recent ban on canned music. So it must have surprised him greatly to have Attorney General Biddle bring a suit under the Sherman act to enjoin him.

We hope so, at least, because most of the rest of us will share his surprise, but pleasantly. And we shall await with enormous interest to see how the courts react to the suit. Petrillo's arrogant order reeks with restraint of trade, but no more so than the jurisdictional squabble that precipitated the Hutcheson action. Shall we hear again in this flagrant instance that a labor lord may decree a strike or boycott on any pretext which suits his fancy with complete immunity? If not, then the line to be drawn offers another source of curiosity.

In the Hutcheson case a union of carpenters demanded certain jobs which had been given to machinists, incidentally also union men and fraternity brothers within the American Federation of Labor. To enforce their demand the carpenters not only halted construction for the Anheuser-Busch Company in St. Louis but advertised a boycott of the company's products. It was their business, they said, to get carpenters employment, regardless. And it is Petrillo's business, he says, to get musicians employment, also regardless. The layman searches in vain for any basic difference between interfering with the beer traffic for a purpose of the kind and shutting down on the dissemination of canned music. But, unlike Petrillo, he is eager to be educated.

Petrillo contends that half the membership of his American Federation of Musicians needs jobs and that it is his duty to provide them. While allowing for gross exaggeration, it is possible to sympathize with him in his objective. But the end, however worthy, hardly justifies his means, which are both intolerably ruthless and unutterably stupid. It is unnecessary to elaborate the point that because some persons want work is no excuse for victimizing the public. And as for the small radio stations, the bars, restaurants and soda fountains that he would deprive of canned music, how many, does he think, can or will substitute live musicians? Almost none. If his order holds, many of the radio stations will close, depriving other labor of jobs; silence will succeed the juke box, and new records for the home will be wanting. For more than one reason he would do well to pray that the injunction is granted.

Detroit News—

It was not to be expected that Jimmy Petrillo and his current pretensions to absolute power in the field of music as a calling would long escape the notice of the Department of Justice, which now asks an injunction to restrain the union head from forbidding his musicians to make recordings for radio and other commercial purposes. . . . In a statement bearing on the social and economic implications of the

matter in hand—a somewhat unusual procedure in a routine government lawsuit—Attorney General Biddle puts in a few words the issue which exists or is in the making, in any industry, like music, in which engineering advances have had the effect of curtailing employment. . . . It could be added that many an "unemployed" musician is not actually unemployed. It is well known that, except in the fairly large centers, a majority of union players are not full-time musicians, but salesmen, clerks and workers in other lines.

Dayton (Ohio) News—

The initial in the name of James C. Petrillo may indeed stand for Caesar, but there must be those who incline to think it is the symbol for Canute. For Mr. Petrillo is striking an attitude suspiciously reminiscent not of a man crossing the Rubicon but of one who is going to get his feet wet. He is commanding the tides of technology to recede in obedience to his wish. . . . It is much too late in our age for even Mr. Petrillo to conclude that the phonograph, the radio, the motion picture with music and, for that matter, the juke box, are mechanisms that ought never to have been invented.

Danbury (Conn.) News-Times

The government seeks an injunction to nullify the czar's edict. Music may have charms to lull Mr. Petrillo out of the picture. . . . We do not see just how he has worked himself into the symphony of democracy. He is a sour note.

Philadelphia Record—

YOU CAN'T WIN A STRIKE AGAINST PROGRESS

James C. Petrillo, who is leading his American Federation of Musicians in a strike against mechanical music, should remember the English weavers.

Weavers in Lancashire, England, rioted early in the 19th century against introduction of machinery to replace hand looms. Lives were lost, property damaged.

But progress won—with the result, in the classic dictum of economists:

"Two centuries ago, not one person in a thousand wore stockings; one century ago, not one person in 500 wore them; now, not one person in a thousand is without them."

Petrillo has been named defendant in an injunction suit brought by the Government, because he ordered his union members not to play for records or electrical transcriptions. The Government says his ban affects records for the home. Petrillo says it is aimed only at broadcasting stations and juke boxes.

He is accused of engaging in "a wrongful and unlawful combination and conspiracy in restraint of trade."

The courts will decide that. But we are quite sure that he is engaged in a combination to restrain progress, and that nobody can win a strike against progress.

We sympathize with musicians who have lost their jobs through commercial use of canned music. How many they are is uncertain. Petrillo says more than half his membership is out of work. The Government replies that not more than half of the members depend solely on music for a livelihood.

