

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XLII

NEWARK, N. J., MARCH, 1944

NO. 9

FIFTH AND LAST INSTALLMENT OF PRESIDENT'S REPORT

By JAMES C. PETRILLO

President of the American Federation of Musicians

THIS is the fifth and last installment of the President's Report on the canned music fight and the Interlochen High School Orchestra matter.

The members of the American Federation of Musicians, through these reports, have learned the type of people with whom your officers had to do business. It has been proven without doubt that some employers will stoop to anything to destroy an organization or an individual. However, we have nothing to fear through their tactics so long as we remain clean and upright.

With the help of God to guide us and to give us strength, we will continue to make progress and maintain our success. I am proud that I had the honor of serving as the President of the American Federation of Musicians during this most crucial fight, a fight during which, as I told you in one of my articles, we could not have survived the vicious attacks perpetrated upon us had we not been unified in spirit and honest in purpose. Not only did we survive, but we came out victorious.

Right here I wish again to say what I said in my first article, that the officers of the American Federation of Musicians give full credit to the membership for its magnificent and loyal support in this fight, and rightfully so; and to the artists who have lost many thousands of dollars because they were not permitted to make recordings, and did it without objection or protest. The membership of the American Federation of Musicians should be proud of their International Executive Board, as I am, who throughout this entire controversy stood together as one man exercising the best of judgment and having at all times but one objective, the welfare and interests of the membership. Need I say more?

Also I wish to thank Joseph N. Weber, William J. Kerngood, and the assistants to your President, Harry Steeper, Ed Canavan, Rex Riccardi and Clair Meeder, for their grand support; as well as Attorneys Joseph Padway and Henry Friedman, who were on the job at all times.

I have tried to explain the entire controversy to the membership as best I could. I hope I have made myself clear and understandable. It took much time and patience to write and compile this report, with all my other duties. If there are any parts of the five installments I have written that any member would like to have cleared up in any way, I will be very happy to do so at the member's request.

This fight has proved one thing above all else—the employers and their "stooges" can't harm our Federation as long as we are right, and the record proves we are right. The only people who can harm our Federation, or any similar organization, are the members themselves. When a union becomes weak or deteriorates you will find that in most cases the

members themselves are responsible. I have no fear that the members of the American Federation of Musicians will ever be charged with any such offense.

Also, it is well for us to remember that as long as an organization keeps making progress, it will be subjected to continuous attacks by the big interests; so you can look for more smearing of all kinds because we are going to continue making progress. I cannot overemphasize that all of our recent attainments in this struggle have been achieved in time of war, which made the task doubly hard.

There are up to this date fifty-nine recording and transcription companies signed with the American Federation of Musicians, which is practically everyone in the business with the exception of RCA-Victor and Columbia Recording companies. These companies are subsidiaries of the National Broadcasting Company and the Columbia Broadcasting System, respectively. These two companies did not sign the Decca contract with the Federation, which means one thing—that the contract is a good one for the Federation.

Other benefits have accrued to the Federation due to this canned music situation. While our contracts have nothing to do with the Hollywood studios where films are made, we found that they were making disc recordings of the orchestras simultaneously while playing for moving pictures, in other words, doing two jobs for one scale. These recordings would be put on a radio station in whatever city the picture in question was to be shown in order to advertise the picture; yet the musicians who made same did not receive one penny for the recordings. Of course, this was immediately stopped, and the musicians in Hollywood now will receive extra pay over and above their regular studio salary if and when a record such as I describe above is made. The wage to apply will be the regular recording scale. The Hollywood studios followed the same policy in the publicizing of their songs. Our men would make recordings while doing their regular film work. These records would be delivered to music publishers throughout the country to publicize these songs, which was also done without extra compensation to the men. Of course, this was also stopped, and the recording scale is to apply over and above the moving picture scale if this practice continues.

In the past our members in most cases were not paid for repeat broadcasts. I will take for example the Jack Benny broadcast, which is played Sunday afternoon at 4:00 P. M. in Los Angeles for the Eastern

audience due to the difference in time. While these musicians on the Jack Benny show were playing the original broadcast, a transcription was made off the air and this transcription of the entire broadcast was played three hours later from Los Angeles for the West Coast radio audience, without any extra compensation to the musicians who played the original broadcast. Since the signing of our contracts, the musicians now receive for the second show, even though they do not work, a transcription scale of \$36.00 per man. In all such cases the musicians now receive compensation for the repeat broadcast whether they play same in the flesh or whether it is done by recording or transcription.

I now quote a letter received from the Secretary of War, the Honorable Henry L. Stimson:

QUOTE
WAR DEPARTMENT
WASHINGTON

September 8, 1942.

Mr. James Petrillo, President
American Federation of Musicians
New York, New York
Dear Mr. Petrillo:

Last week, representatives of the War Department conferred with your counsel, Mr. Henry Kaiser, in connection with the recent announcement that after August 1, members of the American Federation of Musicians would no longer render musical performances for broadcast by mechanical reproduction.

It was our desire to explore the matter to determine what effect the ban on the manufacture of records and electrical transcriptions would have upon the ability of radio stations in overseas bases under the American flag to continue operations.

Reports from our field commanders indicate that these radio stations rely upon mechanical music to fill 75 per cent of their program requirements.

We desire further to know what effect this ban would have upon the operation of radio stations which are part of the interceptor air raid warning service, or in areas which may become critical theatres of war.

Mr. Kaiser tells us that there exists a supply of records sufficient only to meet the requirements of the next three months.

In view of this, and in view of your statement that you would see that the armed services met their needs, we are communicating with you to inquire what definite arrangements have been or can now be made with the broadcasters to insure a continuous flow of recorded music to these stations after the present supply is exhausted.

I am also addressing a similar communication to Mr. Neville Miller, the president of the National Association of Broadcasters, as representative of the broadcasters, and the manufacturers of transcription and recording companies.

The continuous daily operation of these stations in our island bases and in other theatres of war, abroad and at home, is extremely important to the Army which places great reliance in their uninterrupted operation. As indicated, the continuance of these programs is important, not only for the maintenance of civilian and military morale but in many instances for reasons of military security as well, as the continuous operation of

the stations is dependent upon these programs.

I trust that steps will promptly be taken to insure the continuance of the service, and I would appreciate your advice as to what steps will be taken.

Sincerely yours,

HENRY L. STIMSON,
Secretary of War.

UNQUOTE

My reply to Secretary Stimson follows:

QUOTE

September 22, 1942.

Honorable Henry L. Stimson
Secretary of War
War Department
Washington, D. C.

Dear Mr. Secretary:

I acknowledge your letter dated September 8th but which was received at this office in today's mail.

The matter referred to in your letter has been the subject of discussion between representatives of the War Department and Mr. Henry Kaiser, associate of Mr. Joe A. Padway, counsel for the American Federation of Musicians in this matter. However, certain references in the letter present new questions which require further information from your department, therefore I have asked Mr. Padway and Mr. Kaiser to call on you promptly and consult with you.

I assure you that it is my desire to fulfill the pledge of the American Federation of Musicians made at the last convention in Dallas to cooperate fully with the Armed Forces of the United Nations.

Respectfully yours,

JAMES C. PETRILLO, President,
American Federation of Musicians

UNQUOTE

When Joseph Padway and his associate attorney made proper explanations to the War Department, that Department was very happy to know that the American Federation of Musicians would at no time interfere with the making of records for the armed forces of this country and our Allies.

Then, the "big boys" got together and saw to it that many Women's Clubs start a campaign against the American Federation of Musicians. I quote herewith a letter sent by Mrs. Guy P. Gannett to the members of the National Federation of Music Clubs.

Mrs. Gannett is the wife of the publisher of the Portland (Maine) Press Herald, the Portland (Maine) Express, and other newspapers in the State of Maine.

QUOTE

NATIONAL FEDERATION OF
MUSIC CLUBS

Office of the President
Mrs. GUY P. GANNETT
Press Herald Building
PORTLAND, MAINE

September 14, 1942.

Dear Federation Co-Worker:

If you attended the Providence Board Meeting, or if you read the metropolitan papers, you are aware of the resolution passed by the Board of Directors condemning the ban placed by James C. Petrillo, president of the American Federation of Musicians, upon the making of further recordings. A development which immediately followed the Board Meeting impels instant and vigorous action.

On September 4 Senator Burton K.

(Continued on Page Five)

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.

Subscription Price - Thirty Cents a Year

Published Monthly by LEO CLUESMANN
39 Division Street, Newark (2), N. J.

Vol. XLII No. 9

Official Business

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CONDITIONAL MEMBERSHIP ISSUED

- A1414—Adrian Brown "Billy Richards" (renewal).
A1415—Oscar Meridith.
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A1422—Charlie Mae Fines "Charlie Mae" (renewal).
A1423—Helle Fines (renewal).
A1424—Arthur H. Perry (renewal).
A1425—Lillian Vivian Spiers (renewal).
A1426—Mike Sachs.

WANTED TO LOCATE

Fruttsck Chmelar, playing with Masaryks orchestra. Notify President Roy W. Singer, Local 655, A. F. of M., P. O. Box 1301, Miami, Florida.

George Palmer, pianist, last known to be in New Haven, Conn. Information as to the local in which he holds membership is requested.

Kenneth Whitehead (Kenney White), member Local 802, New York, N. Y.

Merle Wuench, former member Local 19. Notify Secretary John Gorsek, 316 West Elliott Ave., Springfield, Illinois.

DEFAULTERS

O'Connor's Cafe, Albany, N. Y., is in default of payment in the sum of \$62.50 due members of the A. F. of M.

Harry Silverman, proprietor, Music Bar, Schenectady, N. Y., is in default of payment in the sum of \$42.84 due members of the A. F. of M.

John Matthews, owner and operator, Andy's Supper Club, Fayetteville, N. C., is in default of payment in the sum of \$1,000.00 due members of the A. F. of M.

Benjamin Jacobson, Easton, Pa., is in further default of payment in the sum of \$260.00 due members of the A. F. of M.

Eddie Czech, proprietor, Mileaway Dance Pavilion, Thorpe, Wis., is in default of payment in the sum of \$45.00 due members of the A. F. of M.

George Hamilton, Hamilton Booking Agency, Winnipeg, Mani., Canada, is in default of payment in the sum of \$500.00 due members of the A. F. of M.

Toledo Paramount Theatre, Toledo, Ohio, is in default of payment in the sum of \$74.55 due members of the A. F. of M.

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Local 663, Escanaba, Mich.—Secretary, W. D. Ladouceur, 507 South 17th St.

CHANGE IN CONFERENCE OFFICERS

Missouri Conference—President and Acting Secretary, Virgil Phillips, 925 West Division St., Springfield, Mo.

MID-WEST CONFERENCE

The Twenty-first Annual Mid-West Conference of Musicians will be held April 16-17, 1944, in St. Paul, Minn. Conference headquarters will be at the St. Paul Hotel.

