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NO. 2

A. F. OF M. URGES CONSIDERATION FOR RETURNED SERVICE MEN

Many Locals Already Making Special Concessions For Honorably Discharged Members

On page 10 of the present issue is reproduced the honorable discharge emblem awarded to veterans in the present war. During the months to come you will see it on the coat lapels of hundreds of your fellow-members. The attitude you decide to take toward this simple insignia is important.

It may be your tendency to view it merely as an ornament or at most a badge of merit for some deed performed in the past, one that has little to do with present catch-as-catch-can assignments in concert or dance hall. You may be inclined—for to be human is to a degree to be selfish—to set down that small bronze token as an anachronism, an inopportune reminder of valorous deeds of yesterday accomplished by those who appear today as only embarrassing competitors in a field already stamped in the struggle for survival. You may subconsciously wish that that trinket had been left at home. You may decide you would rather ignore it than contend with its implications.

You may think these thoughts, that is, if you are an extremely short-sighted and unaware person. You will not think them if you have the least real concern for your fellow-citizens, for your family, for yourself. For that spread-eagle emblem is not a thing past and done, a message grown obsolete. It is an extremely pertinent matter to you as you move about your business today and tomorrow and in the days to come. It is a thing which motivates your existence fully as much as it motivates that of its wearer.

You may wonder why this is so. For one thing there is the obvious fact that without the work of these wearers of the emblem you would have no surety, no hope, no opportunity in the future. If you were granted so much as a bare existence—the breath in your body, meager flesh on your bones—you would be lucky. Certainly there would be no call for dancing, for singing, for playing, for musicians at all, in that bleak world of defeat. In other words the wearers of that emblem have made it possible for you to be a part of a reasonable, livable world. The emblem is there to remind you of that.

It is there to remind you of something else, too: that its wearer, in order to do this for you, has had to make grievous sacrifices. It means he has had to relinquish for months, even for years, his right as a citizen to find and further himself in gainful employment. It means he has had to remain out of the running during the best days of his youth, the while others won public favor. It means he has come back after fighting your battles to see you holding the position he might have held and pocketing the money he might have earned.

It is plain that the musicians' calling is especially open to abuses in regard to this matter of displaced service men. Characterized even in peace times by rapid turnover, speedy success and as speedy oblivion, it is in times of stress particularly precarious. The fact that the musician must hold his own in the face of fluctuations in taste and alterations in the whims of a fickle public encourages in him a ruthlessness that can be counteracted only by a sense of fair play backed by admonitions and laws of his union. Especially at present is this the case.

That brother member wearing the honorable discharge emblem has served you

Executive Board Meeting

Minutes of the Convention Meeting of
the International Executive Board
of the A. F. of M.

June 18 to 22, 1945, Inclusive

Palmer House, Chicago, Ill.
June 18, 1945.

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Gamble, Weaver, Parks, Hild, Kenin, Murdoch, Weber, Kerngood and Cluesmann.

This meeting is called under authority of Article IV of the Constitution relating to Conventions and Article I, Section 6-G of the By-Laws relating to meetings of the International Executive Board. The



ARTURO TOSCANINI

—and served you well. It is your turn now to serve him just as well even if it means personal sacrifice on your part.

The International Executive Board in its meeting held on June 21st discussed the means toward accomplishing this end, through relieving the service man of the need for payment of initiation fees and dues. The Board made the suggestion—no definite order can of course be made by it, since the subject is entirely one of local autonomy—that the locals exercise the utmost leniency in this respect. It also decreed that locals which relieve service men of payment of dues for a certain period will not be required to pay per capita tax on such members for that time.

Various locals, quick to realize their responsibilities in this regard, have already adopted means toward assisting the returned veteran in his profession. One

(Continued on Page Nine)

Convention for 1945 having been cancelled, this meeting is being held in lieu thereof and in conjunction therewith.

(At the conventions of the A. F. of M. the resolutions introduced providing for changes in law usually include an explanatory clause giving the reason for the proposed change. In order that the members may know the reasons for the changes in laws passed by the Executive Board, a short explanation will be made for those for which the reasons may not be obvious.)

On motion made and passed, Section 11 of Supplement to Article XIII of the By-Laws is repealed. (Final action to be taken at the next Convention.)

Secretary Ballard of Local 73, Minneapolis, Minn., appears. He asks the advice

(Continued on Page Fourteen)

ARTURO TOSCANINI

(Twenty-first in a series of articles
on the conductors of our major
symphony orchestras.)

By CECIL JOHNS

OUR great men are all too often obscured in the aura that their admirers cast about them. In trying to make their achievements seem superhuman these devotees rob their idols of human qualities. In the end a tradition is created, but a man is destroyed. It is hardly for this that our geniuses have labored and produced.

At least if the deity is to supersede the man, let it be in future years when memory of him as a living being has grown dim. Let Beethoven and Bach and Mozart become gods in the pantheon of public schools, to point wide-eyedurchins to perfection, but let us at least see our living great as men, perhaps finer textured, more heroically molded than the run of us, but yet human beings who must struggle, falter and rise again, in the course of achievement. Let us in any case do this with Toscanini, who is so much a part of our lives, political as well as musical, that he seems the very essence of humanity.

Toscanini shuns being called a virtuoso, even a celebrity. To achieve what he achieves, to be a "figure" in our national and artistic life, means in so far as he is concerned that he has a responsibility greater than most toward those who love good music, and who look to him as its consummate projector. He is constantly imbued with a sense, not of his importance nor of his triumph, but of his duty to strive at every performance, humbly, humanly, for perfection. Such in his own terms is the definition of his greatness.

Born in Parma, Italy, March 25, 1867, the son of Claudio and Paola Toscanini, the young Arturo enrolled at Parma Conservatory at the age of nine, was awarded a scholarship as 'cellist at eleven, and, at eighteen, was graduated, having distinguished himself in the fields of violoncello, piano and composition. Because his family stood in need of financial assistance, Toscanini soon after his graduation accepted an offer as 'cellist in a Brazilian opera company. His "discovery" as a conductor occurred when the regular conductor, having suddenly resigned, the young 'cellist was invited to the podium and conducted "Aida" without score. His triumph which was absolute was a fact he did not at once realize. He was preparing to return to his 'cellist's chair, but was constrained to remain on the podium to conduct eighteen operas that season, all from memory.

This matter of conducting without score has been variously laid to showmanship and poor eyesight, but showmanship is no part of this man's steady achieving, and eyeglasses would easily counteract the latter weakness. As a matter of fact to Toscanini learning a score means learning it to the last note and by heart. There is no half-way mark, only perfection.

Returning to Italy after his season in Brazil (he was now only twenty) he was given several less important conductorial assignments, even again taking up his 'cellist's role for the world premiere of Verdi's "Otello". Only gradually did he make his genius felt in the music centers of his native country. On May 1, 1892, when he conducted the world premiere of Leoncavallo's "I Pagliacci", at Milan's Teatro dal Verme, he came really into his own. There followed a long line of successes until, in his thirties, he became the reigning music personality at Milan's La Scala. From 1908 to 1915 he was conductor at the Metropolitan, winning especial fame as a great Wagnerian interpreter. The four years of World War I found him in his native land again conducting with patriotic fervor benefit performances and military bands—so near the front lines that often bombs drowned out the music.

As conductor of an Italian orchestra he toured the United States in 1920 and 1921, giving 125 concerts. Then, from 1925 to 1936, he conducted the New York Philharmonic Orchestra, receiving a fare-

(Continued on Page Nine)

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JUST OFF THE PRESS!... NEW VICTORY EDITION MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

Symphony Orchestras

IN this war G.I. Joe has learned to throw a grenade and adjust a bomb-sight. He also has learned, curiously enough, to love the classics. It has been his good fortune to be a listener at concerts which represented the best America has to offer in master works and master artists. And he has proved not only that he is capable of appreciating such music but that he chooses it when a choice is offered him. For this we have the word of no less an artist than Jascha Heifetz (who with three USO camp tours to his credit, comprising 300 camp concerts, certainly ought to know) that a G.I. performance has to be on the highest plane to be successful. In illustration he describes a typical two-hour concert: "My most attentive and appreciative audiences", he says, "were those just in from the front—all muddy and wet, faces grimy, with their rifles and gear on their backs. I shall always remember them. One soldier came to me after a concert to say that he had never been to a concert before, but added that if what he had heard was good music, he was for it. They seemed unable to hear enough good music." Until he was reassured by such obvious enthusiasm, Mr. Heifetz had some real doubts as to his reception. His first USO camp concert in 1942 was something of an ordeal, at least at the start. "Before me were hundreds of eager faces", he tells us. "I was more nervous than in all of my past career. I had to be my own musical commentator and play besides. So I just walked out and said: 'I don't know whether you will like it or not, but you are going to get some Bach just the same.'" He goes on to say that there were yells for more and that he fed them not only more Bach, but Beethoven, Brahms and Tchaikovsky as well.

Assuredly the returned service man will be a person eager for music—the best. In short, one of the strangest by-products of this strangest of wars will without a doubt be the enlarged audiences at symphony concerts.

One symphony conductor at least to vouch for this attitude among service men is Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, who is at present on a two months' tour of the United States Army camps in Europe conducting G.I. bands and orchestras under the direction of the USO-Camp Shows. Accompanying him as soloists are Beveridge Webster, pianist, and Harry Farbman, concertmeister of the St. Louis Symphony Orchestra. Mr. Golschmann will return to this country in time to begin his fifteenth season with the St. Louis Symphony Orchestra on October 19th.

Summer Sittings

THE seventh and next-to-the-last week of concerts at the Lewisohn Stadium in New York was one of variety and artistry. The duo-pianists, Luboshutz and Nemenoff, opened it July 30th interpreting with finesse the Concerto for Two Pianos in E-flat major by Mozart. Two works by the evening's conductor, Eugene Goossens, "By the Tarn" and "Rhythmic Dance", were given their first New York performance. The violinist, Joseph Fuchs, was soloist on July 31st. An All-Russian program—Prokofieff, Moussorgsky-Ravel, and Tchaikovsky—ushered in August. August 2nd and 3rd were opera nights ("La Bohème") and Saturday's concert August 4th presented Todd Duncan, baritone.

The Buffalo Philharmonic Orchestra is being sponsored this summer by the William Hengerer Company which is presenting it in eight concerts at various parks of that city. The conductor of the opening concert in July was Fred N. Ressel, for two years assistant to Franco Aurori, conductor of the Buffalo Philharmonic Orchestra. Morton Gould conducted a Pension Fund benefit concert on July 27th.

The ninth and most successful season of Watergate Concerts in Washington was brought to a close on July 29th with the three final concerts, under the baton of Alexander Smallens, presenting successively Jan Tomasow, the orchestra's concertmeister, as soloist, an all-Tchaikovsky program and Gladys Swarthout, mezzo-soprano of the Metropolitan. Thirty-year-old Jan Tomasow is a native of Buenos Aires, but although he has been in this country less than five years he is already an American citizen.

The final concert included Mozart's "Jupiter" Symphony, three excerpts from the "Jewels of the Madonna", by Wolf-Ferrari, Herold's Overture to "Zampa", and two Wagner excerpts, the Prelude to Act I of "Lohengrin" and the Overture to "Tannhäuser".

The season was brought to a close on August 3rd with a request program.

Several of the August concerts at Grant Park, Chicago, are being conducted by



IGNACE STRASFOGEL

the Assistant Conductor of the New York Philharmonic Symphony, Ignace Straszfogel. This assignment came after a busy

summer for this conductor rapidly rising to prominence, since he was chosen to open the Summer Pops Concerts in New Orleans, conducting twelve programs there in four weeks, and, on July 14th and 15th, directed the New York Philharmonic at the Lewisohn Stadium, New York.

At Ravinia, also in Chicago, the week beginning July 22nd proved one of especial interest since both Massimo Freccia regular conductor of the New Orleans Symphony, and Erica Morini, Austrian violinist, made their initial appearances there at that time. Their reception was unusually enthusiastic.

The summer series of the out-of-door concerts given by the Louisville (Kentucky) Symphony Orchestra have proved extremely popular with residents of that city. Guest soloists such as Joan Edwards, Vivian della Chiesa and Benny Goodman have doubtless had much to do in sustaining this interest.

Frederick Kitzinger is conducting the New Orleans Pops Concerts in the closing weeks of its summer season.

The twenty-fourth season of "Symphonies under the Stars" in Hollywood is being conducted by Leopold Stokowski.

At its concert on August 2nd, Fritz Mahler conducted the Toronto Philharmonic Orchestra and Nan Merriman was soloist. The program included the first

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Autumn Auguries

THE Detroit Symphony Orchestra, conducted by Karl Krueger, will present a series of concerts in Mexico City in September.

Local 630, New Kensington, Pennsylvania, has given birth to a new symphony orchestra comprised of sixty musicians. They gave their first concert in May, and plans have been drawn up for four concerts in the Autumn.