No one can blame a man for fighting for his job. But we wish the cause of the musicians were led by someone more worthy of respect than the man who has been called the "musical Hitler" of America.

Petrillo says he fears for the future of American music, but we do not share his fears.

We recall that the coming of movies was to end acting as a career. Actors in Hollywood today are many times better paid than stock company members ever thought of being.

We recall that the invention of the linotype was to end the trade of printing as a career. There are more printers today than there ever were; they are better paid—and there are far more books, magazines and newspapers available to the public than ever before.

Introduction of mechanical music—over the radio, in juke boxes, over private wires—has brought more and better music to the American public. That is what will count in the long run. And it may be that having fewer musicians, better paid, better known, working steadily, will immensely improve the lot of musicians—as progress has improved the condition of other workers.

We should not, of course, neglect the future of music. Perhaps record companies and radio companies should maintain orchestras to develop future musicians as major league teams maintain minor league "farms." Perhaps the NYA and WPA music programs should be revived and enlarged.

New York Post—

PETRILLO VS. THOMAS EDISON

Midsummer madness, in our opinion, reaches a height of some kind in the edict by Boss Petrillo of the Musicians' Union against the recording of music. The Boss says that phonograph records, used by radio and in cafes, or joints, reduce the employment of musicians. We would like to bet The Boss that there are five times as many working musicians today as there were in the year in which Thomas Alva Edison discovered that sound could be recorded (1877).

The Boss is probably wrong if he thinks that the kids and their parents who now listen to first-rate recorded swing and classical music would listen just as avidly to the corny stuff they would be likely to get if a couple of thousand new orchestras had to be formed in this country over night. Music has never been so sensationally popular as it is today. Phonograph records take much of the credit. We think The Boss is trying to kill the best salesman for the commodity it is his business to peddle. And so we think The Boss's position is fundamentally anti-music.

Since we're liberals, we adore facts. We say this: Can Petrillo prove, statistically, that recordings cut employment? If so, how much? Will he balance that against the amount of employment created by recordings? What is the net? Is it serious enough to justify a war against Thomas Edison?

Lynchburg (Va.) News—

FUEHRER, WE REPORT

The president of Lynchburg's Musicians' Union says he is required to report to the National Musicians' Union in New York that a Camp Pickett orchestra is playing in Lynchburg for a dance given for Camp Pickett soldiers. This union official says further that he understands that War Department orders forbid service orchestras from playing away from their post.

"We're not trying to stop the orchestra from playing and it's none of our business if it does play here", the official said, "but I do have to report it to New York."

Then what? Perhaps the National Musicians' Union will order Camp Pickett blacklisted, or order the War Department to forbid camp orchestras. Perhaps Czar Petrillo will take a hand, and continue to prove that he is more powerful than the United States Government, including the War Department.

We are waiting now, to see the National Musicians' Union decide that air-raid sirens are musical instruments and must be operated only by union musicians, who of course would be the only ones capable of producing that elusive "warbling" sound.

There are some pretty good percussion instruments in the armed forces, called guns. Perhaps the union musicians would like to take over control of some of them in the coming great war symphony of Europe. Nothing like carrying things to their logical conclusion.

Miami News—

PROGRESS AND PREJUDICE

Emperor Petrillo's ban on "canned" music has been put into effect. In the effort to compel the people to hire an orchestra, instead of buying a phonograph record, the edict is that no subject of the emperor shall be allowed to play or sing for the phonograph.

It is precisely as if the copyists' union had seen to it in Gutenberg's day that the new art of printing was suppressed. Did it not take the bread from the mouths of the children of the copyists? No matter that it opened the door of knowledge to all the world. The copyists must be served.

Men in their blindness have ever stood in the path of technological progress, like the harvest hands who burned the first harvesters. It would make work for more soldiers, by the way, if we fought this war with bows and arrows instead of bombs.

Whoever has stood in the way of this advance has been crushed by this advance. When you hear a light explosion, like the popping of a rubber balloon, that will be Petrillo, stopping the phonograph.

El Paso (Texas) Times—

Petrillo has explained that his order was designed to put more musicians to work. It is obviously an attempt to stop the wheels of mechanical progress, and is reminiscent of the futile effort of farmhands many years ago to halt the use of the McCormick reaper. With many musicians being drafted into military service nowadays, it is not conceivable that much unemployment exists in that field now.