THE DEATH ROLL

- Allentown, Pa., Local 561—Lloyd Lazarus, Lloyd A. Moll.
Boston, Mass., Local 9—Francis J. Burke, William E. Johnson.
Baltimore, Md., Local 40—Edward Doepfitz, Rubin B. Surasky.
Biddeford, Maine, Local 408—Joseph Binette.
Beaver Falls, Pa., Local 82—Richard Elatner.
Cleveland, Ohio, Local 4—Ralph E. Rex, Alex. Shvak.
Chicago, Ill., Local 10—Albert Kaiser, George G. Smith, Joseph Ball, Isaac Goodman, Peter F. Hamburg, Joseph K. Lloyd, Mrs. Dorothy Kleist, Joseph Techen, Catherine Cavanagh, Joseph J. Sauris, Reuben Minnich.
Dayton, Ohio, Local 101—Karl K. Wascher.
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Missoula, Mont., Local 498—Joseph S. Root.
Minneapolis, Minn., Local 73—Frank Kenney.
New Haven, Conn., Local 234—John C. F. Weinz.
Newark, N. J., Local 16—John S. Anderson.
New York, N. Y., Local 802—Cosmo Barbarelli, Arthur J. Bladale, Harry Brandes, Edmund Erlich, Mario Falcone, Max Gellert, Nat Hausner, Raymond Leone, Vitali Malina, Peter Martinez, Theodore Metzler, David Nowinski, Ludwig Oehlmann, Samuel Vigliarolo.
Omaha, Nebr., Local 70—Martin Lee.
Paterson, N. J., Local 248—John Oibon.
Philadelphia, Pa., Local 77—Peter A. Flood, Max Wahlhelm, William G. Weisgerber.
Portland, Ore., Local 99—T. H. Bur- chard.
Peoria, Ill., Local 26—Blake Tompkins.
Pittsburgh, Pa., Local 60—Joseph J. Pauley, Richard R. Anthony, Frank A. Rigot.
Richmond, Calif., Local 424—Floyd Rouner.
San Francisco, Calif., Local 6—Fred Blebesheimer, J. L. Callaghan, Dr. W. Koenigsmark, T. O. Hackett, Charles Flynn.

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Yonkers, N. Y., Local 402—William A. Craven, Jr.

NOTICE!

To All Licensed Agents of the American Federation of Musicians:

A year or so ago the American Federation of Musicians permitted the inclusion in the standard form management contract between agencies and band leaders, the following clause:

"Inasmuch as the commissions specified in the original agreement between us are less than the maximum commissions allowed by the American Federation of Musicians, it is agreed that the difference between the commissions as set forth in the original agreement and such maximum commissions shall be applied toward the deductions for traveling expenses, Union taxes, etc., as provided by the Federation regulations; it being understood that in no event shall the net commissions exceed the rates set forth in the original agreement between us. For the above purpose all credits and deductions shall be computed at the end of each year during the term hereof. In all other respects the agreement between us shall continue in full force and effect."

At a recent meeting of the Executive Board in Chicago, the above ruling was reviewed and ordered rescinded.

I am, therefore, officially advising you that all contracts either on file with the Federation or new ones that you contemplate consummating with members of the Federation containing this clause will be deemed defective and/or void.

Many agencies took it upon themselves to include in their contracts with band leaders the following clause:

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TUNE-DEX
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"It is further understood and agreed that in the event that you enter the Armed Forces of our country, either through voluntary enlistment or draft, making it impossible for you to accept engagements as contemplated, that our management agreement during such period of inactivity shall be suspended and a time equivalent to such period of inactivity shall be added to the termination date of the management agreement between us."

This particular clause never had Federation approval and is in contravention of Federation law.

Therefore, all contracts past, present or future, containing such clause will be deemed defective and/or void. Trusting you will be governed accordingly, I remain

Very truly yours,

JAMES C. PETRILLO, President,
American Federation of Musicians.

Symphony Orchestras

WE like the way new compositions written here in America are keeping pace with the times. Daniele Amfitatrof's "De profundis clamavi", an expression of "the fundamental emotions of the present generation living under the tragic conditions of a world upheaval", Collins' and Heming's "Threnody for a Soldier Killed in Action"; the outpouring of grief welling in millions of hearts, Bernard Herrmann's "For the Fallen", "a lullaby for those who sleep on the battlefields in humanity's present struggle", these are but a few examples of great works articulating our times. Their production is both logical and promising, proof that American composers are really sensing the possibilities of music for making life more livable, hope more feasible.

New York

DIMITRI SHOSTAKOVICH'S new Eighth Symphony, depicting phases of the present war, will have its Western Hemisphere premiere when it is played by the New York Philharmonic-Symphony on April 2nd under the baton of Artur Rodzinski. Although its instrumentation is not as elaborate as that of the composer's Seventh, the score calls for an orchestra of 100 players.

Leonard Bernstein, 25-year-old assistant conductor of the New York Philharmonic-Symphony, is not to continue in this post next year, although he will appear with the orchestra as guest conductor for one week, as will Igor Stravinsky, Pierre Monteux and George Szell.

Louis Kaufman was soloist with the National Orchestral Association, on February 14th, at a concert dedicated to the "recognition of American artists and composers", the occasion for the first per-



LOUIS KAUFMAN

formance with orchestra, under the baton of Leon Barzin, of Robert Russell Bennett's Violin Concerto in A major. The work, according to Mr. Bennett, is "meant to be entertaining" and unquestionably achieves this modest purpose.

The New York City Symphony under Leopold Stokowski, presented this, its first series of concerts, on March 6th, 7th, 13th and 14th.

Boston

AN unusual work, "Ecumenical Mass", by Alexander Gretchaninoff, dedicated to the universalization of the Roman, Greek and Protestant religions, was presented (in its first performance) by the Boston Symphony Orchestra under Serge Koussevitzky, on February 25th.

Washington, D. C.

THE National Symphony Orchestra, under Hans Kindler, gave a "Federal Employees' Command Performance" February 16th, as a forerunner of the series of three or more concerts which the orchestra will present next season for Government workers. The workers themselves chose the numbers to be played.

Baltimore

DARIUS MILHAUD'S Concerto for Flute, Violin and Orchestra was heard for the first time in this country when it was played February 20th by the Baltimore Symphony Orchestra conducted by Reginald Stewart.

The final of this 30-concert season, on February 27th, a choice-by-ballot program, proved Wagner to be Baltimore's favorite, with Schubert and Tchaikovsky close runners-up.

the Bach Concerto in D minor for piano and string orchestra, and the Liszt Concerto in A major for piano and orchestra. The orchestra's conductor, Saul Caston, opened the program with the Beethoven Fifth.

York, Pennsylvania

LAURITZ MELCHIOR was soloist at a recent concert of the York Symphony Orchestra, conducted by Louis Vyner, the program of which included Prokofiev's "Classical Symphony", and a group of songs featuring the evening's guest.

Pittsburgh

IN view of the great success of a recent Young People's Concert given by the Pittsburgh Symphony Orchestra conducted by Rudolph Ganz, the organization has decided to give a series of three such concerts next season, all to be conducted by Mr. Ganz.

Detroit

EUGENE ZADOR'S "Biblical Triptych" received its world premiere at the concert of the Detroit Symphony Orchestra, February 10th. Efreim Kurts, conductor of the Kansas City Philharmonic Orchestra, has been engaged to conduct the Detroit Symphony Orchestra in four spring music festival concerts May 7th, 14th, 21st and 28th.

Cleveland

FRITZ KREISLER played the Violin Concerto of Tchaikovsky in the Cleveland Orchestra's concert of February 27th, and Yehudi Menuhin the Mendelssohn Violin Concerto on March 2nd. Rudolph Ringwall conducted.

Vladimir Golschmann will conduct the Cleveland Orchestra in its twenty-seventh season which will open October 12th.

Toledo

THE Toledo Symphony Orchestra, George King Raudenbush, conductor, recently gave the second of its series of winter concerts, including the first local reading of Tchaikovsky's First Symphony and Lynel Reed's Overture, "Richard, Coeur de Lion". The orchestra is sponsored by the Council of Parent-Teachers Association and governed by a board of nine players selected by ballot from among its own members.

Youngstown, Ohio

AT its fifth subscription concert of the 1943-44 season on February 13th the Youngstown Symphony Orchestra, Michael Ficocelli, conductor, was host to the Don Cossack Chorus, accompanying it in two numbers.

Indianapolis

SOLOIST at the ninth pair of subscription concerts of the Indianapolis Symphony Orchestra, under Fabien Sevitzky,



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We had made a few "400"s before the war switched us to producing vital parts for war planes. Not enough so every musician had a chance to examine one of these great new instruments . . . but just enough to prove that we had the hit sax of the decade . . . just enough so we're anxious for peace to turn us loose again to the job of making one for you and every professional sax man in the country!

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March 11th and 12th, was Helen Traubel, Metropolitan soprano. The season will close with a performance of Verdi's *Requiem* on April 1st and 2nd, with soloists Ellen Osborn, soprano; Mary Van Kirk, contralto; Donald Dame, tenor, and Wellington Ezekiel, bass-baritone.

Chicago

THE Chicago Symphony Orchestra held a two-week Mozart Festival from February 22nd to March 7th, in which thirteen works of that composer were performed. Artur Schnabel was heard as soloist in five Mozart concertos. Hans Lange conducted.

Duluth

DVORAK'S New World Symphony was the featured work on the February 18th program of the Duluth Symphony Orchestra conducted by Tauno Hannikainen.

Oklahoma

JAMES MELTON was guest soloist with the Oklahoma Symphony Orchestra at the grand opening of the membership sub-

scription symphony concerts February 20th. Soloists for subsequent concerts—on February 27th, March 2nd and March 12th—were respectively Zino Franciscatti, Salvatore Baccalone and Lawrence Tibbett. Victor Alessandro is the orchestra's conductor.

Tucson, Arizona

THE Tucson Symphony Orchestra, on March 5th, played as its second concert of this, its sixteenth season, Grieg's Piano Concerto, Robert O'Connor soloist. At the final subscription concert, April 16th, the orchestra's concertmaster, Anna Mae Sharp, will be featured in the Beethoven Violin Concerto. The orchestra's conductor is George C. Wilson.

San Francisco

WHILE the greater part of the audience of about 5,000 men and women relaxed at tables drinking beer and nibbling pretzels, Pierre Monteux at a recent concert marking the thirty-second anniversary of the city's symphony, led the San Francisco Symphony Orchestra in a program ranging from "The Sorcerer's Apprentice" to "The Pink Lady". Walt-

ers with trays of beverages, Chinese girls selling programs, strolling singers during intermission and rotating strands of light in the dimly-lit auditorium all lent an air of informality. The concert was lucrative as well as picturesque, since \$12,000 poured into the treasury from the sale of tickets.

