



REFERENCE DEPARTMENT



66 Fifth Avenue  
New York 11, New York  
September 12, 1944

MUSIC DIVISION

Dr. Harold Spivacke  
Chief, Music Division  
Library of Congress  
Washington, D. C. 25



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MUSIC DIVISION

Dear Dr. Spivacke:

Martha and I saw Jean Rosenthal on Saturday. She is under the impression that since we are not bringing any stage hands with us, and since technically as far as we are concerned we simply come to the Library of Congress, we ourselves have nothing to do with the stage hands' union and would be violating none of their regulations. In other words we use union or non-union stage men depending on you. As far as I can see it would not do us any damage. We would rent the switchboard and lights in New York and likewise would bring our own concerts so there would be no reason to make any contact with renters in Washington.

Jean Rosenthal said she thinks she remembers that at Meridian Heights Park we used four stage hands and in this performance we would actually have less bulk to be managed so that if due to the precedent of our having used union men at Meridian Heights Park they would force us to take on some men it would likely be only four, so it seems wiser to gamble on paying this at the last minute if they force us to. So I am willing for you not to make any approach to the unions at all if that is O. K. with you. I am sure your men and electricians will be able to do everything we need very well.

The over-all setting for the stage is in the process of being worked on and at most I think it cannot be anything very tricky. Would you be willing to build at the Library the few flats covered with flannel which we might want? As I see the way it is progressing now we would probably use a series of fins which would be self-supporting within the concert shell and might not have any draperies at all. I do not think this would be complicated in any way but would you let me know if you can do it. It seems this would logically come under your stage expenses.

Would you please again send me a plan of the stage with dimensions if you can, including the dimensions of the shell roof.

*100 foot pianist?*

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I had some feeling from our meeting the other day that you felt it may be possible to have the fee come a little higher than the \$5765 that we had down. The truth is that as far as the literal cost of putting this on for two performances if they were never done again, and so were benefited to Martha, would be greater than this figure for literally it means that while she is composing she has to forego the revenue from teaching and even the Guggenheim Fellowship. It does not cover the expenses of the pianist, salaries, and does not make a dent on the studio rent and expenses which she is not meeting by teaching classes during this period.

This is not to say of course, that this is not to Martha's good because naturally she expects to use these pieces in the future. Martha and I are much more concerned that the bare amount of getting these on the stage should be agreeable to you and Mrs. Coolidge. We can let the figure stand at \$5765 and be terribly grateful for the fact that this work can be done at all. But should there be any possibility in your mind that the total fee could be up to \$8000 strictly speaking it would not be amiss for that amount to be paid. Therefore, as it stands now our fee is to cover everything except musicians and stage hands. Whatever building you can do in the Library I presume you could also assume yourself. At the most it cannot be very much but if you do do it, I presume it is easy for you to pay for the cost of materials.

The things that have to be tended to very shortly now as I remember are: the program, list of people Martha would like invited and the problem of living accommodations.

Please let me know any details that I can take care of.  
With best regards.



Sincerely,

*Erick Hawkins*  
h  
Erick Hawkins

EH/hl