The Janssen Symphony of Los Angeles announces that its sixth season will open October 21st, and will include a cycle of ten symphonies of Beethoven. The soloists will be Leonard Bernstein, Nathan Milstein, Jan Peerce and Leon Fleisher.

The Baltimore Symphony Orchestra will present a series of fourteen mid-week concerts in the coming season, the first of which will be given October 31st. Reginald Stewart will conduct them all.

Charles Previn has been appointed music director of Radio City Music Hall, to succeed the late Erno Rapee. He will assume his new post early in September.

Overseas Symphony

THE world-famous Concertgebouw Orchestra of Amsterdam has received official permission to resume its activities following a purge of its personnel of collaborationist elements by the Netherlands "Honor Council for Music". The first concert of the orchestra has been scheduled for September under the baton of Albert van Raalte, a well-known Dutch conductor who was not permitted to appear during the occupation because of his Jewish ancestry.

The Honolulu Symphony Society, a full-strength orchestra directed by Fritz Hart, formerly of Melbourne, Australia, is again giving concerts. Mrs. George Oakley, who manages concerts in that city, prophesies a bright future for music there and feels that the war has increased the demands for serious art.

August 12th marked the opening of a three weeks' summer festival in Salzburg, the one-time center of European musical

culture. Salzburger regard the performances as the first authentic ones since Arturo Toscanini conducted there in 1937. Five symphony concerts are included in the festival's schedule. The Allied Military Government in Germany invited Bruno Walter to conduct. The light-opera composer, Franz Lehár, will be another of the directors.

News Nuggets

RECENTLY honorably discharged from the Army after more than three years of service is Jacques Singer, formerly conductor of the Dallas Symphony Orchestra. He directed the first concert on Corregidor after its liberation and returns to civilian life wearing the Philippine Liberation Ribbon of two battle stars and the Asiatic Pacific Theatre Ribbon with one battle star.

The third annual Piedmont Festival of Music and Art, held in Winston-Salem, North Carolina, from July 25th through July 29th, presented as three of its features a "pops" concert by the Festival Symphony Orchestra and soloists, the Brahms "Requiem", and a children's concert.



JACQUES SINGER



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SELMER - ELKHART, INDIANA

Opera and Operetta

THAT opera can not only function but actually flourish within a democratic framework has been amply proved by the record of the Metropolitan for the 1944-45 season. The Metropolitan Opera Association reports with pride that this season is the first since it purchased the Opera House in 1940 in which an operating profit has been shown. This improvement over past seasons is due, according to George A. Sloan, the association's president, to two causes: a drop in real estate taxes and increased ticket sales. In his further statement, however, Mr. Sloan recommends a cautious attitude toward the future: "Although there is every hope for the continuance of capacity business during the coming year", he says, "there can be no assurance that future seasons will necessarily yield a surplus."

The season's financial gain, according to Mr. Sloan, will be put to use to keep the property of the association in good condition and as reserve to take care of less successful seasons. Also a special fund made possible by a contribution of \$30,000 from the Metropolitan Opera Guild and of \$10,000 from the Northern Ohio Opera Association of Cleveland has been established for new productions and important revivals.

Another cause for congratulation has been the steadily increasing subscription sales during the past years which can be placed under the heading of "assured income needed to safeguard each season's budget". For the season of 1942-43 the figure was forty-five per cent of all seats sold; for 1943-44 it was forty-eight per cent; and in the past season it rose to fifty-five per cent.

Summer Fare

WOLFGANG MARTIN was conductor of the performance of "The Barber of Seville" presented by Fortune Gallo on July 21st in Ocean Grove, New Jersey,



WOLFGANG MARTIN

under the sponsorship of St. Paul's Methodist Episcopal Church of that community. The cast included Stella Andreeva, Anna Kaskas, John Garris, Mack Harrell, Harold Kravitt and Mario Valle.

Paul Breisach of the Metropolitan Opera made his first appearance with the Cincinnati Summer Opera Association, conducting its open-air performances from July 19th through August 4th.

Andzia Kuzak and Nils Landin are currently appearing in the leads of "Naughty Marietta" at the Paper Mill Playhouse in Millburn, New Jersey, the former in the title role and the latter as Captain Dick Warrington. Under the baton of Richard Alan Gordon and with an augmented chorus, this Victor Herbert production is proving most popular.

The "La Boheme" production at the Lewisohn Stadium, presented on August 2nd and 3rd, cast Grace Moore in the role of "Mimi" and Jan Peerce as "Rodolfo". Alexander Smallens was the conductor and Herbert Graf the stage director.

Dallas Development

With the season's aim "to present authentically worthy interpretations of the composers' ideas" the operetta schedule in Dallas has been going forward with every sign of success. The productions—"The Great Waltz", "Countess Maritza", "Blossom Time", "Cyrano", "Anything

Goes", "Martha", "Student Prince", "Firefly", "Maytime", and "Three Musketeers"—are well selected, as is the cast, including Marthe Errolle, George Britton, Rosemarie Brancato, Dorothy Sandlin, John Brownlee, Jack Good, Charles Yardsley, Marita Farrell, Margaret Spencer, and Dorothy Kirsten. The musical director, Giuseppe Bamboschek, has had not a little to do with the vivid interpretations afforded each operetta. "Three Musketeers", presented as the final production of the season which closes August 25th, is a swashbuckling classic in a stirring musical setting of Rudolph Friml's best and is a fitting finale for a season which, according to a matter-of-fact report of the city's business men, has "benefited the wholesaler, the retailer and the average Dallasite in being the means of glorifying the name of Dallas as the amusement center of the Southwest."

Opera Abroad

In line with its policy of promoting a revival of entertainment everywhere possible in Berlin, the Russians have indicated the Berlin opera will reopen around the middle of August in a theatre on the Kant Strasse, the only one of the city's three opera houses that is still intact.

A single new company has been organized from the remnants of the original three under the direction of one of Germany's leading conductors. The only opera to be banned, according to reports, is "Madame Butterfly". The Russians apparently have no objection to Wagner, nor to any of the other more "German" composers.

The only apparent obstruction in the re-opening schedule is the fact that the Nazis hid the vast costume wardrobe of the Berlin State Opera, and nobody seems to know where it is.

The Hungarian Opera honored the memory of President Roosevelt with Verdi's "Requiem" conducted by Fallione.

Opera on the Upgrade

THE San Francisco Opera Company is again expanding its season. Announcement has been made by Maestro Merola and Business Manager Paul Posz that with preliminary rehearsals the season will last nine weeks. It will open in Seattle and Portland, then come to San Francisco for its regular season, and finish with two weeks (instead of the usual one) in Los Angeles and Pasadena.

The Indianapolis Theatre Association has announced its intention of promoting outdoor summer opera in that city as soon as conditions permit. Local business men are sponsoring a petition calling on the park board to issue bonds and proceed with construction of a new amphitheatre at Garfield Park. The present small outdoor theatre in this park was the scene of a three-night presentation of "Pinafore" by a local company under the direction of Charles Hedley July 20th, 21st and 22nd.

The Chicago Opera Company has already announced its schedule for its six-week season this Autumn. The opening production, October 8th, will be "Manon", with Bidu Sayao in the title role. Sixteen operas will be given in the thirty performances and the closing date will be November 16th.

The Boston Grand Opera Company, Stanford Erwin, managing director, plans

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to present eighty performances of sixteen operas during its forthcoming season starting October 1st. These will be given in the course of a tour of twenty-five cities in the East and during a three-week season in the home city. The principal singers will be selected both from leading opera companies, and by competition through the company's auditions.

Opera enjoyment in central New York State received a marked stimulus this past season through the presentations of the Manhattan Grand Opera Company at Syracuse and Utica under the auspices of the opera guilds of those cities. The repertoire for the season consisted of "Il Trovatore" with Giovanni Martinelli and Alexander Sved, "La Boheme" with Nini Martini, "Faust" with Dorothy Kirsten and "Aida" with Ellen Repp, Nino Ruisti, and Claudio Frigerio. Dr. Nicholas Guallilo, American-born composer and conductor, is director of the opera company and conductor of the orchestra.

Musicales Make the News

A LIGHT OPERA based on the music of Peter Ilyitch Tchaikovsky and called "Song without Words" is scheduled to

open in Los Angeles August 20th for three weeks. Producer and director will be Theodore Bachenhelmer.

A Chicago paper hopefully announces, "Oklahoma" will be back in Chicago on August 12, 1946!"

"Marinka", musical based on the Mayerling tragedy, had its premiere July 18th at Winter Garden, New York. Two of its principals, Joan Roberts and Harry Stockwell, are alumni of "Oklahoma".

Final Curtain

ALBERT CLERK-JEANNOTÉ, the founder of the Montreal Opera Company, and famous vocal and operatic coach, died July 21st of a heart attack in his home in New York at the age of sixty. Born in Montreal, Mr. Clerk-Jeannoté became a pupil of Jean de Reszke and Pauline Viardot-Garcia. In 1909 he founded the Montreal Opera Company, of which he was director for three years. He sang tenor roles in Europe and the United States. His pupils included "Hildegarde", Estelle Taylor, and Ramon Novarro, all of stage and screen fame.

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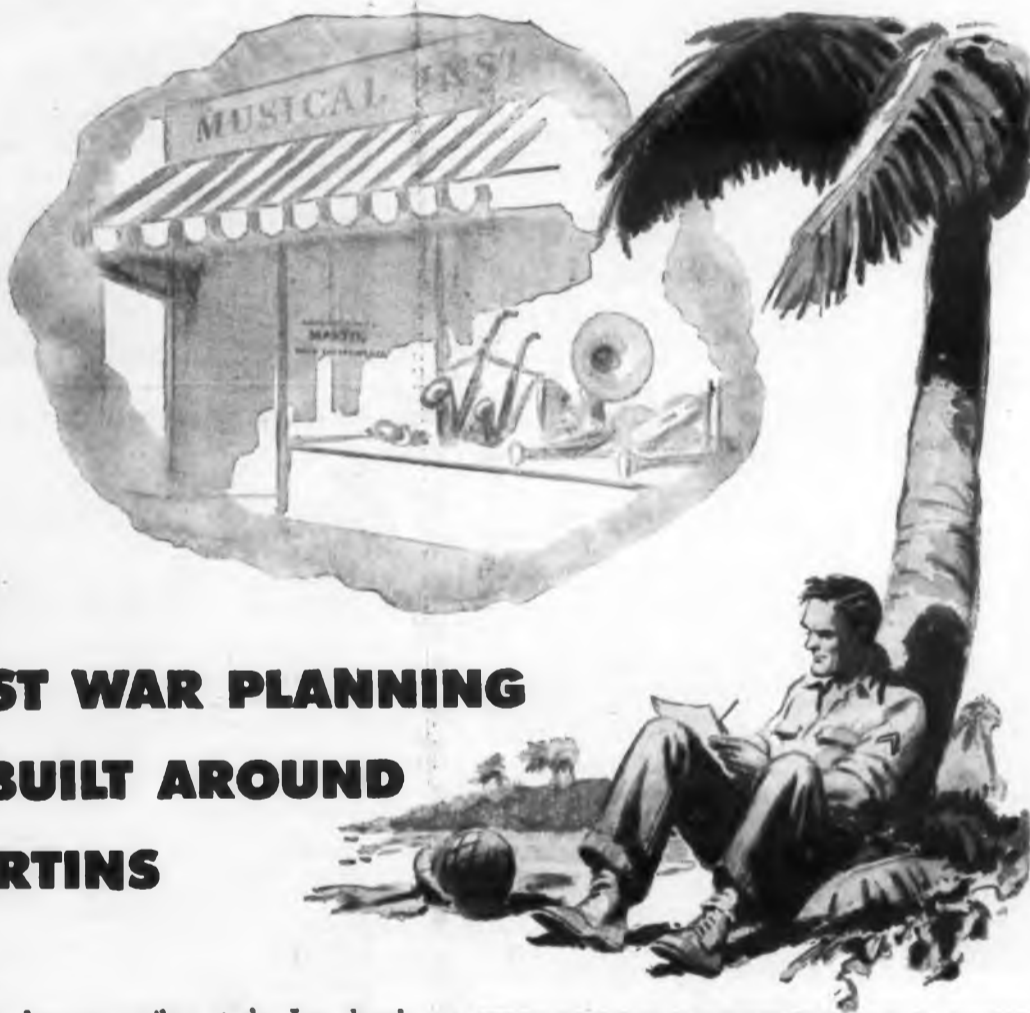
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The other day we received a letter, written during one of those breathing spells, by a member of an AAF Band on a far Pacific island. He'd been a school band director before the war.

And after it's over?—well, his post war plan is a music store! He wants to sell Martins. He's writing us now about a dealer franchise. *The part of his letter we quote at the right will tell you why.*

It wouldn't mean so much, perhaps, if his were the only letter like this. But, actually we get many from men serving in all war theaters. They're all impressed with the high quality of Martin band

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Concert Bands

THAT band music is coming more and more within the province of the best composers of our day is illustrated by a letter recently received by Edwin Franko Goldman on the performance by his band of a work by Darius Milhaud, at present a resident of Oakland, California, and one of our great contemporary composers. After thanking Mr. Goldman for presenting his work, "Suite Francaise", he goes on to say, "Not only is it very fascinating to write for such a combination (the band) but also the American high schools need music not too difficult to perform, written in a very normal range and of our time. The youth must have contacts with the works of the contemporary composers. The band is an excellent and democratic vehicle to offer music, from the classics to the works of young composers writing without any concessions save in a technical way, so as to make the music easy to play."