Stockton, California

THE Stockton Symphony Orchestra, Mano Silva, conductor, presented at a recent concert a program including two interesting American works: Deems Taylor's "Casanova Ballet" music, and Ferde Grofe's "Mississippi Suite".

Los Angeles

VIVIAN DELLA CHIESA, lyric soprano, was soloist at the "pop" concert of the Los Angeles Philharmonic Orchestra February 20th. Violinist Camilla Wicks appeared as soloist in Saint-Saëns' Concerto in B minor, March 2nd.

N. B. C.

GEORGE ANTHEIL'S Fourth Symphony ("expressive rather than anti-express-

sive, dramatic rather than anti-heroic"), received its premiere performance by the NBC Symphony Orchestra under Leopold Stokowski February 13th, and Daniele Amfitreatof's "De profundis clamavi" on February 20th, this latter seeking "to express the fundamental emotions of the present generation living under the tragic conditions of a world upheaval".

News Nuggets

Eugene Ormandy, music director and conductor of the Philadelphia Orchestra, at the end of the orchestra's regular season, May 7th, will go to Australia as the first official "lend-lease musical artist", under arrangements made by the Office of War Information and the Australian Broadcasting Commission.

March of Time presented on January 27th the American premiere of "Threnody for a Soldier Killed in Action" by Anthony Collins and Michael Heming. When Heming, a lieutenant in the King's Royal Rifles, was killed at El Alemein, the composition—a lament for fellow-soldiers slain in battle—was completed by Anthony Collins.

FIFTH AND LAST INSTALLMENT OF THE PRESIDENT'S REPORT

(Continued from Page One)

Wheeler, chairman of the Senate Interstate Commerce Committee, appointed a sub-committee headed by Senator D. Worth Clark of Idaho to hold hearings beginning September 14 upon a resolution asking for an investigation of Mr. Petrillo. Other members of that committee are Senators Lester Hill of Alabama, Charles O. Andrews of Florida, Chan Gurney of South Dakota and Charles W. Tobey of New Hampshire.

It is of the utmost importance that those of you who are club presidents immediately communicate with your senators by letter and telegram stating the Federation's viewpoint with relation to the Petrillo matter, asking them to take whatever action is necessary to insure immediate revocation of the recording ban, and that you urge all your club members to do the same. Those who are not club presidents are asked to do this as individuals. It is especially important that large numbers of the constituents of all senators get in touch with them, because the resolution to investigate Petrillo will come before the Senate within the next week or ten days. We have approximately 450,000 citizen-voters on the roster of the Federation, and each one of them should make his or her influence felt.

Our campaign will, I believe, be much more effective if we base our protest upon two grounds: one, the harmful effect upon military morale if our soldiers, sailors and marines are deprived of what is in some instances their only source of musical entertainment; and two, the threat to American musical culture inherent in the discontinuance of classical recordings, which will (a) bar small radio stations which cannot support their own orchestras from the performance of any symphonic music; (b) deprive not only many of the present generation of music lovers, but posterity as well, from hearing the greatest artists of our times; and (c) deprive the music departments of elementary and secondary schools, colleges and conservatories of valuable educational material.

Incidentally immediate commendation of local stations giving classical concerts is urged, to be followed by public protest if they are obliged ultimately to abandon these concerts because of dearth of recordings.

The course of action recommended to music clubs and members embraces not only immediate communication with your own Congressional delegation but also with Senator Clark's committee. This is the eve of election, and voting strength counts. Therefore this is the strategic moment to acquaint candidates for reelection with the Federation's views on this important matter.

It is also imperative that you contact the members of the local Musicians' Union affiliated with Mr. Petrillo's union. Report to them the action taken at Providence. Make clear that you sympathize with Mr. Petrillo's desire to insure employment for unemployed musicians, but that you do not believe this is the way to go about it, and that you think the recording ban is likely to be a boomerang which reacts against union musicians in their own communities. Try to impress this upon them so strongly that they will communicate this point to Mr. Petrillo.

Although the resolution condemning the recording ban was presented to the Board upon recommendation of the Executive Committee, the action was prompted by the flood of protests from members which reached my office in advance of the Providence meeting. Never since I have been connected with the Federation have I seen our whole membership so deeply stirred upon an issue. It is therefore in manifest response to your wishes that I urge you to make this protest effective in the indicated ways.

Of all the organizations affected by the Petrillo ban, we alone have no selfish interest to serve; we alone represent the public per se, and we have sufficient numerical strength to make our will effective. Let us not miss our great chance.

Sincerely yours,

(Signed) ANNE M. GANNETT.
Mrs. Guy P. Gannett.

(Enclosure)

From Mrs. Guy P. Gannett, president, National Federation of Music Clubs, Press Herald Building, Portland, Maine.

Resolution passed by the Board of Directors of the National Federation of Music Clubs at a joint session of the Board and State and District Presidents' Council, Providence, Rhode Island, August 31.

Be It Resolved, That the Board of Directors of the National Federation of Music Clubs condemn the ban placed by

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James C. Petrillo, president of the American Federation of Musicians, on recordings and urge its entire membership to express this condemnation and disapproval to the local unions on the ground that such a ban is detrimental to the morale of a nation at war, which needs the comfort and pleasure given by music in homes or wherever recorded music is used, and

Be It Further Resolved, That a copy of this resolution be immediately transmitted to the President of the United States and the president of the American Federation of Musicians, Mr. Petrillo, with the information that it represents the viewpoint of an organization composed of at least 450,000 citizens who regard Mr. Petrillo's action as the most serious blow thus far struck at American musical culture.

UNQUOTE

While I received numerous prejudiced, biased and "inspired" letters from Music Clubs violently condemning our action, I received one in particular which for logic, sense and sound judgment overcomes all the others. The letter is a reply to the letter sent out by Mrs. Gannett. It was written by Miss Mary Wickerham, president of the Musical Arts Club, Inc., of Chicago. It is a "honey" and unanswerable. I have

(Continued on Page Eight)

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COMPETITION among hotel and theatre managers for top-flight bands is becoming daily more strenuous with the result that holdovers, lengthy bookings and return dates set far in advance are becoming the rule rather than the exception. The phenomenon of re-shaped and re-built bands, as leaders with honorable discharges and those lined up for induction but failing to make the grade, start afresh in civilian life, lend infinite variety to the picture. Swing fans, arriving at the natural conclusion that they had better hear their favorite today lest tomorrow he be hundreds of miles distant, are turning out in greater numbers than ever.

Manhattan

ART KASSEL'S orchestra began an indefinite engagement at Hotel Edison, New York, March 2nd.

FLETCHER HENDERSON will play at Apollo Theatre, New York, March 10th.

HARRY JAMES is scheduled to open the Astor Roof, New York, May 18th.

SAMMY KAYE'S orchestra will play the Astor Roof, New York, this summer, for at least six weeks. He will follow Harry James.

CHARLIE SPIVAK, playing a request number at Cafe Rouge of Hotel Pennsylvania for each bond purchase, responded to the biggest bond sale—\$1,000, bought by a waiter—with "Hands Across the Table".

VAUGHN MONROE, after disbanding his orchestra in view of impending induction (which didn't come off), is back playing dates in the East with his new outfit. He is due at his old stamping grounds, the Hotel Commodore, in March.

BENNY CARTER and his band finished their week at Loew's State early in March.

East Coast

MANNY PRAGER, with his reorganized band, began a lengthy hotel tour of the Eastern States March 1st.

BARON HUGO and his orchestra got a re-booking at the Totem Pole Ballroom, Auburndale, Massachusetts, for the month of March.

GRIFF WILLIAMS, having received his commission as lieutenant in the Navy, reported at Fort Schuyler, New York, February 28th.



GRIFF WILLIAMS

JERRY WALD played the Broadway Theatre, Springfield, Massachusetts, on February 27th.

CHARLIE SPIVAK'S orchestra is set for three weeks of theatre dates beginning March 31st at the Metropolitan, Providence.

SNOOKUM RUSSELL and his orchestra played Waterbury, Connecticut, March 2nd.

AL POSTAL'S band opened at the Manhattan Beach Casino on March 4th for an indefinite engagement.

TONY PASTOR and **THE KING SISTERS** closed their three-week engagement at Frank Dailey's Terrace Room, Newark, N. J., March 10th.

WOODY HERMAN will take his band into Dailey's Terrace Room April 8th.

BLUE BARRON and **TOMMY RYAN** will play the week of March 17th at the Earle Theatre, Philadelphia, and the week of March 30th at the RKO Theatre, Boston.

Southward Swing

MITCH AYRES finished his four-week stint at the Frolics, Miami, March 9th.

JIMMY DORSEY will play a date at the University of Tennessee, Knoxville, on March 31st, and the next night, at the Auditorium, Birmingham. These dates immediately precede Dorsey's opening at the Frolics, Miami.

DEAN HUDSON will take a repeater at Flagler Gardens, Miami, beginning April 5th.

INA RAY HUTTON'S orchestra is at present playing St. Petersburg, Florida, dates.

STAN KENTON and his orchestra are making a tour of the South, arriving in Macon, Georgia, March 21st. About April 1st the band will return to Hollywood.

GLEN GRAY and his Casa Loma Band will swing in at the Chase Hotel, St. Louis, March 31st.

West and Mid-West

CHARLEY AGNEW and his band have been held over at the Hotel El Rancho Vegas, Las Vegas, Nevada, for an additional four weeks, taking them through April 4th. On April 6th he will open at the Rainbow Randevu, Salt Lake City, Utah, for a four-weeker.

ART KAVELIN was swing maestro at the Plamore Ballroom, Kansas City, February 20th.

EDDY ROGERS swung in at Blue Moon, Wichita, Kansas, March 2nd.

HOWARD LEROY has been held over at Hotel Saint Paul, St. Paul, Minnesota.

Pacific Coast

SONNY DUNHAM has already signed up for the Palladium, Hollywood, July 25th.

AL DONAHUE and his orchestra, winding up their engagement at the Palace Hotel, San Francisco, are scheduled to arrive in Hollywood.

PHIL HARRIS was held over at Slapsy Maxie's, Hollywood.

EDDIE LE BARON is at this writing stationed at Fort MacArthur.

FREDDY MARTIN is being held over indefinitely at Cocomat Grove, Los Angeles.

One-Nighters

CHARLIE BARNET is playing a series of one-nighters in the New England states.

LAWRENCE WELK has been playing one-nighters since March 5th.

JIMMIE LUNCFORD has a string of one-nighters for March which are taking

him to twenty-six cities in the East and South.

JOHNNY LONG, left-handed fiddler, began a string of one-nighters in the West on March 10th.

TINY HILL, after recovering from his appendectomy, started a series of one-nighter and theatre engagements which will take him through April 2nd.