New York Times—

PETRILLO AS A CASE STUDY

The overwhelming majority of citizens rightly consider it an outrage that a private individual can and does order a school band off the air, and that he can and has ordered the country's musicians not to make records to be played over the radio or in public places. So strong is this opinion that the Department of Justice has proceeded to prosecute Mr. Petrillo for violation of the Sherman anti-trust act. But there is still a great deal of confusion of thought about the matter. The Administration and Congress seem to be angry at Mr. Petrillo for making use of the extraordinary powers that their own policy has put into his hands. A few persons even now seem to think that his policy is justified economically. Most of the anger that has been aroused is directed against Mr. Petrillo personally. But we cannot see this case clearly unless we see it as the perfectly logical outcome of some of the economic and labor notions and policies that have dominated the Administration in recent years. Mr. Petrillo's edicts can be most profitably considered as a single but particularly illuminating illustration of a much wider situation.

It should hardly be necessary to point out that Mr. Petrillo's highhanded actions are indefensible from the economic standpoint. He is grossly mistaken, for example, when he assumes that if he forbids radio stations and restaurants to use records they will have to use orchestras and bands. The net result will be simply that the public will hear less music. The small radio stations and restaurants will not be able to afford it. To the extent that the public is forced to spend money to make such arbitrarily created jobs for musicians, moreover, it will have just that much less to spend in ways that create other kinds of jobs.

The Department of Justice has correctly described certain effects of Mr. Petrillo's policy as follows: "(1) in times of unemployment it forces employers and the consuming public to pay for a private system of unemployment relief, and (2) in times of rising employment it relieves members of the union from the competitive necessity of learning how to do a different kind of job." The department might have gone farther, and pointed out that it reduces the income of the ablest and most talented musicians (by preventing them from making or getting the full use of recordings) in the hope of forcing the employment of less talented or inferior musicians. It would also lower the average quality as well as quantity of music heard by the American public.

Cleveland Plain Dealer—

ENTERTAINMENT DICTATOR

The high-handed conduct of James Caesar Petrillo, president of the American Federation of Musicians (A. F. of L.) in forbidding the National High School Orchestra to broadcast from Interlochen, Michigan, and in ordering Federation members not to make records or transcriptions after August 1 is finally going to be investigated by the Federal Communications Commission and the Department of Justice.

This man Petrillo annoys us. It's about time somebody did something to curb the despotic power he exercises over the broadcasting of musical entertainment. Any talk about the danger of dictatorship from Washington is mere hypothetical speculation compared with the actual dictatorial power he wields in telling radio stations what they can and what they cannot broadcast.

In his efforts to prohibit amateur and transcription broadcasting, Petrillo is trying to create artificial jobs for members of his union, many of whom, he says, are unemployed. Somehow, we cannot sympathize with this attitude in times when any able-bodied man can get work in war industries.

St. Louis Globe-Democrat—

PETRILLO'S DEAF EAR

In the lexicon of Czar Petrillo of the American Federation of Musicians, patriotism is just a word which comes after union labor and selfish interest. The one-man ruler of the A. F. of L. union, whose middle name is appropriately Caesar, has turned a deaf ear to the plea of Elmer Davis, director of War Information, just as he has ignored the appeals of Attorney General Biddle and Chairman James L. Fly of the Federal Communications Commission.

The Office of War Information appealed to Petrillo on the ground of patriotism, pointing out that the union's ban on musical recordings for public use would have a harmful effect on morale and might force many small radio stations to shut down, thereby

hindering the dissemination of war information.

If Petrillo had deliberately set out to bring his union and the cause of labor into disrepute, he could not have succeeded better in accomplishing just that. There are indications the government will take legal action to prevent enforcement of the union's ban on musical recordings. This should be done, but Czar Petrillo already stands convicted in the mind of the public as a shortsighted and selfish labor dictator who is working against the interests of the union he represents.

Omaha World-Herald—

The important fact is that this Little Caesar is setting himself up as a dictator of the manners and habits of the people and a regulator of scientific progress. He is saying that great industries must not use processes that have been perfected and the people must not listen to the things they enjoy. He does not contend that musicians who make recordings are poorly paid, for they are not. He simply wants to wipe out the institution of recorded music, so that every melody heard in the land will come from the lyre or flute of a live—and dues paying!—musician.

Collier's Magazine—

LITTLE CAESAR PETRILLO

We grow wearier and wearier of Mr. James Caesar Petrillo, president of the American Federation of Musicians. That a musicians' union is a necessity, we agree. That Petrillo's union has kept many a musician from being cheated, robbed and starved, we have no doubt.

Petrillo of late, however, has in our estimation been getting too big for his hat. He and some of his minions have taken to keeping Army band programs off the air, and to crusading against radio presentation of amateur musical programs of any kind. Petrillo when last heard from was determined somehow to halt manufacture in this country of phonograph records for use in juke boxes.