Further illustrative of the seriousness with which music for the band is taken by outstanding composers of today is the new "War Overture" by the seventy-year-old Soviet composer, Reinhold Gliere, which had its first performance at a recent concert by the huge 120-piece brass band of the Red Army Bandmasters' School in the Moscow Conservatory. According to the Moscow critic, Gregory Shneerson, the new overture is not only a work of art but one which turns to contemporary events for its material, in fact "is something of a declaration of the fighting partnership of the three great powers. Its thematic fabric is woven of three melodies, used with great mastery by the composer". The premiere was heard by a brilliant audience which included the composers Miskovsky, Shostakovich and Shebalin.

Band Bourgeoning

THE first three concerts of the newly formed Los Angeles County Band were conducted by Constantin Bakaleinikoff.

The Stevens Point, Wisconsin, Municipal Band composed of members of Local 213 of that city has been giving concerts throughout the summer. The director is Ernest Weber, composer of many well-known band compositions.

The summer band concerts given in the parks and recreational centers of Greater New York under the joint sponsorship of various business organizations and Local 802, are proving again successful in this their eighth season. Conductors of the concerts of July 29th and 31st, and of August 2nd were respectively Chester W. Smith, Murray Kellner and Adrian Schubert.

Summer band concerts are being given regularly in Rhode Island under state sponsorship. Among the bands engaged are Pettine's, Dennish's and Butterfield's.

Business Men's Project

THE Wichita Independent Businessmen's Association of Wichita, Kansas, is sponsoring a series of concerts in that city from July 22nd through August 26th. The forty-piece band under the direction of Dr. Harlo E. McCall features also a dance orchestra made up of its members, with vocalists from radio stations KFH, KANS and KFBI, assisted by Frank Markwell on the Hammond organ. Each of the season's six programs offers also an opportunity for community singing and each presents as guest attractions a vocal organization and an instrumental soloist.

Thurlow Lieurance, well-known composer, voiced the opinion of all who have heard the band, when he stated, "The summer civic concert series is a very worthy project and deserving of the support of all Wichitans. The varied programs are unique and mark the first time in recent years that such programs have been offered locally."

It is Mr. Lieurance's opinion that Dr. McCall "is an exceptionally good band man and conductor", and that "you can count on him to present an outstanding program of music, one that will suit any audience."

As for the merchants who are bringing to citizens of Wichita these weekly concerts, they ask only that the programs

be enjoyed and the project appreciated as a real contribution to community life.

Grant Park

THE Grant Park concerts, with Cavallo's Symphonic Band and new soloists each week, are providing for Chicago residents a musical treat. One Chicago critic characterizes the performances in the following words: "With sixty-five expert musicians he (the leader, P. A. Cavallo) is justified in calling it a symphonic band. It performs with agreeable precision and there is satisfying solidity to the mass tone. The players of the solo instruments do their stint well and Mr. Cavallo keeps the whole ensemble under control in an unobtrusive and objective manner which may not be the traditional conception of a band leader but which brings about desirable results."

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Top-Flight Bands

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Ex-Service Men's Sign-Ups

WAYNE KING, honorably discharged from the Service, is packing them in at the Edgewater Beach Hotel, Chicago.
T/5 COLIE STOLTZ has received a

medical discharge from the Army after forty months of service and is resuming with his band, which has been operating throughout the war under the baton of Louis Nute.

CLYDE MCCOY, recently released from the Navy, and his new band are scheduled to open for an indefinite run at the Boulevard Room of the Stevens Hotel, August 17th.

SAM DONAHUE, Navy band leader and before the war tenor saxophone with bands of Gene Krupa, Harry James and Benny Goodman, has already been offered a tempting post-war contract.

EDDIE OLIVER, recently with the Marines, is doing fine with his new band at the Palmer House's Empire Room, Chicago.

East Coast Cavalcade

JOE DURA and his orchestra are playing throughout the summer at the Bowery Barn, Coney Island.

AL POSTAL and his orchestra had a July 21st and 22nd date at the Manhattan Beach Club.

TONY PASTOR'S orchestra will play three weeks at Frank Dailey's Meadowbrook, Cedar Grove, New Jersey, starting October 25th.

JOHNNY LONG and his orchestra returned on August 10th to Vogue Terrace, Pittsburgh, for a three-week date.

Manhattan Medley

STAN KENTON and his orchestra took three weeks at the Paramount in July.

JOHN KIRBY'S orchestra started a run at the Downtown Cafe Society July 17th.

JOE REICHMAN is shifting to New York for the winter following his current engagement at Mark Hopkins Hotel, San Francisco.

TOMMY DORSEY will open the 400 Club on September 6th, remaining there eleven weeks.

ED DURLACHER and his band played for the first barn dance to be held in Central Park Mall July 14th.

CHUCK FOSTER'S orchestra replaced Sonny Dunham at the New Yorker Hotel August 6th.

FRANK RAMONI and his Latin-American orchestra have been booked into Jack Dempsey's Broadway restaurant.

Mid-West Melodiers

ADRIAN ROLLINI is just finishing a four-weeker at the Golden Dragon Cafe, Cleveland.

BOB RHODES is currently playing a five-week date at Lake Delavan, Wisconsin.

JIMMIE LUNCEFORD, from August 15th through the 26th, will play in Everett, Washington; Portland, Oregon; Seattle, Washington; Albany, Oregon; Salt Lake City, Utah; Denver, Colorado, and Kansas City, Missouri.

BILLY ECKSTINE began, on July 24th, a series of one-nighters in Texas, Oklahoma, Kansas, Missouri and Illinois.

LIONEL HAMPTON'S orchestra will return to the Sherman Hotel, Chicago, for a run beginning September 7th.

FLORIAN ZABACH and his orchestra will have a return date at the La Salle Hotel, Chicago, shortly after Labor Day.

Pacific Pastime

RED NICHOLS' Five Pennies are at the Club Morocco in Hollywood on a lengthy date.



RED NICHOLS

JACK McVEA'S eight-week engagement at "The Last Word" Cafe in Los Angeles will end August 16th.

CAMILLO LENTINI and his Latin-American orchestra played for the Pan-American grand ball at the Biltmore Hotel, Los Angeles, July 7th.

TED STRAETER'S band moved into the Biltmore, Los Angeles, July 18th.

EMIL COLEMAN'S orchestra had its stay at Mocambo, Los Angeles, extended by six months.

LOUIS ARMSTRONG and his crew move into the Trianon Ballroom, Los Angeles, August 14th.

COUNT BASIE drew them in at the Orpheum Theatre, Los Angeles, on the week's run, August 7th through 13th.

CARMEN CAVALLARO'S orchestra will remain at Ciro's, Los Angeles, until October 1st, following this date with one at the Mark Hopkins Hotel, San Francisco.

LAWRENCE WELK'S orchestra followed Ray Herbeck into the St. Francis Hotel, San Francisco, August 7th.

BOB MCGREW will remain at the Broadmoor Hotel in Colorado Springs until Labor Day. This is his sixth season there.

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Dates With Disaster

CHARLIE AGNEW reports on a catastrophe which seems sure proof of the Friday the 13th superstition. For on that date in July he lost his entire library and most of his band's instruments when the Aragon Ballroom, Houston, burned to the ground. The damage to the instruments is placed at \$10,000, that to the library at \$5,000. The fire, which started at about 2:00 A. M., burned for over two hours before it was discovered, and was not finally put under control until around 4:00 A. M., was a spectacular one, as tricky as a wool fire, leaping from point to point and quickly drawing a crowd which police vainly tried to keep back of the lines. Agnew, who was a guest at the Cotton Hotel just across the street, raced over to the ballroom and saved three saxophones and three clarinets.

In spite of the loss in instruments and music, Agnew made his next date at the Monroe (Louisiana) army camp on the 16th, using borrowed instruments and a library gathered for him in Chicago by Gus Edwards, his personal manager. From July 23rd to August 13th he played at the Hi Hat Club, Dallas, Texas.

HARRY JAMES reopened the Meadowbrook in Cedar Grove, New Jersey, on August 14th, that is, on schedule. In order to make this possible, repairs had been going forward full speed for the previous three weeks since, on July 23rd, a cloudburst in that area had caused damage amounting to several thousand dollars, washing away a slice of the parking lot, the entrance and exit roads and depositing water in the building itself.

HARRY BEDLINGTON and his bandmen escaped overside by ropes and were picked up by lifeboats when the Great Lakes passenger ship Hamonic of the Canada Steamship Lines was swept by fire at the Sarnia docks in July. Bedlington is musical director of CSL, covering passenger ships in the Great Lakes and the St. Lawrence River below Montreal and the Saguenay cruises.

The Generous Gesture

DUKE ELLINGTON has arranged to pay expenses of three music students a year at the Juilliard School of Music, New York. The



DUKE ELLINGTON

young people, chosen by means of eliminative contests in New York high schools, will be granted a three-year course of study in any branch of music at Juilliard.

SHEP FIELDS and his orchestra departed on July 14th for a six-month tour of the European theatre of war.

HAL McINTYRE and his band are now overseas for the USO. He has volunteered his services there for six months out of each year for the duration of the war.

Film Fanciers

CARLOS MOLINA and his men are scheduled to appear at Warners in a two-reeler featuring South American tunes.

EDDIE HEYWOOD starts on a picture for United Artists in September.

Band Additions

SPADE COLEY has signed Joe Bardetti, George Bamby and Dean Eacker for his band.

CHARLIE BARNET has engaged Frances Shirley as the first girl trumpeter with his band.

A. F. of M. Urges Consideration For Returned Service Men

(Continued from Page One)

local offers membership in the Federation without the usual initiation fee; those already belonging are allowed to be professionally active for several years—or until the amount of the initiation fee would have been consumed—without the payment of dues; other locals omit dues for the period of one year. Still others offer the veteran special means toward rehabilitation in the way of job procurement. The Federation, as is stated above, does its share by waiving the per capita tax for locals permitting its returned veterans to function without dues, for the period such immunity is allowed. Equally heartening is the attitude of our members as individuals—the band leaders, band personnel, orchestra conductors and members—who sense their personal responsibility in re-introducing the service men to civilian life.

Remember, the wearer of this button has helped protect the things you cherish—your home, your family, your freedom. Join in saying to him, "Well done and welcome back to a full and useful life among your fellow-members!"

ARTURO TOSCANINI

(Continued from Page One)

well ovation when he relinquished his post to return to Italy.

Now came the events that have caused Toscanini to loom high on humanity's horizon. With the beginning of Nazi racial persecution he cancelled his Bayreuth bookings, this at a time when to perform in "Wagner's shrine" was the darling wish of every artist. When Hitler took over Austria the performances at Salzburg were likewise cancelled. As a direct underlining of his attitude he conducted the Palestine Orchestra in 1936. With the rise of Fascism in his native country he became even more vividly the symbol of individual freedom. He would have none of Mussolini's propositions, this in spite of an hour-long interview between those two in which Mussolini offered every bait at his disposal. From 1922 he refused consistently to conduct the Fascist hymn, "Giovinezza", even when in Bologna after one such refusal he was attacked and severely beaten in the streets by blackshirt thugs.

America received the news of his stalwart stand with jubilation. Already this country had taken him to its heart. In 1937 the N. B. C. signed him to conduct

the first full-time symphony orchestra created especially for radio audiences. The first-night audience rose and lustily cheered the hero in their midst.

There have been further evidences of this man's greatness as a man—his conducting of special United States Treasury Department concerts, which have brought millions to the cause, of his conducting of concerts for Allied forces overseas, of his offering services to the Office of War Information in filming a movie concerned with his famous performances of Verdi's "Hymn of the Nations". There is of course no question of his greatness as a conductor.

We have cause to be thankful, in this day of complexity and chaos, that we have such a one standing among us firmly and unequivocally for the right, that we live contemporaneously with him who unites the greatnesses of man and musician, who proves in his own life that to be immortal is in reality to be human.

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NEWS FROM THE FRONT

A REPORT from Sgt. Daniel L. Schorr states, "The Army is launching a large-scale offensive in Europe, a battle against boredom, with music as one of its most important, not-so-secret weapons". This weapon will combat the ennui that is bound to beset the thousands of troops awaiting redeployment in assembly areas, the thousands of wounded soldiers and liberated prisoners, and especially the 400,000-odd men who are to remain as troops of occupation. In short, as the Sergeant puts it, "the Army is planning a program of entertainment and recreation that will make the Continent almost literally the European Theatre".

