

THE JUILLIARD SCHOOL
ARCHIVAL SCRAPBOOKS

Scrapbook # 57

John Erskine Clipping Book

Jan. - March 1933

blank pages
not filmed

SAN FRANCISCO, CAL.
NEWS

JAN 25 1933

THE FIRST READER (The Best of the New Books) By Harry Hansen

NEW YORK, Jan. 25.—America's rich man, hero of the Coolidge era, ideal of every other young man who went from college into bond selling, is a pitiful figure as he wanders forlorn through the pages of Joseph Hergesheimer's new book of Palm Beach sketches, "Tropical Winter." (Alfred A. Knopf, \$2.50.) Here he is, good-natured, willing to pay real coin for opulent houses and yachts, badgered by ambitious wives, taken in by false values, driven to desperation by aimless sons—Mr. Moneybags himself, who learns how to pile up riches without finding out where and how to have a good time.

Take John Cleg. He stubbed his toes practically every night in Palm Beach because his great Spanish bed stood on a platform. In his simple way he thought the Sea Spray was a good-enough club, but when Clara Cleg heard that the rich Mr. Leverage had suggested the Bath and Tennis, and John had turned him down, Clara was furious! He would have to recall his negative answer at once, and Clara would begin asking all the big names to a dinner—people who knew the Leverages.

Unfortunately, Mr. Leverage had made a mistake—he had thought he was addressing Mr. Worthington, and as for the dinner, why he would have to leave two days before the date for Cuba. Clara Cleg was faced at the last minute with the dilemma of the hostess in "Dinner at Eight."

"We might as well have the others," said Clara. "It's such a beautiful dinner, John, whatever will we say to the Nelson Bladens?"

That was simple, John assured her. "Just let them know Mr. and Mrs. K. B. Leverage won't be here."

MR. HERGESHEIMER is skilled in building backgrounds for leisurely people; he can place the furniture, hang the tapestries, arrange the tall glasses with a nicely unsurpassed in American fiction.

Here he becomes the ironist, moving heavy pieces of Spanish furniture into overdone houses along Lake Worth; seating guests in Roman seats so uncomfortable that one of them cries out: "I know these Roman seats are really marvellous, but I will have to have a chair. At my age you need something to lean on."

John Rock owned that Roman villa—the bath was so big that there was no place for his back to rest; the bottom was so slippery that he fell twice in a week. He had been eased into the house by a real estate man at a staggering price, and the people who owned it were through with big houses—they were going in for a compact, cosy little villa at Cap Ferrat.

Money seems to be the desirable thing—and

yet it kills everything. A poor clerk marries an heiress only to hear regretfully that a wealthy man has married the girl in the flower shop next door. A father cannot tolerate his son and intends to cut him off but dies before he can sign a new will.

People do the same things, meet the same people, say the same words. Servants instruct their masters on how to wear their clothes; men and women load themselves with pretence, affection, insincerity, only to long, deep in their hearts, for the good old ways.

There are sermons in these 10 sketches of Palm Beach life—warnings, jeremiads. Joseph Hergesheimer, satirist, reveals a marked-down world. Catching the linguistic and sartorial peculiarities of the place, he gives us a book filled with timely entertainment.

A. SPENCER of New York University, the man who put Weigall's "Sappho" on the carpet in the new Symposium, writes that he does recall that the First Reader took exception to the book and says that the reviewer who waxed ecstatic was Capt. Laurence Stallings, "who worked up a terrific lather over the book." At the same time Miss Barbara Frost of Frederick A. Stokes Co., publishers of Weigall's book, telephoned this statement on behalf of the publisher:

"Since you point out that metropolitan reviewers did differ and that many of them have enthusiastically praised 'Sappho' we won't quote any of their glowing comments in refutation. Leaving aside the question of the extreme difficulties inherent in writing the first real biography ever attempted of the most famous woman poet, 25 centuries after she lived, we call to your attention verdicts of two well-known poets on the book as a whole as decidedly interesting and pertinent, to wit: 'It is a sane, thorough and most valuable achievement'—Witter Bynner, and 'I think it is the most competent and the most human document we have yet on the greatest woman poet.'—John Erskine.

As for Mr. Weigall's general scientific and historical equipment, he first went to Egypt in 1900 on the staff of the Egyptian Exploration Fund and he holds decorations from Germany, Austria and Egypt for archaeological work.

This floors us completely. We are not a match for Messrs. Bynner and Erskine, Egyptian archaeology and Teutonic decorations. We can merely hope that neither Miss Frost—herself a poet—nor Messrs. Bynner and Erskine will ever compare the fragments of "Sappho's" verse with the guesses of Edmonds and the conclusions of Weigall. For their own peace of mind, we mean.

NEW BRITAIN, CONN.
HERALD

FEB 2 - 1933

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John Erskine Heads Move for
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CLARKSBURG, W.
EXPONENT

JAN 29

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By Ma

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Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year.

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CLARKSBURG, W.
EXPONENT

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... Honest, no fibbing, and cross-his-heart he did. Sat in a chair motionless for hours and read about the Golden Lion that Tarzan trained and about the Valley of Gold and the sacks of diamonds and about the terrible Bolgani ape-people who ruled in the mysterious city and kept the Gomangani in abject slave all about the dangers and triumphs of Tarzan, snarling lion... Ooooooohing!

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Author of
of Hollyn
best sellers.

"Please dear!"

"I'm not!"

"You're criticizing me!"

"Well, we are!"

"I don't like you!"

"Right to. But we can be friends."

She thought of this way of relationship.

They should talk to each other. She had to read the paper to dress. So he bought a paper for Aunt Mabel. It was a personal word.

[illegible]

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CLARKSBURG, W. VA.
EXPONENT

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By Marshall Maslin

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Nearly ten years old, the story was, but it'll probably last half a century longer than many another more "significant" book. ... Just junk, but the naive Browser read it with eager interest.

Will he ever read another? No, not ever. Once was excitement enough. But now nobody can ever accuse the Browser of being a mere literary snob who refuses to read Edgar Rice Burroughs' thrillers.

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He's one of those strong, silent fellows who says that a book is "good" or a book's "bad" and that's the end of it.

What the Browser wants out of

books is Life, but it doesn't need to be the same "life" in every book. Being a Browser, he is a ruminant, and some ruminants have several stomachs and so has the Browser. He reads trash and knows it's trash. He reads the facts and knows that's all they are.

But sometimes he reads a book that palpitates before him like a quivering heart on a sacrificial stone and when he's come upon a book of that sort, it's an adventure, it's glory, it's consecration. ... They are few indeed, but what of that? All greatness is rare. (How about going to work, Browser?)

The third number of the American Spectator, which affects the Browser like Brussels sprouts, has an article in it by Herbert Asbury about the young women who worked in San Francisco's Barbary Coast dance halls in the '70's and '80's. ... Those were the rough, tough times. The Browser wonders how Asbury collected his material for that early time.

The editors of that publication print John Erskine's name in black border. ... even if the Browser isn't exactly fond of Erskine's stuff—not any more, he isn't—he still thinks that's a rather mean trick.

Ernest Hemingway is upset because the film company that made his "Farewell to Arms" into a picture tried to give him a "romantic and false military and personal career" in a film publicity release. ... He denies it all. Says he drove an ambulance in Italy because that was safer than driving one in France and "was never involved in heroic actions of any sort." He refuses to be a glamorous personality.

James Branch Cabell had a sharp article in that American Spectator about some woman novelist, and it sounded as if he was thinking of Willa Cather or Ellen Glasgow as he wrote. Nothing hurts a writer more than to have another writer last longer than he does. And if it's a woman writer, that makes it all the worse. ... Sage observation from

THE BROWSER.

John Erskine to Direct Tests Among Jobless

New York, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

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SO. WEST AMERICAN

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Erskine explained unemployment relief should not stop at trying to find jobs and giving them temporary relief.

Many a worker is letting his skill rust while he is out of work," the writer-musician. "Many

couldn't get their old jobs back now, even if prosperity returned.

The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted.

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the American Expeditionary Force during the war and who now heads the Juilliard school of music, said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

LINCOLN, NEB.
TATE JOURNAL

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Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year. At first projects will be picked from the list of those receiving unemployment

relief. Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

FEB 3 1933

WHO'LL BE WHO IN WASHINGTON

Timely Article One Of Many
Features In Sunday Sun
Magazine Section

With all these announcements and denials as to whom President-elect Roosevelt will pick for his Cabinet and to whom he will present the biggest of the political "plums" there comes a timely and interesting article "Who'll Be Who in Washington" to appear in the Sunday Sun magazine section as the feature of this Sunday's supplement.

Robert B. Smith, well known writer, has indited (ed) this article for the Sunday Sun, while a number of drawings have been made by James House, Jr. The exodus of Herbert Hoover, Andrew W. Mel-

(Continued From Page One)

lon, Senator Moses, Senator Reed Smoot, Vice President Curtis and several others from the seats of the "high and mighty" is graphically pictured in the article, as well as the entrance of Franklin Delano and his conferees "Big Jim" Farley, Huey Long, Jack Garner and the rest of the Democratic entourage.

"The Cop On the Beat Lays Down the Law" is the title of another interesting article in the Sunday Sun magazine section. Actually it is the story of an interview with William O'Dwyer, former Irish immigrant, who made his way to the judicial bench in New York through the comedy and drama of the sidewalks of New York, which he witnessed daily for many years in the uniform of a "copper."

"What Are Your Qualifications For a Husband" is an article that should command the attention of all the young men of the city. Loreta Young, motion picture star, declares that her ideal for a husband would be a man, who is tall, over 30, who has travelled, is intellectual, who can dance well, is "steady," "sweet-tempered" and knows the value of money. That is quite an ideal, but many other young women are not so particular, as the article will show.

Anyone interested in scientific development will find "Strange Plans Become Plant Builders" an interesting article to read. It is a story of how U. S. Government experts, searching out-of-the-way countries, find seeds which later become great commercial factors in America.

"Ol' Man Ribber—He Just Keeps Rolling Along" so the song goes. But does he? An article in the magazine section called "Curbing Ol' Man Ribber" shows that Uncle Sam's engineers may be making mudpies in their laboratory, but it means a lot in preventing flood damage in the Mississippi Valley. Various methods of control are being tested, and Old Man Ribber is losing a lot of his destructive power.

"Don't Let Meddlers Ruin Your Happiness," says Dr. John Erskine, noted writer. Willy-nilly who always do what they are asked, instead of doing the things they

should do or like to do will find great interest in this feature of the magazine supplement.

"Engineering Our Way Out of the Depression" is an article centered on an interview with Dr. Harold Rugg, civil engineer and member of the faculty at Teachers College at Columbia.

"Road's End" is a novelette by Marvin Bradford Angier, the last but not the least of the magazine section features.

FEB 2 1933

ERSKINE, WRITER, TO AID JOBLESS

Named Director of Group
Which Will Give Help
Unto Unemployed

NEW YORK, Feb. 1 (AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

To Interview Each Person
Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training. If a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult education.



Erskine

Hope to Aid 15,000

B 2 - 1933

RELIEF SERVICE SUPPORTS WORK APTITUDE TESTS

Guidance to New Vocation
Channels Held Aid to
Unemployed

Special from Monitor Bureau

NEW YORK, Feb. 2.—A vocational adjustment service for unemployed persons which aims to handle the problem in a fundamental manner that may be a valuable object lesson for communities in all parts of the country is being organized here under the leadership of Dr. John Erskine.

The service is being sponsored by the American Association for Adult Education and financed by a grant of \$100,000 from the Emergency Unemployment Relief Committee out of funds donated to it by the Carnegie Corporation of New York. The committee also will pay the wages of some unemployed registrants which the service will use to promote its activities. The National City Bank has provided a floor of its building at 17 East Forty-second Street for the work.

Dr. Erskine explained that the service was designed to help unemployed persons develop a more intelligent understanding of their own characteristics.

While the value of approaching the employment problem from the fundamental standpoint of skills and aptitudes is widely recognized, the program which is being worked out here has not been attempted on such a scale in any other part of the country as yet, Dr. Erskine said.

Applicants will be interviewed, given aptitude and other occupational tests, counseled with regard to personal and occupational problems, sent to appropriate agencies for training and brought in touch with existing placement agencies.

Mr. Jerome H. Bentley, activities secretary of the New York Young Men's Christian Association, will serve as associate director; Mr. M. R. Trabue, of the Minnesota Employment Stabilization Research Institute, will be in charge of the division of analysis; and Mr. Lewis A. Wilson, assistant commissioner for vocational extension education of the New York State Education Department, will be director of the division of education.

FEB 2 - 1

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'Mental Balance'

New York, Feb. 2.—(AP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid.

Meanwhile, officials and agencies contemplated a statement by Professor Felix Frankfurter, Harvard University, prominently mentioned as a candidate for under President-elect Roosevelt that only by leading the toward better times could the government maintain the "exceedingly patient temper" of the unemployed.

"Ways must be found and must be found through governmental leadership to prevent the terrible psychology of idleness, hopelessness from settling on the unemployed," he said.

It is exactly this goal that Erskine's unemployment agency is setting for itself.

Mr. Erskine said his agency "in the nature of a national experiment" it will undertake to provide recreation to build up "immediate mental and physical health" of the unemployed individual. It will attempt to help reach a conclusion as to his capacities "in order that he develop a program of action" he can follow with confidence.

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BINGHAMTON, N. Y.
PRESS
FEB 2 - 1933

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CAMDEN, N. J.
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CLEVELAND, OHIO
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FEB 2 - 1933

Erskine Leads Jobs Training

**\$100,000 to Be Expended
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Special to The News.

NEW YORK—A new scientific experiment designed to assist the unemployed to strengthen their morale and to develop a more intelligent understanding of their characteristics was under way today following the appointment of John Erskine, musician and writer, as director.

A fund of \$100,000 will be expended for the enterprise and more than 75 college professors, graduate students and personnel workers will be selected as assistants from among the unemployed.

Erskine, in explaining plans of the experiment, points out that during the depression many workers have been permitting their skill to deteriorate while unemployed. A bureau designed for the purpose of interviewing job seekers, to determine their capabilities will be established, following which they will be sent to placement areas where jobs for which they are best suited will be recommended to them.

WINSTON SALEM, N. C.
TWIN CITY SENTINEL

FEB 2 1933

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BUFFALO, N. Y.
COURIER EXPRESS

FEB 3 - 1933

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Of course, everyone will admit that conditions require every possible effort to maintain morale. That is essential to well being. No little success has accompanied plans for this purpose here at home.

Still, some wise churchmen have long since been convinced that it is useless to try to save the soul of a man whose stomach is empty. It must be admitted that morale is secondary to hunger.

ON, MASS.
Science Monitor
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explained that the service is to help unemployed to develop a more understanding of their own value of approaching the problem from the standpoint of skills which is widely recognized, which is being worked out in any other part of the country, Dr. Erskine said. He will be interviewed, and other occupational counseled with regard to appropriate agencies and brought in touch with placement agencies.
H. Bentley, activities of the New York Young Men's Association, will be director; Mr. M. R. the Minnesota Employment Research Institute in charge of the division and Mr. Lewis A. Wilson, commissioner for vocational education of the New York Education Department, will be the division of education.