These Petrillo cut-ups can do Petrillo's musicians no good that we can detect, and they can do them a great deal of harm. It is axiomatic in all the arts that if you alienate your public's affections you personally get hungrier and hungrier.

Music is a semi-necessity to most of us. But we do not need it so desperately that we have to submit to every whim and impulse of a union dictator who inhabits a luxurious hotel suite in the most luxurious city in the world.

Chairman James M. Fly of the Federal Communications Commission is talking about holding an investigation to find out what makes Petrillo tick and let the people in on the mystery. We are in favor of such an investigation; we believe most American music lovers also are in favor of it; and we have a hunch that the majority of the 130,000 musicians in Petrillo's union are in favor of it, too, though it is of course too much to expect them to speak their minds in any great numbers or volume about the man who controls their livelihoods.

The Nation Magazine—

Juke boxes and recorded broadcasts have created some real problems for American musicians, but no solution is likely to be found until the players are represented by someone other than James Caesar Petrillo. It is unquestionably true that canned music in its several forms has cut down the number of jobs open to professional musicians and has lowered individual earnings. Some way should be found to distribute royalties so that orchestra members get more for records which make money for their owners than they get for those which merely entertain a household. But this will not be done by ukases from Mr. Petrillo barring members of the musicians' union from making new recordings. The most immediate effect, as Elmer Davis has pointed out, will be to cripple hundreds of small radio stations throughout the country which are invaluable to the nation as disseminators of news, but which survive economically through the use of recorded music on sustaining programs. We could probably get along without juke boxes, but the fact is that they do afford amusement to a great many people who have few other ways of getting it, and in only a few places where they now perform could the management afford to replace them with even one tinnny piano. What the musicians face is a difficult technological problem similar to those that have been faced by workers in many other industries. It will be solved partly by intelligent collective bargaining, partly by painful readjustment. Mr. Petrillo understands neither of these processes and until the musicians shelve this frock-coated symbol

of labor racketeering, the public will not be lavish with its sympathy.

Forbes Magazine—

TROMBONE-DOGLING

Since 1935, WPA music projects have been providing subsistence income for thousands of unemployed. From the outset, the labor unions forbade broadcasting of WPA concerts, on the ground that they deprived employed union members of equivalent pay-time. Recently, the United Service Organizations suggested that the WPA orchestras give a series of entertainment programs at military camps. Washington WPA headquarters canceled the schedule, insisting that the Federal music projects could not even give free concerts for soldiers and sailors. WPA music projects have cost the taxpayers approximately \$125,000,000.

Chicago News—

JIMMY'S LOSING FIGHT

It is unfortunate that the phenomenon known as James C. Petrillo cannot be considered objectively, and the cause which he represents divorced from the man and his methods. For the inflated little nonentity who strong-armed himself into dictatorial power, through the exercise of the technique of the gangster and the machine politician, has become the center of one of the most dramatic episodes in one of the modern world's most dramatic struggles. The battle of the professional musician for survival, in which Little Jimmy plays a leading role, is merely another chapter in the prolonged battle of vested interests against technological progress. The musicians cannot be expected to view the battle objectively, because their bread and butter is involved. The general public cannot be expected to view it objectively, because Little Jimmy, in his role of protector of the special interests of his union musicians, is in the position of denying, through force and through anti-social devices, social benefits to which the public justly feels it is entitled.

No American would be happy over the unemployment among professional musicians that has been produced by the widespread development of "canned music". But also there are few Americans who would agree that the playing of mechanical recordings in juke boxes or over radio stations, or the broadcasting of famous bands, orchestras or soloists by radio should be suppressed. Nor can they agree that their sons and daughters who may be members of amateur musical organizations should be prevented from exercising their talents, or that Army and Navy bands should be barred from public performance unless tribute in the form of "stand-by" fees is paid to Little Jimmy's organization.

Those of the general public who know of Little Jimmy's \$46,000-a-year salary, his palatial Lake Geneva estate, his \$25,000 bullet-proof limousine and his seven bodyguards can hardly be expected to consider Little Jimmy solely in the light of a friend of and a battler for the professional musician. Rather they may be excused if they think of Little Jimmy as a smart operator who has found and exploited an extremely lucrative racket.

Reduced to his historical perspective, Little Jimmy is the reincarnation of the short-sighted men who battled the introduction of the spinning jenny that made possible the production of good fabrics faster and cheaper, but threw thousands of hand weavers out of employment. The spinning jenny meant that thousands of weavers suffered temporarily, and had to find other jobs. Eventually, they found them. It was hard on the special interests of the weavers; but the net result was a tremendous gain for the greatest interests of the greater number. So it has been with every technological advance that the world has known.