This musical program will assume a variety of forms; by the time it is going full force there will be G.I. symphony orchestras and dance bands, soldiers learning instruments and theory, or singing more or less in unison. To this end Special Services for the European Theatre of Operations, commanded by Brig. Gen. Oscar Solbert with Major G. C. Bainum as music officer, is already scanning soldiers' classification cards for musicians and sending out an S.O.S. for instruments. As a matter of fact there never have been enough instruments to satisfy the Army's needs, and now the

situation is growing really acute. Not only is the Army scouring Europe for its stray violins and tarnished trombones but it is dickering with dealers, and nosing out manufacturers who can possibly add to the meager supply.

As long ago as last Fall the Music Branch of Special Services in New York (already pretty sure of an Allied victory but warned not to say anything to "encourage undue optimism") mapped the musical phase of its post-war activities in the European theatre. The stated purpose is "to open to every G.I. an exhilarating new field of enjoyment through music" and so to "provide him with the wherewithal to fight boredom now, and the means of unlimited pleasure later."

This music program—including study in music appreciation, composition, instrument playing and organization of orchestras, bands, glee clubs, chamber ensembles—is now well under way, especially among units stationed in Germany.

But the musical entertainment is not all soldier-made. According to an Army report, the Salzburg Festival Orchestra gave a concert recently for some 1,200 American officers and enlisted men in the famous Festspielhaus of that town. The sixty-piece orchestra was conducted by

Josef Messner and the concert lasted an hour and a half. This is but one of the many concerts being given in the occupation areas.

In September, John Barbirolli, former conductor of the New York Philharmonic-Symphony Orchestra and now conductor of Britain's Halle Orchestra, will hold a series of special guest performances with the Sadlers Wells Opera Company for Allied troops in Hamburg.

THE SOLDIER SPEAKS

We are glad to receive a letter from Pfc. Robert E. Schroeder of Local 5, Detroit, who wrote on June 26th from Kaufteuren, Bavaria: "Today, 'The International' for the month of May reached my hands, and it sure was a welcome sight. It usually is held up through the mail; but it seems that its contents never get stale. Was reading the article 'News from the Front' and it drew my interest quite a bit. You see, Mr. Cluesmann, I like to read about what the other Army musicians are going through, and what Edward Nowak (His letter appeared in the May issue—Editor's note) wrote was just the thing.

"I have been in the 80th Infantry Division Band since July, 1943, and in the combat zone, under General George S. Patton, since August, 1944. The first of July will have marked one year of overseas duty for this Division. From last August until the completion of hostilities in the E.T.O., we were obliged to lay aside our instruments of music. I don't believe any one of us can honestly say that we haven't seen our share. As M.P.s we were right up there with the doughboys, directing the traffic that carried their gas, ammunition and food—which consisted of K and C rations.

"For example, we have the French horn player T/4 Sgt. Eddie B. Scales, who

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has been given the Silver Star. A doughboy was pinned down under a jeep as a result of heavy artillery fire. Despite this, Eddie lifted the jeep by hand, and braced it on his knee until the doughboy was removed. Nowak was right when he said that music is important to G.I. Joe. When the war ended we drew our instruments from storage, and, after a little warming up, began a heavy program of music daily. At present, we have four dance bands, two marching bands, and a concert band.

"Because of the instrument I play, which is bassoon, I don't play dance music. However, I do get to go, now and then, to be part of the audience.

"Well, Mr. Cluesmann, I just thought I'd tell you a little about the men here who are classified as musicians or bandsmen in a combat outfit. At the same time I want to extend my thanks to those who are responsible for sending 'The International' to G.I. Joe no matter where he is. Regards—Pfc. Robert E. Schroeder, Local 5, Detroit."

REST CAMP ROUTINE

Nor is music confined to the European theatre alone. Pvt. Nathan Regenschreich writes from a rest camp in the Philippines: "This new island I'm on now (Mindanao) is like a resort. We wake up with music in the morning; we have it for chow, and it puts us to sleep at night." The description serves for every rest-camp in the area.

In short, it is music that more than any other entertainment brings the service men together in comradely fun-sharing. And G.I. Joe will remember this when he returns to this country—will remember the black moods music has dispelled, the pain it has relieved, the joy and hope it has fostered.

If the service man is already a professional musician, he will be more enthusiastic than ever in pursuing his calling. It is up to all on the home front to try to make this possible. The symbol he wears, reproduced above, will be a sign that here is a man who has fully realized music's possibilities in times of war and peace and who is ready to dedicate himself wholly to it.

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HERE, THERE AND EVERYWHERE

Music With Mirrors

DREAMS, even the most fantastic of them, sometimes come true, as witness the case of Alan C. Wagner, aviation motor mechanic, third class, of the Navy, who, severely wounded while a member of the crew of the escort aircraft carrier Bismarck Sea which was struck by several Japanese aerial torpedoes on February 21st last, still had visions of pursuing his pet hobby, piano playing—this though he was paralyzed from the waist down unable even to sit up in his bed at St. Albans Naval Hospital, Queens. A young woman friend, Mrs. Tinker Connolly, of Garden City, knowing his wish, asked her father, C. Brown Hyatt, a Garden City consulting engineer, if he couldn't invent something to make it possible for Alan to play the piano. Hyatt worked on the idea for six weeks, night and day, in his spare time, with the result that one morning Alan was surprised to see a piano being moved into his hospital room. "No", he said sadly, "there's no chance of my ever playing again."

Then, all of a sudden, a keyboard was placed before his eyes, a portable one with the full eighty-eight-key range, which could be propped at any angle and in any position on the bed and was electrically attached by as many wires to an upright piano on the floor of the ward. Wagner reached toward it with both his hands (the right one had been partly useless since that day of fire and exploding torpedoes) and began to play some little ditty that had kept ringing in his ears all through the storms of war. It fascinated him to watch the action of the piano hammers through a glass screen fitted on its front.

Nor was it only young Wagner and the other men in the ward that got a lift from the affair. Mr. Hyatt walked from the room vowing that he was going to invent "an electric typewriter for armless veterans".

Concert Quietus

A helicopter sprayed Yale Bowl with insecticide prior to a recent Pop Concert so that music lovers could enjoy the program without mosquito-slapping. The Connecticut Agricultural Experiment Station and U. S. Department of Agriculture Bureau of Entomology and Plant Quarantine cooperated.

WILLIAM H. GRAHAM

William H. Graham, who had served as secretary of Local 623, Denver, for the past twenty years, died at his home in that city on April 11th. Born in Nashville, Tennessee, April 16, 1873, Brother Graham came to Denver thirty years ago where he not only pursued his calling as railway mail clerk but became closely affiliated with musical activities. He engaged in his duties in Local 623 assiduously up to the time of his death, having only the day before personally directed the report of dues and assessments to the A. F. of M. He attended five of the National Conventions.

He is survived by his wife, Mrs. Gertrude Graham, whom he married on May 5, 1917; a son, Warrant Officer William H. Graham, Jr., who is with the Agf. Band somewhere in France; a sister and two brothers.

EMERY E. McCLURE

Emery E. McClure, organizer and first president of Local 136, Charleston, West Virginia, passed away on May 2, 1945, as a result of a fall which broke his leg and hip. Although a native of Charleston, he went as a young man to Parkersburg, West Virginia, where he became conductor of the Citizens Band of that city. After that he went to New York, played with many bands as cornetist there and in Passaic, New Jersey, and led a band in Paterson, New Jersey. Then in 1913, soon after his return to Charleston, he organized Local 136 and assembled the McClure Band which became very popular throughout West Virginia and Kentucky. Besides being first president of the local, he was a member of the Executive Board until his death.

CHARLES ROSS

Local 365, Great Falls, Montana, mourns the death of its president, Charles Ross, who passed away on May 21st, at the age of sixty-two. Born on a farm in

Cadiz, Ohio, on August 26, 1882, he began, at the age of eighteen, his life work with the telephone industry as a member of a construction crew in that town. About then, too, he became cornetist in the Cadiz City Band, an association he continued until 1910 when he went to Great Falls, Montana, joining Local 365 of that city and playing with the Great Falls Municipal Band. In 1928 the telephone company next transferred him to Billings, Montana, where he became a member of Local 439 as well as a member of that city's municipal band. Then in 1930 he was transferred back to Great Falls to work as plant chief in the telephone company, a position he held until his death.

He rejoined the Great Falls local in 1930, was elected president in 1938, re-elected president in 1939 and 1940, became a member of the Board of Directors during 1941 and 1942 and was re-elected president in 1943, holding this office until his death. He was a member of the Great Falls Masonic Orchestra, a member of Euclid Lodge, A. F. and A. M., past patron of Helen C. Roberts Chapter, Order of Eastern Star, and a member of the White Shrine of Jerusalem.

OURS and THE NATION'S LOSS

A. F. of M. Members Who Have Made the Supreme Sacrifice in the Service of Their Country

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Local 18, Duluth, Minnesota:
Morris Rosenberg

Local 34, Kansas City, Missouri:
Joe Condermann

Local 63, Bridgeport, Connecticut:
Howard Pedersen

Local 77, Philadelphia, Pennsylvania:
John A. Dreger
Carmen Zapple
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Local 94, Tulsa, Oklahoma:
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Governments exist to protect the rights of minorities. The loved and rich need no protection—they have many friends and few enemies.

—WENDELL PHILLIPS.

Scotch That Bill!

A BILL warranted to hamstring labor by dividing its ranks and by prejudicing the public against it was that introduced into the Senate during the last week in June under the high-sounding title of a new "Federal Relations Bill". This bill, which purports to "equalize the bargaining power of labor and management", in reality does no such thing. Rather it gives the employer the final say in labor disputes. It would thus render powerless the Wagner Act which sought to equalize the bargaining power of labor and management by giving labor the identical right of capital, that of organizing for collective bargaining. By rendering that act void it would throw out of gear the hard-won balance between capital and labor.

The big argument used to promote this legislation is that its purpose is to protect the public. It is nothing of the kind. Its actual purpose is to protect employers who do not want to abide by the law and who wish to continue their mailed-fist methods against their employees. No law which deprives workers (which make up our public) of their basic rights is a protection to the American people.

The bill would bring this about by a series of seemingly innocent but in reality insidious clauses. There is to be a preliminary "count-to-ten-million" period before labor is allowed the right to strike or even to submit to arbitration. Moreover, in disputes concerning basic public utilities or basic industries or disputes involving interpretations of contract the strike is out altogether and arbitration is made mandatory, an obvious attempt to render labor powerless in real emergencies.

Another sweet-sounding clause which yet conceals the sting of death is that which provides that the closed shop be permitted *only* if 75 per cent of the workers in the establishment are union members and 60 per cent of the workers approve. The wily employer would thus have to win over only 25 per cent of his employees in order to block effective unionism. What an inducement for him to single out the stooges, the fawners, the boot-lickers for special favors!

Of especial concern to A. F. of M. members is the provision which exempts firms employing *less than twenty workers* from union responsibilities, thus denying protection not only to the thousands on thousands of workers in hundreds of small plants but to the personnel of most bands and orchestras.

Then there is that clause which would punish an offending union by taking away its charter. What a come-on sign this would be to labor spies and stool pigeons!

But perhaps the most diabolical angle in the whole affair is the introduction of the bill at this time as a "reconversion measure", when in fact it would reconvert nothing except labor's hard-won victories into defeats.

Members of the A. F. of M. must stand shoulder to shoulder with the rest of organized labor in scotching this attempt to render labor powerless at the very time in its history when it is required to put forth every endeavor toward gaining fuller employment, commensurate unemployment insurance, higher wage ceilings and better conditions for the worker.

The Future of America

LABOR unions are beginning to realize that they are the future of America." This statement occurred in a speech made recently by the Rt. Rev. Bernard J. Sheil, auxiliary bishop of the Catholic Diocese of Chicago, at the Social Science forum of Siena College in Albany. The noted churchman further pointed out that labor unions are strong because "men have recognized that through them they can work for the right to earn a decent living. They want health and security for their families. God never intended that there should be slums. We could eliminate poverty in this country if we would fight side by side with labor against entrenched Tory minds." The bishop summed up, "Labor unions make for a better standard of living and for the things that make life worth while."

Music the Meeting Ground

TO the young American pianist, a member of the American Federation of Musicians, Sergeant Eugene List, must go honors for effectively "breaking the ice" of what might have been an affair of meticulous formality and frigid politeness, that is, the state dinner tendered Stalin and Churchill by President Truman on July 19th while the Big Three were meeting in Berlin. The earnest, almost adolescent-looking young genius played first a Tchaikovsky selection following it with Chopin's A-Flat Polonaise and three preludes by Russia's beloved composer, Dmitri Shostakovich.

Stalin might have expressed his thanks by a few words of appreciation. He might have nodded approval. What he did do was to spring up from his chair, walk over to the pianist, shake his hand heartily, drink a toast to his health and urge him to play more. The reaction was unprecedented on the part of this usually undemonstrative premier.

Young List played the number requested by Stalin—a folk song of Russia or one of the airs of the Volga



EUGENE LIST

perhaps—and again the Generalissimo clasped the pianist's hands and proposed a toast.