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Erskine explained that the service is designed to help unemployed develop a more intelligent understanding of their own value of approaching the problem from the standpoint of skills. It is widely recognized, which is being worked out, that the unemployed have not been attempted on in any other part of the country, Dr. Erskine said. He will be interviewed, and other occupational agencies and occupational agencies will be brought in touch with the service. The H. Bentley, activities of the New York Young Men's Association, will be the director; Mr. M. R. the Minnesota Employment Research Institute in charge of the division and Mr. Lewis A. Wilson, commissioner for vocational education of the New York State Department, will be the division of education.

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FEB 2 - 1933

John Erskine to Head \$100,000 'Jobs Clinic'



JOHN ERSKINE.

Carnegie Funds to Be Used
to Prepare Men to Assume
Positions When Upturn
Comes, Novelist Asserts.

MINNESOTA DATA TO BE EMPLOYED

New York, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

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Although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

Many Losing Skill.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year.

At first "subjects" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college graduates.

Leaders on Committee.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists and United States Senator Robert Wagner and Frances Perkins, state industrial commissioner.

The "division of diagnosis" will be in charge of M. R. Tradue, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina, where he is a professor, and now has been loaned to the Erskine group.

Those in charge of the New York project explained that they would make use of much material developed by the Minnesota group during its survey. One difference between the two projects, Erskine said, is that the Minnesota one concerns itself chiefly with acquiring scientific information, while the New York group will concern itself primarily with trying to help individuals.

FEB 3 - 1933

Erskine in Drive To Aid Jobless Adjust Selves

International News Service Wire
NEW YORK, Feb. 3.—Proceeding on "the assumption that society is not going to smash," a group headed by John Erskine, novelist and musician, today set out to adjust the unemployed to prevailing economic conditions and aid the jobless.

The group will be financed by a \$100,000 grant from the Carnegie Foundation.

"We are going to try to offset the blind alley the unemployed get into," Erskine said. "We want to demonstrate on a small scale that at least some of them can be straightened out."

FEB 2 - 1933

KINE LAUNCHES SCIENTIFIC EXPERIMENT WITH JOBLESS

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The "division of diagnosis" will be in charge of M. R. Tradue, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina, where he is a professor, and now has been loaned to the Erskine group.

Those in charge of the New York project explained that they would make use of much material developed by the Minnesota group during its survey. One difference between the two projects, Erskine said, is that the Minnesota one concerns itself chiefly with acquiring scientific information, while the New York group will concern itself primarily with trying to help individuals.

FEB 2 - 1933

Seeks to Better Jobless Morale



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RELIEF AGENCY NAMED TO KEEP UP MORALE OF THE UNEMPLOYED

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Meanwhile, official relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinary patient temper" of the unemployed.

FEB 2 - 1933

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NEIGHBORS PREVENT SEIZURE OF MACHINERY

Monticello, Ill., Feb. 1.—Farmer neighbors of C. D. Dose came to his rescue again tonight by preventing the seizure of his livestock mortgaged for \$2,500 and sold for \$4.99 at a foreclosure sale Tuesday.

Six neighbors banded together to prevent the seizure of the livestock by a piatt county constable. W. A. Dose of Monticello claimed that the seizure was illegal in that the constable had no authority to seize the livestock. He also claimed that the seizure was a violation of the state's anti-foreclosure law.

The constable, who is a friend of Dose's, had been ordered to seize the livestock by a court order. Dose had been in default on his mortgage for some time.

The neighbors, who are all farmers, are now in a standoff with the constable. They are refusing to let the constable take the livestock until the matter is settled in court.

1,000 HALT SALE OF WIDOW'S FARM

Cherokee, Okla., Feb. 1.—More than 1,000 farmers, including those of Alfalfa county, halted the sale of a widow's farm tonight. The farmers are protesting against the sale of the farm, which is owned by a widow and is being sold by a court order.

The farmers are claiming that the sale is illegal and that the widow is being treated unfairly. They are also claiming that the sale is a violation of the state's anti-foreclosure law.

The sale is being held by a court order and is scheduled for tomorrow. The farmers are planning to show up in large numbers to prevent the sale.

JOHN ERSKINE
DETROIT, MICH.
TIMES

Erskine in Drive To Aid Jobless Adjust Selves

International News Service Wire
NEW YORK, Feb. 2.—Proceeding on "the assumption that society is not going to smash," a group headed by John Erskine, novelist and musician, today set out to adjust the unemployed to prevailing economic conditions and aid the jobless.

The group will be financed by a \$100,000 grant from the Carnegie Foundation.

"We are going to try to offset the blind alley the unemployed get into," Erskine said. "We want to demonstrate on a small scale that at least some of them can be straightened out."

RENEWAL OF M OFFERED IN C

Atlanta, Ga., Feb. 1.—Tatnedge, known as an organization, is offering a large life insurance policy to renew all Georgia business men's lives.

The policy is being offered to business men in Georgia and is being promoted by Tatnedge.

SNOWBOWN FOOD

Grand Central, N. Y., Feb. 1.—The food of the Indian reservation is being improved by the U. S. government.

The government is providing the Indian reservation with better food and is also providing them with other services.

FEB 2 - 1933

ERSKINE LAUNCHES SCIENTIFIC EXPERIMENT WITH JOBLESS

Novelist's Group, Supplied with \$100,000 by the Carnegie Corporation, Will Seek to Strengthen the Morale of the Unemployed Individual Who Is Letting His Skill Deteriorate

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"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education department, will serve as director of the division of education. W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

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BELLEFONTAINE, O.
EXAMINER

FEB 2 1933

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CLEVELAND, OHIO
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FEB 3 1933



Today's Business

By

John W. Love

MUSSOLINI'S government is reported to be embarking on a program of eliminating weak industries. Do I hear a suggestion that the plan be tried in America?

Yet, unless Il Duce has some salutary but undisclosed scheme for building up weak industries into strong ones, and in that way getting rid of weakness, it does not seem possible that the destruction of the weak would help any.

Somebody does not seem to have learned his capitalism. The poor we always have with us, industrial or individual. Destroy the weak, and their places are taken by some of the strong. The weak really protect the strong, in business as elsewhere, because they absorb the heaviest blows.

This may seem strange doctrine to people who blame wabbling companies for price cutting, but they are the ones that enable whole industries to adjust themselves gradually, instead of crashing down suddenly as they would if they were all equally successful in maintaining prices.

Where Price Cutting Starts

PRICE cutting is usually the work either of the weak or of the strong. It does not generally start with the people in between, but it originates with the establishments which are completely sure of their position, or with those that are desperate.

A forthright realist is often the first to cut prices because he knows that he must do so sooner or later. He has usually been successful because he is the first to jump. Down at the other end of the line is the man who can only stay in business by offering the same thing for less money. The middle-of-the-road companies, the ones that don't like to rock boats, generally leave the initiative to one or the other.

Antidotes to Technocracy

THE literature of technocracy was long ago passed by the literature of reply to technocracy. Technocrats and secessionists have retired to their respective caves, but the reply keeps on.

The Paterson-Leitch Co., steel merchants, pass along the description of a cotton factory in Rochester, N. Y., 105 years ago. It had 1400 spindles and 30 power looms and employed 80 children, all of whom were permitted to attend school five evenings a week.

"While these children were busy doing the knitting," C. J. Paterson writes, "their elders were doing by hand the tasks for which no factories or machinery were then available."

N. Lawson Lewis hands me the editorial from the Morning Post, with 160 years behind it, and three months to ponder technocracy.

This doctrine, which the Post understands is "engaging the best minds of the United States," sounds to it like Marxism under another name. The Post faintly conceals a wish that America would try it, so that England could compare results with the five-year plan.

Reconstructing the Shell-Shocked

JOHN ERSKINE leads a New York movement to retrain unemployed people to fit them back into industry.

Right away they will have to be deciding what are the occupations likely to be of the most value in the next few years.

Offhand it would seem that a boy would have his best chances as one of these: receivers, trustees, referees, bailiffs, deputies, receivers' lawyers, auctioneers on liquidators, but it takes long connection to get these jobs.

Or if we are to have inflation, all the old occupations would be useful for a time, with specialization in ticker reading, chart making, pool operation and profit taking at the right moment.

If some people are to be believed, perhaps it would be well for Erskine and his group to train people to fish for lake trout, to learn from the lily pads whether deer have been there, to shoot moose behind the shoulder or where A. G. Bean shoots them (so they won't die in the lake), to recognize the best mixture of hound and Eskimo husky, to use red bait for pickerel, and to remember how long a cow moose carcass will feed a family of five, for all of which information the Beauchages and Camandas of Lake Nipissing would be better teachers than John Erskine.

Fate of Church Lands

THAT series of articles to the east of this column on the Shakers brings to mind the economic importance of church lands. They have had something to do with more than one boom.

The dissolution of the England monasteries by Henry VIII and his confiscation of their plate and other treasure provided a good part of the capital upon which the merchant adventuring of Queen Elizabeth's era was carried on. Upon this base the British empire eventually was reared.

In different fashion the assembled lands of the Shakers of Shaker Heights became the starting point of a railroad empire. Passing from one syndicate to another they came to Gratiwick's Buffalo group, which sold to the Van Sweringens soon after they had finished with their Lake-wood allotment. From land to rapid transit to union station to railroads to consolidations, this accretion of enterprise led indirectly to the formation of the R. F. C. and national loans of some \$35,000,000.

FEB 2 1933

To Direct Experiment



JOHN ERSKINE

ERSKINE TO HEAD

\$100,000 TEST

To Help Jobless Understand Own Characteristics, Plight

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Upturn Approaching

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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BRIDGEPORT, CONN.
TELEGRAM

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PASSAIC, N. J.
HERALD-NEWS

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REGISTER

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BOSTON, MASS.
Christian Science Monitor

FEB 3 - 1933

**Adult Education
Council Formed
To Unify Relief**

Special from Monitor Bureau.
NEW YORK, Feb. 3.—The New York Adult Educational Council has been formed to coordinate the activities of adult training organizations, both public and private, in New York City and to outline plans for making permanent the adjustment service for unemployed persons organized this week under the direction of Dr. John Erskine. More than 200 men and women, many of whom represented existing agencies of adult education, attended the organization meeting of the council, held at the American Museum of Natural History last night. Dr. John H. Finley presided.

The council has \$9000 to finance its activities, Dr. Finley said. The Carnegie Foundation provided \$5000 of that amount, the Josiah Macy Foundation \$2500, the New York Foundation \$1000 and the Russell Sage Foundation \$500. Mr. August Heckscher has offered free office space, he added.

Dr. Erskine, who was the chief speaker, said his adjustment service, which will begin to function on Monday, would try especially to "find out why people lose their jobs and see if we cannot help some of them to hold the next job they get."

"Many who were first to lose their jobs when the depression set in were on the ragged edge of being dropped all the time," he said. "When we get back to prosperity, they will be on the ragged edge again. Such people exist everywhere. Education has paid little attention to them."

MONTREAL, CAN.
GAZETTE

FEB 2 1933

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ZANESVILLE, OHIO
SIGNAL

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**MORAL AND MENTAL
AID FORTHCOMING**

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Erskine said his agency will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action, which he can follow with confidence."

Y. EVENING POST

FEB 4 - 1933

**MacDowell Club
Give Sunday
Night Programs**

**Performances of "Oberon"
to Be Presented Feb. 12
and Feb. 19**

The MacDowell Club of New York is sponsoring two Sunday subscription performances of the court masque "Oberon," written in 1611 for King James I by Ben Jonson, to be presented February 12 and the following Sunday evening at 9 o'clock. Sets and costumes are based on the original designs by Inigo Jones and original music as preserved in a fish museum manuscript will be used. Mme. Elisaveta Anderson-Intzoff is in charge of the staging and choreography, and the music is under the direction of Sandor Harmati and Miss Lotta Van Buren. The cast consists of the Van Buren Players of the MacDowell Club, the English Dance Society, a double quartet of singers including Miss Amy Evans, Justin Williams and a company of fifteen actors and dancers. The production is under the supervision of Miss Helen Grayson.

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BERKIMER, N. Y.
E. TELEGRAM

FEB 2 1933

**Agency
Help Morale
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BOSTON, MASS.
Christian Science Monitor

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Nearly 5
Cheaply

Food, Enough
Costs Pennsylv
\$2.72, Not Cou

Harrisburg,
P.)—Mrs. Frank
tonight sat down
Mrs. Gifford Pin
ne 50 other guest
separate dinner.
The menu of the
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stuffed with sal
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ZANESVILLE, OHIO
SIGNAL

FEB 2 1933

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The council has \$9000 to finance its activities, Dr. Finley said. The Carnegie Foundation provided \$5000 of that amount, the Josiah Macy Foundation \$2500, the New York Foundation \$1000 and the Russell Sage Foundation \$500. Mr. August Heckscher has offered free office space, he added.

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ALBANY, N. Y.
Knickerbocker Press

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"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

The work is being sponsored by

CINCINNATI, O.
ENQUIRER

FEB 2 - 1933

NEW YORK TIMES

FEB 5 - 1933

CONNELLY SPEAKS UP

O CONNELLY.

ions Committee, Psy-
Vard, Bellevue Hos-

icant presents the fol-

months ago he felt a
at a meeting of the
the Authors League of
ad, believing it was a
disturbance, arose and
get up a show for the
and Authors League
give it at the Imperial
day night, Feb. 5, at

and your candidate that
ed to go crazy.

g he had dinner with
s (who was saved from
a joint letter by going
two weeks ago) and
George S. Kaufman,
nd, Elmer Rice, Rob-
od, George M. Cohan,
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ed Coward were put
re you could say my-
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weren't doing any-
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conducting orches-

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ner's brain remained
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Brice?"

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d and Lynn want dressing

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John Erskine and Grace
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George Cohan's knee better
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WOONSOCKET, R. I.
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FEB 2 - 1933

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"Did Clifton Webb get Constance
Collier, Madge Kennedy, Hope Wil-
liams and Judith Anderson over to
Pach's for their photographs?"

"Has Bobby Clark been consulted
about his music?"

"What about using the stock quo-
tation page of The Wall Street
Journal for a day in September,
1929, as a cover for the program?"

"Has Frank Sullivan finished his
article on benefits and the bur-
lesque ads for the program and
have they gone to the Marchbanks
Press?"

"Have Corey Ford, Senator Cope-
land, Hendrik Van Loon, Woolcott,
Osgood Perkins and Douglas Fair-
banks Jr. been told what time we
expect them?"

"Has Deems Taylor been given
that list of men in Walter Dam-
rosch's orchestra? Better tell Deems
to ask the audience not to applaud
them when they appear, or it might
hold things up."

"Benchley can have a minute
longer for his lecture, as it will
take some time to set the platforms
for Paul Whiteman's band."

"Is there to be a rehearsal today
for Sid Silvers and the others?"

"Get that speech to Francis
Lederer this afternoon."

"Ask Bob Sherwood and Dorothy
Parker to get the program copy for
their act to printer tonight."

"Can Jed Harris come over and
help lay out the routine this after-
noon?"

"Where's Jerome Kern's tele-
phone number? We want him for
the F. P. A. stunt."

"Is that Phil Baker-Charles But-
terworth number all ready? See
that a seat is kept ready in Box
AA."

"Did George Kaufman say he'd
come to help with the introduction
of Jack Pearl's act?"

"Check up on Frank Case's offer
to have sandwiches, &c., back
stage."

"Phone Jack Haley and Ethel
Merman about their music."