It seems extremely unlikely that the masses are going to permit Mr. Petrillo to deny them the musical benefits that modern technology has made possible. They will sympathize with those thrown out of employment; and they will support any properly organized movement to aid those so affected in the necessary transition to other lines of work. But, unless all past experience is worthless, "canned" music is going to play an increasing role in our life, regardless of what Little Jimmy may do or say. And unless all signs fall, the public is pretty well fed up with Little Jimmy.

St. Louis Star-Times—

If James C. Petrillo, president of the American Federation of Musicians, had as much power in politics as he does in professional music, he would be a dictator, with power to suspend elections and the judicial process. So far he has gone his triumphant way without effective challenge. His manifesto

to prevent members of the union from making recordings or transcriptions for radio or other public use was too much for even the lenient Department of Justice to swallow.

Battle Creek (Mich.) Enquirer News—

The procedure of the Department of Justice in the matter of Mr. James Petrillo's blockade of music broadcasting and record making represents a rediscovery of a man who has been deeply forgotten in much that has been going on along the lines of Mr. Petrillo's operations. The man's name is legion and there are millions of him and the women members of his family, and he is generally described as the public. This is not a new theory—this one about the rights of the public—but its application to everyday use in matters of this kind is new.

New York Editor and Publisher—

The American Federation of Musicians has for several years, under the leadership of James C. Petrillo, laid a heavy hand on the public performance of music. The situation, it seems to us, calls for action in two directions. One is adamant resistance by the broadcasters to any further domination by this union. Another is investigation by the Department of Justice of the union's right to interfere with legitimate entertainment activities.

UNQUOTE

Following is the article from the *New York Times* to which I have referred. This article appeared on the morning of the signing of the Decca-World contract and since that time over fifty companies have signed the same contract. Note the difference between this article and the editorials which preceded it predicting our downfall in the canned music fight.

QUOTE

September 30, 1943

DECCA PACT GIVES UNION BIG VICTORY

Fees to Go Direct to National Office and Right to Strike at Any Time Is Recognized

Signing Is Set For Today

Petrillo Invites Other Concerns to Get Copies of Contract—Two Enter WLB Hearing

The American Federation of Musicians, headed by James C. Petrillo, has won a major victory against "canned music" under the detailed provisions of its contract with Decca Records, Inc., it became known last night.

The contract provides not only that the employer shall pay directly to the union's national headquarters a fee on each record sold, but also protects the right of the Federation to call a strike at any time in the future.

One provision further insures that the principle of payment of fees to the union to alleviate "technological unemployment" shall continue after the expiration of the pact on December 31, 1948.

Announcement that the pact was initiated last night and would be formally signed this morning was made by Mr. Petrillo at the end of an all-day hearing on the controversy by a special War Labor Board panel at 250 West Fifty-seventh Street.

Others Join Proceedings

Immediately after the announcement, attorneys for Decca's two chief competitors, RCA Victor and Columbia Recording Corporation, formally joined in the proceedings before the panel, a move regarded as a prelude to the general settlement of the fourteen-month-old row over records and transcriptions. The WLB hearings were subsequently adjourned until Monday morning.

Mr. Petrillo invited representatives of all transcription and record companies to appear at 11 A. M. today at his office, 570 Lexington Avenue, to receive copies of the pact.

At the hearing Mr. Petrillo acknowledged that the union would not receive for the war's duration any large amount for a projected union unemployment fund, but estimated that in peacetime it might receive as high as \$4,000,000. Industry estimates had placed the figure, assuming the contract is accepted by all companies, at \$500,000 annually. After his announcement Mr. Petrillo held out the olive branch to industry representatives at the hearing, asserting that he "never held a grudge" and that he favored "letting bygones be bygones".

Other Provisions of Pact

Other new provisions of the Decca pact to be made known to the industry today follow in substance:

1. Decca shall file with the union the serial number of each record together with additional information that the union "may reasonably require". A catalogue of the concern's output also shall be filed.
 2. No "dub" or re-recording of a disk may be made without notice to the union and payment of wages applicable to such duplications.
 3. No recording may be used as an accompaniment for a "live" performer.
 4. The union will not change its constitution or by-laws to contravene terms of the pact.
 5. All laws, rules and regulations of the A. F. of M. are formally made a part of the pact, a provision which protects the union's right to call a strike when it deems it necessary.
 6. As previously announced, fees on records shall range from one-quarter of a cent on discs selling for 35 cents to 5 cents on a \$2.00 record. There is a 3 per cent fee on transcriptions used more than once and none on such recordings used only once.
 7. Payment of fees shall be made within forty-five days after each calendar six months and the union shall have the right to examine an employer's financial records at reasonable periods.
 8. No transcriptions of radio programs taken "off the air" without notice to the union, which agrees not to be unreasonable in granting such permission.
- It was learned that one of the last-minute problems in connection with the contract was the question of tax payments. Union officials conferred with Internal Revenue Department officials and, it was reported, the final understanding was that Decca could deduct the fees as a business expense.