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BOOKS OF THE DAY

By HOPE STODDARD

The Stream of Music, by Richard Anthony Leonard. Biographies of Bach, Haydn, Mozart, Beethoven, Schubert, Berlioz, Chopin, Schumann, Wagner, Verdi, Brahms, Mussorgsky, Tchaikovsky, Debussy, Strauss, Stravinsky and Sibelius. 454 pages. Doubleday, Doran and Company, Inc. \$4.50.

"Realistic" is the word for this volume, if by "realistic" is meant equal emphasis on frailties and strengths, on virtues and vices, and the unswerving purpose to present the whole man, in elation and depression, in development and disintegration. It is an approach which deserves popularity because it does give one a sense of actuality—not that achieved when the spade so candidly called a spade is used to throw dirt in one's face, but that come at when the spade in question is used to dig down to the very roots of genius. At the end of each biography, the composer looms greater for transcending whatever weakness he has been shown to possess. As a case in point, in the biography of

Mussorgsky, the man's drunkenness and his erraticism are used to outline his ruggedness in all its gloomy grandeur. A just appraisal of the compositions of each is given and, what is rarer, an entirely judicious and intuitive parallel between output and individuality.

Tchaikovsky, by Herbert Weinstock. 386 pages. Alfred A. Knopf. \$5.00.

Tchaikovsky died in 1893. It has taken exactly fifty years for posterity to bring him to life again. Nor can this be attributed to mankind's reluctance to ascribe human frailties to the Godhead. It lies in this case in simple lack of adequate biographies. The public has had no chance of coming by information without which forming any adequate picture of this great and tragic figure has been impossible. We therefore are indebted to Herbert Weinstock who has not only conducted a tireless research through the composer's stupendous correspondence

(the letters between the composer and Nadezhda Filaretovna von Meck alone comprise three huge volumes) but has also put to service his very real skill in psychoanalysis. For here, undoubtedly, one needs all that modern psychology has to offer in order to sketch a fair and temperate picture of this grievously beset soul. As every psychic conflict develops—that concerned with his mother's death, that of his disastrous marriage, that of his "love" for Madame von Meck—the author stands by to render just the interpretation which modern science warrants but which the man himself, his friends, his public and posterity have heretofore failed to give. If the atmosphere of the laboratory is sometimes a bit pervasive still we must give the author credit for allowing Tchaikovsky to emerge in the end both a noble and a very human figure.

Music On My Beat, an Intimate Volume of Shop Talk, by Howard Taubman. 267 pages. \$2.50. Simon and Schuster.

One is apt to think of music clothed in its Sunday best: the music scored, the instrument in tune, the concert in progress. But the Muse has her curl-paper intervals, too, and it remains for the present author to show just how charm-

ing she can be also at these times. Rarely he achieves this end: with a shoeless Landowska here, a bubble-blowing Swarthout there; with a note on bass players' gasless diet, a word on Sziget's snuff. Then, too, he presents as intriguing a collection of freaks as ever were assembled in the Eden Musee's palmiest days, among them the screwball nightingale, the apoplectic subscriber, the inflated prodigy.

Not that he lets the whimsical cavalcade obscure the real and the earnest. This he deals in, too, with a most effective touch. His chapters on rehearsals, on the recording dispute, on agents and managers and on children's concerts give first-rate information and do it with rare comprehension of all the aspects involved. One passage especially deserves a bit of pondering. "No radio station, however small, would dare to take the contents of a daily newspaper and read it piecemeal over the air. The newspaper owners would be up in arms, for the courts have upheld ownership in the news. . . . I submit that the musicians who make records have a case that should appeal with special force to believers in private-property rights."

A fine, knowing book, in short, which dares to tread palaces as well as scramble over back-lot fences.



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FIFTH AND LAST INSTALLMENT OF THE PRESIDENT'S REPORT

(Continued from Page Five)

never talked with or even had the honor of meeting Miss Wickerham.

QUOTE

CHICAGO MUSICAL ARTS CLUB
INCORPORATED

September 22, 1942.

Mrs. Guy P. Gannett, President
National Federation of Music Clubs
Press Herald Building
Portland, Maine

My dear Mrs. Gannett:

I have the letter issued by the National Federation of Music Clubs together with copy of the Resolution adopted condemning the recent ban placed on recordings by Mr. Petrillo.

Pending a meeting of our Executive Board, I am writing to say that I personally dissent from the position taken by the National Federation of Music Clubs.

In my opinion the time has come when this country must consider what it will do about its musicians. Either (1) they must be supported by private patrons or Government subsidy; or (2) they must be enabled to be self-sustaining and independent financially.

In foreign countries and in times past, musicians subsisted on the patronage of wealthy people. In this country very little of the wealth reached the stage of culture which protected art; certainly the days of outright gifts such as were made to a few concert artists of a generation ago have gone forever and today I see the redistribution of wealth through our tax systems (which I grant are necessary) I see no hope of any such patronage for musicians, nor any endowment plans which will support and open up opportunities for musicians.

Isn't the work of the National Federation of Music Clubs an adequate and discouraging example—claiming 450,000 so-called patrons of music yet from these resources able to offer scholarships which are only a paltry drop in the bucket compared to what a music education costs?

Since there are no private patrons who can or will support music to any tangible extent, let us turn to our Government and see what it can or is doing.

There are no national orchestras, no national opera houses, no national subsidy for composers, nor any national assistance for students or performing musicians whatsoever that I know of.

What is left then except that musicians may hope to become self-supporting by charging for their services in the same manner that any other competent professional service is compensated?

At present, musicians are considered about the poorest credit risk of any profession in the country. This individual disgrace is felt by them very keenly but no one knows better than I that they do not pay their bills because they do not want to, they do not pay them because they cannot.

Music by its very nature absorbs the sensibilities of any musician talented enough to be termed an artist; it requires full time attention in study and practice so that no energies remain for routine work which might bring in a livelihood.

I have on innumerable occasions fed musicians whom I knew were hungry and too proud to do more than tremble in my presence; I have known of physical and nervous breakdowns due to malnutrition and the disillusion that came when after great sacrifice and expenditure of money on the part of parents and others, a musician reached a stage of development ready for public performance only to find that most of that performance must be gratis.

No, it is my honest opinion that musicians must be paid. If the great gift they give mankind, the world in general, our soldiers and armed forces, is worth so much—as I know it is for I cannot live without music myself—then some means must be found to pay them so they may live in the dignity afforded by a democratic government.

It is interesting in these times of war to remember that England has subsidized its musicians.

Among the details I think the Senate Committee should consider are:

1. The amount of profit in a recording.
2. The percentage paid to performing musicians.
3. The percentage paid to the composer.
4. The salaries of officers of broadcasting and recording companies.

If these percentages are in the proportion Mr. Petrillo believes them to be, wouldn't it be better to pay our symphonic orchestras, for instance, more for the use of their recordings and help them get off the list of organizations which year after year must beg for funds? Why should most of the profit of a recording go to a company manufacturing or distributing the records? Or to a broadcasting sta-

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tion which re-sells the product of musicians without having to pay for it?

It seems to me that Mr. Petrillo stands almost alone in this fight. I feel that every musician and every music lover should be wholeheartedly in support of his effort. True, music is necessary to the people; so are food and woolen clothing but no one even suggests that these necessities should be supplied free of charge.

Our Government is now investigating the matter. I only hope that they will find the solution of a problem which is gnawing at the very root of music—the subsistence of our living musicians.

With my personal regards, I am
Most sincerely,

MARY WICKERHAM, President,
Chicago Musical Arts Club, Inc.
231 S. LaSalle St., Chicago, Ill.

Copy to:
Mr. Franklin D. Roosevelt
President of the United States
Mr. Elmer Davis,
Director, Office of War Information
Senator Burton K. Wheeler, Chairman,
Senate Interstate Commerce Committee
Senator D. Worth Clark,
Head, sub-committee investigating
Mr. Petrillo
Mrs. Royden J. Keith, President,
Illinois State Federation of Music Clubs

Mr. James C. Petrillo, President,
American Federation of Musicians
Chicago Local Union
American Federation of Musicians
The New York Times
Life Magazine

UNQUOTE

On pages 10 and 15 you will find a copy of the contract between the American Federation of Musicians and the Boston Symphony Orchestra Association, as well as my report concerning same at that time to the International Executive Board of the American Federation of Musicians. This contract was signed under Section 1 of Article I of the By-Laws and is a closed-shop contract. The negotiations bringing about this settlement, after it had operated as a non-member orchestra of the Federation for over sixty years, commenced within two weeks after my first election as President of the American Federation of Musicians and continued consistently for twenty-eight months.

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Grand Opera HEADLINES

The Metropolitan Opera Company began its fifty-eighth presentation of Wagner's unabridged Ring Cycle with "Das Rheingold" on February 8th. "Die Walküre" was presented February 15th, "Siegfried" February 22nd and "Götterdämmerung" February 29th. George Szell, conducting this cycle for the first time at the Metropolitan, gave new life to the scores musically and dramatically. Because of an unprecedented demand for tickets, "The Ring" will be presented again, the last four Saturday evenings of the season beginning March 18th. George Szell will again conduct.

Patrice Munsel in the role of Gilda, and Francesco Valentino in the title role made the February 17th performance of "Rigoletto" something worth remembering. Miss Munsel's acting of the part was excellent throughout and, if her voice in coloratura passages showed signs of immaturity, this is a fault which time and the young lady's evident musicianship and determination will cure. Mr. Valentino gave his part the pathos it requires. Bruna Castagna's portrayal of Maddalena was a joy to hear and see. Cesare Sodero conducted.

The first performance of "Parsifal" was given on March 8th for the benefit of the Metropolitan Opera Fund.

Mayor La Guardia's contention that New Yorkers are hungry for opera at cheap prices has been borne out by the goodly audiences come to City Center to hear "Tosca" on February 21st (Dusolmi Glanini in the title role and Laszlo Halasz conducting), "Martha" on February 22nd (Ethel Barrymore Coit displaying a sweet and accurately placed soprano), and "Carmen" on February 24th (Jennie Tourel in the title role and Mary Martha Briney making her debut as Micaela).

What is probably the first New York performance of Smetana's opera, "Dalibor", was sung in concert form in English at Town Hall, New York, February 26th, the receipts going partly to United Czechoslovak relief. Dalibor is a semi-legendary hero representative of the "invincible Czech national soul".

Bizet's "Carmen" was presented February 18th at the War Memorial Opera House, Trenton, New Jersey, with Marjory Hess in the title role, Armand Tokatyan as Don José and Igor Gorin as Escamillo. Michael Kuttner conducted.

The Hudson Grand Opera Association presented Donizetti's "Don Pasquale" on February 16th in Union City, New Jersey, with Salvatore Baccaloni in the title role. The performance marked the first appearance of Mr. Baccaloni and his ensemble on a ten-week nation-wide tour.

A gala concert to help the 11,000 Danish refugees in Sweden, who have found safety there from the Nazi Gestapo, was held at the Metropolitan Opera House February 17th, under the sponsorship of Scandinavian and American officials and dignitaries. The concert was arranged by a committee headed by Lauritz Melchior. The Metropolitan Opera Company orchestra was in the pit.