Newspapers throughout the United States publicizing this incident, called it "one of the strangest triumphs in musical history". However this may be, it was certainly the generator of a mood of cordiality that persisted throughout the evening. Through the interpreter, V. M. Pavlov, Stalin and President Truman entered into an animated discussion of their respective preferences in folk music. Then Churchill called for the "Missouri Waltz", the favorite of Truman's native state. When Sergeant List had played it, the Prime Minister came to his side, shook his hand and thanked him for the performance.

Another high point of the evening came with the playing by President Truman—at the joint request of Premier Stalin and Prime Minister Churchill—of Beethoven's Minuet in G.

It takes no great effort of the imagination to picture these three enthusiastic and comradely gentlemen reveling in that one medium which needs no translation, which, speaking directly to the heart is answered directly from the heart—music.

A Penny for That Symphony

EVERY tax-payer makes a contribution to libraries whether he is a book-reader or not. He also gives his penny to the museum, to the school, to the park in his city. And he does it as a rule without a murmur. In fact he is rather pleased than otherwise that he can feel himself a backer in such manifestly worthy enterprises.

Doubtless he would experience the same glow of satisfaction if he stood in the same position in regard to his civic orchestral organization, if he were contributing though ever so little to the furtherance of live music in his locality. For nowadays a far larger percentage of citizens listens to music than reads books or visits museums. Hardly a person here in America who doesn't experience music daily via radio, phonograph or wired relay. And hardly a citizen who doesn't realize that, unlike air and water, music presupposes somewhere at its source a live

musician, become such through years of struggle and the expenditure of much money. Yes, our citizens, believing in fair play as they do, would be willing to respond to a government subsidy on music.

In doing so they would be but following the example of many other countries: the music-loving Czechs, who have a subsidized opera house in almost every town with a population of 30,000; of the British, who operate theatres and orchestras by state enterprise; of the Russians who make drama, opera and ballet an integral part of official Soviet life.

As it is, though we are proud of our concert halls and our symphony orchestras, we are as unconcerned as to their means of subsistence as though they were grass of the fields or birds of the air, an attitude, we firmly believe, caused more by lack of information than by callousness. As an exception, we must mention the New York City Center of Music and Drama where concerts, opera and ballet are made available at prices within the reach of all. The guiding hand of this enterprise, Newbold Morris, President of the City Council of New York, said recently: "It is now time for Government to underwrite such projects, just as it does museums and libraries. The money spent by the city in educating its young people will be wasted if it does not arouse in them an interest in music, ballet, drama and art. Once it has aroused such interests the Government should do something to satisfy them."

Bills have been introduced in various State legislatures, as that in Albany about a year ago, "to devise ways and means for the improvement and promotion of music, drama, and the fine arts in the post-war period", but so far little has come of them. At the same time the private patron of music is almost extinct. Thus the ambiguous status of American art at present. An unwholesome situation for the thousands of soon-to-be-released veterans, whose profession and love is music.

How much more healthful an outlook it would be if every citizen felt that his town's symphony orchestra—like his town's water-works system and museum and railroad station—was the result at least in part of his own individual contribution. So communal an art as music must have this background of public sharing, before its potentialities can be fully realized.

Cure Through Participation

NOW that music is being scientifically employed in hospitals for the rehabilitation of our wounded service men, one fact becomes increasingly apparent: the curative properties of music depend largely on participation, that is, in *playing* on the solo instrument, in playing or singing in groups, or at the very least in responding to music actually played in one's immediate presence. Olin Downes in a recent article in the New York Times on the music schedule in Halloran General Hospital emphasizes this point:

"It is where they study and participate, however amateurishly, in the performance of music", he says, "that the most thrilling sights are to be seen. They offer the same spectacles as the courses in wood carving, photography, pottery and allied subjects that absorb the energies of many convalescents. One glance at the way these men work and their absorption in their tasks tells more than many paragraphs. . . . We have ourselves, on occasion, benefited by authoritative instruction in music, or sat in at master-classes given by internationally famous teachers. But it is a new sensation, and a very moving one, to watch a soldier with an iron collar studying a simple page of quarter and half notes; deciphering them with a teacher's aid; playing the notes, first in the right hand in the 'treble' clef, then the left hand in the bass; then together in octaves, and then essaying a short piece with a different part for each hand. 'How about chords?' you ask. 'Oh, yes,' says the teacher, 'he knows chords. Play some'. The man does that with the grin of a Cheshire cat. 'Next time', says the teacher, 'we begin to use the chords with the tunes' . . ."

"At one piano was one man, with knitted brow puzzling out the problem of accompaniment with tonic and dominant harmony. At the other piano sat two soldiers playing, each with the right hand, an octave apart, the tune of 'Drink to Me Only with Thine Eyes', while the man at the second piano beat out the accompaniment with chords 'I' and 'V' of the key . . ."

"To go through those studios and see men alert and energetic with objectives that stimulated them, in place of the lassitude, acquiescence or resignation of the convalescent of other days, was to feel the presence of hope and courage and to esteem, more than words would readily express, the workers and the directive heads who made that possible . . ."

"For the objects here are not academic honors, or a cultivated attitude toward an art, or sharpening of the wits for an after-dinner discussion of the difference between Tweedledum's and Tweedledee's interpretation of the G minor symphony. The effort is to establish a fundamental and healing relation between bodies and souls and music."

This relationship, Mr. Downes might well add, is set up only when the patient actually uses muscles, nerves and senses to produce and respond to music—another point for *live* performers rather than for the canned output, even among the able-bodied and full-rehabilitated

Over FEDERATION Field

By CHAUNCEY A. WEAVER

PEEK-A-BOO MOON

Fair Luna, gleaming from an azure sky,
They tell us that you shine by borrowed light;
But there is not a single reason why,
We should not hail you as the Queen of Night.

Like many other queens we chance to know,
At times you are disposed to coyly flirt;
But we who watch you fondly from below—
Please pardon us for being so alert.

At times a passing cloud may interfere;
But you are there and soon will show your face;
And thus you carry on year after year:
No shining star can ever take your place.

—CHAUNCEY A. WEAVER.

(Written while viewing a night-sky spectacle from Room 2177-W, Palmer House, Chicago, Saturday evening, June 23, 1945.)

If it takes heat to make the corn grow tall, we expect to hear phenomenal reports in harvest time from the vicinity of Kokomo, Indiana. July 22nd marked the forty-fourth anniversary of the founding of Local 141, A. F. of M. The compiler of this page was invited to attend. We accepted the invitation and are glad we did. We never met with a larger mead of appreciation.



Chauncey Weaver

In their solicitation for us to be present they stressed the desire that we make "James C. Petrillo" the chief topic of our discourse and in that proposal we heartily acquiesced.

Forty-four years is stretching out toward the half century mark. In the beginning the organization was small, but the foundation was well laid. From such basis the local began to grow. It weathered the incidental storms which all organizations experience from time to time, and emerged with stronger mettle and fixed determination. It now has a membership of 150; is offered by a crew which takes pride in its work, enjoys the confidence of its membership and is facing the future with confidence.

The anniversary observance was exemplified by a picnic dinner and dance at a beautiful country club located the distance of a nice automobile ride from the Kokomo city proper. A large crowd ignored the burning rays of the sun and made its way to this attractive retreat, where from noon until nearly midnight, Lord Byron's admonition was heeded, "Let joy be unconfined!"

We never dreamed there could be so much fried chicken outside the jurisdictional range of the Omnivorous Porcupine Aggravation (OPA). From the five o'clock dinner hour until close to the witching time of midnight chicken was in process of mastication.

Following the official dinner-hour, speech-making was the order of the day. President Walter Sparks was toastmaster and did a creditable job. Walter Bennett brought greetings from the Kokomo Trade and Labor Assembly and paid a cordial tribute to Local 141 for the unbroken fidelity it had ever manifested toward the parent labor organization. President L. B. Elmore of Lafayette and Secretary C. Randolph Covington of Anderson of the Indiana State Conference brought greetings from that organization. Local Secretary H. Ralph Hutto spoke in behalf of Local 141. The company of members and visitors listened eagerly to a review of the great fight which President James C. Petrillo has made and is still making; and the success which he is achieving, in spite of the most virulent opposition with which any cause ever has had to contend.

Following the banqueting hour the floor was cleared after which the mazy dance, inspired by the harmonic strains of Robert Fowler's nine-piece orchestra from Frankfort, continued until a late hour.

We had long wondered where Kokomo got its name or from what source. At one time we thought it was the locus from which all the Coca-Cola came. But an old-timer who knew his stuff forward and backward informed us that the name was derived from an old Indian chief named "Ko-ko".

Local 141 has thirty-five members in the armed service. It has the following official staff of officers:

President, Walter Sparks; Vice-President, Walter Aspy; Recording Secretary, Dorothy Imbler; Financial Secretary-Treasurer, H. Ralph Hutto; Sergeant-at-Arms, Diehl Moran; Trustee Chairman, E. Paul Shaffer; Business Agent, Tom Hullinger.

The writer wishes to hereby acknowledge the uniform courtesy extended him by all parties upon this, his first visit to Kokomo.

Kokomo—far-famed Kokomo!
A place you surely ought to go.
The scent of roses fills the air;
The streets are lined with maidens fair;
The people you will like to meet;
The stranger they know how to greet.
Now, other reasons we could cite;
But go—you'll find that we were right.

Being a fine piano player, President Truman is doing his best to promote a harmonious administration.

Iowa, get a move on, Indiana is heading for a gigantic corn crop.

The governmental edict for minimized travel is being heeded in the usual way. The gadabout contingent is increasing by leaps and bounds.

Perhaps the Japs will soon try to win a battle, just for the novelty of the thing.

Someone ought to write a march, "Handholders on Parade!" The tempo, of course, should be rather slow.

If Pullmans are to be discarded for day coaches, the latter certainly ought to be occasionally swept.

"Music Under the Stars"! A flash of rhythmic beauty on the printed page. A dulcet echoing of the oldest art in all the world! Such is the caption announcing the summer concert series now in progress through the medium of the Milwaukee Musician, Local 8, on western Lake Michigan shore. A total of thirty-three concerts are to be played by bands. There will be a series of eight concerts by the Milwaukee Symphony Orchestra. The latter will be given under the leadership of Jerzy Bojanowski, whose devotion to his task has been exemplified by four weeks of preliminary intensive training for the public work ahead. Milwaukee has a long established reputation as the home of high-grade band music. On his first journey from the old home in Chautauqua County, New York, to his destination in Iowa, the writer paused for a few hours' visitation at the Chicago Exposition, which was then in progress. Once inside the door he discovered a juvenile band from Milwaukee playing a concert. The official name of the organization has faded from memory. That was fifty-nine years ago. For him that band was the dominant attraction of those fleeting hours. Among the creations which have "made Milwaukee famous", music has a prominent and immortal place.

The Cleveland Musician (Local 4) for July has a striking front page portrait of a soldier with an empty sleeve, holding a violin with his only hand, and looking down at the voiceless strings with a wistfulness calculated to touch the stoutest heart. It is the old but never-dying story of American youth who bravely responded to his country's call, and gave to her "the last full measure of devotion". How much longer in a world which deems itself civilized must these things be!

Have you signed your union card? From the number of admonitions we note in various musical union papers, this *lapsus calami* is quite frequent.

The Springfield (Massachusetts) Symphony Orchestra is an organization which within a year and a half has budded and blossomed so that now its aromatic petals of enthusiastic ambition are reaching beyond the horizon of the coming New Year, the sixth concert of the new season being scheduled for April 28, 1946. The ensemble consists of seventy-six musicians of pronounced symphonic capability. A chorus consisting of one hundred and fifty voices is a highly appreciated community feature. The leadership is in the hands of Alexander Leslie, an apparently young man of demonstrated ability and enthusiasm for the work of his chosen field. Virgil Thompson, noted New York critic, says of Mr. Leslie: "He is obviously a conductor of talent and a musician of sound knowledge. He achieves correct orchestral balances and a nice homogeneity of tone. He reads all the works with complete clarity and with real musical comprehension". Local 171 is part of the bone and sinew of this fine organization; and in the instrumental list we note the name of our long-time friend, Edwin Lyman, as bass clarinet and one of the librarians. We congratulate the city of Springfield on this fine showing of musical culture and appreciation.

Is there anything stiller than a crackerless Fourth of July!

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Those pessimists who thought summer would never come have been completely disillusioned.

Mid-summer note of disconcertment: Governmental admonition to begin laying in your winter supply of coal.

The ancient sport of going through Niagara Falls rapids in a barrel has been revived, doubtless as a result of lessened transportation facilities. Curto and Justiana will undoubtedly look into this.

When Hitler died—or didn't he?
*The San Francisco Charter,
Points the way to lasting peace;
When nations live in concord,
And red ruthless war shall cease.*

Ah! Shall our hopes be blasted,
And prove a fading gleam;
A tragic world recession;
An iridescent dream?
*Let us stand behind our leaders,
With rallying cry, "Move on!"
Then may we see the victory—
"And on earth, Thy Will Be Done!"*

There used to be a well-known Indian chief named "Rain-in-the-Face". If alive today he would doubtless hold a high position in the Weather Bureau.