UNQUOTE

The fifth installment of the President's Report will appear in the next issue of the INTERNATIONAL MUSICIAN.

Local 802 Opens \$2,000,000 Bond Campaign at Rally

More than 2,000 persons witnessed the parade and rally which officially launched Local 802's Fourth War Loan campaign for \$2,000,000 in War Bonds January 31st. The funds will be allocated by the United States Treasury which will bear the name of the musicians' union.

Before the end of the rally, which was held in the union's quarters at 1267 Sixth Avenue, New York, William Feinberg, secretary, reported that \$70,000 had already been subscribed. Local 802 made an initial purchase of \$50,000 which stretched their War Bond holdings to \$200,000. The remainder came from union members.

Characterizing bond purchases as "a message of defiance to the beasts in Tokyo and Berlin", Ben Grauer, NBC announcer and a Treasury Department speaker, said, "You can show your unflinching determination to bring back that 'guy named Joe' who's laying his life on the line for you."

The rally was preceded by a parade, led by the John Philip Sousa American Legion Post Band and Color Guard, that marched from Sixth Avenue up 51st Street, across Seventh Avenue, down 60th Street and into the Union's quarters on Sixth Avenue. Some twenty-five marchers carried signs urging the purchase of Bonds "to beat the enemy".

Music at the rally was provided by Jan Garber and his band who played before the "toughest audience in the world"—all musicians.

In a letter to Mr. Feinberg, Nevil Ford, executive manager of the War Finance Committee for New York, praised the Union for "the very great help Local 802 has consistently given in the past two years." Through the Union's "Win-the-War-Council" the musicians volunteer their services to perform at bond rallies and meetings without cost. It is estimated that Union members have contributed time and talent worth about \$1,500,000, which covers approximately 50,000 individual services.

**Do Your Share For Victory!
Help Defeat the AXIS!
... Buy ...
U. S. WAR BONDS
and SAVINGS STAMPS**

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS
Castle Gardens, Youth, Inc., Props., Detroit, Mich.
Midway Park, Joseph Pades, Niagara Falls, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA
AUBURN: Frazier, Whack
BIRMINGHAM: Sellers, Stan
TUSCALOOSA: Masonic Hall (Colored), Joe Baker, Manager.

ARIZONA
PHOENIX: Emile's Catering Co.
Murphy, Dennis K., Owner, The Ship Cafe.

ARKANSAS
ELDORADO: Shivers, Bob
HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager.

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BENICIA: Rodgers, Edw. T.

GEORGIA
ATLANTA: Herren, Charles, Herren's Evergreen Farms Supper Club.

IDAHO
LEWISTON: Rosenberg, Mrs. R. M.
POCATELLO: McNichols, James Reynolds, Bud

ILLINOIS
CHICAGO: Birk's Super Beer Co.
Club Plantation, Ernest Bradley, Mgr., Lawr. Wakefield, Owner.

INDIANA
NEW LONDON: Johnson, Henry
WATERBURY: Derwin, Wm. J. Fitzgerald, Jack

DELAWARE
LEWES: Piker, J. Carson
NEW CASTLE: Lamont, Ed., manager, Decmer Beach.

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Treasurer's Report

FINES PAID DURING JANUARY, 1944

Table listing names and fine amounts for January 1944, including Anger, Maurice (\$300.00), Ames, Marty (\$50.00), Alexander, Mike (\$15.00), etc.