» » TRADE TALK « «

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

Goldentone Mouthpiece

Since it was introduced last fall, it is reported that thousands of saxophone and clarinet players have purchased Selmer's Goldentone mouthpiece combinations.

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Magni-tone ligature, all in a tailored-to-match working team. The mouthpiece is in ivory white to match the reed. Goldentone matched combinations are available at leading music stores everywhere.

News From the Big Three

Of course it's not news to say "Mairzy Doats" has developed into a landslide, the Miller Music Corporation in less than a month having given out orders for the printing of more than 500,000 copies. Or, to put it "mairzishly": "Mairzy Doats has may da wreck or din them you sicka fear." The question everyone is asking Milton Drake, Al Hoffman and Jerry Livingston is "How did you write it?" and here is the answer they give:

KIDEECH ANTS ONG
FAR THE RITE SIT
MILYINK OPPEES OLD

The story is that Nella Drake, four-year-old daughter of Milton Drake, came home one day chanting a nursery jingle that went something like "cowzy tweet and sowzy tweet and liddle sharkay dolster". Drake recalled a similar nursery rhyme with such double talk which he had learned as a kid. That started

the wheels going, and with the assistance of Al Hoffman and Jerry Livingston, resulted in the record-selling song.

National Association of Music Merchants

The annual meeting and educational exhibit of the National Association of Music Merchants will be held this year at the Palmer House, Chicago, July 23rd through 27th. At the recent New York meeting discussion centered around installment terms, the Federal Trade Commission's proposed fair trade practice rules, the significance of music week, and the value of public address equipment as an item for resale by music dealers.

Tunes of the Month

- And Suddenly It's Spring
- By the River of the Roses
- Is My Baby Blue Tonight
- As You Were
- Stormy Weather
- Nevada
- Good Night Wherever You Are
- Pavanne
- Bird In Cage
- Honolulu Baby



They have to be Tough
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BOSTON SYMPHONY JOINS THE FEDERATION

December 18, 1942.

Secretaries

To the Members of the
International Executive Board

Riccardi, Philadelphia
Love, San Francisco
Ballard, Minneapolis

Dear Sir and Brother:

No doubt by now you have heard or read about the Boston Symphony Orchestra, comprising 111 musicians, being unionized 100 per cent. This includes Dr. Koussevitzky, the conductor, and the assistant conductors, all of whom became members of Local No. 9, Boston.

The Boston Symphony Orchestra management insisted upon one change in the Federation law so that they would not be required to obtain permission from the Boston local in order to import a symphony player from some other jurisdiction for the Boston Symphony Orchestra. This proposition, of course, was a matter which solely concerned the Boston local and I submitted that question to George Gibbs, the President of the Boston local, who attended some of the meetings with me, and he immediately agreed to permit the orchestra to import any symphony players from any place in the country to Boston without the permission of the Boston local, always keeping in mind the requirement that such importations would be only from within the ranks of the American Federation of Musicians.

The Boston Symphony Management wanted this change in the law because they felt that if they engaged a fine conductor in order to keep up the high standard of the orchestra, it would be up to that conductor to employ desirable men from any jurisdiction where they could be found.

The orchestra was represented by five of its own members, who argued that if the symphony management could import musicians, the law should work both ways so that if an orchestra member lost his job in the Boston orchestra, he should then be permitted to go to another jurisdiction to accept a symphony job without permission of the local board in whose jurisdiction the new job would be located. Of course you can understand the soundness of that argument because the law should work both ways. However, before any change in the law was made, I invited to my office on September 29, 1942, representatives of the locals concerned in the proposition as follows:

Presidents

Ferents, Detroit
Repp, Cleveland
Hunt, Baltimore
Wallace, Los Angeles
Gibbs, Boston
Schwartz, Washington
Meyers, St. Louis
Meeder, Pittsburgh
Rosenberg, New York
Campbell, Rochester
Hild, Cincinnati
Murdoch, Toronto
Caldwell, Buffalo

I did this because these locals were directly affected by this question, and they unanimously concurred in the President's idea that the requested change be made.

Even without the Boston Symphony Orchestra being in this picture, this new law is sound and necessary and I am for it 100 per cent because the symphony men are the only ones discriminated against and, as you know, they are the only men who are not, in most cases, in competition with anybody. For instance, a man in the New York Philharmonic Orchestra who has played in that orchestra for thirty years and paid dues in the Federation that entire time, cannot play in the Los Angeles Symphony Orchestra because the Los Angeles local says it has a man there who can fill the engagement. However, a man can join the Los Angeles local as a new member and immediately thereafter can accept the symphony engagement without any restrictions, paying only his first quarter's dues, while the man who has paid dues for thirty years and is fully qualified as a capable musician, cannot accept the engagement. I believe this to be very unfair. As a matter of fact, in nine out of ten cases where the local says no musicians can enter from other jurisdictions for symphony positions, permission eventually is granted. In most cases, it is simply a question of a local board trying to save its face with the local musicians, knowing in their own hearts that in most cases they are trying to wish on the symphony orchestra an inferior player. This change in the law will take the heat off the local board and place same on our national organization.

Unionizing the Boston Symphony Orchestra, in my opinion, came at a most opportune time and I know that is likewise your opinion. It gave us some very fine newspaper publicity.

The Senate Committee which proposes to investigate the American Federation of Musicians will meet on January 12th next. I assume that questions asked of the American Federation of Musicians will be why the Boston Symphony was stopped from going over the air, from making recordings, from stopping solo artists and conductors from playing with them and for stopping their road tour. With the orchestra unionized, these questions are eliminated.

Mr. Cabot, the Treasurer and one of the Trustees of the Boston Symphony Orchestra, about three months ago said that the orchestra was offered a contract to make recordings and that if they joined the union, they would follow the same policy on this subject as did the rest of the or-

(Continued on Page Fifteen)

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CHICAGO, Site of 1944 Convention

On Monday, June 5, 1944, the Forty-eighth Convention of the American Federation of Musicians will meet, as it did in 1918 and 1933, in Chicago. In extending its heartiest fraternal greetings to all other locals of the Federation, Locals 10 and 208 of Chicago are confident that every delegate will find in that city not only the facilities for a fruitful convention, but the opportunity as well to enjoy a week of entertainment unparalleled in Convention annals.

One of the world's greatest cities, Chicago is remarkable for the extent to which its development of beauty and culture has kept pace with the progress of its commerce and trade. Today, it is as famed for its beautiful parks and boulevard systems, its great shore development, its fine museums and its entertainment arenas as for its important position in the world of business and industry. Over thirty miles of beautifully planned parks, playgrounds, boulevards, golf courses and bathing beaches stretch out in an unbroken line along the wind-bathed shore of Lake Michigan. Climatically, too, Chicago is fortunate. The records of the Federation Weather Bureau show that the mean average summer temperature in this city is lower than that of any other large metropolis, and that the days in June are especially pleasant. As a rule this month can boast skies clear of clouds and air cooled by lake-borne breezes, qualities made to order for the sight-seer.

It is, moreover, no point to be overlooked in these days of restricted travel, that Chicago for the greatest percentage of Americans is the one great city which can be reached with the least average mileage. This city, in other words, is

descend to see the miners at their daily work. Ancient civilizations—those, for instance, of Babylon, Thebes, and Nineveh—are recalled in the displays at the Oriental Institute at the University of Chicago. Finally, there is the Shedd Aquarium where 10,000 fish ripple behind glassy walls.

Orchestras and Bands

An eighth wonder, but one which Federation members will probably not find available in June, is the Chicago Symphony Orchestra, which, during the season, gives concerts in Orchestra Hall weekly on Tuesday and Friday afternoons and Thursday evenings. One of the oldest ensembles in the country (it was founded by Theodore Thomas in 1891), it is at present conducted by Désiré Defauw who is proving himself worthy to carry on the tradition of the founder and of the late Frederick A. Stock, the orchestra's conductor for thirty-six years.

In Grant Park every summer are given a series of out-of-door concerts sponsored by the Park Board in cooperation with Local 10. Countless thousands thus listen to and enjoy the best in symphonic and band music. Inaugurated by Local 10 in an effort to give Chicago musicians work during the slack summer months, these outdoor concerts through the enjoyment they provide citizens of that metropolis, have proved their right to continue. Each of the bands and orchestras employed has distinctive characteristics, yet each is excellent in interpreting the works of symphonic proportions, as well as lighter ones, which find a place on the programs. Leading artists of concert and opera ap-



THE STEVENS, Official Hotel of the 48th Convention of the A. F. of M.

within a single night's ride for 60,000,000 Americans. More people can board a train and travel to Chicago without change of cars than to any other city on the continent. Moreover, for local transit Chicago offers the most comprehensive street car network known to man, with a well-equipped line every three blocks, an elevated railway system with sixteen routes extending 231 miles, one of the finest subway systems in the world, a motor coach system with twenty-seven branch lines, and two thoroughly established taxicab companies.

Seven Wonders

The "Seven Wonders of Chicago" need little commentary. They speak so eloquently for themselves. The Adler Planetarium, located on the Lake Front, has brought the study of the heavens within the scope of every amateur star-gazer. There, on the dome-like ceiling of an inner room, glitters the whole celestial orbit, not in a single phase, but in transition, a whole day's heavenly changes occurring, "quickie" fashion, in the course of a few minutes.

The Brookfield Zoo, in which the animals actually roam mountains, gullies and forests, with deep ditches taking the place of cages and bars, is in its way quite as marvellous. In the Chicago historical museum the visitor may look upon mementoes of vanished eras, the anchor dropped by Columbus when he discovered America, the death bed of Abraham Lincoln, and relics of the Spanish Explorers. The Field Museum of Natural History traces in material remains the trail of man back to his origin. The objects include rare exhibits found in the tomb of King Tut, and tools used by various races of men, the Neanderthaler, the Oriental, the Eskimo, the Indian and the Bush-man.

At the Museum of Science and Industry are preserved the technical exhibits of the World Fairs of 1893 and 1933-34, unique among them a real coal mine in actual operation, which a person can

appear as guest artists on almost every program.

Then there are, of course, the Loop theatres, the restaurants (Chicago has more than 4,100 of them, French, Italian, Spanish, Russian, Chinese, Greek, Kosher), and the shops. Landmarks which the visitor must not miss are the Soldiers' Field, the Merchandise Mart, and, crossing Chicago's famed Link Bridge, the Wrigley Twin Buildings.