There are several hundred more
queries and notes on other pads,
which the patient can't decipher.
He therefore suggests, while it is
probable that he will be able to
continue harmless until after the
performance, you'd better come
around and get him Monday
morning.

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FEB 2 - 1933

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INDIANAPOLIS, IND.
NEWS

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The work is being sponsored by

the American Association for Adult Education. Lewis A. Wilson, assistant commissioner for vocational extension of education of the New York State Education Department, will serve as director of the division of education.

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O'CONNELLY.
ions Committee, Psy-
Vard, Bellevue Hos-

icant presents the fol-

months ago he felt a at a meeting of the the Authors League of id, believing it was a disturbance, arose and get up a show for the and Authors League give it at the Imperial day night, Feb. 5, at

d your candidate that ed to go crazy.

g he had dinner with g (who was saved from a joint letter by going two weeks ago) and George S. Kaufman, nd, Elmer Rice, Rob- od, George M. Cohan, ierstein and an Eng- ed Coward were put re you could say my- rehearsal tomorrow- hree weeks. They also with about 300 other weren't doing any- rring in plays, com- conducting orches- in the talks, writing sings like that.

ner's brain remained ntil today, four days Depression Galettes," to call our little en- a to be given. I now what I apparently ratch pad during the

"What about those trick costumes for Beatrice Lillie and Fannie Brice?"

to get Jimmie Durante to at 3 instead of 4 so he ult with Charles Winninger Daly.

many chairs does Noel "Design for Rehearsal?" d and Lynn want dressing

they get Fred Astaire's inted the way he wants

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Did Clifton Webb get Constance Collier, Madge Kennedy, Hope Williams and Judith Anderson over to Pach's for their photographs?

"Has Bobby Clark been consulted about his music?"

"What about using the stock quotation page of The Wall Street Journal for a day in September, 1929, as a cover for the program?"

"Has Frank Sullivan finished his article on benefits and the burlesque ads for the program and have they gone to the Marchbanks Press?"

"Have Corey Ford, Senator Copeland, Hendrik Van Loon, Woolcott, Osgood Perkins and Douglas Fairbanks Jr. been told what time we expect them?"

"Has Deems Taylor been given that list of men in Walter Damrosch's orchestra? Better tell Deems to ask the audience not to applaud them when they appear, or it might hold things up."

"Benchley can have a minute longer for his lecture, as it will take some time to set the platforms for Paul Whiteman's band."

"Is there to be a rehearsal today for Sid Silvers and the chorus?"

"Get that speech to Francis Lederer this afternoon."

"Ask Bob Sherwood and Dorothy Parker to get the program copy for their act to printer tonight."

"Can Jed Harris come over and help lay out the routine this afternoon?"

"Where's Jerome Kern's telephone number? We want him for the F. P. A. stunt."

"Is that Phil Baker-Charles Butterworth number all ready? See that a seat is kept ready in Box AA."

"Did George Kaufman say he'd come to help with the introduction of Jack Pearl's act?"

"Check up on Frank Case's offer to have sandwiches, &c., back stage."

"Phone Jack Haley and Ethel Merman about their music."

There are several hundred more queries and notes on other pads, which the patient can't decipher. He therefore suggests, while it is probable that he will be able to continue harmless until after the performance, you'd better come around and get him Monday morning.

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POST

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Mrs. Olga Samaroff-Stokowski, Mr. and Mrs. Ernest Schelling, Dr. Charles Sprague Smith, Mr. and Mrs. Herbert K. Stockton, Miss Jane Wallace and Mr. Stark Young.

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HERKIMER, N. Y.
E. TELEGRAM

FEB 2 1933

Agency Help Morale Of Unemployed

ork (UP)—A new unem- relief agency, this one provide food and shelter stitute but to provide them al encouragement and to amme melancholia in their ka, was being organized today. John Erskine, writer and pres- of the Juilliard School of sic, is head of the agency, which \$100,000 contributed by the Carnegie Corporation with which dispense moral and mental aid. Erskine said his agency was "in nature of a national experi- nt." It will undertake to pro- recreation to build up the "im- dinate mental and physical uth" of the unemployed indivi- al. It will attempt to help him ch a conclusion as to his own pacities "in order that he may lead a program of action which can follow with confidence."

Erskine explained that unemploy- ment relief should not stop at trying to find men jobs and giving them temporary relief.

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HERKIMER, N. Y.
E. TELEGRAM
FEB 2 1933

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Help Morale
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stitute but to provide them
and moral encouragement and to
minute melancholia in their
rks, was being organized today.
ohn Erskine, writer and presi-
nt of the Juilliard School of
sic, is head of the agency, which
\$100,000 contributed by the
Carnegie Corporation with which
dispense moral and mental aid.
Erskine said his agency was "in
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mediate mental and physical
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reach a conclusion as to his own
capabilities "in order that he may
develop a program of action which
can follow with confidence."

ALBANY, N. Y.
Knickerbocker Press

FEB 2 - 1933

Erskine to Head \$100,000 Experiment Among Jobless

New York, Feb. 1.—(AP)—John Erskine, novelist and musician, tonight was named director of a \$100,000 scientific experiment among the unemployed. With funds supplied by the Carnegie Corp., Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the Emergency Unemployment Relief Committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief. "Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

The work is being sponsored by the American Association for Adult Education.

The General Advisory Committee includes many bankers, lawyers, professors, economists, and also United States Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt Cabinet.

INDIANAPOLIS, IND.
NEWS
FEB 2 - 1933

NEW JOBLESS PLAN BEGUN

John Erskine Heads \$100,000 Experiment to Help Unemployed.

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NEW YORK TIMES

CINCINNATI, O.
ENQUIRER

FEB 2 - 1933

FEB 5 - 1933

CONNELLY SPEAKS UP

O CONNELLY.
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Vard, Bellevue Hos-

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"What about those trick
costumes for Beatrice Lillie and Fannie
Brice?"

"Try to get Jimmie Durante to
rehearsal at 3 instead of 4 so he
can consult with Charles Winninger
and Bill Daly."

"How many chairs does Noel
want for 'Design for Rehearsal'?"

Do Alfred and Lynn want dressing
rooms?

"Did they get Fred Astaire's
shoes painted the way he wants
them?"

"Do John Erskine and Grace
Moore know what time they're to
appear?"

"Is George Cohan's knee better
and can he come to rehearsal?"

"Did Clifton Webb get Constance
Collier, Madge Kennedy, Hope Wil-
liams and Judith Anderson over to
Pach's for their photographs?"

"Has Bobby Clark been consulted
about his music?"

"What about using the stock quo-
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"Has Frank Sullivan finished his
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"Have Corey Ford, Senator Cope-
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"Check up on Frank Case's offer
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WOONSOCKET, R. I.
CALL

FEB 2 - 1933

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JOBLESS EXPERIMENT

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FEB 2 - 1933

TO FIT JOBLESS TO WORK

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FEB 3 - 1933

Jobless Adjustment, Aim of New Council

Group Headed by John Erskine and Dr. Finley Seeks Reason for Loss of Jobs and Ways to Help Retain Work Through Adult Education

Why do people lose their jobs?

What can be done to help them hold future jobs?

These are the questions which Dr. John Erskine and his committee will tackle in the course of the new experiment in the "adjustment" of New York City's unemployed which is being launched by the newly formed New York Adult Education Council.

Dr. Erskine, author, musician and daily columnist of The Eagle, outlined the purpose of his adjustment service for the unemployed at the organization meeting of the council held last night at the American Museum of Natural History, Manhattan.

To Aid Adult Education

More than 250 leading figures in education throughout the city, including many from Brooklyn, attended the meeting. The purpose of the council is to forward adult education in the metropolitan area, and in particular, to serve as a central agency for more effective co-operation in promoting "better teamwork among educational agencies" and similar activities.

Mr. Erskine, who was the principal speaker at the meeting, said that the work of his committee will consist mainly in "setting up a consulting and advisory service" on individual employment and vocational problems and that his group plans to make use of the results of researches in this line in other sections, especially the project carried on in Minnesota.

"Our main purpose," he said, "will be to try to find out why people lose their jobs and see if we can't do something to help them hold their next job."

To Keep Up Morale

He pointed out that while his committee was not designed to function as an employment agency, it had a very definite service to perform in keeping up the morale of those who are idle during the hard times and preparing them through scientific examination of their bent and capabilities, to seek the proper vocation when jobs are again procurable.

He also pointed out that his committee can be of service to those in employment but who are "not functioning as they should" by "adjusting and orienting them before they are fired."

'Given Little Attention'

"Many who were the first to lose their jobs when the depression set in were on the ragged edge of being dropped even in good times, and when we return to prosperity they will be on the ragged edge again," he said. "This type of person exists everywhere. Education has paid very little attention to them."

Dr. Erskine stressed the important part that properly adjusted recreation can play in maintaining the morale of the jobless.

"A lot can be done in the field of recreation," he said. "Much can be done by getting the unemployed to play seriously and with efficiency. There is a very definite link between work and recreation. If a person is not efficient in sports he is not likely to be efficient in his serious work."

Dr. Erskine also stressed the importance of "keeping up the skills of the unemployed," and he said his committee planned to make every effort to keep the trained man from losing confidence in himself and his ability to jump back into his trade with his former efficiency.

'Greatest Loss Is Self-Respect'

"The greatest loss which the unemployed craftsman or businessman feels today," he said, "is not in his income but in his self-respect. He feels that he is not good for anything any more, and it is that kind of feeling that we hope to counteract."

Dr. Erskine said he believed similar experiments would be started in other parts of the country as time goes on for the purpose of giving scientific advice to "unhappy" employees.

Dr. John H. Finley, who presided, said that the council plans to make permanent this adjustment service which will get under way Monday.

Proper Use of Leisure

In outlining the program of the council, he stressed the need for

FEB 2 1933

AGENCY TO HELP JOBLESS MORALE

Unemployment Relief Move Not Dealing in Food.

By the United Press.

NEW YORK, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today, John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which a \$100,000 contributed by the Carnegie Corporation with which to dis-

the "proper use of leisure time not only for the unemployed but also for the employed."

Lewis A. Wilson, assistant commissioner for vocational extension education of the State Department of Education, announced that his department would give its full cooperation to Dr. Erskine and the council.

Twenty-six directors with full power to manage the council and select officers were elected at the meeting. The board will be increased later to 35. Those elected last night were:

Seymour Barnard	Edward C. Lindeman
Gustav F. Beck	Everett Dean Martin
Jerome H. Bentley	Mrs. Eugene Meyer
Morse A. Cartwright	Spencer Miller Jr.
Milton J. Ferguson	Harry A. Overstreet
John H. Finley	Mrs. John Rogers Jr.
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	Mrs. William C. Willis
	Lewis A. Wilson

"The primary purpose of the program to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

JOURNAL

FEB 2 - 1933

Plan Social Aid for Nation's Unemployed

NEW YORK, Feb. 2 (INS).—Proceeding on "the assumption that society is not going to smash," a group headed by John Erskine, novelist and musician, today set out to adjust the unemployed to prevailing economic conditions and aid the jobless in understanding changes taking place in occupational fields. Sponsored by the American Association for adult education, the group will be financed by a \$100,000 grant from the Carnegie Foundation.

FEB 2 - 1933

AN EXPERIMENT AMONG UNEMPLOYED

Seek to Give Jobless More Intelligent Understanding of Self

Erskine Will Direct Work with Funds Supplied by Carnegie Corporation

NEW YORK, Feb. 1.—(AP)—John Erskine, novelist and musician, named director tonight of a \$100,000 scientific experiment among the unemployed.

Funds supplied by the Carnegie Corporation, Erskine's group seek "to strengthen the morale of the jobless individual by aiding to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was set to the emergency unemployment relief committee, but was appropriated for the new project on the understanding that, although the work will be among New York City's jobless, it will be in the nature of a National experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving temporary relief.

Any worker is letting his skill deteriorate while he is out of work," said the writer-musician. "I couldn't get their old jobs back now, even if prosperity returned."

In this work we are assuming an upturn in business conditions is approaching. We want to men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Erskine, who had charge of education work among 200,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

First "subjects for the experiment" will be picked from the list of those receiving unemployment

Each person will be interviewed about half an hour; given aptitude and other occupational tests; counseled about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training. If a field of work is suggested, put in touch with place.

JAN 31 1933

COMMENTS ON LIFE—
"Life is about the only person, I did think, to whom a modern novel could be read without him."—C. K. Chesterton.
"I believe that our economic life did not interfere with it, would it right itself."—John Erskine.

FEB 3 - 1933

After John Erskine has taught the jobless man to have more intelligent appreciation of the situation in which he finds himself, that may be some comfort.

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John Erskine To Direct \$100,000 Experiment Among Unemployed

Will Help Fit Men
For Occupations
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By Robert St. John
Associated Press Staff Writer

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Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personal workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The General Advisory Committee includes many bankers, lawyers, professors, economists and also U. S. Senator Robert Wagner and State Industrial Commissioner Francis Perkins, a possible member of the Roosevelt cabinet.



John Erskine

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Dr. Finley said \$9,000 had been given to the Council; \$5,000 by the Carnegie Corporation, \$2,500 by the Josiah Macy Foundation, \$1,000 by the New York Foundation and \$500 by the Russell Sage Foundation, to be used for carrying on its activities. In addition, he said, August Hecksher has offered free office space at 368 Madison Avenue.

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Dr. Erskine, the principal speaker, outlined the aims of his adjustment service. His group, he said, will try especially to "find out why people lose their jobs and see if we cannot help some of them to hold the next job they get."

His committee, he pointed out, would not be an employment agency, but would attempt to "keep alive the skill of the unemployed" and to "arrest the demoralization" of those jobless who feel their abilities falling through disuse.

"The greatest loss," he said, "is not that of the pocketbook but that of the self-respect of the craftsman or business man and the feeling that he does not count for anything."

In addition to special training, he explained, this bolstering of morale will call for a new kind of recreation to "get the unemployed playing seriously and with beautiful efficiency."

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"Through our experiment I think that all over the country some day similar agencies will be set up where workers who are unhappy in their jobs can go for consultation or where employees can be sent by an employer if he is unhappy."

Purposes of the Council.

Dr. Finley, in outlining the aims of the council, for which plans were formulated by a committee of forty representatives of public and private agencies, of which he was chairman, stressed the need for a conception that education is a continuing process, "an active, purposeful effort, and not mere passive receptivity."

Another speaker, Lewis A. Wilson, assistant commissioner for vocational extension education of the State Department of Education, pledged his department's cooperation to both the council and to Dr. Erskine's undertaking.

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ADULT EDUCATION

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His Group Hopes to Find Out Why
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The New York Adult Educational Council, designed to coordinate the activities of the adult education organizations of the city, public and private, was set up last night at a meeting in the American Museum of Natural History attended by more than 200 men and women, many of them representatives of existing agencies.

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private agencies, of which he was
chairman, stressed the need for a
conception that education is a con-
tinuing process, "an active, pur-
poseful effort, and not mere passive
receptivity."Another speaker, Lewis A. Wil-
son, assistant commissioner for vo-
cational extension education of the
State Department of Education,
pledged his department's coopera-
tion to both the council and to Dr.
Erskine's undertaking.

The following were elected direc-

FEB 2 - 1933

ERSKINE HEADS
JOB EXPERIMENT\$100,000 Fund Set Aside to
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BETTER TIMES AHEAD

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MANY ARE "UNFITTED."