Wake up, weather-man,
Blow your horn;
Iowa specialty—
Raising corn.

"Music is a non-essential of war"—
Paul D. McNutt.
Then the band played Sousa's "Stars and Stripes Forever", and the vast audience cheered.

The current issue of the Army and Navy Musician brings to notice a musician whose friendship we highly valued in days gone by, but of whom we had lost track. We refer to Oscar L. Nutter of Local 17, Erie, Pennsylvania. He is now known officially as leader of the 82nd Army Ground Forces Band. He has composed a march, dedicated to Brig. Gen. P. M. Robinett, Armored School Com-

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mandant, who suggested composition of a song for armor. It had its public unveiling recently at the school's first combat experience show in Theatre No. 2. Says the above named publication, "Nine hundred enlisted men received it with wild acclaim". Brother Nutter is a musician of extended experience as band leader and composer. The trombone is his personal instrument. We are glad to hear about him.

We close this August page with an M. M. Bradford poem, which contains a beautiful lesson for those who find themselves afflicted with a sense of loneliness:

*I walk the streets of loneliness,
No friendly face I see,
And yet I have so many friends...
The robin in the tree*

*Extends a cheerful greeting
As I go on my way,
A romping pup invites me
To join him in his play.*

*A vagrant sunbeam pauses
To dance about my feet,
Lilacs bend their fragrant heads
To share their honied sweet.*

*O, Loneliness is passing
And so I never mind
If humans all are strangers...
When nature is so kind.*

—M. M. Bradford.

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INTERNATIONAL EXECUTIVE BOARD MINUTES

(Continued from Page One)

of the Board in reference to remedying certain conditions existing with the Minneapolis Symphony Orchestra when on tour. Brother Ballard retires.

The Board decides that this is a matter entirely within the discretion of the local.

Mr. M. E. Jaap, Adjutant of American Legion Post No. 1, Omaha, Nebr., is admitted and explains a controversy between the Post and Local No. 70, Omaha, Nebr.

The Board decides that Adjutant Jaap be advised to submit the matter to the Board in writing.

On motion made and passed the President is authorized to incur the necessary expense required to install air conditioning in the New York office.

The Board discusses Section 9-I of Article XIII, which has to do with members residing in the hotels wherein they are employed.

On motion made and passed this law is eliminated.

The reason for abolishing this law is that most of the orchestras and leaders suffer through not being able to reside at the hotel wherein they play. Sometimes there is only one hotel in the town, which is the one in which they work, and they must travel miles to another hotel. More important, if there are two hotels in the town, one uses music and one does not, the members play in one and must reside in the other, which does not employ our members and probably never will. Furthermore, if there are any leaders or orchestras evading the scale by living in the hotels where they play, we still have recourse through Section 1 of Article I, of the President's Duties, and they can be prohibited from living in the hotel if violations can be proven. Thus we will not penalize all orchestras on account of a few possible violators.

Traveling bands playing in theatres is discussed.

On motion made and passed it is decided that the scale be increased 30%.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

Palmer House,
Chicago, Illinois,
June 19, 1945.

The Board reconvenes at 1:30 P. M.
All present.

Case No. 406, 1944-45, wherein Local 171, Springfield, Mass., made a claim against Charles L. Wagner and Edward Marsh, sponsors of the Wagner Concert Series, is discussed and laid over.

The question of music at the Conventions is discussed.

On motion made and passed it is decided to amend Section 10 of Article VI of the Constitution to read: "Locals acting as hosts of the A. F. of M. Conventions are DIRECTED to provide a band and/or orchestra of not more than 45 members of the A. F. of M. to play AN AVERAGE OF two one-hour sessions daily at the prescribed rate of the host local for such type of engagements which shall be paid by the Federation. THE TIME AND PLACE OF THE SERVICES SHALL BE APPROVED BY THE EXECUTIVE BOARD OR THE PRESIDENT OF THE FEDERATION."

Bills of Joseph A. Padway, Counsel, were presented for January, \$1,878.42; February, \$1,573.98; March, \$1,400.06; April, \$1,582.82; May, \$1,426.76.

On motion made and passed, payment is ratified.

Bills of Local 149, Toronto, Ont., Can., for expenses incurred by Executive Officer Murdoch on behalf of the Federation, were presented for January, \$11.64; February, \$17.27; March, \$17.36; April, \$41.52.

On motion made and passed, payment is ratified.

Case No. 867, 1944-45, which was decided by mail, wherein the Board decided that the wage scales for Recordings and Transcriptions remain as at present for another year, is on motion made and passed, ratified.

Case No. 1002, 1944-45, which was decided by mail, wherein the Board decided to prohibit members from performing for television until further notice is, on motion made and passed, ratified.

Request for a charter for a new colored local in Tampa, Fla., is considered. Due to conditions which were not con-

sidered favorable at this time, the request is denied.

Case No. 239, 1944-45: Charges preferred by Local 562, Morgantown, W. Va., against members John Barno, James Bartoletti, Aldo Batistotti, Ernie Bertalotti, Johnny Chelena, Joe Fallows, Thomas Rankin and John Sonoga for alleged violations of the laws of the A. F. of M. in that local's jurisdiction are considered.

On motion made and passed, the charges are dismissed.

Case No. 762, 1943-44, in which case the leader returned the amount of a claim which was allowed by the International Executive Board, to the debtor instead of distributing same to the members of the orchestra, is discussed.

On motion made and passed, the leader is ordered to forward the amount of the claim, minus \$130.00, to the National Treasurer.

On motion made and passed, it is decided that the leader and the Secretary of Local 444, Jacksonville, Fla., stand trial for alleged irregularities in connection with the case.

A resolution of the Mid-West Conference is read wherein the International Executive Board is petitioned to hold a Convention of the A. F. of M. in 1945, if it is possible.

On motion made and passed, the Secretary is instructed to reply, that if at all possible, a Convention will be held.

Another matter submitted by the Mid-West Conference is not considered as the Board felt it was not within the jurisdiction of a State Conference.

On motion made and passed, the President is authorized to create a research and statistical department and to incur the necessary expense in connection therewith.

The number of assistants to the President is discussed. The present law provides for three assistants. However, the President is authorized to increase his office staff. In 1939, our then President Weber was desperately ill and it was felt necessary that another member of the Federation be assigned to his office. He had no official title and was engaged as an addition to the office staff at \$6,500.00 per year. In 1942, President Petrillo increased the salary to \$7,000.00, making it the same as the second and third assistants. He performed duties similar to those of the President's assistants and his services were absolutely necessary due to the increased activities of the office. He is in effect an assistant to the President, and in order to give him the proper official designation, on motion made and passed, it is decided that the last paragraph of Section 1 of Article I on page 22 of the By-Laws be amended to read: "\$7,000.00 for the second assistant and \$7,000.00 each for two additional assistants."

This entails no additional expense as he already receives the prescribed salary.

The question of traveling cards for members of traveling orchestras provided for in Preamble B of Article XIII is discussed and laid over.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

Palmer House,
Chicago, Illinois,
June 20, 1945.

The Board reconvenes at 1:30 P. M.
All present.

President Petrillo reports on the activities of his office. He also calls attention to the fact that the National Unfair List has been considerably reduced. Matters in connection therewith are discussed by the Board.

The Board discusses the subject of audition recording as set forth in Article XV. It is the feeling of the Board that since it concerns recordings, this matter should be directly under the supervision of the Federation.

The question is laid over.

The question of eliminating privilege cards for members traveling with theatrical companies is discussed.

On motion made and passed, it is decided to continue privilege cards.

On motion made and passed, it is decided to eliminate traveling cards, by amending Preamble B of Article XIII by striking out the first seven lines of that section, leaving same to read:

"Traveling members and members playing local out-of-town engagements must at all times be in possession of, and on demand produce, a membership card or receipt showing

current quarter paid in the Local or Locals in which they hold membership. If they fail to do so, they must pay, in addition to their arrearages in dues, fees of \$5.00 each to place themselves in good standing."

A proposed 15% raise in traveling theatre prices is discussed and a sub-committee is appointed to formulate the prices in conformity with such raise.

President Muro of Local 20, Denver, Colo., appears and asks the advice of the Board in connection with the Symphony Orchestra situation in its jurisdiction.

The necessary information is imparted to him.

Section 50 of Article X, which has to do with symphony orchestras, is discussed.

On motion made and passed, the section is amended to read as follows:

"A member of a local accepting an engagement with a symphony orchestra in another local is prohibited from playing other single or steady engagements without the permission of the Board of Directors of said local, and at the expiration of his contract may not become a member of said local without the consent of the local, except as provided in Supplement to Article XIII. Provided, however, if the said member continues on the engagement for three (3) consecutive seasons, then the local must accept his application for full membership."

The session adjourns at 6:15 P. M.

Palmer House,
Chicago, Illinois,
June 21, 1945.

The Board reconvenes at 1:00 P. M.
All present.

Section 15 of Article XIII is discussed. This provides that a musical director with a vaudeville act who is not a member of the Federation and also takes part in the act in a capacity other than that of musical director may show a certificate from the President of the A. F. of M. giving permission for members to perform with him as musical director.

On motion made and passed, this section is stricken from the By-Laws.

The committee on theatrical prices reports.

On motion made and passed, the report is adopted.

Theatrical prices are amended as follows:

ARTICLE XIII, Section 1.

Page 126:

A. When playing WEEK STANDS, eight (8) performances, excluding Sunday, and one rehearsal of two hours, salary per man, per week, was \$88.00; changed to \$100.00.

Additional performances in any such week, pro rata. Extra rehearsal of two (2) hours or less, was \$3.50; changed to \$4.00.

Page 127:

B. When playing BROKEN WEEKS, i. e., when company shows in more than one town in a given week—the salary per man for eight (8) performances or less, excluding Sunday, shall be, per week, was \$93.50; changed to \$110.00.

NOTE:—Each additional rehearsal in any one town, not to exceed two (2) hours in duration, per man, was \$3.50; changed to \$4.00.

If any of the above-named engagements ends with a fraction of a week and one performance is played, per day, was \$14.50; changed to \$16.00.

If two performances are played, per day, was \$28.50; changed to \$31.00.

Strike out C with Vaudeville Companies, etc.

D. Change "With Musical or Vaudeville Acts" to "with STAGE PRESENTATIONS," per week, per man, was \$84.00; changed to \$110.00.

Page 128, first paragraph:

Each additional rehearsal in any one town or theatre, not to exceed two (2) hours in duration, per man, was \$3.50; changed to \$4.00.

E. With BURLESQUE COMPANIES, per man, was \$84.00; changed to \$100.00.

Strike out F and insert instead:

F. With VAUDEVILLE IN CLASS C HOUSES, per day of four (4) performances or less, per man, \$12.00; leader, \$18.00.

Extra performances, per man, \$3.00; leader, \$4.50.

One-half salary shall be paid for lay-off days.

One rehearsal not to exceed two (2) hours is permitted in each town or theatre. Each additional rehearsal in any one town or theatre not to exceed two (2) hours, per man, \$3.50; leader, \$5.00.

G. With DRAMATIC COMPANIES, where the price of choicest seat (exclu-

sive of box seats) is \$1.00 or more, per man, was \$86.00; changed to \$100.00.

With DRAMATIC COMPANIES (repertoire or otherwise) where companies play in houses where the price of the choicest seat (exclusive of box seats) is less than \$1.00, per man, was \$63.00; changed to \$70.00.

Page 129:

If time of travel is so arranged to cause the musicians a lay-off of more than one day between the rehearsals and the opening of the season, then the charge for such lay-off must be, for each man, was \$6.00; changed to \$7.00 per day or fraction thereof, with the privilege of giving to the employer a three-hour rehearsal therefor.

Extra day rehearsals before the season begins, if given in the town from which the musician is engaged, time not to exceed three (3) hours, was \$2.50; changed to \$3.00.

Night rehearsals under the same conditions, time not to exceed four (4) hours, was \$6.00; changed to \$7.00.

Each single rehearsal, either day or night, held outside of the town from which the musician is engaged, and held before the time that the free rehearsal may be given, per man, was \$6.00; changed to \$7.00.

Two in any one day, was \$9.00; changed to \$11.00.

For overtime at rehearsals before the season begins, for each hour or less, per man, was \$1.50; changed to \$2.00.

Overtime at all rehearsals after the season begins, per man, per half hour or less, was \$1.00; changed to \$1.50.

NOTE: (top of page 130)—Federation for their regular services at theatrical performances, per week, per man, unless it is otherwise provided, was \$33.00; changed to \$40.00.

Article XIII, Section 2.

Strike out entire section.

TRAVELING LEADERS

Section 3.

Page 131:

With Comic Opera Companies, Musical Comedies, Ice Shows, Farce Comedies, Extravaganzas, Spectacular Shows and similar attractions, per week of eight (8) performances or less, excluding Sunday, was \$137.50; changed to \$160.00.