Chicago's Friendly Hotel

The hospitality for which Chicago is so noted finds its heart in The Stevens, "Chicago's friendly hotel", which will stand host to members of the A. F. of M. during Convention Week. It is the object of each employee here to serve the guest in every possible way and in a friendly, hospitable spirit. The food at the hotel's numerous restaurants is delicious, the prices moderate. At the information desk well-trained assistants answer questions about shops, theatres, sight-seeing and all other forms of entertainment. The meetings of the Convention will be held in the spacious Grand Ballroom of the building itself with a seating capacity of 3,000. Here the delegates may meet and keep alert for hours, refreshed by a constant circulation of clean, cool, dry air. No drafts! No damp cellar-coolness! The air is as invigorating as the breezes usually blowing across the lake at the hotel's door. At night, up in one of the Stevens' 3,000 rooms—it is the largest hotel in the world—one may throw open the window to the breeze and wake to the panorama of Grant Park and the blue-ness of Nature's own air conditioning system, Lake Michigan.

Thus the opportunity is afforded—an opportunity little short of miraculous in these war-torn days—not only to carry to completion what will doubtless be the most achievement-crammed convention yet held, but also to study, at first hand, this "city of conventions".

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- Wrappin' It Up

Song Favorites

- A Smile Will Go a Long, Long Way
- Emaline
- In a Sentimental Mood
- My Sweetie Went Away
- Old Man of the Mountain
- Star-Spangled Polka
- Stars Fell On Alabama
- Wedding Bells Are Breaking Up That Old Gang of Mine

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- CHATTER-BOX
- DILL PICKLES
- EMPTY BALLROOM BLUES
- FLAPPERETTE
- FROLIC SAM
- FUNCTIONIZIN'
- HANGOVER IN HONGKONG
- HOT AND ANXIOUS
- JEEP'S BLUES
- JITTERBUG LULLABY
- KITTEN ON THE KEYS
- KRUM ELBOW BLUES
- MILITARY SWING
- MOOD INDIGO
- REXATIOUS
- ROCKIN' IN RHYTHM
- RUSSIAN DRESSIN'
- SHOOT THE WORKS
- SOPHISTICATED SWING
- STINGAREE
- SYMPHONY IN RIFFS
- THE CORRIGAN HOP
- THE NAVY BOUNCE
- UNDERCURRENT

Song Favorites

- AIN'T MISBEHAVIN'
- BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- BLACK AND BLUE
- BLUE-EYED SALLY
- BROADWAY ROSE
- BUGLE CALL RAG
- CORRINE CORRINA
- DARDANELLA
- DEAR OLD SOUTHLAND
- DIGA DIGA DOO
- DINAH
- DOIN' THE NEW LOW DOWN
- FAREWELL BLUES
- FOR ME AND MY GAL
- GIRL OF MY DREAMS
- HOMESICKNESS BLUES
- HOW COME YOU DO ME LIKE YOU DO
- I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
- I CAN'T GIVE YOU ANYTHING BUT LOVE
- IDAHO
- IF YOU WERE IN MY PLACE
- I LET A SONG GO OUT OF MY HEART
- I'M GETTING SENTIMENTAL OVER YOU
- I SURRENDER DEAR
- JEALOUS
- JUST A BABY'S PRAYER
- LET A SMILE BE YOUR UMBRELLA
- LIGHT A CANDLE IN THE CHAPEL
- LONESOME AND SORRY
- MARGIE
- MARY LOU
- MICKEY
- MOONGLOW
- NOBODY'S SWEETHEART
- POPCORN MAN
- ROSE OF THE RIO GRANDE
- ST. JAMES INFIRMARY BLUES
- SHOE SHINE BOY
- SHORT'NIN' BREAD
- SIDEWALKS OF CUBA
- SINGIN' THE BLUES
- SOPHISTICATED LADY
- STAR DUST
- SWEET LORRAINE
- STORMY WEATHER
- THE SHEIK OF ARABY
- THE SONG TSCHAIKOWSKY WROTE (Piano Concerto)
- THERE'S A SOUR APPLE TREE IN TENNESSEE
- THERE'S SOMETHING ABOUT A SOLDIER
- THEY GO WILD, SIMPLY WILD, OVER ME
- TING-A-LING
- TOPSY TURVY MOON
- WHEN IT'S SLEEPYTIME DOWN SOUTH
- WHEN MY SUGAR WALKS DOWN THE STREET
- WHEN YOUR OLD WEDDING RING WAS NEW
- WHO'S SORRY NOW?
- YOU'RE IN LOVE WITH EVERYONE

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*Freedom of speech is ever the symptom as well
 as the effect of good government.*

—BENJAMIN FRANKLIN.

Praise Where Praise Is Due

IN World War II, as in any conflict, the warrior, in his hazardous, adventurous role, receives the public's highest acclaim. Songs are written in his praise, parades are held in his honor, money is collected for his entertainment, statues are erected in his memory. This is as it should be, since his is the loneliness, his the uprooting, his the extreme hazard. We would not by the slightest breath diminish that flame of gratitude.

Still, one must concede the sober truth that wars are won not by the fighter alone. That other "indispensable", the worker, passing on to the fighter's otherwise futile fingers the gun, the gas mask, the hand grenade, must receive some part of the praise accorded those who make possible the final victory. Yet, not only do the worker's fellow citizens expect him to face without encouragement the difficulties of his calling, but, worse still, they have for his achievements—extraordinary even by the most conservative estimates—only thin-lipped criticism and the censorious eye. High governmental officials must take much of the blame for this attitude. Secretary Stimpson, in a recent radio address from Washington, had a great deal to say about 135,000 man-days lost in a week, but forgot to mention that in that same week 200,000,000 man-days were worked.

It is a sad commentary on the unscrupulousness of the press, moreover, that it is actually trying to foment hatred between soldiers and war workers. This is brought out clearly in an editorial recently published in a United States paper in Hawaii, *The Mid-Pacific*: "Note must be taken", the editorial reads, "of the way certain periodicals reaching soldiers have begun a campaign against labor. This is not new. As in the present case, such drives are based on half-truth, omissions and a paternalistic 'this hurts me more than it does you' attitude. Soldiers are generally concerned about this unfair carping. Most of them are working men. It is estimated that nearly a million are trade union members. . . . The soldier asks that both sides be given an even break."

Why this carping attitude toward the worker by those who fully recognize the psychological fact that, if anyone is given appreciation, he will do his job better; that, if he is unjustly criticized, he will grow sour and inept. Why not the encouraging approach? Why not a little praise? Why not even a bit of understanding? It is high time folk became aware of the hardships—dangers, even—with which the worker must daily contend. The fact that industrial casualties between Pearl Harbor and January 1st of the present year aggregated 37,600 killed, 210,000 permanently disabled, and 4,500,000 temporarily disabled—sixty times more than the military wounded or missing in action overseas—is reason enough to give the serious thinker pause.

Encountering such hazards the war worker, of course, considers but a part of his duty, something to be taken in his stride. What embitters him are the unnecessary obstacles that are put in his path. Administrative conditions, systems wherein are allowed profiteering and mismanagement such as should be indefensible even in peace times, form the chief of his complaints. Management is handled by the government with kid gloves; abuses are winked at; anything goes, so long as the output remains constant. In order to line already well-lined pockets, management grants the worker daily less

and less consideration, subjects him to more and more coercion. Under such circumstances clashes between worker and management are inevitable. The public can eliminate these only by seeing that the resources of management and labor are pooled, through the services of government-industry facilities. The resultant constructive attitude will put a different face on the whole matter, will end both physical and psychological factors causing accidents, strikes, slow-downs—all last resources of the eager but bewildered worker—will, finally, "up" production to unheard-of heights following on the worker's realization that his efforts are at last being appreciated.

Labor Backs the Attack

THOMAS A. MURRAY, president of the New York State Federation of Labor, made a statement concerning the Fourth Bond Drive which we feel each member of the A. F. of M. would like to hear. He stated: "I note with pleasure, though not with surprise, that all reports show that the American Federation of Labor unions are responding more wholeheartedly than ever to the Fourth War Loan."

"The trade union movement is demonstrating once again that it realizes fully that everything it has fought for and achieved over so many years is at stake in this war. We consider it not a sacrifice but a privilege to be able to contribute to the financing of the fight to preserve democracy and the very basic standards of human decency."

"Labor's dollars as well as its blood and toil will be in there backing the attack."

We are proud to say that the American Federation of Musicians has done its share in the Fourth War Loan Drive in the United States and the Fifth Victory Drive in Canada by investing a million dollars, \$800,000 in the United States and \$200,000 in Canada.

Soldiers Roll Their Own

THE million and more soldiers coming home from overseas after the war may not be able to hum the Fifth Symphony nor yet give the dates of Tchaikovsky's birth and death, but they will have discovered none the less one important truth, namely that playing tunes bucks up the spirit, that singing them makes life rosier, that joining in the chorus gives a feeling of camaraderie that no other medium offers. Not that any one of them, after a day's tramping through mud and slush, has lifted his Stradivarius from velvet casings and fingered through a Mendelssohn Concerto. G. I. music doesn't come that way. Our Bob Joneses and Cy Bensons and Jimmy Thorntons merely have ocarinas and tonettes tossed their way by a chorus leader and in the next ten minutes have learned to carry, however haphazardly, some sort of tune. And they have liked the experience so much that they have never been very far from their instruments after that.

Understand, these men, most of them, have never laid hands on a musical instrument previously in their lives. In teaching them to sound out a melody the simplest method is used. The holes on the tonette are numbered. Those numbers are written in a certain arrangement on a blackboard, an arrangement which, when followed, produces a simple tune. Instruction booklets give other sequences. All that the player need do is to cover corresponding numbers on his instrument. It's a game—and it's loads of fun.

According to Captain George S. Howard, A.U.S., this is the very best way to keep men interested and happy. He cites one occasion when, on a three-month tour of North Atlantic bases, he encountered a bored group of about 100 G.I.'s. "Working on the supposition that, if you can get a group to sing for 30 seconds they will sing for 30 minutes", he tells us, "I called for 12 volunteers from the audience, none of whom was musically trained. I gave each a tonette. In about five minutes they were playing in unison. Soon the audience joined in the singing and sang for nearly 30 minutes. When it was time for the showing of the film that they had come to see, they stamped and howled until the picture was taken off. Then we continued singing."

Far-Flung Comfort

THE American Red Cross goes to every service man wherever he may be on duty. Its long arm of mercy embraces the globe. With it go the affection, sympathy and help of the American people to all those in the Army and Navy who are bearing for us the real burdens of this war. Thousands of Red Cross workers, men and women, are now serving our armed forces at home and abroad. They are not trained to fight and kill, yet they live the lives of our soldiers. Theirs is a mission of mercy to help maintain morale in the armed forces.

A chance to talk it out with someone when worried; a cigarette lighted by a friendly hand when one is lying wounded in an evacuation hospital; a Red Cross kit-bag when all of one's personal possessions have been lost on the battlefield; a hot cup of coffee and doughnuts in the cold gray morning when one has returned from a nerve-racking bombing mission. Little things? Yes, but how important to the fighting men! The Red Cross performs these services and many more in overseas clubs, on the battlefields and in the military and naval hospitals. Help by your contribution to bring the home touch to your soldier overseas!