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LOWELL, MASS.
COURIER CITIZEN
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75 Workers Under Erskine.
Most of the 75 men and women

under Erskine's direction will be col-
lege professors, graduate students
and personnel workers picked from
among the unemployed.

The work is being sponsored by
the American Association for Adult
Education.

Every subscriber can profitably
read Courier-Citizen Classified Ads.

LOWELL, MASS.
COURIER CITIZEN
FEB 3- 1933

The Carnegie Corporation will ex-
pend under the direction of Profes-
sor John Erskine, student of letters,
author of best-sellers such as "The
Private Life of Helen of Troy," and
pianist of no mean merit, the sum of
\$100,000 with the idea of improving
the morale of the unemployed and
teaching the jobless man "a better
understanding of his own character-
istics and of the general situation in
which he finds himself." Somehow
this strikes us as about the most
footless way of wasting \$100,000 that
the mind of man can conceive. This
is an age of surveys and paper-work,
but the net results of all our inves-
tigations are far to seek. As a satir-
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LAWRENCE, MASS.
EAGLE

FEB 2- 1933

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Plan to Help Jobless Get
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CLEVELAND, OHIO
PLAIN DEALER

FEB 2- 1933

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"Then there are other men whose
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75 Workers Under Erskine.

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Every subscriber can profitably
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LAWRENCE, MASS. EAGLE

FEB 2 - 1933

NOVELIST WILL EXPERIMENT ON

John Erskine and His
Aim to Help Jobless
Right Idea of This

ROBERT ST. JOHN

(Associated Press Staff Writer)
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CLEVELAND, OHIO PLAIN DEALER

FEB 2 - 1933

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BY ROBERT ST. JOHN.

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Everett D. Martin
Spencer Miller Jr.
Harry A. Overstreet
Mrs. John Rogers Jr.
George Sherwood
Morris J. Siegel
Levinsky Tyson
Oliver Van Horn
John O. Walker
Mrs. W. G. Wilcox
Lewis A. Wilson

O Fund Set Aside to
"Strengthen Morale" of
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R TIMES AHEAD

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LOWELL, MASS.
COURIER CITIZEN
FEB 2 - 1933

Directs \$100,000 Study
to Aid Unemployed



JOHN ERSKINE.

ERSKINE TO RUN
MORALE SERVICE

Novelist and Musician Will Di-
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LOWELL, M
COURIER CI
FEB 3

The Carnegie Corpo-
ration, under the direc-
tion of John Erskine, stu-
dent author of best-sellers
Private Life of Helen
Gamer and The Mean-
ing of the Machine, will
spend \$100,000 with the idea
of teaching the jobless
the morale of the un-
employed and of the gen-
eral situation in which
they find themselves.
This strikes us as a
footless way of wasting
the mind of man can be
an age of surveys and
but the net results of
investigations are far to seek.
Professor Erskine may
copy out of it; but we do
think else is likely to be

LAWRENCE, MASS
EAGLE

FEB 2 - 1933

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CLEVELAND, OHIO
PLAIN DEALER

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BOSTON, MASS.
HERALD

FEB 2 - 1933

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(Photo by Bachrach)
JOHN ERSKINE

BRONX HOME NEWS

FEB 2 - 1933

New Relief Board Seeks to Provide "Moral Guidance"

A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp. with which to dispense moral and mental aid.

Meanwhile officials and relief agencies contemplated a statement of Prof. Felix Frankfurter of Harvard University prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Prof. Frankfurter demanded, a program of public works, larger and more ambitious than any heretofore seriously considered in an address before the annual meeting of the Survey Associates yesterday. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

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"In this work we are assuming that in upturn in business conditions is broaching. We want to help men out of jobless so they will be able to go into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

GREENSVILLE, S. C. NEWS

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TARRYTOWN, N. Y.
NEWS

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WORCESTER, MASS. TELEGRAM

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College Trained

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education, W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

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"Many a worker is letting skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

and then put in touch with placement bureaus.

College Trained

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education, W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

BOSTON, MASS.
HERALD

FEB 2 - 1933

John Erskine to Direct Work Of Fitting Jobless for Jobs

\$100,000 Experiment
Among Unemployed to Be
Tried in N. Y.

5000 TO 15,000 TO
BE GIVEN ADVICE

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(Photo by Bachrach)
JOHN ERSKINE

BRO

New York Herald Tribune
Feb. 2, 1933
Page 1
Column 1
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"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

GRE

TARRYTOWN, N. Y.
NEWS

FEB 2 - 1933

NEW RELIEF AGENCY HEADED BY ERSKINE

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Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard school of music, said the \$100,000 ought to last a year and that they hoped to advise between 5000 and 15,000 men and women during that period.

WORCESTER, MASS.
TELEGRAM

FEB 2 - 1933

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Carnegie Corp. Furnishes
\$100,000 For Project

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the New York Herald Tribune
Feb. 2, 1933
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NORWALK, CONN.
HOUR
FEB 2- 1933

To Guard Morale



Professor John Erskine (above) of Wilton has been named to head a \$100,000 experiment to study the interests of the New York unemployed and promote their welfare and morale.

WILTONITE HEADS JOBLESS PROGRAM

John Erskine, Novelist, To Direct Experiment To Keep Up Morale Of Idle

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(Continued From Page One)
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RECORD

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ERIE, PA.
TIMES

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N. Y. PROGRAM FOR DESTITUTE S ADVOCATED

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BOSTON, MASS.
RECORD

FEB 3- 1933

NORWALK, CONN.
HOUR
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R. N. H. UNION
N 31 1933
Club Books
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MANCHESTER, N. H. LEADER UNION

JAN 31 1933

New Century Club Reviews New Books

At the regular meeting of the New Century club on Friday, three book reviews were given. "Sorry," by Foster, was presented by Mrs. Blanche Proctor; "The Modern Parent," by Myers, was given by Mrs. Elsie Lewis; and "The Moral Obligation to Be Intelligent," by Erskine, by Mrs. Bessie Todd.

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ays must be found and they be found through government relief to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed, he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment. It will undertake to provide recreation to build up the education mental and physical of the unemployed individual. It will attempt to help him to a conclusion as to his own abilities "in order that he may set up a program of action which will follow with confidence."

FEB 3 - 1933

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Grofe doing plenty of auditing in Gotham. Ranny doing a personal at New York's Olympia this week. Erskine, professor of English and columnist for a paper, will be guest for the CBS Going to Press show.

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11 oz.	19¢
28 oz.	13¢

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Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education, W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

ERIE, PA.
TIMES

FEB 2 - 1933

N. Y. PROGRAM FOR DESTITUTE IS ADVOCATED

Seeks To Eliminate Melancholia in Ranks of Jobless

New York, Feb. 2.—(U.P.)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Millard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

BOSTON, MASS.
RECORD

FEB 3 - 1933

... Jack Benny vacationing in

Ben Rubin being mentioned a great deal of late in connection with a new series ... Victor Young's Orchestra will be heard from now on with the Mills Brothers ... The Boswell Sisters have sent out 212,000 autographed photos in four years.

Ferde Grofe, doing plenty of auditions in Gotham ... Ranny Weeks doing a personal at New Bedford's Olympia this week ... John Erskine, professor of English at Columbia and columnist for a Brooklyn paper, will be guest speaker for the CBS Going to Press period the 8th ...

JAN 29 1933

NEW YORK AWAITS OPENING OF FIRST FILM OF NUDIST COLONIES

Picture Will Be Shown as Regular Attraction at
Broadway Theater—Views Based on Daily
Incidents in Lives of Faddists.

NEW YORK, Jan. 28.—Unless there is definite opposition from the police and the reform elements, New York will soon see its first motion picture showing people entirely in the nude. It is called "The Naked Age" and already it has been displayed at a regular film theatre in Stamford, Conn. Now a New York promoter, who controls a theatre not far from 42nd street and Broadway, is arranging to put the picture in his house as a regular attraction. As yet nobody has told him not to.

The film is controlled by a man named George Dembo who had it made in Germany, France and America, using the nudist colonies in these three countries. One shot shows 3,000 German nudists in a single collection. None of them wears even as much as one stitch of clothing.

The picture starts with a view of a nude man raising the American flag. After that shock, the audience, judging by the way those in Stamford took it, seems to accept the scenes calmly. There is nothing risqué or off-color in the picture. It has no fiction story, being merely views based on every day incidents in the life of nudists.

Old men and women, young men and little children are seen in the picture. A queer angle connected with the film, I hear, is that one of the men who invested money in it is a maker of women's dresses.

SOMEBODY LOSES: SOMEBODY WINS.

There is a press agent in New York's theatrical game who gets \$800 a week and saves \$450 of it.

There is a picture director now out of a job who, for several years, was paid a minimum of \$180,000 a year. When he was let out a few months ago he had to borrow money to send his wife to a hospital for an operation.

In a recent theatrical production were three actresses who used to get \$200 a week each in salaries. In this new show they received \$20 a week each in "walk on" roles.

I heard a popular radio and stage star complaining recently because the management of a theater was offering him only \$4,000 for a week's engagement, instead of the \$5,000 he always asks.

Two playwrights were seen talking on a Broadway corner the other day. One has an income of about \$3,000 a week. When they parted the other dropped in a cheap restaurant for 10 cents worth of beans.

I saw a man, who used to be a well-known theatrical producer stop a youth on Broadway last week and borrow half a dollar

from him. The youth used to be his office boy.

Word from California says a man who was once a big theatrical producer and manager and for whom a Broadway theater was named, is finding it difficult to get enough to eat.

The Hudson theater, one of Broadway's finest old theaters, is being rented by a firm that makes cut-rate revivals of plays. The rental paid is only \$400 a week.

Twenty-five of New York's first-class theaters are closed. But more than thirty are in use.

"DIFFERENT" SHOW IS ARRANGED.

Marc Connelly, author of "Green Pastures," is arranging a revue for the benefit of the Authors League fund and the Stage Relief fund which will be unique, to say the least. It is to be given at the Imperial theater on Sunday night, Feb. 5. Noel Coward is writing a sketch called "Design for Rehearsals" in which Lynn Fontanne, Alfred Lunt and Mr. Coward will appear. Fannie Brice and Beatrice Lillie will do a "sister" act; Walter Damrosch will direct a "symphony" orchestra composed of fifty New York writers and actors none of whom plays anything at all; Paul Whiteman and his band will offer a new song by Irving Berlin; Edna St. Vincent Millay will appear in a sketch written by Robert E. Sherwood and Grace Moore will sing, accompanied by John Cashmere at the piano. While it isn't generally known, Mr. Erskine is an expert tickler of the ivories.

The list of "performers" includes almost everybody who is anybody among the intelligentsia of the literary division and the acting profession here.

"WE, THE PEOPLE," IS PRESENTED.

Elmer Rice, who wrote "Street Scene" and "Counselor at Law," has become indignant at the way things are going in this here land of ours and has written a protest in dramatic form. It is a play called "We, the People," and it is grinding away at the Empire theater. The play has twenty scenes, each being a protest about some condition that appears to Mr. Rice to be an evil. It is all well written and nicely acted, but it may not be accounted as a hit because it sacrifices entertainment value for preaching.

Mr. Rice does not attempt to offer solutions for the wrongs he enumerates. In fact, he has dramatized the headlines we have seen in the tabloid press, and let it go at that. He condemns the banking system, capitalism, war, the alleged police practice of "framing" prisoners, selfish politicians who forget the public's welfare in their display of greed; he tries to point out that big business names our presidents; he shows, or thinks he does, that true love consummated without the aid of clergy isn't wrong—and so he goes holding up to view numerous "evils" as he sees them.

I am inclined to think that Mr. Rice will discover that the stage is not the place for preaching. People go to the theater to be entertained and, possibly, to get away from preaching. Nevertheless, "We, the People" is an elaborate production and a credit to the daring and energy of its creator.

POUGHKEEPSIE, N. Y.
EAGLE NEWS

FEB 2 - 1933

ERSKINE HEADS AID TO JOBLESS

To Administer \$100,000 Fund
To Help Unemployed to
Keep Morale Up

NEW YORK, Feb. 1.—(AP)—John Erskine, novelist and musician was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the Emergency Unemployment Relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times came are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

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PITTSBURGH, PA.
POST-GAZETTE

FEB 2 - 1933

John Erskine, Novelist, Heads Jobless Aid Fund

To Direct Scientific
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JOHN ERSKINE

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Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also United States Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

PROVIDENCE, R. I.
JOURNAL

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New York Herald-Tribune

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Adjustment Service Idle Is Organized

Outlines Need Even
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NEW YORK, Feb. 2.—(AP)—An organization meeting of the New York Adult Education Council in the American Museum of Natural History. The council, although co-operating for the unemployed, is now planning for the future.

Mr. Erskine's permanent organization of adult education is to be headed by Dr. John H. Chamberlain of the

which followed the situation and the role of directors. Mr. Erskine's society has failed to its "special obligation" to the individuals who, even in the most prosperous times, are on the ragged edge of their employment. The advisory council, composed of happy individuals and unhappy employers, will be a force, he said, would

DETROIT, MICH.
NEWS

FEB 2 - 1933

Spiritual Aid for Jobless Organized by John Erskine

NEW YORK, Feb. 2.—(AP)—A new unemployment relief agency, this one not to provide food or shelter to the destitute, but moral encouragement, to eliminate melancholia, is being organized. John Erskine, writer and president of the Juilliard School of Music, is at the head of the agency, which has \$100,000 contributed by the Carnegie Foundation with which to carry on moral and mental aid.

Meanwhile, officials and relief agencies are studying a statement of Prof. Felix Frankfurter of Harvard University, prominently mentioned as solicitor-general in the Roosevelt Administration, that only by leading the way toward better times could the Government maintain the "extraordinarily patient temper" of the unemployed.

Prof. Frankfurter demanded a program of public works larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the Survey Associates. He warned against decreasing taxation at the

expense of social services. He urged the necessity of slackening the weight of public and private debts.

"Ways must be found, and they must be found through Government lead, to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It is this goal that Erskine's relief agency has set for itself.

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E. 42nd St., it was announced today by John Erskine, novelist, musician and president of the Juilliard School of Music.

The new adjustment service will be directed by Mr. Erskine under the auspices of the American Association for Adult Education, which has received a grant for the purpose from the Carnegie Corp. of New York. The adjustment bureau offices at East 42nd St. were donated by the National City Bank.

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The primary purpose of the program, Dr. Erskine added, would be to "strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Counselors and advisers are now being trained, and the first applicants will be received on Monday in the 15th floor of the National City Bank building at 17 East 42nd St., Manhattan.

The counselors and advisers are to be recruited from the ranks of unemployed professors and personnel workers, who will interview the applicants, give vocational tests and advise them on vocational problems.

PITTSBURGH, PA.
POST-GAZETTE

FEB 2 - 1933

JOHN'S MONDAY

Crissman-Wilson Florida To D Wedding Announced At Dri

Mr. and Mrs. Harry C. Crissman of State College, Pa., formerly of Pittsburgh, announce the marriage of their daughter, Miss Thelma Dorothea Crissman, and Harry E. Wilson, son of Mr. and Mrs. George E. Wilson of Wilkinsburg.

The ceremony was performed in Cumberland, Md., September 19, by the Rev. Niles Webb of the Presbyterian Church. Mr. Wilson is a senior at Penn State and will be graduated from the horticulture department in June.