TOTAL \$1,848.77

CLAIMS PAID DURING JANUARY, 1944

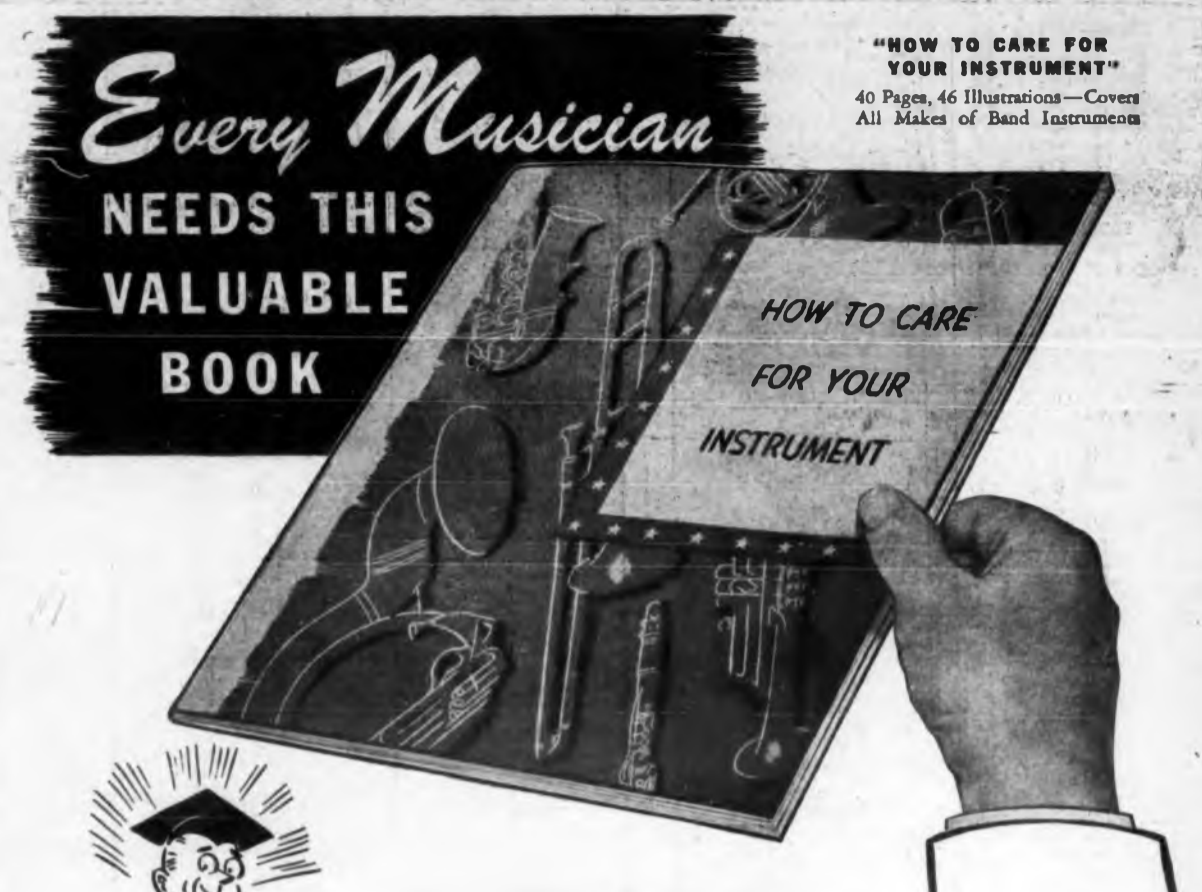
Table listing names and claim amounts for January 1944, including Amstel, Felix (\$15.00), Bestor, Don (\$40.00), Berrafato, Benny (\$5.00), etc.

TOTAL \$3,441.07

Respectfully submitted, THOMAS F. GAMBLE, Financial Secretary-Treasurer.

FOR SALE OR EXCHANGE

- FOR SALE—Violin and Cello Bows (private collection); Torte, Aine, Violin, Williams, T. C. Vigneron; Bauisch, Tubbs, Saxony, Moritz, Adams, Lafleur; also modern Italian Violins and Cavalli Violin; Hill certificate; Berger, 906 Hugoblet Place, Chicago, Ill.



Every Musician NEEDS THIS VALUABLE BOOK

"HOW TO CARE FOR YOUR INSTRUMENT" 40 Pages, 46 Illustrations—Covers All Makes of Band Instruments



CAN YOU ANSWER THESE QUESTIONS?

- 1 Should cleaning rod be used to clean trombone inside slides? Why? 2 Do you know how to wrap a trombone cleaning rod properly? 3 Should cornet valve wash be used with cloth threaded through the eye? 4 How can you oil a French horn rotary valve without taking it apart? 5 What extra precaution should valve instrument players take with their valves after a parade or outdoor concert? 6 Should piston be used to tap out a dent in the casing? Why? 7 What happens to valves when musicians chew gum while playing? 8 Can all kinds of lacquer be removed with alcohol? 9 What is a quick and easy way to keep a loose post in a wood instrument from turning? 10 What is a quick, easy way to tighten a clarinet tenon or bell ring? 11 Should a clarinet or other key instrument be laid on its side during a playing engagement? Why? 12 What are two precautions every clarinet and oboe player should take to avoid broken tenons? 13 What are the standard meanings of the following: knuckle, crook, port, venturi, spatule, ligature, bit, stockings, baluster? 14 Should brass instruments be stored near the furnace room? Why?