NEWS from the HOME FRONT

Corporal Abe Kosakowsky writes from Hawaii, "This letter is to let you know the gratitude I feel for Fritz Hart and Konrad Liebknecht, two musicians who are keeping music alive in Hawaii. Fritz Hart is the conductor of the Honolulu Symphony Orchestra, while Konrad Liebknecht is concertmaster as well as head of his own chamber-music organization. The caliber of the music is excellent, although the orchestra is make-shift and must be reorganized each year, since a majority of its personnel consists of service men."

News from the Italian sphere indicates that most G.I.'s in Naples and elsewhere will return home with the satisfaction of having heard opera on its home ground. In Naples, last November, more than 2,000 American troops attended "La Boheme", the opera chosen by a majority vote in the area. "Madame Butterfly" and "Rigoletto" are other favorites. The difficulty of getting sufficient singers was overcome by a merging of the remaining members of the La Scala and San Carlo opera casts.

Nor is music lacking for those still in America. The Baltimore Symphony Orchestra, conducted by Reginald Stewart, gave a concert for over 3,000 officers and men at the Bainbridge Naval Training Station last month. Other orchestras have been as generous in contributing their time and talent. Musicians' talents have provided comfort and pleasure to Service Men in still other ways. Private First Class Leonard Pennario played the Tchaikovsky Concerto No. 1 with the San Francisco Symphony on February 19th, in order to help raise funds to provide libraries of records for servicemen overseas. Ezio Pinza, Metropolitan Opera basso, turned over his two Dalmatians, Boris and Figaro, for training with the Army's K-9 Corps at Fort Robinson, Nebraska, at the same time presenting an album of his operatic recordings. He explained that the dogs were used to hearing him sing around the house, so "if they get lonesome play one of these records for them".

Profits of nearly \$7,000,000 have gone to the Army Emergency Relief and \$322,100 to British charities from the performances of "This is the Army". Composer Irving Berlin, who will appear at the Algiers opening, played in every performance abroad except once when he went to a Bristol hospital to bring to the performance Captain Henry Dick, a Broadway dancer, who had lost his leg in a plane crash.

It is now Captain Frank L. Drye. The promotion is without doubt due to this conductor's brilliant success in leading the Tuskegee Army Air Field Band rated as one of the greatest marching ensembles since John Philip Sousa's. Captain Drye has also been awarded the Silver Star and the Purple Heart.

Lieut. Col. Howard C. Bronson, Officer-in-Charge of the music section of the Special Service Division of the Army Service Forces, has attained this, the highest rank ever held by a music officer in the United States Army, through his unswerving purpose to improve the standards as well as the status of music in the Army.



LIEUTENANT COLONEL HOWARD C. BRONSON

In June, 1941, the War Department orders brought him from Camp Forrest, Tennessee, to Washington, D. C., as Music Officer, Morale Branch, a newly-created position intended to serve the musical needs of our rapidly expanding Army. Then he became the Officer-in-Charge of the Music Section, Athletic and Recreation Branch, of the present Special Service Division. He was promoted to the rank of Major early in 1942, and to that of Lieutenant Colonel in October, 1943.

It was Colonel Bronson's youthful ambition that our Army and Navy should lead the world in military band music. Today this dream is near realization due in no small part to his efforts.

WE NOTE WITH PRIDE—

A Symphony by Cpl. Samuel Barber, dedicated to the Army Air Forces, was played by the Boston Symphony Orchestra under Serge Koussevitzky on March 3rd and 4th in Boston, and the following week in New York.

Eddy Duchin has recently been made a Lieutenant-commander. He is on duty on destroyer escorts. Frank Miller, first cellist of the NBC Symphony, has recently gone into active service in the United States Navy.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

RESURGAM

One cannot stand forever at a new-made grave;
The last dry sob must somehow be kept down—
There's nothing left to do but turn about,
And start the long, slow journey back to town.

"We die a little, too", some one has said,
"When Death comes to each old and well-loved friend";
Beneath the cypress we leave something, too,
Out of ourselves—that's missing to the end.

Somehow the long days pass on into Time;
The Loom of Life goes steadily on and on—
Weaving a pattern that holds beauty still—
Even though one lovely colored strand is gone.

But there's no need for bleak and gray despair;
There's promise in the quiet azure skies.
If you have watched a summer's sun come up,
You somehow understand "I will arise!"

—Selected.

AS the February issue of the INTERNATIONAL MUSICIAN was preparing to go to press, announcement was received that Albert Courtney Hayden, long known to Federation circles, had passed away at his home at 1011 B Street, N. W., in Washington, D. C., limitations of time making proper biographical review then impossible.

The span of Brother Hayden's life reached from May 25, 1871, to February 2, 1944. He had lived the allotted three-score years and ten and entered the deepening twilight.

"Till like a clock worn out
With eating time,
The wheels of weary life
At last stood still."

The name of Albert Courtney Hayden is inseparably interwoven with the musical history of the District of Columbia and surrounding territory. He was born in Chaptico, St. Marys County, Maryland. He came to Washington at about the age of twenty-one. Very shortly thereafter he became identified with band work as a tuba player, later taking up string bass. He joined Local No. 161 of the A. F. of M. in October, 1901. Within a short period his capabilities for wise counsel and sound leadership were recognized, and he accepted a call to the local presidency, a position which he filled for thirty-five years and until failing health caused his retirement.



Chauncey Weaver

Brother Hayden was elected to membership on the International Executive Board at the Atlanta Convention in 1911, and served continuously until his retirement as an honorary member at the Dallas Convention in 1942, an official incumbency of thirty-one years.

For many years Brother Hayden also served the national organization in the capacity of legislative agent, keeping an alert eye on all happenings and making concise and helpful reports upon all matters of governmental character having bearing upon Federation affairs.

Brother Hayden's musical career embraced services in the National Guard Band of the District of Columbia and many years with the United States Soldiers' Home Band. He played string bass with the Washington Symphony Orchestra under Heinrich Hammer, as well as in theatre orchestras during the silent picture era. In the early '20s he accepted full-time duties as president of Local 161, which under local law precluded his participation in professional engagements.

In 1939, at the Kansas City Convention, he experienced the first symptoms of diabetes which later necessitated the amputation of his leg. In spite of this handicap, he carried on, attending the Indianapolis, Seattle and Dallas conventions.

During the past year, Local 161 earnestly debated and considered plans for presenting some worthy testimonial to Brother Hayden in honor of his long and notable career of service to the local. On January 9th of the current year plans crystallized into a notable presentation—the ceremonial being accompanied by a large orchestra in incidental music—of an ambulance to the District Chapter of

the American Red Cross. Brother Hayden was unable to be present, but was represented by his two daughters.

Two days previous thereto he had had a hospital check-up, due to a heart condition with which he had experienced some trouble. Tuesday evening, February 1st, he sank into a coma; and on Wednesday, at 5:15, he dropped into that mortal sleep which knows no earthly awakening.

The surviving members of the family consist of the widow, Mrs. Rose Hayden, two daughters, Mary and Rose, and a son, Courtney Hayden, Jr.

He was buried from St. Peter's Church, with interment at Cedar Hill Cemetery, not far from the cemetery which contains the final resting place of the late John Philip Sousa.

National Secretary Leo Cluesmann attended the services on February 5, 1944, at the Hayden family home, at the church and at the cemetery, as representative of the Federation.

The biographical data used herein was kindly forwarded to us by President Paul J. Schwarz of Local 161.

The writer of this column had the cherished privilege of serving as a colleague of Albert Courtney Hayden on the International Executive Board for a period of twenty-seven years. It was a harmonious relationship. We ask to be counted among those who mourn his passing.

As a Federation official he maintained a calm poise; knew how to be firm without being arbitrary; and to his counsel his co-members were always glad to listen.

Farewell, to our long-time friend and brother!
"Sleep thou a quiet sleep; dream of success and happy victory!"

Sometimes matter intended for publication goes astray. Has it sunk below the horizon of oblivion? Or will the fitful wings of circumstance bring it to the surface once more? When we read the story of the recent symphony concert at Kingston, New York, we had the feeling that here was an exhibition of community enterprise worthy of exploitation. We accordingly took our pen in hand. The article disappeared. It was intended for use a couple of months ago. The lost has been found and we submit the same, with renewed compliments to Kingston citizenship and Local 215, and all others who feel an interest in the subject matter:

We do not know the population of Kingston, New York, but we know it is possessed of a fine bunch of publicity live-wires when it comes to promoting a symphony concert. Kingston was selected as a visitation point for one of the symphony concerts given under the auspices of the American Federation of Musicians for the upbuilding of musical morale, and the great New York Philharmonic-Symphony Orchestra was assigned for the event. The Kingston Daily Freeman opened its columns. Prominent citizens, business and professional men took up the cause. Secretary John A. Cole, with the enthusiastic backing of Local 215 membership, spared neither time nor effort. The concert was played in the Municipal Auditorium, Local 802, New York, gave its hearty cooperation to the enterprise. Citizens entertained the orchestra members at evening dinner. Dr. Artur Rodzinski did great work as conductor. Beethoven's Overture to Leonore from "Fidelio"; Tchaikovsky's classic "Symphony No. 4 in F Minor"; the "Anxious Bugler", by Carpenter, and Gershwin's "An American in Paris" was the musical menu provided for the 3,000 people who crowded the concert hall. Kingston's capacity for meeting a notable cultural event has set a challenging pace for other cities of the nation—both small and large. Let us hope that the entire series will prove the master-stroke in raising the curtain on a new dawn in American musical appreciation.

Jim Byrne, president of Local 69, Pueblo, Colorado, and delegate to many conventions of the A. F. of M., is quite ill and confined in the Corwin Hospital of that city. He would like very much to hear from his friends. We are sure it needs only this suggestion to start messages of encouragement coming from our members all over the country.

Alice Nadine Morrison, 720 Queen Anne Avenue, member of Local 76, Seattle, Washington, has a little garden in which she occasionally plants a seed. She aids Nature in the cultivation thereof and in due time there blossoms a flower. The garden might be called, "The Garden of Poesy". She sends us a sample which she names "A Pensive Mood". Here it is:

Ah, let me play my song of life,
In happy melodies;
Let not my fingers find their way
To sadder minor keys.

For I am turned to happy things—
To laughter, music gay;
How did I get so out of tune,
That jangling sounds dismay!



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Let not the "jangling sounds" disturb your muse, Alice Nadine. Silver chimes sometimes reverberating seem out of tune. Occasionally, close by the fairest flower an ugly weed will raise its head. Keep mind and heart in harmony with the finest ideal; and from time to time the blossoms of poetic melody pure and undefiled will grow.

Delegates, make your transportation reservations early as the rules and regulations will permit. Doing so may be a severe headache preventative.