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"In this work we are assuming that an upturn in business conditions is approaching," Mr. Erskine said. "We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

New York Herald-Tribune

FEB 3 - 1933

Job Adjustment Service For Idle Is Organized

Erskine Outlines Need Even in Prosperous Times

The need for a permanent organization to carry on the work of the recently announced adjustment service for the unemployed during prosperous times was emphasized last night by John Erskine, novelist and director of the temporary adjustment committee, at an organization meeting of the New York Adult Education Council in the American Museum of Natural History.

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The ceremony was performed in
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DETROIT, MICH.
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Mr. and home is in Havana in Antonio, T during the Mr. Edward Yachting Edwards' f chartered "Wowana," group of g in Florida leave today en route to Mr. and M ington, K Bradley at of New Y Miss Kath miss of Dr are spend

DETROIT, MICH.
NEWS

FEB 2 - 1933

Spiritual Aid for Jobless Organized by John Erskine

to the destitute, but moral enagement to eliminate melancholia, is being organized, John Erskine, writer and president of the Juilliard School of Music, is at the head of the agency, which has \$100,000 contributed by the Carnegie Foundation with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies are studying a statement of Prof. Felix Frankfurter of Harvard University, prominently mentioned as solicitor-general in the Roosevelt Administration, that only by leading the way toward better times could the Government maintain the "extraordinarily patient temper" of the unemployed.

Prof. Frankfurter demanded a program of public works larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the Survey Associates. He warned against decreasing taxation at the

N. Y. World-Telegram

FEB 2 - 1933

lead, to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It is this goal that Erskine's relief agency has set for itself.

Erskine said his agency, "a national experiment," will undertake to provide recreation to build up the "immediate mental and physical health" of the jobless.

E. 42nd St., it was announced by John Erskine, novelist, must and president of the Juilliard School of Music.

The new adjustment service be directed by Mr. Erskine at the auspices of the American Association for Adult Education, which has received a grant for the purpose from the Carnegie Corp. of New York.

The adjustment bureau office, East 42nd St. were donated by National City Bank.

PROVIDENCE, R. I.
JOURNAL

FEB 2 - 1933

JOHN ERSKINE HEADS GROUP TO STUDY UNEMPLOYMENT

Novelist and Musician to Direct New Scientific Experiment.

New York, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the Emergency Unemployment Relief Committee, but was reappropriated for the new project.

"In this work we are assuming that an upturn in business conditions is approaching," Mr. Erskine said. "We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

New York Herald-Tribune

FEB 3 - 1933

Job Adjustment Service For Idle Is Organized

Erskine Outlines Need Even in Prosperous Times

The need for a permanent organization to carry on the work of the recently announced adjustment service for the unemployed during prosperous times was emphasized last night by John Erskine, novelist and director of the temporary adjustment committee, at an organization meeting of the New York Adult Education Council in the American Museum of Natural History.

The council, although co-operating for the present with Mr. Erskine's committee, will be a permanent organization for the advancement of adult education, according to Dr. John H. Finley, temporary chairman of the group.

In his address, which followed the adoption of a constitution and the election of a board of directors, Mr. Erskine asserted that society has failed to realize preciously its "special obligation to those individuals who, even in prosperous times, are on the ragged edge of being dropped by their employers." A permanent advisory council, to which such "unhappy individuals" and even some unhappy employers might turn for advice, he said, would fill this need.

"It may be cruel to say it," Mr. Erskine continued, "but most people now unemployed must have held their jobs by extraordinary luck. Their being unemployed has nothing to do with the existing social and economic order. Until the present, society, however, has paid little attention to this group as a special liability."

His group, sponsored by the American Association for Adult Education and financed by a \$100,000 grant from the Carnegie Corporation, Mr. Erskine said, will see the way in this "experiment." Besides analyzing individuals and attempting to fit them for jobs "more to their liking" than the ones they previously held, his committee will try to "get the unemployed playing seriously and with beautiful efficiency."

119
Brooklyn, N. Y., Eagle

FEB 2 - 1933

Erskine Leads 'Adjustment' Relief Move

New Service to Strengthen
Morale of Idle by
Educational Medium

A new experiment in the "adjustment" of New York's unemployed for a world in which there will again be jobs for workers will be started next Monday. It was announced today, under the leadership of John Erskine, author, musician and daily columnist of The Eagle.

The service is sponsored by the American Association for Adult Education and financed by a grant of \$100,000 from the Carnegie Foundation. Headquarters have already been opened, at 17 E. 42d St., Manhattan, the space having been donated by the National City Bank, and counselors and advisers, drawn from among unemployed professors and personnel workers, are being trained.

Dr. Erskine, author of "Helen of Troy" and other novels, former Columbia University professor and now president of the Juilliard School of Music, said that the purpose of the new service is "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

His committee is proceeding, he declared, "on the assumption that society is not going to smash." He added:

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own employment in a more objective light.

"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place.

"So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs, and we want to demonstrate on a small scale that some persons can be straightened out."

On the staff of Dr. Erskine are Jerome H. Bentley, activities secretary of the Y. M. C. A., who will be associate director; Edward D. Cray, Darcy Wilson, M. R. Trabue and Lewis H. Wilson.

The only comparable project in the country, said Dr. Erskine, is that carried on by the State of Minnesota.

PHILADELPHIA, PA.
PUBLIC LEDGER

FEB 2 - 1933

ERSKINE HEADS NEW AID GROUP

\$100,000 Set Aside to Examine
and Counsel Jobless on
Future Positions

HUGE EXPERIMENT AIMED

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Erskine explained unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour, given aptitude and other occupational tests, questioned about his work, counseled in regard to personal and occupational problems, sent to appropriate agencies for training if a new field of work is suggested and then put in touch with placement bureau.

Most of the seventy-five men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also Senator Wagner and Frances Perkins, State Industrial Commissioner and a possible member of the Roosevelt Cabinet.

NEW YORK TIMES

FEB 2 - 1933

PERSONAL READJUSTMENT.

The grant of \$100,000 by the Carnegie Corporation to the Emergency Unemployment Committee for the specific purpose of aiding individuals in making personal readjustment to conditions which confront them in these difficult times is a type of relief worth attempting. The primary purpose is the strengthening of "morale." But it is to be done not so much by helping the unemployed man to forget his troubles for the moment by diversion as to "find himself" and ultimately the job for which he is best fitted. For many it may mean being born again industrially, professionally, and even in temper and attitude of mind.

The philosophy of such help, as well as its application, begins as did the "prime and heaven-sprung" message of the olden time—know "thyself." JOHN ERSKINE, who was educational director of the institution set up for the American army in France, has accepted the directorship of this educational movement. This gives assurance that it will be carried on in a thoroughgoing way. Not only is the unemployed individual to be helped to acquire a "picture of his own capacities," but he is to receive instruction in order to prepare a program of action which he can follow with confidence. He will also be made acquainted with the changes that are taking place in the various occupational fields, so that he may see where the opportunities are likely to appear for what he is found best qualified to undertake.

Incidentally, there will be provided facilities for recreation and for the creative use of leisure time thrust upon the unemployed. The effort will be made through a canvass of existing agencies and activities to bring them into cooperation through this committee, which is sponsored by the American Association for Adult Education. It is a plan that should be helpful not only in giving what is quite as needful as physical nourishment to those whom it reaches, but in showing the way to the wider economic adjustment for which the country waits.

ATLANTA, GA.
JOURNAL

JAN 31 1933

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FEB 2 - 1933

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FEB 2 - 1933



JOHN ERSKINE

ATTEMPT TO SAVE MORALE OF JOBLESS

John Erskine Leads National
Experiment to Help Unem-
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New Work

By Associated Press to The Patriot
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With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was reappropriated for the new

"Study These Old"

project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Jobless Workers Lose Skill

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to get their work back, which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Funds Enough for Year

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief. Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

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The work is being sponsored by the American Association for Adult Education.

FEB 2 - 1933

ERSKINE TO DIRECT \$100,000 IDLE AID

Novelist's Group Aims to
Strengthen Jobless Morale,
Advise Vocationally

Scientific Experiment to Give
Occupational, Aptitude Tests
in New York

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Seeks to Boost Morale

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FEB 2 1933

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FEB 2 - 1933

SCHOOL TO FIT IDLE FOR JOBS STARTS MONDAY

\$100,000 Fund Available
for Experimental Program
by Emergency Committee

An experimental program of training unemployed workers for vocations for which they are adapted is expected to start Monday at 17 E. 42nd st., it was announced yesterday.

The adjustment service is sponsored by the American Association for Adult Education and is headed by Dr. John Erskine, president of the Juilliard School of Music. The directors will be composed of college professors and graduates and personnel men without business affiliations.

\$100,000 AVAILABLE

A fund of \$100,000 is available for the work. This was included in a \$250,000 contribution made by the Carnegie Corporation of New York to the Emergency Unemployment Relief Committee. The staff will be paid by the committee.

Dr. Erskine said:

"The primary purpose is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself. One of the objectives is to give the individual a picture of the present economic situation and of the changes that are taking place in various occupational fields."

AID 40,000 FAMILIES.

The committee announced that more than 40,000 city families are receiving virtually all of their weekly food supply from the committee.

Thirteen heads of State Department, who have been carrying on work relief projects financed by the State Temporary Emergency Relief Administration from the first half of the \$30,000,000 bond issue, were notified they are to continue keeping their \$600 persons at work.

NURSES SHARE WORK.

The remaining half of the bond issue funds was made available by the Legislature. It is separate from the grant of \$6,100,000 made to the State yesterday by the Reconstruction Finance Corporation.

Homer Folke, secretary of the State Charities Aid Association, yesterday observed the fortieth anniversary of his work in that position. A luncheon in his honor was given by the board and staff members on Tuesday.

NEW YORK TIMES

FEB 2 - 1933

JOB FUND TO OFFER MORALE GUIDANCE

Erskine Will Direct \$100,000
'Adjustment Service' to
Combat Melancholia.

BUREAU TO OPEN MONDAY

Carnegie Corporation's Gift to
Gibson Committee Will Be
Used to Finance It.

A 'NATIONAL EXPERIMENT'

Unemployed Will Be Taught to
View Their Plight Objectively
Through Economic Talks.

A new adjustment service for the unemployed of New York, to be directed by John Erskine, president of the Juilliard School of Music, will begin functioning next Monday at 17 East Forty-second Street in offices donated by the National City Bank. It was announced yesterday by Morse A. Cartright, director of the American Association for Adult Education, 60 East Forty-second Street.

With a grant of \$100,000 to the Emergency Unemployment Relief Committee by the Carnegie Corporation of New York to start the work, Mr. Erskine announced that the experiment had enough funds to keep going about a year. The money was appropriated by the relief committee to the association.

"The primary purpose of the program," said Mr. Erskine, "is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Called "National Experiment."

Mr. Erskine explained that the new organization was in the nature of a national experiment which would seek to develop a technique that might be duplicated elsewhere. He said that many of the unemployed were suffering from melancholia, others were allowing their skill to deteriorate and many had been maladjusted to their old work. It was to bring these individuals into adjustment to their environment that the service would aim.

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields in order that he may see his own unemployment in a more objective light," he continued. "It is also planned to help him acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence that it will help him to meet immediate emergencies as effectively as any other program and that it will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him."

Recreational Side Stressed.

"The adjustment service will attempt to provide the unemployed individual with such immediate training as will strengthen his confidence in the appropriateness of the program he has adopted. It will also make available to the individual various forms of recreation designed to build up his immediate mental and physical health and to develop recreation abilities and habits which will be helpful to him in employing his leisure time creatively."

The adjustment service will not bind itself to find employment for those it trains, but the qualifications of the men will be made available to the Emergency Work Bureau and other cooperating organizations interested in placement work.

Jerome H. Bentley, activities secretary of the Y. M. C. A. and associate director with Mr. Erskine of the service, will be in charge of the office, whose personnel will consist in part of men on relief wages from the Emergency Unemployment Relief Committee. Other employees will include experts on employment placement and investigation.

40,000 FAMILIES BEING FED.

That Number Entirely Dependent on Relief Fund, Kidde Reports.

More than 40,000 families are receiving virtually their entire weekly supply of food from the Emergency Unemployment Relief Committee, it was announced yesterday by Frank Kidde, chairman of the committee's food and clothing division. The food was obtained through a conversion of Federal Farm Board wheat into flour, obtained from the Red Cross, which was exchanged for specific foodstuffs.

It was planned last November, when the food enterprise was launched, to distribute up to a peak of 30,000 cartons of food weekly, said Mr. Kidde, but that quantity was reached in a few weeks, "when it was seen that distress among the unemployed exceeded our anticipations."

The Committee for the Relief of the Unemployed of the Episcopal Church is providing for 1,131 families, but 3,000 families on the committee's list are still unprovided for, it was announced yesterday.

Harry L. Hopkins, chairman of the Temporary Emergency Relief Administration, notified yesterday the thirteen heads of State departments who have been carrying on relief work projects financed by the State from the first half of the \$30,000,000 bond issue that they were to continue keeping their force of about 5,000 persons at work.

The first \$15,000,000 was designated for the period ended last night, but Mr. Hopkins gave assurance of the continuity of this work pending the final decision by the administration on the distribution of bond issue funds and Reconstruction Finance Corporation funds.

Mrs. Adams Coffyn and a group of society women have opened a Tide-Over Commission Shop at 500 Lexington Avenue to assist worthy unemployed artisans. The articles in the shop include pocketbooks, stockings, lamp shades and garments and the shop is in a position to take orders for cabinet work and many other useful articles.

Appeals for clothing contributions to a new clothing centre just opened at 22 East Fifty-eighth Street were made yesterday by Mrs. William Randolph Hearst, president of the Free Milk Fund for Babies.

SO. NORWALK, CONN.
SENTINEL

FEB 2 - 1933

NEW RELIEF GROUP ACTS

John Erskine Heads Agency
To Give Encouragement
To Unemployed

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ATLANTIC

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With funds supplied by the Carnegie Corporation, he will seek "to strengthen the jobless individual to develop a better understanding of his own characteristics and of the situation in which he finds himself."

The \$100,000 originally donated to the Emergency Relief Committee, appropriated for the purpose, will be used to help the understanding of the unemployed, all the work will be done in New York City's jobless, nature of a national experiment.

Erskine explained that the relief should be in the nature of a national experiment to find men in temporary relief.

"Many a worker is deteriorating while he is unemployed," he said. "The writer-musician couldn't get their work now, even if prosperity came."

"In this work we are approaching a time when help men now jobless be able to step into the places they are thoroughly qualified to fill, which they like."

"Then there are old jobs no longer available because of technological advances have been taken by new men."

Erskine, who had been among 900,000 the A. E. F. during the war, said that he had now heads the National City Bank, said that he had to last a year and advise between 5,000 and women during the war.

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Matinee Today

Gilbert Miller PAUL

The Late CHRIST

"Most enjoyable com-

almost two comedies in the

PRICES AT ALL MATS. 8

HENRY MILLER'S THEATRE

Pop. Price Mats. To

S. H. BOK presents

THE PICCOLI

FUNNIEST MUSICAL IN

EVERY EVENING IN

LYRIC Theatre, West 42nd

GEORGE KELLY'S

THE SHOW OF

Mats. Today, Sat.

RODSON Theatre, West

10TH CENT

Upstairs

THE PICCOLI

BEATRICE

LILLIE

WALK A LIT

ST. JAMES Theat. W.

New Price Scale: Even

Even. 8:45. Mats. SAT.