ADD YEARS TO THE LIFE OF YOUR BAND INSTRUMENT

MUSICIANS throughout the nation are now using this valuable book as a guide for keeping their instruments in tip-top playing condition—making them last far longer and play better. If you do not have this book you are missing an opportunity for valuable and helpful information which can mean more pleasurable playing and big savings in repair expense.

C. G. CONN, LTD., 223 CONN BUILDING, ELKHART, INDIANA

Gentlemen: Enclosed please find 10c for a copy of "HOW TO CARE FOR YOUR INSTRUMENT."

NAME ADDRESS CITY STATE

ONLY 10c—WORTH FAR MORE... SEND FOR YOUR COPY TODAY

- FOR SALE—Nos. 14 and 17 Lyon and Healy Harps, both in A-1 condition. Glenn Wilder, Chardon, Ohio. FOR SALE—Ludwig Tympani Set, \$145; German Pond Machine Set, \$185; String Bass, \$125; imported Trombone, \$40. Jeremiah, 76 Binzer, 202 East 83rd St., New York, N. Y.

- FOR SALE—Maggini Model Viola, small-sized Cello, good toned instruments; Lange Concertina; Martin Mandolin and Tenor Banjo; Concert Orchestra Music Library. Leigh Wittell, Fifth and South West End, Lancaster, Pa. FOR SALE—One set of Deagan Aluminum Orchestra Bells with resonators, 2 1/2 octaves, F to C, carry case, \$85. One Ludwig Snare Drum, chromium-plated, size 6 1/2 x 14, with heater, theatre model Stand, and case, \$35; One Ludwig ebony painted Bass Drum with Tympani style rods, size 16 x 30, with heater, \$35; one heavy tone 16-inch K. Zidian Cymbal, \$16; all instruments in fine condition. Bernard Prohaska, 183 Grant St., Perth Amboy, N. J.

- WANTED—Half-size String Bass; large Viola; full-size, five-string Bass; Bass Trunk; Boehm Bass Clarinet; Viola Bow, Bass Bow. W. G. Erwin, 2604 Fenwood, Houston 5, Texas. WANTED—Gauging Machine for Bassoon Reed Canal; latest modern type; describe fully; state price. John E. Ferrell, 3535-A Junata St., St. Louis 18, Mo.

WANTED

WANTED—Books about music composers, instruments, etc.; quartets, trios, scores; modern or old editions; small collections or complete libraries; no theatre music; describe and state lowest price. Rubin Surasky, 2349 Eutaw Place, Baltimore 17, Md.

VIOLIN PLAYERS BASIC PRINCIPLES OF VIOLIN PLAYING BY CARL IASPAN 18 SHORT LECTURES SECRETS OF VIOLIN PLAYING REVEALED Price, \$3.50 CARL IASPAN 1620 14th St., North, St. Petersburg, Florida

AT LIBERTY

- AT LIBERTY—Drummer wants steady position; reads; good reference; experience in floor shows, night clubs, etc.; member, Local 802; latest outfit. George Petty, Apt. 20, 502 West 151st St., New York 31, N. Y. AU 3-8455. AT LIBERTY—Theatre Trumpet Player; age 42; experienced in vaudeville; member, Local 96. Philbert Scaine, 7/8 Y. M. C. A., North Adams, Mass. AT LIBERTY—Drummer, 18 years old; draft classification, 4F; Union; experienced; seeking reliable position with large band; will play location or travel; good equipment. Henry De Angelis, 62 Browne St., Cranston, R. I. AT LIBERTY—Harpist, member, Local 89; good reader, fair faker; experienced with swing harp quartet; also classical training and experience; free to travel; size 22 harp. Ellen May Grossman, Box 48, Mansfield, Ill. AT LIBERTY—Oboe-English Horn Player; draft exempt; experience, Army Band; three Peabody Conservatory Scholarships; 1941, Baltimore Symphony, English Horn; 1942, Park Band; 1943, Municipal Band; 1943-44, Baltimore Symphony, Oboe; desires municipal and industrial organizations; go anywhere. Charles B. Burk, Jr., 332 Stinson St., Baltimore 23, Md.