For each extra performance during any of said weeks, one-eighth (1/8) of the weekly salary must be charged.

If engagement ends with a fraction of a week, for each day wherein one performance is played, was \$22.00; changed to \$25.00.

For each day wherein two (2) performances are played, was \$33.00; changed to \$38.00.

Strike out next three paragraphs. Change "With Single Vaudeville Acts" per week; to "With Stage Presentations," per week, was \$115.00; changed to \$150.00.

With Vaudeville Acts and directing orchestras traveling with such act, per week, was \$115.00; changed to \$150.00.

Page 132:

With Burlesque, per week, was \$103.00; changed to \$130.00.

Strike out: "With Tabloid Vaudeville, per day, \$12.00; With Tabloid Companies, per day, \$11.00."

With Dramatic (repertoire or otherwise), if companies play in houses where the price of the choicest seat (exclusive of box seats) is \$1.00 or more, per week, was \$97.00; changed to \$130.00.

If Dramatic Companies (repertoire or otherwise) play in houses where the price of the choicest seat (exclusive of box seats) is less than \$1.00, per week, was \$75.00; changed to \$100.00.

Strike out next two paragraphs.

Section 3-A.

If a leader (leader of stage orchestras excepted) who travels with any theatrical organization is obliged to render services during the performance on stage (except recognized burlesque) in view of the audience, then he shall receive, in addition to the salary provided for him by the laws of the Federation for his regular services at theatrical performances, per week, extra, was \$44.00; changed to \$55.00.

Strike out: "This does not apply to services rendered at picture shows without vaudeville."

Section 3-B.


On rehearsals prior to opening of engagement, leaders shall receive half salary, computed on the weekly salary, said rehearsals not to consume more than six (6) hours in any one day, for a six-day week. Overtime or Sunday rehearsals to be paid for at the rate of, was \$1.00; changed to \$1.50 per half hour or fraction thereof.

After opening of engagement one (1) gratis company rehearsal of two (2) hours or less allowed each week. All

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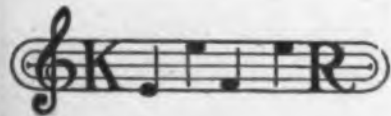
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extra company rehearsals to be paid for at the rate of, was \$1.00; changed to \$1.50 per one-half (1/2) hour or fraction thereof.

Section 3-G, 3rd Paragraph.

Page 134:

Extra day rehearsal, two (2) hours or less, per man, was \$3.50; changed to \$4.00.

GRAND OPERA
Section 4.

Page 135:

Orchestra for Grand Opera for not more than seven (7) performances in each week, per man, was \$157.00; changed to \$175.00. (See note.)

"Stage hand for not more than seven (7) performances in each week, per man, was \$137.00; changed to \$150.00. Extra performances pro rata. Orchestra work can be done by members of the stage band at the rate of, was \$21.00; changed to \$24.00 per man, per performance, in addition to weekly salary."

Section 5.

Where the price of choicest seats (exclusive of box seats) does not exceed \$4.00, for not more than seven (7) performances each week, per man, was \$115.00; changed to \$125.00. (See note.)

Section 6.

Where the price of the choicest seats (exclusive of box seats) does not exceed \$3.00, for not more than seven (7) per-

formances each week, per man, was \$100.00; changed to \$110.00.

Section 7.

Where the price of the choicest seats (exclusive of box seats) does not exceed \$2.00, for not more than seven (7) performances each week, per man, was \$90.00; changed to \$100.00.

Note—The following conditions govern Sections 4, 5, 6 and 7.

Opera with ballet to be considered a performance and governed as such.

Leader, double price.

Conductor, double price.

Ballet alone, same price as Grand Opera.

Strike out: "Leader for Ballet only—double price."

Page 136:

Performances exceeding four (4) hours from the beginning of the overture, overtime charges are as follows:

For Section 4—was \$3.00; changed to \$4.00 per hour or less.

For Sections 5, 6 and 7—was \$2.00; changed to \$3.00 per hour or less.

Stage hand work can be done by members of the orchestra at the rate of was \$10.00; changed to \$12.00 per man, per performance, in addition to weekly salary.

Rehearsals for engagements named in Sections 4, 5, 6 and 7. Before season begins, if held during the day and within the jurisdiction from which the engagement emanates, not to exceed three (3) hours each, per man, was \$7.00; changed to \$8.00.

Night rehearsals, each, per man, was \$10.00; changed to \$12.00.

For any rehearsals extending after midnight, double pay for extra time. If held outside of said jurisdiction, the weekly salary for six days (excluding Sunday) shall be,

For Section 4—Not less than was \$80.00; changed to \$90.00 for one or two rehearsals per day (not to exceed six (6) hours for both).

For Sections 5, 6 and 7—Not less than was \$66.00; changed to \$75.00 for one or two rehearsals per day (not to exceed six (6) hours for both).

Fraction of week, pro rata.

Rehearsals: During season, day rehearsals, was \$2.00; changed to \$3.00 for the first hour. Overtime to be charged at the rate of was \$1.00; changed to \$1.50 for each additional half hour or less, per man.

Rehearsals to terminate not later than 5:45 P. M.

Overtime for rehearsals before the season shall be charged at the rate of was \$1.00; changed to \$1.50 for each additional half hour or less, per man.

Page 137, 7th paragraph:

Except if an engagement closes with a fraction of a week, the price shall be, under Section 4, was \$22.50; changed to \$25.00 each performance.

Section 5, one performance a day, was \$18.00; changed to \$20.00; two performances same day, was \$30.00; changed to \$32.00.

Section 6, one performance a day, was \$15.00; changed to \$17.00; two performances same day, was \$26.50; changed to \$29.00.

Section 7, one performance a day, was \$14.00; changed to \$16.00; two performances same day, was \$25.00; changed to \$28.00.

Page 138:

SYMPHONY CONCERT TOURS
Section 8-A.

Symphony orchestras en tour in the United States or Canada during the period from April 30th to September 1st, eight (8) or less concerts per week of seven (7) days, with privilege of three (3) rehearsals per week, limited to 2 1/2 hours each, per week, per man, was \$100.00; changed to \$125.00.

Extra concerts, per man, was \$9.00; changed to \$12.00.

Tours closing with fraction of a week, each man to receive was \$12.00; changed to \$15.00 per day for one concert; for two (2) on same day, was \$21.00; changed to \$25.00.

Extra day rehearsals or overtime, per man, per one-half hour or fraction thereof, was \$1.00; changed to \$1.50.

(NEW)

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For eight (8) performances of not more than three (3) hours each per week of seven (7) days, per man, \$125.00. Leader double.

Extra performances, per man, \$15.00. Leader double.

One free rehearsal of 2 1/2 hours is allowed each week. A rehearsal may be substituted for a performance not played.

(Continued on Page Eighteen)

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INTERNATIONAL EXECUTIVE BOARD MINUTES

(Continued from Page Sixteen)

When engagement ends with fraction of the week, performance shall be paid at the rate of \$18.00 each.

First-class transportation shall be furnished at all times. Day traveling shall not start before 8:00 A. M. In the event that earlier traveling than 8:00 A. M. is necessary there shall be a charge of \$3.00 per man in each instance. Sleeping accommodations shall be furnished for any night traveling between midnight and 6:00 A. M.

MUSIC FESTIVALS, CHAUTAUQUAS AND LYCEUM TOURS

Section 8-B

Orchestras such as symphony orchestras, engaged for music festivals, chautauquas or lyceum tours of one or more consecutive weeks, not more than two (2) concerts per day, per man, was \$100.00; changed to \$115.00.

For overtime at rehearsals before the season begins, for each hour or less, per man, was \$3.00; changed to \$4.00.

For day rehearsals after the season begins, for two (2) hours or less, per man, was \$5.00; changed to \$6.00.

Overtime at all rehearsals after the season begins, per man, per half hour or less, was \$1.50; changed to \$2.00.

CHAUTAUQUA AND LYCEUM ENGAGEMENTS NOT OTHERWISE PROVIDED FOR

Chautauqua and Lyceum engagements at which an orchestra may render miscellaneous services, including the playing of light operas, etc., must be charged and paid for at the rate of per week, per man, was \$65.00; changed to \$75.00.

Leader, was \$95.00; changed to \$110.00.

Page 148:

STATE AND COUNTY FAIRS AND EXPOSITIONS

Section 11.

For a season of State Fairs or Expositions of one week or longer, each musician shall receive no less than was \$60.00; changed to \$70.00 each week; was \$50.00, changed to \$60.00 for five days; was \$40.00, changed to \$50.00 for four days; was \$30.00, changed to \$40.00 for three days.

Leader, 50% extra.

Page 149:

Second-Class District Fairs:

Per man, per day, was \$8.00; changed to \$10.00.

Leader, was \$12.00; changed to \$15.00.

Third-Class County Fairs:

Per man, per day, was \$6.00; changed to \$8.00.

Leader, was \$9.00; changed to \$12.00.

NOTE

First-Class: Overtime, was \$1.00; changed to \$1.50 per one-half hour or fraction thereof.

Second-Class: Overtime, was 75 cents; changed to \$1.00 per one-half hour or fraction thereof.

Third-Class: Overtime, was 50 cents; changed to 75 cents per one-half hour or fraction thereof.

Page 165:

D. Members of a band must at all times, unless otherwise provided for in this article, receive no less than, was \$50.00; changed to \$60.00 per week each.

Members who travel with bands, when filling single day or night or two-a-day stands, must each receive, in addition to their salary, the sum of, was \$2.00; changed to \$3.00 per day. This does not apply to Chautauquas, State Fairs, Expositions or Lyceum dates.

For Chautauquas or State and County Fairs the following conditions shall prevail:

For a season of Chautauquas of one week or longer, each musician shall receive no less than, was \$50.00; changed to \$60.00 per week, regardless of the local price for such engagement.

NOTE

Page 166:

For a season of State Fairs or Expositions of one week or longer, each musician shall receive no less than, was \$60.00; changed to \$70.00 each week; was \$50.00, changed to \$60.00 for five days; was \$40.00, changed to \$50.00 for four days; was \$30.00, changed to \$40.00 for three days.

Leader, 50% extra.

Second-Class District Fairs:

Per man, per day, was \$8.00; changed to \$10.00.

Leader, was \$12.00; changed to \$15.00.

Third-Class County Fairs:

Per man, per day, was \$6.00; changed to \$8.00.

Leader, was \$9.00; changed to \$12.00.

NOTE

First-Class: Overtime, was \$1.00; changed to \$1.50 per one-half hour or fraction thereof.

Second-Class: Overtime, was 75 cents; changed to \$1.00 per one-half hour or fraction thereof.

Third-Class: Overtime, was 50 cents; changed to 75 cents per one-half hour or fraction thereof.

Page 167, 2nd Paragraph:

The leader of a traveling band must receive for his services on all engagements, as named in this Article no less than, was \$90.00; changed to \$100.00 per week, except in State and County Fairs or Expositions as above provided.

Page 170; M, 3rd Paragraph:

Extra day rehearsals of three hours or less, given in the town from which the musician is engaged, and before the season begins, per man, was \$2.00; changed to \$4.00.

Extra rehearsals (day or night, either one or two per day) before the season begins, if given outside of the town from which the musician is engaged, per man, was \$5.00; changed to \$8.00.

During the season one free rehearsal, not exceeding two hours, is permitted for each three days of the engagement.

Extra rehearsals of three hours or less during the season, per man, was \$3.00; changed to \$4.00.

All Overtime, was \$1.00; changed to \$1.50 per hour or fraction thereof.

Page 171:

CARNIVAL BANDS AND MINSTREL SHOWS

Section 2.

Members of Carnival Bands shall receive, per man, per week, was \$32.00; changed to \$40.00.

Leader, was \$55.00; changed to \$65.00.

NOTE—In this instance the wage includes the board charge.

Members with Minstrel Shows where board and lodging is furnished shall receive, per week, per man, was \$32.00; changed to \$40.00.

Leader, was \$55.00; changed to \$65.00.

When board and lodging is not furnished, per week per man, was \$45.00; changed to \$60.00.

Leader, was \$70.00; changed to \$85.00.

Brothers Rosenberg, Feinberg and Suber of Local 802, New York, N. Y., appear and discuss with the Board various matters of interest to their local and the Federation in general.

On motion made and passed, the Board decides to reconsider Case No. 287, 1943-44: Claim of member Jerry Wald against Jerry Green and the Stage Door Casino, Baltimore, Md., and General Amusement Corp., Bookers' License No. 300, for \$3,250.00 alleged to be due per contract.

On motion made and passed, the matter of prices and conditions for ocean-going steamships is referred to the President's office.

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A letter is received from Local 70, Omaha, Nebr., in reference to the controversy of that local with American Legion Post No. 1.

The question of leniency in the payment of initiation fees and dues by returning servicemen is discussed.

The Board reaffirms its position taken at the last meeting wherein it suggested that locals exercise the utmost leniency in this connection. As the subject is one entirely of local autonomy, the Federation can make no definite order covering the situation. Locals which relieve servicemen of payment of dues for a certain period will not be required to pay per capita tax for that time on such members.