Symphony orchestra concerts are again in full swing in Detroit, with the noted Karl Kreuger as director. In a recent issue of the *Keynote*, official organ of Local 5, President Jack Ferentz reviews the fine determination with which Detroit citizens rallied to the cause after the temporary interregnum. The Symphony is now playing to overflow audiences.

It is a relief to hear less of "When the Swallows Homeward Fly", and more of "When the Robins Nest Again".

Forward March!
Rise and Sing!
Hallelujah—
Welcome Spring!

The year 1944 gives rich promise of enough politics to satisfy the most avid.
(Continued on Next Page)

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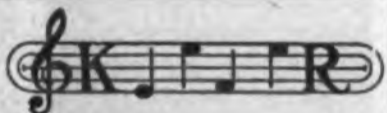
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Over Federation Field

(Continued from Preceding Page)
ricious appetite before the quadrennial campaign is ended. From Chief Executive to Municipal Dog Catcher the contest will be fierce.

Perhaps when Hamlet, the melancholy Dane, in mood for soliloquy, used the expression, "sickled o'er with the pale cast of thought", he was struggling with his income tax return.

Local 2, St. Louis, is mourning the loss of member Guy M. Daily, who passed away on January 5, 1944. He was president of the local four years, from 1926 through 1929, and was national convention delegate in each of those years. He was a popular member of the organization and his capabilities were widely recognized.

We are conscious of a sense of personal loss in the death of A. W. Luyben of Local 34, Kansas City, announced in the INTERNATIONAL MUSICIAN a month ago. He was delegate to many national conventions; was a local officer for many years; and had a prominent place in the many notable musical organizations of that city. The Grim Reaper has gathered a heavy harvest in Federation circles during the past two years.

Fred E. Kretschmar, who was a member of Local 18, Duluth, since its formation on September 30, 1898, passed away on January 29, 1944, at the age of seventy-eight. One of the most widely-known musicians in Duluth, he played (clarinet) in theatre, ensembles, and symphony orchestras and with the 3rd Regiment and 125th Field Artillery bands during his fifty-four years' residence in that city and had besides held various offices in the local. Surviving him are his widow, and his daughter, Mrs. Harry J. Weir, Oakland, California.

On January 26, 1944, Herbert L. Straub, vice-president of Local 5, Detroit, passed away after several months of acute suffering caused by stomach ulcers. Born in Bellaire, Ohio, on July 21, 1894, Brother Straub settled in Detroit with his parents and six sisters, at the age of four. Soon, under the tutelage of Fred R. Brown, dean of Detroit drummers, he became a splendid percussionist and played in this capacity in the Straub Orchestra. His first theatre engagement as cellist, an instrument on which he likewise became proficient, was played at the now razed Fox Washington. During World War I he enlisted in the Navy, and, after a period at Great Lakes Naval Training Station, served on the Flagship "Chicago" and later on the "Savannah" as assistant band master. Following the Armistice, while on tour with a band of his own, he accepted a position as permanent conductor at "Shea's Buffalo" and also held posts of musical director of the Buffalo Broadcasting Corporation and conductor of the Civic Symphony in that city. In 1935 he became successively director of the Detroit W.P.A. Symphony Orchestra and State Supervisor of Music Projects, W.P.A. Thousands flocked to his home church, St. Anne's, to pay their last respects to a fine friend and a gifted musician.

Mrs. Lucia Kerngood, wife of Secretary-Emeritus William J. Kerngood, passed away peacefully in her sleep on February 13th at the couple's home in Smithtown, Long Island. Born in New York City on September 7, 1875, she and her first husband, "Blutch" Cooper, became famous throughout the country for a clever vaudeville act characterized by rich humor and a rapid-fire dialogue. Her marriage to Mr. Kerngood, two years after the death of her first husband, was solemnized by Mayor Fred C. Breidenbach of Newark, New Jersey, on May 1, 1925, and the couple's honeymoon was spent at the Niagara Falls Convention where she made the acquaintance of the delegates and their wives. Following Mr. Kerngood's retirement eight years ago the couple spent their summers on Long Island and their winters in Florida.

Mrs. Kerngood is survived, in addition to her husband, by a daughter of her first marriage, Mrs. Henrietta Guterman of Boston, Massachusetts, and by a brother, John Cuerdo, of New York City.

John William Hundertmarck, well-known violinist and for thirty years secretary of Local 222, Salem, Ohio, died at the age of sixty-three at his home in that city on February 20, 1944. A member of the Quaker City Band for thirty years, its director for fifteen, organist at the Baptist Church, a teacher of violin, Brother Hundertmarck had a rich and full musical life. Surviving him are his wife, Mildred, three sons and three granddaughters.

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BOSTON SYMPHONY JOINS THE FEDERATION

(Continued from Page Ten)

chestras, but if they did not join (it was a question of money with them) they would make records. So that joining the Federation came at an opportune time and certainly prevents the recording and transcription companies from having this orchestra to bargain with on that subject.

I enclose a copy of the agreement made with the Boston Symphony Orchestra, an examination of which will show you that we gave nothing away and I am sure that the orchestra will be very happy with us and I know that you, as well as all the musicians of the country, are as proud as I am of the result. According to the telegrams, telephone calls and letters I have received, it is the general consensus of opinion that a swell job has been done not only for the American Federation of Musicians, but also for the Boston Symphony Orchestra, and I personally take great pride in being able to so report.

Fraternally yours,

(S) JAMES C. PETRILLO.

AMERICAN FEDERATION OF MUSICIANS

AMENDMENT OF BY-LAWS

I, JAMES C. PETRILLO, duly elected President of the American Federation of Musicians, pursuant to the powers conferred upon me by Article I, Section 1, of the By-Laws of the Federation and all other powers, do hereby declare that an emergency exists and do hereby decide that such emergency requires the adoption of the amendment to the By-Laws of the Federation hereinafter set forth and, to give effect to such decision, I do hereby promulgate and issue the following executive order, which order I do hereby find and declare to be necessary to conserve and safeguard the interests of the Federation, the locals and its members, and as necessary because existing laws are inadequate or provide no method of dealing with the situation:

THEREFORE, BE IT ORDERED

That the By-Laws of the American Federation of Musicians, as heretofore amended, be and they hereby are amended by inserting at the end of Article XIII thereof a new article to be designated Article XIII A, such article to read as follows:

ARTICLE XIII A. Symphony Orchestras.

Section 1. Definitions.

(a) The term "symphony orchestra" as used in this Article means and includes (1) each orchestra shown on the list appearing at the end hereof and headed "List of Symphony Orchestras" so long as it meets the requirements hereinafter set forth and (2) any other orchestra organized as a philanthropic community project and maintained in substantial part by public subscriptions and contributions and being of the same general character as the orchestras listed hereinabove which is a full orchestra with a substantially permanent conductor and a substantially permanent personnel of not less than sixty (60) players with a scheduled annual season in its home city of not less than fifteen (15) concerts of the character performed by symphony orchestras of the class listed hereinabove.

(b) The term "symphony player" as used in this Article means and includes (a) all persons who now are members of symphony orchestras as hereinabove defined; (b) all conductors or instrumental artists who perform with such symphony orchestras on a substantial number of occasions each season and (c) all persons who after such examination as may be given by a symphony orchestra as herein defined are found by it to be qualified and are accepted as members of such symphony orchestra and who are otherwise eligible to membership in the American Federation of Musicians and do not stand suspended or expelled from the Federation or any local thereof.

Section 2. Provisions Peculiarly Applicable to Symphony Orchestras and Symphony Players.

The provisions of this Article hereinafter set out are applicable to symphony orchestras and symphony players. In the event that any inconsistency exists between any of the provisions of this Article and other provisions of the Constitution, By-Laws, Standing Resolutions, General Orders or other laws, resolutions or rules of the Federation or of any local, as now existing or hereafter amended or added to, then the provisions of this Article shall prevail insofar as symphony orchestras and symphony players are concerned. Except as aforesaid, symphony orchestras and symphony players are subject to the provisions of the Constitution, By-Laws, Standing Resolutions, General

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(Continued from Page Fifteen)

and/or locals shall be free to make contracts with the management of symphony orchestras. Such contracts need not be in any particular form or contain any particular terms or provisions but may be in such form and contain such terms and conditions, not inconsistent with any law of the Federation of general application, as amended by this Article, in effect at the date of execution of any such contracts, as the parties may mutually agree upon, except that no symphony player shall contract with the management of his orchestra for a term exceeding five years. Such contracts by locals with managements shall be for such period of time as the parties agree and may provide as to any particular terms that such terms shall thereafter be incorporated in any subsequent contract or contracts, notwithstanding the expiration of the period of the contract initially containing such terms. Any contract between a symphony player and the management of his orchestra may provide for the exclusive services of the player and need not be for a higher price than would otherwise prevail if the contract were not exclusive. No contract shall be made with a player which does not provide for the payment of at least the minimum scale for symphony players provided by the contract between the orchestra management and the local in whose jurisdiction the symphony orchestra is located, and every contract shall contain the requirement that each player must be and remain a member in good standing of the American Federation of Musicians and of the local having jurisdiction.

Section 6. Sympathetic Strikes.

Symphony players shall not be required to strike or to refrain from playing or performing with a symphony orchestra in sympathy with or in support of a labor dispute which does not involve the orchestra of which they are members or the place in which, or radio station or network over which, they propose to perform and which dispute is not a direct controversy between members of the American Federation of Musicians and some other person or persons.

Section 7. Citizenship.

The provisions of Section 9 of Article IX, which require citizenship or first papers for membership in the Federation, are waived for the duration of the war with the Axis Powers upon which the United States is now engaged and for a period of six months thereafter.

Section 8. Conductor.

Symphony conductors must be members of the Federation. Provided, that the Executive Board of the Federation may, on application therefor, permit any such conductor to conduct symphony orchestra concerts for a period not to exceed one season. Conductors who have conducted symphony orchestra concerts for a period of one season must become members of the Federation forthwith.

When, in the opinion of the Executive Board of the American Federation of Musicians, circumstances warrant it, the Executive Board may permit a non-member guest conductor to conduct more than one season and may waive, for such a period as the Board determines to be proper, the provisions of Section 9 of Article IX which require citizenship or first papers for membership in the Federation.

Section 9. Orchestra Associations.

Symphony players who are members of a symphony orchestra may maintain an association among themselves for discussion purposes.

Section 10.

The recital of the foregoing provisions applicable to symphony players is not intended to abridge their rights, privileges and obligations in other respects as members of the Federation or of its locals and in such other respects they shall be entitled to all rights and privileges and be subject to all obligations generally applicable to members of the Federation or of the local, as the case may be.

Section 11. Amendments.

Notwithstanding any other provision of the By-Laws, the provisions of this Article XIII-A may not be altered or amended unless such alteration or amendment is proposed in writing and is duly adopted by the majority vote of the delegates present at each of two successive conventions of the Federation held at least ten (10) months apart.

The foregoing amendment to the By-Laws shall become effective December 3, 1942.

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JAMES C. PETRILLO,
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