EMPIRE. 8:45-9:15

Even. 8:30 Sharp. Mats.

OLIN GOLDIE

WHEN LAD

ROYALE. W. 45 ST. EYE

OIL 4:04. Mats. Sat. &

BERNARD GRAY

WHISTLING

Last Mats. Today

WALDORF Theat. 1001

YIDDISH ART

Maurice Schwartz's

Great Production

Will hold you spellbound

Tickets available

PHILHARMON

WALTER

Carnegie Hall, N.Y.

Soloist: WALTER

Kilmer, Newark, &

ARTHUR JUDSON

Town Hall, Next

Lehn

Third of Town Hall

Tickets at Box Office

PHILADELPHIA

LEONOLD STORCK

CARNegie, TUES. 8:00

HALL. EVG. 8:00

ESSAY DOBROW

HOTELS AND

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One of the most

delicious 8-course

Lunches to be had

at

147 W. 43rd St.

PRIVATE

USUAL

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furter of Harvard university,
prominently mentioned as a can-
didate for office under President-
elect Roosevelt, that only by lead-
ing the way toward better times
could the government maintain the
"extraordinarily patient tem-
per" of the unemployed.

Professor Frankfurter demand-
ed a program of public works,
larger and more ambitious than
any heretofore seriously consid-
ered in an address before the an-
nual meeting of the survey asso-
ciates yesterday. He warned
against decreasing taxation at
the expense of social services. He
urged the necessity of slackening
the weight of the public and pri-
vate debts.

"Ways must be found and they
must be found through govern-
mental lead to prevent the ter-
rible psychology of idleness and
hopelessness from settling upon
the unemployed," he said.

It was exactly this goal that
Erskine's unemployment relief
agency was setting for itself.

Erskine said his agency was
"in the nature of a national ex-
periment. It will undertake to
provide recreation to build up
the "immediate mental and phy-

sical health" of the unemploy-
ed individual. It will attempt to
help him reach a conclusion as to
his own capacities "in order that he
may develop a program of action
which he can follow with con-
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ATLANTIC
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ATLANTIC CITY, N. J.
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JAN 29 1933

Variety Marks Exhibition Now at School of Design

*Drawings by French Masters of 18th Century and a
Panel from a Tiepolo Ceiling Among Treasures.
Activities in Other Providence Galleries*

Drawings by French masters of the 18th century; a panel from a Tiepolo ceiling in a Venetian palace, reproduced in the Artgraver Section today; paintings by Daumier recently acquired, are among new attractions offered in the Museum galleries of the Rhode Island School of Design. The Tiepolo panel, recently installed in the Renaissance room on the ceiling, is a beautiful example of fresco painting by one of the last great decorative painters of the Venetian school. Giovanni Battista Tiepolo (1692-1769) was noted for his magnificent ceiling decorations and frescoes in churches and palaces in Venice, notably the Church of S. Alise, the Doge's palace and the Pallazzo Labia, from which the ceiling panel in the Museum was taken.

The drawings, from the famous collection of Richard Owen of Paris, fill three rooms of the Museum with examples of draughtsmanship of the great men of the period represented in the collection, a collection of incomparable value to students and artists and of unusual charm to art lovers, affording them glimpses into the studios of the great where these flowing harmonies in line and color were created.

Portraits, figure studies, landscapes and architectural themes comprise this collection which is displayed in rooms adjoining the main gallery of the Radeke building on Benefit street. Shown first at the opening of the new building of the Worcester Museum, it was brought to the Museum here by Mr. Owen, the famous collector and connoisseur from France, affording Providence a most unusual opportunity, as the collection will soon go back to Paris.

It includes drawings for mural decorations and figure subjects by Francois Boucher, who is represented by seven pieces; a decoration by Fragonard for a ceiling and other subjects; Tiepolo's remarkable heads; Boquet's water color figure; St. Aubin's lovely portrait study in oval form; Watteau's delicately limned figure studies; Moreau's lovely sanguine portrait of a woman in picturesque costume with lovely flowing hair; Robert's group of interiors with figures and landscapes; the charming child's head by Greuze; a typical subject: St. Aubin's "Duc de Berri"; Boucher's beautiful reclining nude; a portrait study by Louis Trinquere; and other distinctive pieces by men of the French school.

The exhibition of the latest work of Rhode Island artists, teachers at the School of Design, is still on in the main gallery of the old building on Waterman street, and those in attendance at

the concert in the Museum this afternoon at 3 o'clock, will find a tour of all the galleries a most rewarding journey. The special exhibitions of the native crafts of the North American Indians and of the arts of the Ancient Peruvians, which have attracted the special attention of craftsmen from far and near, are still on view, and these shows will be followed by several important exhibits scheduled for next month.

The Sunday Gallery Talk will be



Figure Drawing by Francois Boucher

One of the French drawings of the Eighteenth century in the collection of Richard Owen of Paris now on view at the Rhode Island School of Design.

omitted this afternoon in favor of the concert of 18th century music to be given in the Museum galleries by Putnam Aldrich and Alfred Zighera.

Two of the exhibitions scheduled for February, in the Museum galleries, will comprise the display of the work of the Utopia Club, a club of well-known designers and a unique exhibition of a selection of photographs by newspaper artists, which will afford the layman a panoramic view of different phases of journalistic art.

AT PROVIDENCE ART CLUB AND OTHER GALLERIES

Water Colors and Drawings by Frederick R. Sisson constitute the current attraction at the Providence Art Club, opening last week Tuesday and continuing through next Sunday. The collection affords artist and layman an insight into the way of an artist with brush and pencil in these modern days. Experiments with form and color, with organization of his subject matter in compositions of unusual strength and

content comprise the greater part of Mr. Sisson's exhibit. His technique is assured and strong and his water colors fresh in color and exceedingly individual.

Studies of fish in the nets and in the sea are of special interest. The rhythmic line, notably "The Fisherman of Tunis," in the center of the East wall, struggling with a net full of fish, opalescent flickers of color; the "Fish Weir" on the chimney breast, full of shimmering fish seen through sea-green water; "The Herring Run," and other piscatorial studies.

Outstanding compositions of another genre are the "Captive Gull," a study in white; "Dragon Flies," hovering over a garden; a brilliant "Flower Arrangement," two studies of "Football Players," full of action; a snow scene with white drifts and snow laden trees and bushes in a gray-white world, an unusual study in white on white which is instinct with poetry. A group of drawings in the Bridge Room comprises some of the artist's best work.

Of delicate well-high evanescent charm, are the water colors and drawings by Mrs. Leonard Bacon of Pease Dale and California, now on view at the N. M. Vose gallery. Patty Strickland Bacon, the artist, lives in a fairytale of her own apparently, and opens "Magie Casements" into it for her friends by means of these mystical, imaginative pictures of unusually lovely quality.

Illustrations for old fairy tales, studies of trees and flowers inhabited by fairies and elves; several portrait heads, especially of children, showing the artist's sympathy with little folk and her keen insight and skill, are among the outstanding compositions.

There is also, "Snow White," a portrait study of a girl in white cap and dress; "Gracianne," a lovely little head; a study of an "Olive Tree" done from a window in Italy; "delicate, ethereal," "South County Snow," as seen through a line of dark tree trunks, the atmosphere full of snow; "The Tree from the Book of Revelations," the tree in the form of a maiden upholding a mass of flowers and greenery, a decorative piece; the "Beginning of a Tale," a fantasy illustrating a fairy tale; "Once Upon a Time," an imaginative theme with a castle in the center; "The Fairy Sea," and other imaginative conceptions of great charm. A number of serious portrait heads complete the exhibit.

Also at the Vose gallery is a group of artistic photographic studies of landscapes, seascapes, figure subjects and portraits of unusual character by Albert Petersen. There is a portrait study of the author; one of Josef Hoffman of Mrs. S. Foster Hunt and child and dog of Providence; a portrait of John Erskine, Jascha Heifetz, of Walter Damrosch, and other eminent musicians and authors he has known. A number of landscapes show beautiful effects in light and shadow.

Mr. Petersen, who is now living in Provincetown, has travelled all over the world and met and photographed many notables, a number of whom are to be seen on the walls of the gallery.

Announcement comes from the Providence Art Club of the resumption of the popular Saturday afternoon lecture, the first of which will be given at 3 o'clock Saturday of this week. H. Anthony Dow, the speaker, will give "Real Impressions of World Art."

FEB

\$100,000
Amount

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The \$100,000 originally set aside for the relief committee, but later reduced to \$50,000, is being used for the new project. Erskine, who is a work will be among the jobless, it will be a national experiment.

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SPRINGFIELD, MASS.
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FEB 2 - 1933

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Morale of the Jobless Individual" by Aiding Him to
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New York, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

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The \$100,000 originally was granted to the emergency unemployment relief committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

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Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief. "Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times came are the incompetent. They are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 300,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5000 and 15,000 men and women during that period.

"Subjects for Experiment"

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief. Each person will be interviewed for about half an hour, given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also United States Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet. Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education department, will serve as director of the division of education. W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

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PAWTUCKET, R. I.
TIMES
FEB 2 - 1933

Erskine to Form Agency to Cheer Up U. S. Jobless

After Following Frank-
furter's Advice, Acts to
End Despondency.

NEW YORK, Feb. 2 (United Press).—A new unemployment relief agency, one not to provide food and shelter for the destitute, but to provide with moral encouragement and eliminate melancholia in their midst, was being organized today by John Erskine, writer and president of the Juilliard School of Music, in the name of the Carnegie Corporation, which has \$100,000 to contribute to the new agency, on which to dispense moral and mental aid.

While officials and relief agencies contemplated a statement of

OUTTOWN, O.
INDICATOR

3 2 - 1933

\$100,000 JOB TRAINING

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By ROBERT ST. JOHN
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Assume Upturn

"In this work we are assuming an upturn in business conditions is approaching. We want men now jobless to be able to step into work for which they are qualified. Other men must train for a new job as machinery has taken their old one."

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Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinary patient temper" of the unemployed.

Professor Frankfurter demanded a programme of public works, larger and more ambitious than any heretofore seriously considered in an address before the annual meeting of the survey associates yesterday. He warned against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental leadership to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said. It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities in order that he may develop a programme of action which he can follow with confidence."

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"The 'division of diagnosis' will be in charge of Prof. M. R. Trabue, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina and now has been loaned to the Erskine group."

FEB 2 - 1933

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BOUNTY URGED ON HEDGEHOGS

Otis of Pittsfield Asks
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Springfield Wild Ca
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From Our Special Reporter
Pittsfield, Feb. 1.—Rep
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from the animals' quills.
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FEB 2 - 1933

AID LEADERS MEET ON CHILD RELIEF

O'Brien Parley Today—Adjustment Service for Jobless Started

Unemployment relief leaders were to meet with Mayor O'Brien at 5 o'clock today to find a way to continue the serving of hot lunch to public school children. For two years the teachers have been providing the money, in some months giving as much as \$260,000, but now their pay has been cut and many of them are helping to support unemployed relatives or friends, so they find it difficult to keep on contributing to the school lunch fund.

Recently contributions have fallen to \$115,000. More families are destitute and more children are going hungry at home, so the need for this service grows. It is estimated that about \$200,000 a month is the minimum for feeding the 62,000 children most in need. A contribution of \$50,000 a month from the city is suggested now, and the teachers are asked to make up a fund of \$150,000 a month.

The National City Bank has donated the thirteenth floor at 17 East Forty-second Street for an adjustment service intended to aid the unemployed, who are unable to provide the necessities of life for themselves and their children, by inducing them to be philosophical about it. This service is directed by John Erskine, president of the Juilliard School of Music, is sponsored by the American Association for Adult Education, and is financed by a \$100,000 grant from the Carnegie Foundation.

To Strengthen Morale

"The primary purpose of the program," said Mr. Erskine, "is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields in order that he may see his own unemployment in a more objective light. It is also planned to help him acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence that it will help him to meet immediate emergencies as effectively as any other program and that it will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him."

The committee, according to Dr. Erskine, is going on the assumption that "society is not going to smash

Must Grapple With Basic Forces

"Do I not report accurately," asked Felix Frankfurter of Harvard University in addressing the twelfth annual meeting of the Survey Associates yesterday "when I note the growing disbelieve in the fairness of our capitalistic scheme and even in its capacity to achieve its purpose? The way out lies in bold and laborious grappling with the basic forces of our economic situation . . ."

"Technological invention has caused an enormous saving of labor. Social invention must find ways for a sustained technological society. This implies more than eventual restoration of the standards of living which have been lost. It implies an advance in standards—more health, better housing, higher levels of education, esthetic development, fruitful uses of ample leisure. This only, in the belief of a growing body of opinion, will master the machine and not be mastered by it."

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed. The millions of our unemployed fellow citizens have shown an extraordinary patient temper. The only way to justify it—and, indeed, the only way to maintain it—is to make definite progress toward re-employment."

"This ought not to be merely a pious wish. It is a national 'must.' Every avenue of re-feeding men back to jobs must be pursued and vigorously pushed. The problem has reached such dimensions, however, that there can be no shadow of a doubt that governmental interference in some form or other is necessary."

"The kind of public works program which Senator Wagner proposed a year ago seems to me indispensable, except that now we should embark on even a larger, a more ambitious public works program. But we cannot get out of the present difficulties by yielding to the timidities of men who are too much in the grip of the past and are guided by economic views that leave out of account the changing forces of the America of today."

More than 40,000 families are now receiving almost their entire weekly supply of food from the Emergency Unemployment Relief Committee fund, it is announced by Frank Kidde, chairman of this division of the work.

The committee for the relief of the unemployed of the Episcopal Church is providing for 1,131 families, but 3,000 families on the committee list still have no relief.

Randolph Walker, former president of the United Filters Corporation, has proposed to President-elect Roosevelt that a movement to promote placering among the unemployed be pushed under Government supervision.

The Association of Unemployed College Alumni and Professional Men last night held a first barter-and-auction meeting.

FEB 2 - 1933

Proposes To Help Morale Of Idle Folk

He Will Work On Jobless
In City Of New
York.

CARNEGIE FUND TO
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"Ways must be found and they must be found through governmental aid to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

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PROVIDENCE, R. I.
NEWS-TRIBUNE

FEB 2 - 1933

JOHN ERSKINE, novelist, musician, amateur economist, amateur psychologist, fears that long periods of unemployment may leave many men vague as to what to do with jobs when they get them again. In order to meet and overcome this possibility he has been granted \$100,000 by the Carnegie Foundation. This will finance a program to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself. This sounds as if it might mean that if a man knows why he is unemployed he won't feel so badly about it, although academic information is not generally regarded as edible. Erskine's idea, further, is that men should know what jobs they are fitted for when studies show," he says, "that many of those who were dropped from their jobs were not competent for those jobs in the first place. So we believe that at any time there must be great many individuals on the fringe who were unhappy in their jobs, and now we want to demonstrate on a small scale that some persons can be straightened out." He says he and his committee, known as the American Association for Adult Education, would proceed on the theory that "so-called unemployment is not going to smash." The committee will be spent on a staff to interview applicants for adjustment, give them aptitude and vocational tests, advise them on occupational problems, and put them in touch with existing employment agencies, public or private.

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TIMES DISPATCH

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NEW YORK, Feb. 1 (AP)—John Erskine, novelist and musician, was director tonight of a \$100,000 experiment among the unemployed, in which he finds himself.