On motion made and passed, it is decided that locals are prohibited from imposing any local tax on traveling orchestras for making recordings in their jurisdictions.

The new recording exclusivity contract is discussed.

On motion made and passed, the Board approves the form of such contracts.

The following recording contracts were approved by the Board:

COLUMBIA RECORDING CORP.

Dated	
Buster Bennet Trio	March 7, 1945
Edmund A. Terlikowski	Dec. 22, 1944
John Kirkpatrick	April 4, 1945
Robin Hood Dell Concerts	April 30, 1945
Count Basie	Dec. 6, 1944
Gene Autry	May 7, 1945
Al Dexter	April 2, 1945
Adolf Busch	Feb. 8, 1945
Three Brown Buddies	March 7, 1945
Cab Calloway	Jan. 24, 1945
Tommy Tucker	Dec. 21, 1944
Woody Herman	Feb. 14, 1945
Victor Borge	May 15, 1945
Oscar Levant	Nov. 21, 1944
Peter Del Grosso	Jan. 23, 1945
Les Brown	Dec. 21, 1944
Horace Heidt	Jan. 8, 1945
Milton Katims	Feb. 5, 1945
Balles Brothers	Feb. 9, 1945
Curley Fox and Texas Ruby	Feb. 15, 1945

Georgy Sandor	Dec. 16, 1944
Isaac Stern	Jan. 4, 1945
Igor Stravinsky	Feb. 5, 1945

RCA-VICTOR DIVISION

Vaughn Monroe	March 5, 1945
Erskine Hawkins	August 25, 1945
Tony Pastor	Jan. 4, 1945
Wayne King	April 11, 1945
Anselmo Sacasas	Dec. 4, 1944
Eddy Arnold	Dec. 4, 1944

CAPITOL RECORDS

Juan (Redd) Rolando (transcription)	May 18, 1945
Frank DeVol (transcription)	May 25, 1945
Tex Ritter	May 9, 1945

VERNE RECORDING CORP.

Marcelino Guerra Orchestra	Feb. 16, 1945
Conjunto Caney	Feb. 28, 1945
Rafael Seljo	Jan. 12, 1945
Juanito Sanabria	March 16, 1945
Pedro Marciano	Dec. 26, 1944
Daniel Gonzalez and Trio	Jan. 17, 1945

PROCESS RECORDS

Gordon Sizemore	Nov. 4, 1944
-----------------	--------------

AMERICAN RECORDING ARTISTS

Rubye Whitaker	May 1, 1945
----------------	-------------

The President also reported that a contract had been signed with Soundies Distributing Corporation of America, Inc.

A letter is read from Local 66, Rochester, N. Y., in reference to a situation where a radio program took place on the stage of a local theatre. The local asks regarding its right in insisting on a local house orchestra during this program.

The Board decides that it is a local matter, and in case of controversy should be taken up with the President's office when it occurs.

Case No. 406, 1944-45: Claim of Local 171, Springfield, Mass., against Charles L. Wagner and Edward Marsh, which was laid over, is considered.

On motion made and passed, the claim for \$132.00 is allowed against Marsh.

Case No. 232, 1944-45: Claims of members Emil Birnbaum, Marlon Hartman and Frank Horsfall is discussed.

On motion made and passed, the claims are denied. Executive Officer Kenin not voting.

Letter from Local 655, Miami, Fla., in reference to Davey Glass and Benny Street, who are on the National Defaulters List of the Federation is read. (Case No. 1044, 1938-39.)

On motion made and passed, the names are continued on the Defaulters List.

Request for restoration of the charter of former Local 673, Rock Hill, S. C., is considered.

On motion made and passed, the request is denied at this time and the President's office is instructed to have the matter investigated further.

A letter is received from Local 6, San Francisco, Calif., in which it is suggested that in the case of a radio engagement where the program originates in the jurisdiction of one local and is played in the jurisdiction of another local, that the highest price prevail.

On motion made and carried, it is decided to lay the matter over until the next meeting of the Board.

Letter from Subsidiary Local 6, San Francisco, Calif., is read wherein that local states that it prefers to remain a subsidiary local instead of being granted a separate charter. The International Executive Board had decided that subsidiary charters are to be abolished and separate charters granted.

On motion made and passed, it is decided to lay the matter over until the next meeting.

Letter from Local 456, Shamokin, Pa., is read, in which a donation is requested for the purpose of replenishing the local's treasury.

The Board feels that the request cannot be granted.

On motion made and passed, it is decided to elect the same delegates to the Convention of the American Federation of Labor for 1945 who represented the A. F. of M. in 1944.

Request from the Kalamazoo, Mich., Federation of Labor for a contribution of \$25.00 per month to assist that Federation in its organizational campaign, is discussed.

It is decided that this is a matter for the American Federation of Labor.

Request of the Union Label Trades of Canada for a donation is not granted.

Request of the Jewish Labor Committee for a donation is ordered filed.

Letter from the Treasury Department asking that the Federation continue its

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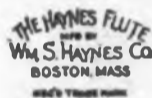
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AVOCA: Avoca Community Building, E. J. Krask, Mgr.
COTTAGE GROVE: Cottage Grove Town Hall, John Galvin, Oper.
GRAND MARSH: Patrick's Lake Pavilion, Milo Cushman.
MONTFORT: Montfort Community Hall
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WASHINGTON: Star Duet Club, Frank Moore, Prop.
- CANADA**
ONTARIO
HAMILTON: Hamilton Arena, Percy Thompson, Mgr.

- MISCELLANEOUS**
Davis, Oscar
- THEATRES AND PICTURE HOUSES**
- MARYLAND**
BALTIMORE: State Theatre
- MISSOURI**
ST. LOUIS: Fox Theatre
- FIFE AND DRUM CORPS**
American Legion Fife, Drum and Bugle Corp., Perth Amboy, N. J.

- FOR SALE**—Silver and wooden Flutes, Piccolos and Oboes in splendid condition of famous American and European makes; prices reasonable. Charles W. Lewis, 439 Webster Ave., Chicago, Ill.
- FOR SALE**—Double Bb Buescher Sousaphone, hard carrying case; Sousaphone Stand; excellent condition; \$300. J. Auer, 9 North 6th St., New Hyde Park, L. I., N. Y. Phone Fieldstone 3-1950.
- FOR SALE**—One Fabrik Kotykiewioz Austrian Harmonium, percussion reeds, excellent condition. Radio Station KOA, 1625 California St., Denver 2, Colo.
- FOR SALE**—Haynes French hand-made (C) silver Flute, low B; gold embouchure; combination case; \$300. Haynes wood (C) Piccolo, silver head, \$100. Emil J. Niosi, 219 Aspen St., Floral Park, L. I., N. Y.

- AT LIBERTY**—French Hornist for symphony engagement; 33 years in the profession, go anywhere; member Local 24. Arthur D. Wolfe, 186 South Maple St., Akron, Ohio.
- AT LIBERTY**—Hotel Pianist and Hammond Organist; B.S.Ed.; teacher of piano; open for playing engagement or teaching, Greater New York-New Jersey area. Fred A. Wohlforth, 2 Silverwhite, Red Bank, N. J.

WANTED

- WANTED**—Harp, will pay cash; address K. Attl, 1030 Bush St., San Francisco 9, Calif.
- WANTED**—Italian Cello, Bb Bass Clarinet, Alto and Tenor Sax, Trumpet or Cornet, Trombone, Accordion, Bb Clarinet, English Horn and woodwinds for school. Box 5, International Musician, 39 Division St., Newark 2, N. J.
- WANTED**—Concert Harp for spot cash. M. Clark, 416 South Salina St., Syracuse 2, N. Y.
- WANTED**—Two French horns. Jack C. Turner, Bandmaster, Page Military Academy, Los Angeles 35, Calif.
- WANTED**—Silver Flute, fine make, closed G sharp, C pitch, open holes (French model); please send particulars about condition, age and price. M. Rapfogel, 1351 Fteley Ave., Bronx 60, New York, N. Y.
- WANTED MUSICIANS**—4F or age seventeen, salaries, \$40 to \$70 per week, depending on ability, experience, etc.; state all in first letter. Don Strickland Orchestra, 506 West 10th St., Mankato, Minn.

LOST

- LOST**—King Master Model, silver bell, low pitch Trumpet; Serial No. 236268. Dean Griswold, Peru, Ill.

HELP WANTED

- HELP WANTED**—Pianist for night club and teaching popular piano; net about \$80.00 to start, band and studio in tenth year; should net more than \$100 weekly. Merle Hammett, 707 Bowen St., Charleston, W. Va.

Composer's Corner

Aaron Copland has made a symphonic arrangement of his ballet score, "Appalachian Spring", which will be published by Boosey and Hawkes, Inc., in the Autumn, and will be played early in the 1945-46 season by the New York Philharmonic-Symphony Orchestra.

Roger Sessions has been appointed Professor of Music at the University of California.

The NBC Symphony Orchestra gave the premiere of Morton Gould's Viola Concerto on July 29th, the solo part played by Milton Katims for whom it was written.

A new cantata, "We've Come from the City", written for the occasion by Herbert Haufrecht, was presented at the sixth annual Folk Festival of the Catskills held at Phoenicia, New York, August 4th. Mr. Haufrecht directed the camp chorus and orchestra in the performance.

FOR SALE OR EXCHANGE

- FOR SALE**—Selmer Balanced Action Alto, alligator case with zipper; Selmer Cigar Cutter Alto and Balanced Tone Clarinet, Buffet Clarinet; Loree Oboe, Tenor Sax, Bb Bass Clarinet, old Violin and Viola, Wood Alto Clarinet. Box 5, International Musician, 39 Division St., Newark 2, N. J.
- FOR SALE**—Eb Conn Sousaphone, good condition, with carrying case and all accessories, \$300. Mrs. A. V. Manskey, 611 East Mulberry St., Bloomington, Ill.
- FOR SALE**—Orchestra Library, reasonably priced; Strauss, Waldteufel, Waltzes, Overtures, Comic, Grand Opera Selections, Characteristic, Concert Numbers; instrumentation: 1st and 2nd Violin, Viola, Cello, Bass, Piano, 1st and 2nd Trumpet, Trombone, Flute, Clarinet, Drums, Felia Tush, 1736 East 24th St., Brooklyn 29, N. Y.
- FOR SALE**—French Selmer E-flat Alto Sax and Case, balanced action, late model, like new. Jack Kahn Artist Bureau, 174 West Sunrise Highway, Freeport, N. Y. Phone Freeport 2233.
- FOR SALE**—Professional Recording Machine, two 16-inch turntables, made of pre-war bakelite, siled cutting heads and playback, two speakers, radio amplification, cutting meter, large amperite mike and stand; sacrifice. Jack Kahn Artist Bureau, 174 West Sunrise Highway, Freeport, N. Y. Phone Freeport 2233.
- FOR SALE**—String Bass, swell back, selected wood, good condition, 70 years old; also ancient Lyre, 8 strings, perfect condition, museum piece. A. P. Ripley, Boiestown, N. B., Canada.
- FOR SALE**—Taylor Violin Trunk, specially constructed to hold 28 violins; sturdy, strong, solid, on wheels; three burglar-proof locks; A-1 condition; each instrument has its individual hole, well protected for shipping and atmospheric conditions; price \$100 C.O.D. Berger, 906 Hageback Place, Chicago, Ill.

AT LIBERTY

- AT LIBERTY**—Drummer, A-1 on swing and Latin-American music; show experience; member Local 399; want 6 or 7 nights engagement. Roger Jones, 5 Jackson Ter., Freehold, N. J. Phone 1117.
- AT LIBERTY**—String Bass, 38, sober, neat, read or fake; available September 10, desires location job with first-class unit anywhere in Florida for winter; no one-nighters; what have you to offer; write, Musician, P. O. Box 424, York, Pa.
- AT LIBERTY**—Excellent Violinist, 42, good full tone, nice appearance, concert and dance experience; fake; open for first-class engagement anywhere. Arthur Blockland, 268 Bay Ridge Parkway, Brooklyn, N. Y. Phone Shoreroad 8-9805.
- AT LIBERTY**—Alto Saxophonist-Clarinetist, radio or high-class dance orchestra (large ensemble); Columbus-Cleveland-Lorain, Ohio, area; interested in organizing an ensemble for radio; have library of sax ensemble music. David H. Sayles, 305 West Buckeye St., Clyde, Ohio. Phone Clyde 4573.
- AT LIBERTY**—Drummer, colored; reliable, sober, read; member Local 802; no road travels; have fine outfit; experienced in dance, night clubs, recordings, radio and shows; good reference. George Petty, Apt. 20, 502 West 151st St., New York 31, N. Y. Phone Adudubon 3-8455.
- AT LIBERTY**—Dance and Concert Drummer desires connection with a good industrial band with day job; six years semi-name band experience; member N.A.R.D.; age 36; married; write. Drummer, 941 Christiana St., Green Bay, Wis.

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