The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself, Erskine said.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men who are jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

SYRACUSE, N. Y.

HERALD

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TIMES DISPATCH

8-2-1933

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Author Heads Carnegie Group to Aid Unemployed

NEW YORK, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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BALTIMORE, MD.
NEWS

FEB 1 - 1933

In Baltimore

— with —

Billy Backelor

In this world of uncertain quantities, life holds no greater gamble than to stake an hour or two on the interest of a lecture.

It means, then, that one whom we choose to designate as our local John Erskine deserves some half a dozen orchids for the fascination of the talks he is giving, under his baptismal title of Edward Lucas White, during the current months.

Dr. White has so steeped his spirit in the records of early history, that to him the happenings of B. C. are as near as the doings of this Twentieth Century A. D., and all the little peculiarities of historic heroes as the idiosyncracies of intimate friends.

Tomorrow evening, in the drawing rooms of Mrs. Theodore Forbes, he will give us an idea of the private life of Julius Caesar, as well as his public actions.

A fortnight ago Dr. White spoke of Alexander the Great as the first gentleman, telling of his graceful compliment and courteous consideration for the beautiful Queen of the defeated Persian Emperor, Darius.

Mrs. John T. King, Mrs. Arthur Kinsolving, Mrs. Oscar Leser, Mrs. Fendall Marbury, Mrs. Wilfred P. Mustard, Mrs. J. A. DuShane, Penniman, Miss Lizette Woodworth Reese and Miss Lucy Chase Woods are the patronesses for these occasions, which are completely informal, the speaker looking at his watch to say "I think I've talked enough," only to be greeted by cries of "No! No! More!" even though a nice supper may be awaiting attention in the dining-room.

Among those on hand for these lectures are Mr. J. S. T. Waters and her daughter Lindsay, Mrs. Walter B. Platt, Mrs. Charles L. Hall, Mr. and Mrs. Harry Klinefelter, Mr. and Mrs. William L. Marbury and W. L. Marbury, Jr., Miss Jane Forbes, Miss Eleanor Turnbull, Miss Jane Campbell, Miss Ellen Duval, Mrs. Robert Walker, Mrs. Jesse Slingluff, Mrs. P. B. Key Daingerfield, Mr. and Mrs. Charles G. Baldwin, Mr. and Mrs. Edward M. Passano, Mr. L. H. Diehlman, Mrs. Thompson King and a great many more than can be included here.

Dr. White's novels of the great Greek and Roman period are well known for their accuracy, as well as for their interest. He speaks again on February 16.

DUNKIRK, N. Y.
OBSERVER

FEB 2 - 1933

MENTAL RELIEF IS NEWEST PROJECT TO HELP JOBLESS

John Erskine Heads Agency to
Spur Morale and Combat
Melancholia.

New York, Feb. 2.—(UP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard school of music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinary patient temper" of the unemployed.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

ALBANY, N. Y.
NEWS

FEB 2 - 1933

FORM AGENCY TO AID MORALE

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SAN FRANCISCO, CAL.
CHRONICLE

FEB 2 - 1933

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LONG BEACH, CALIF.
SUN

FEB 4 1933

FEB 2 1933

No story ever yet has gone on the films as it was written.—John Erskine, author and professor of English, Columbia University.

MILWAUKEE, W.
SENTINEL

FEB 2 - 1933

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ANY, N. Y.
NEWS

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year.

At first "subjects" will be picked from the lists of those receiving unemployment relief.

MONTREAL, CAN.
STAR

FEB 3 1933

"I think nations and governments should conform to the individual, not the other way around." — John Erskine.

YORK, Feb. 2—An experimental group of training unemployed for vocations for which they are expected to start Mon-

day at 17 East Forty-second street, it was announced yesterday. The adjustment service is sponsored by the American Association for Adult Education and is headed by John Erskine, president of the Juilliard School of Music. The director will be composed of college professors and graduates and personnel men without business affiliations.

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A fund of \$100,000 is available for the work. This was included in a \$250,000 contribution made by the Carnegie corporation of New York to the emergency unemployment relief committee. The staff will be paid by the committee.

Dr. Erskine said:—
"The primary purpose is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself. One of the objectives is to give the individual a picture of the present economic situation and of the changes that are taking place in various occupational fields."

New York Herald-Tribune

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John Erskine to Head Bureau For Job Readjustment of Idle

John Erskine, novelist and musician, announced yesterday a program of adjustment service for the unemployed of New York to be sponsored by the American Association for Adult Education and financed by a \$100,000 grant from the Carnegie Corporation. The project will be in the nature of a scientific experiment and may later be extended in other parts of the country.

Dr. Erskine, who is president of the Juilliard School of Music, said that the primary purpose of the program would be "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

"More specifically," he said, "one of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own employment in a more objective light."

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Headquarters offices have been donated by the National City Bank on the thirteenth floor at 17 East Forty-second Street. Counselors and advisers are being trained now, and the first applicants will be received on Monday. Close relationship with the project has been established with the Gibson committee and the State Temporary Emergency Relief Administration. Counselors will be unemployed professors and personnel workers, who will interview applicants, give them aptitude and vocational tests, advise them on occupational problems, and put them in touch with existing placement agencies.

Those appointed to the staff include Jerome H. Bentley, activities secretary of the Y. M. C. A., who will serve as associate director to Dr. Erskine; Edward D. Cray and Darcy Wilson; M. K. Traub, of the Minnesota Employment Stabilization Research Institute, and Lewis H. Wilson, Assistant Commissioner for Vocational Extension Education of the New York State Education Department.

WALLA WALLA, WASH.
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SPRINGFIELD, MASS.

NEWS

FEB 2 - 1933

COURSE STARTS TRAINING IDLE TO FILL JOBS

\$100,000 Fund Available for
Experimental Program By
Emergency Committee

New York, Feb. 2.—An experimental program of training unemployed workers for vocations for which they are adapted is expected to start Monday at 17 East Forty-second street, it was announced yesterday.

The adjustment service is sponsored by the American Association for Adult Education and is headed by John Erskine, president of the Juilliard School of Music. The director will be composed of college professors and graduates and personnel men without business affiliations.

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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NEWS

2-1933

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"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place. So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs, and we want to demonstrate on a small scale that some persons can be straightened out."

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FEB 2 - 1933

NEW TYPE RELIEF AGENCY IS ORGANIZED BY JOHN ERSKINE

HEADS AGENCY WHICH WILL DISPENSE "MORAL AND MENTAL AID"

PROF. FRANKFURTER WARNS GOVERNMENT MUST LEAD WAY TO BETTER TIMES

New York, Feb. 2 (UP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide moral encouragement and to eliminate melancholia, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the survey associates yesterday. He warned against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that



JOHN ERSKINE

Erskine's unemployment relief agency was setting for itself.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

FEB 2 - 1933

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FEB 2 1933

Erskine Named to Direct \$100,000 Experiment Among Unemployed

NEW YORK, Feb. 1 (A.P.)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding

old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F., during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5000 and 15,000 men and women during that period.

FEB 3 - 1933

REAL CONSTRUCTIVE WORK

It is a pleasure to comment briefly on the appointment of John Erskine, novelist and musician, as director of a \$100,000 scientific experiment among the unemployed. For Mr. Erskine expects to do some real constructive work.

The money is supplied by the Carnegie Foundation and was originally allocated to the New York Relief committee. Now it is to be used in a different way among metropolitan jobless, somewhat in the nature of a national experiment.

The plan is to bolster the morale of the unemployed and fit idle men and women for resumption of work when jobs come again. They are coming, it is firmly believed by Relief heads in New York, and it is time now to prepare men for them. Details of the plan are interesting. It will be money well spent.

FEB 6 - 1933

John Erskine is going to try an experiment in strengthening the morale of the unemployed in New York. It's a work that needs to be done, not only in New York, but in every city of the land where unemployment exists. The man or woman who is kept alive physically while out of work, but loses that spirit which makes the individual want to work, and be self-supporting, is merely an empty shell with little left to live for.

FEB 6

The Morale

The John Erskine agency to strengthen the morale of the unemployed seems to be preparing work with teapots on a strictly experimental basis. Practical results over a long period and preparations for a job that needs to be done.

There is no question. Many weeks ago. The victim of the acute depression of people to their mental well-being every city maintains something besides helplessness has been.

Existence of the means of satisfaction difficulties of the unemployed so large that there are among those from whom to establish a subside that could be attained.

It has been one depression that the demonstrated possession of sufficient amount of Williams, who has many types of envy to hang on and. Other observers have absence of a revolution.

Such observation of a change of the presence of adversity of hope. When too long, watching them fall or fall, the ale inevitably weak.

The Erskine group of individuals rehabilitate the upturn in business a substitute for the by continuation of the they expected it to. As an experiment, the ing. As a practical purpose, its influence.

FEB 6

Unemployed men were pruning knife of the given special attention Adjustment Service employed, according to Erskine, author, musician of the new service under a grant of \$100,000 from the Carnegie Foundation will operate in clinics will seek to diagnose those in quest of a course of study and to the state department for training. Dr. Erskine said the foundation be an employment agency which will seek to skill of the unemployed the demoralization of find no outlet for the

WHEELING, W. VA.
NEWS

FEB 2 - 1933

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New York, Feb. 2
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UNIONTOWN, PA.
NEWS STANDARD

FEB 3 - 1933

REAL

It is a pleasure
of John Erskine, a
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ROCHESTER, N. Y.
TIMES UNION

FEB 2 - 1933

Ban on Melancholia Aim Of Latest Relief Agency

New York—(AP)—A new unem-
ployment relief agency, this one
not to provide food and shelter for
the destitute, but to provide moral
encouragement and to eliminate
melancholia in their ranks, was be-
ing organized today.

John Erskine, writer and presi-
dent of the Juilliard School of

Music, is head of the agency,
which has \$100,000 contributed by
the Carnegie Corporation, with
which to dispense moral and men-
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Meanwhile, officials and relief
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Erskine said his agency was "in
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health" of the unemployed indi-
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SAN DIEGO, CALIF.
UNION

FEB 2 1933

Novelist Named to Direct \$100,000 Experiment Among Unemployed

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With funds supplied by the Car-
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even if prosperity returned."

"The first to be fired when dull
times come are the incompetent.
There are constantly great numbers
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"In this work we are assuming
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BURLINGTON, VT.
FREE PRESS

FEB 6 - 1933

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PITTSBUR
POST-GA

FEB 6

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Direct \$100,000 among Unemployed

Jobs no longer exist because of technological advances, whose jobs have been taken by machines," Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5000 and 15,000 men and women during that period.

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John Erskine is going to try an experiment in strengthening the morale of the unemployed in New York. It's a work that needs to be done, not only in New York, but in every city of the land where unemployment exists. The man or woman who is kept alive physically while out of work, but loses that spirit which makes the individual want to work and be self-supporting, is merely an empty shell with little left to live for.

EAST LIVERPOOL, O. REVIEW

FEB 4 1933

The Morale of Unemployed

The John Erskine group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparations will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility

of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fail or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

PITTSBURGH, PA. POST-GAZETTE

FEB 6 - 1933

Unemployed men who first felt the prying knife of business will be given special attention by the new Adjustment Service for the Unemployed, according to Dr. John Erskine, author, musician and chairman of the new service. Operating under a grant of \$100,000 from the Carnegie Foundation, the service will operate in clinical fashion. It will seek to diagnose the troubles of those in quest of aid, suggest a course of study and turn them over to the state department of education for training. Dr. Erskine asserted that the foundation will not be an employment agency, but one which will seek to keep alive the skill of the unemployed and "arrest the demoralization" of those who can find no outlet for their abilities.

SAN JOSE, CAL. MERCURY-HERALD

FEB 3 1933

ELIST NAMED AD OF UNIQUE ELIEF PROGRAM

Erskine to Direct Job
Building Up Morale
among Unemployed.

The Associated Press.
YORK, Feb. 2.—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

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"Many a worker is letting his skill deteriorate while he is out of work," he explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"The first to be fired when dull come are the incompetent. They are constantly great numbers in fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances; whose jobs have been taken by machines."

Erskine said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period. Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education.

N. Y. World-Telegram
FEB 6 - 1933
In order to create wider interest in its work, the Little Red School House will sponsor a series of talks by prominent persons at 196 Bleecker St. on alternate Wednesday evenings, beginning February 15. Among the speakers will be Hendrik Van Loon, Thomas L. Saxe, Elmer Rice, Joseph T. Shipley, John Erskine, Katherine Anthony, V. F. Calverton, Henry Hazlitt, Countee Cullen, Bessie Deutsch, Arthur Guitman and Gorman H. Munson.

MACON, GA. TELEGRAPH

FEB 2 - 1933

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EAST LIVERPOOL, O. REVIEW

FEB 4 1933

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Simmons Metal
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Present Stock Lasts
On Saturday
P. M. to 9 P. M.

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Bowles, in Broadway.

John Martin of Pittsburgh is
itting in the home of Mr. and
E. J. Martin in Fifteenth street
Miss Christine Scheets of El
side avenue has resumed her

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EXPERIMENTAL SUBJECTS.

At first "subjects for the experi-
ment" will be picked from the lists
of those receiving unemployment
relief.

Each person will be interviewed
for about half an hour; given apti-
tude and other occupational tests;
questioned about his work; coun-
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Year's Work Ahead

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WORCESTER, MASS.
TELEGRAM

FEB 5 - 1933

The Boredom of Friendliness

"FRIENDS will pull you to pieces if you let them.

A good many people around us haven't any imagination, and they cannot understand when we say we haven't any time for them. They simply will not see it that way," says Dr. Erskine.

"It's too bad if we offend our friends; but if they will not leave us alone when we are trying to find the key to success in life, then we cannot help being ruthless with them."



FEB 5 - 1933



Fritzi Scheff was the idol of the galleries... but when she sang she was sending a message to John Fox, Jr., working away in the Virginia mountains.

THERE is an old song from the tuneful days of Victor Herbert that nobody has forgotten. More than 25 years ago the melody captured Broadway. Fifi, the hatshop heroine, sang "Kiss Me Again," in the store where Mme. Cecile sold bonnets. She sang it as though she meant it, too, even if it was merely a song from a show.

Whether the song made the girl, or the girl made the song, wasn't clear to the audience. Just the same, the provocative strains have never lost their charm.

Fifi, of course, was Fritzi Scheff, who had already arrived as a musical comedy star. The hat shop was the set-up for Herbert's play, "Mlle. Modiste." The song was the hit of its day. Yet Fritzi Scheff begged to have it struck out of

HAPPINESS

--JOHN ERSKINE

In an Interview With Hannah Stein

"WHEN I think of the nature of human conflicts, it seems to me that the most elementary conflict is the struggle for success," said Dr. John Erskine, college professor, novelist and musician. He chose to be interviewed at the Juilliard School of Music, of which he is president.

But what is the standard of success?

"That is simple enough. In most minds, success is measured by the happiness one gets out of life. If a man is relatively happy, he considers himself a success."

Ah, but how does one attain this dual conquest over the adversaries in life? Is it merely founded on a peculiar mental character? Or does one have to find out where to seek it?

Dr. Erskine stopped to think. Happiness was the greatest momentum in life, he said, and for some people it was hard to find. He looked out thoughtfully into space as if he were seeking a solution out of the elements. Meanwhile, his long, artistic fingers, which helped him to fame as a pianist in mature years, toyed aimlessly with some papers on his desk.

"I believe happiness comes out of life itself," he finally said. "It comes out of doing the thing we are best fitted for. If all of us could find out where our talent lies and go after it, we would find that life itself generated the very product we required for our personal happiness."

"I have a fixed belief that every one has special talent or ability. I am sure that every one can do something a little better than some one else. At least, a little better than anything he, personally, can do."

"Of course, no two persons are exactly alike. The differences may be subtle, but we are all personally different."

"But the trouble with most of us is that we try to model our lives by other people's, even though we have reason to see that we do not fit into the same mold. Or we design our lives by the conventional pattern to conform to society."

"That is when we lose our happiness; or that is the reason we never attain it. We fight down an inner urge to do something we crave to do because society may not approve, or because we fear our friends will laugh at us. If there were any way of searching people's minds, I am sure we would find that this is the most frequent outrage people commit against themselves. That very urge for self-expression may be the very source of their happiness."

"I mean, for instance, men who may be happy if they can tinker with tools. They may make excellent carpenters or plumbers and find real joy and peace of mind in their work."

"Instead, they choose a profession because it carries more dignity. And the result is that they make bad doctors or lawyers or any other white-collar job-holder you please. They continue to suffer from a restlessness, from an urge for something else. But even if they recognize that latent talent they shoo it away because it is absurd to imagine such a thing."

"There are men who may find pleasure in cooking and probably creating in culinary art. They need not become cooks and chefs; but if they have that urge, why shouldn't they take the opportunity for a bit of happiness by indulging in their hobby in one way or another after working hours?"

"But it matters more what the next person will think than what they personally will derive out of it. They haven't enough force of character to overlook a neighbor's grin."

"Why should we care if a neighbor laughs or if he says facetious things? Our happiness and success in life do not come through him, but out of our own inner life. Actually, I don't really think people mean to hurt, but they are apt to do us a violence by being hypercritical. Cooking isn't any more a woman's job than that the professions belong exclusively to the men. And any one who has the courage to recognize his personal talent—no matter what it is—and goes after it is right. The one who laughs is wrong."

"One plans for many years and then finds that his life does not correspond with any given pattern," he said.



Dr. John Erskine

"That was precisely what had happened to me. After years of preparation, I was forced to give up my music in the last years at college because I found that I had too much to do. I wanted my degree, and I hoped to take up music again some day later on."

"But one doesn't. At least, not for many years if at all. From a teacher one has higher aims; and if I had any surplus time after school I used it for something else I always craved to do, and that was to write. Nothing blossomed then out of all the scribbling I did. But I enjoyed it thoroughly, nevertheless."

The Thing We Call Success Is Synonymous With Personal Expression, So Do Not Hesitate to Be Yourself, Is the Advice of Noted Writer

somed then out of all the scribbling I did. But I enjoyed it thoroughly, nevertheless."

"Ten years ago I began to feel the old passion for the piano. I hadn't given it any attention in years; but suddenly the old flame for music rekindled in the consciousness, and I realized that I still wanted to be the musician I had planned to be."

"Of course, one loses the technique, but I went back to hard work all over again. Friends smiled."

What an absurdity to imagine I still could be a musician! They did and said a great many things to discourage me. They felt that my job as professor of English at Columbia University carried with it great dignity, and they advised that I should not jeopardize it in any way.

"But my inner urge for a new form of self-expression was stronger than any criticism to the contrary. That's the test. If you want anything badly enough and you're reasonable about it, it is within your reach. Why should one meddle with your life when you were calling upon it for happiness?"

"Meanwhile, I also had begun to toy with the idea of a satire on the classics, little realizing what a stir 'Helen of Troy,' the first of them, would create. Its success gave me new impetus."

AND from then on, Dr. Erskine has written no fewer than eight satires until he created "Tristan and Isolde"

to fit into a pattern of 1932. He toured with the New York Symphony and the Philharmonic under the baton of Walter Damrosch. He is president of the Juilliard School of Music. He is almost a paradox of a professor turned novelist, a pedagogue turned pianist. But in the sum total, he is an intensely individualistic product of the American spirit. He is brilliant, versatile, human, unique.

"An elderly lady nearer 60 than 50 came to me one day with her problem. She was a widow, her children were married and lived away from her, and she admitted that she was very sad and lonely at times for want of some form of self-expression."

"It developed in the conversation that the thing she craved for most was something she was sure would provoke laughter from her relatives and friends. She wanted to learn to dance. She was sure it sounded silly, but she hurriedly explained that as a young girl she was gifted with some talent for dancing which she was trying to develop when she met her late husband, and she gave up the idea of becoming a dancer to marry."

"While she was busy rearing a family and fighting other conflicts, she had little time to think of anything else. When she found herself widowed and unhappy in her loneliness, she thought about it until she discovered that the only thing in her power which could make her happy would be to get into the spirit of the dance once more."

"She's right, and any one who may be laughing at her is wrong, don't you think so? Don't you think she is wiser than they? And far more courageous? She owes more to herself than to them. And if dancing is her source of happiness, why give it up because society is amused?"

"I met an old man of about 85, on the boat coming back from Europe, who

danced better than most of the young men. He would come into the ballroom at night and take the prettiest young girls for his partner, and none of them refused him because he danced so well. He wasn't ridiculous at all. That was his pleasure, and he had a right to it."

BUT circumstances frequently enter in, do they not? After some people have searched for years to find out what they are best fitted for, haven't they often been restrained because of other circumstances which had to be accommodated?

"I still say that any one who wants anything badly enough will manage to do it," he said.

"There is a fellow in Paris who paints well enough to exhibit. But his capital does not permit that he give up a means of livelihood to learn to paint. So you still find him making cabinets and shelves and hammering away from a carpenter's bench. He hopes to give up his trade some day. But art is precarious and his art is a luxury. Meanwhile, he must live. So he uses it as a supplementary thing."

But there is another handicap; one's obligation to one's family and friends.

"That is true in a sense," he said. "But there is no greater human wreckage than the destruction to ourselves when we do things against our own better judgment to accommodate friends."

FRIENDS will pull you to pieces if you let them. A good many people around us haven't any imagination, and they cannot understand when we say we haven't any time for them. They simply will not see it that way."

"But that isn't any reason why we must sacrifice our own lives. When friends invited me to play bridge and I preferred to practice on the piano or write a few hundred words, I said frankly that I didn't like to play bridge and that was the end. And if I sought recreation, I took up a game of billiards or chess."

"In the final analysis, happiness, or this thing we call success in life, is synonymous with personal expression. It is within every one's reach. But it depends upon our own will, and upon our sense of humor. The stronger the will the less the conflict."

"But some of you hesitate to be yourselves. You have grown accustomed to the conventional pattern and you lack the inner courage. That inhibition may be keeping you from your happiness. If the thing you want to do is a decent thing, do not hesitate. The first step is the hardest. Maybe you need a push. But if you seek you shall find it, I am quite sure."

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PORTSMOUTH, O.
TIMES

FEB 5 1933

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didn't like to play bridge
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says Dr. Erskine

Carnegie Corporation, with
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PORTSMOUTH, O.
TIMES
FEB 5 1933

32

How Victor Herbert's tuneful melody brought romance to the young prima donna who didn't want to sing it



Of Unemployed

group, equipped with \$100-
morale of the jobless
trying to level a mountain
even though work pro-
with no thought
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Fritzi Scheff, star of "Mlle. Modiste," as she looked when she took Broadway by storm with "Kiss Me, Kiss Me—Again!"

ously through the old Knickerbocker Theater. But she wasn't. She was sending a message to John Fox, Jr., down in Virginia. She was thinking of a southern summer time:

Sweet summer breeze,
Whispering trees—
John Fox and Fritzi Scheff were married in 1908. They lived for a time on an estate in the Blue Ridge Mountains.

BUT it grew boring for the bewitching light opera star. She remembered the dazzling lights on the Great White Way, and the people who leaned forward when she sang:

Kiss me, kiss me—again!
Fox accompanied her back to New York. But he remembered the lonesome pines, the croon of the wind, the quietness where he could write. New York wasn't like his mountains. It was an irksome environment. The star and the author loved each other very much, but each needed a different environment for self-expression. Finally, in May of 1913, there was a divorce.

Fritzi Scheff said that she would never sing the old song, but she had changed her mind. Now she did it more tenderly. The audience since the first gallant show, and many of the other stars who had lost their first fortune, she made the revival of "Mlle. Modiste" a success. She lost that one, too. The moon comes over a Virginia mountain, the smell of magnolia blossoms is heavy in the air, and the face of a famous author comes drifting from the south.

Tenderly pressed, close to your breast,
Kiss me, kiss me again!

from the wings and sang the now-famous words:

Sweet summer breeze,
Whispering trees,
Birds singing softly above,
Roses in bloom,
Sleepy birds dreaming of love,
Safe in your arms,
Far from alarms,
Daylight shall come but in vain,
Tenderly pressed, close to your breast,
Kiss me, kiss me—again!

The audience went wild. It cheered. It sobbed and didn't care who knew it. It was that way for three years. The show came on and on, but it was the song that people came to hear.

Meantime, as the play got under way, the young German baron disappeared from the picture. The romance was over. He and his wife said goodby, in friendly enough fashion, and got a divorce.

ALREADY the new love, the one that she calls the greatest romance of her life, was beginning.

There had been a supper party at Delmonico's one night in her honor. Among the guests was the young author, John Fox, Jr., from Virginia. He was famous, too. And he came late to the party. The temperamental star objected to his lateness. She took him to task about it. He showed her that he had as much spunk as she had.

Anyway, they began to grow interested in each other. When the well-known "Trail of the Lonesome Pine" appeared in 1906, friends said she wouldn't sing it again, but she changed her mind. Fritzi Scheff, who recently appeared in a revival of "Mlle. Modiste," as she looks today.

Then Fritzi Scheff married for a third time. Her leading man, and manager, George Anderson, was her third husband. There was a divorce. The song didn't die. It was sung everywhere. The star who first popularized it, couldn't get away from the

BUT Fritzi Scheff's story begins long before his entrance. Fritzi Scheff's parents didn't want her to go in for a stage career. That was over in Austria. Unknown to them she studied, anyway. She won their approval when they discovered that she was succeeding. Her rise was rapid. In a little while she was a star at the Vienna Opera House.

Meantime, her first romance was having its heyday. She and Baron Frederick von Bardeleben had been sweethearts since childhood. He was a lieutenant in the Thirteenth German Hussars when he decided that he couldn't live without Fritzi.

There was a magic period when they were in an exceedingly romantic mood as they cantered down the roads of Heidelberg, and drank at a little inn on the mountainside. Maurice Grau had heard the sparkling star with the Metropolitan Opera Company in New York. She was offered a contract. But there was his soul in his eyes. He resigned from the company his wife to America. She was married. He began a commercial career. Few people knew him.

TE," with its luring, provocative and the beginning of the song when she were all right, she some tricks, too. and only a as dropped. midway she slipped

any night after night, to a young author who had dedicated a book to her. She let her thoughts drift down to the blue-ridged mountains of Virginia. He, in turn, sent his mind up sparkled in dazzling lights.

He was John Fox, Jr., the novelist.

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Dr. John Erskine

was precisely what had happened to me. After years of preparation, I was forced to give up my music last year at college because I had too much to do. I had no degree, and I hoped to take it again some day later on. One doesn't. At least, not for years if at all. From a teacher of higher aims; and if I had any time after school I used it for something else I always craved to do, it was to write. Nothing blossomed

enough and it is within any one man's power to call it "Meanwhile with the idea of little realization Troy," the first of its success goes

AND from written material until he creates

SPRINGFIELD, MASS.
REPUBLICAN

FEB 5 - 1933

PHILADELPHIA, PA.
PUBLIC LEDGER

FEB 5 - 1933

WASHINGTON, D. C.
POST

FEB 5 - 1933

LAWRENCE, MASS.
SUNDAY SUN

FEB 5 - 1933

WATERBURY, CONN.
REPUBLICAN

FEB 5 - 1933

NEWARK, N. J.
LEDGER

FEB 5 - 1933

DENVER, COLO.
POST

FEB 5 - 1933

DETROIT, MICH.
NEWS

FEB 5 - 1933

SYRACUSE, N. Y.
POST-STANDARD

FEB 5 - 1933

LINCOLN, NEB.
STAR

FEB 5 - 1933

PORTSMOUTH, O.
TIMES

FEB 5 1933

The Morale Of Unemployed

THE JOHN ERSKINE group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparation will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fall or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

SAN DIEGO, CALIF.
SUN

FEB 2 1933

AGENCY PLANS TO AID MORALE OF JOBLESS

By United Press

NEW YORK, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000, contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

CLEVELAND, O.
PLAIN DEALER

FEB 6 - 1933

Domestic.

PRESIDENT - ELECT ROOSEVELT Saturday sailed from Jacksonville, Fla., on Vincent Astor's yacht for ten days rest at sea.

JOHN ERSKINE, novelist and musician, Wednesday was named director of a \$100,000 Carnegie Corp. experiment which will seek to strengthen the morale of the jobless individual by aiding him to develop more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

FEB 5 - 1933

Another Plan to Help Unemployed Musicians

A Guild of American Festivals Will Give Nation-Wide Relief—Fiftieth Anniversary of Wagner's Death Is Observed.

By Alice Everaman.

AN announcement of special interest to Washington was made recently. A Guild of American Festivals has been organized with the object of gaining Nation-wide co-operation in solving the unemployment situation among musicians. This it proposes to do by working hand in hand with all local organizations in every city and State. It is planned to promote concerts and festivals throughout the country which will take care of experienced musicians during these hard times and provide opportunities for new talent to be heard.

The part of special interest to Washington is the inclusion of a plan to establish and maintain a National Opera in this city. By way of obtaining finances a coast-to-coast campaign has been started for a "million quarters," half of which money will be for the exclusive upkeep of the National Opera and the other half to remain in the respective States for their individual enterprises. Such names of value are on the list of officers as Mr. Jessie Webster Grodzinski, president; Prof. Benjamin Grosbayne, chairman of the music department of Brooklyn College, vice president, and Mrs. Eugene B. Lawson, first vice president of the General Federation of Women's Clubs, secretary and treasurer. The Artistic Advisory Board consists of Mrs. Lawson, Dr. John Erskine, Mrs. H. S. Godfrey, national music chairman of the General Federation, and Mrs. John Buchanan, chairman of American music of the National Federation of Music Clubs.

There are other plans, all arranged with the idea of assembling musical forces to get constructive results, but the unusual interest and the one which touches home is the question of National Opera. That it has long been held to our discredit that we have no established opera in Washington (perhaps the only capital in the Occidental world to be without one) is well known. Several attempts have been made to keep opera going through private support and there has been much talk of Government subvention, but neither the one nor the other has amounted to anything. It apparently rests with outsiders to find a way.

If we are to continue to develop into a truly musical Nation, we must have more grand opera, and that at reduced prices as far as production costs and entrance fees are concerned. Bringing the opera to the masses is not sufficient and too much of its being done without enormous financial aid from Washington alone cannot support an opera and Government subvention is still only a hope, this plan of having different communities, cities and States of the entire Nation contribute to the support of an opera in the Nation's Capital is the most excellent one and will perhaps solve our problem of having opera for the American people and, eventually, by the American people.

At this moment, when the entire world is observing the fiftieth anniversary of Wagner's death, it is perhaps of interest to read what this man, who did so much to give opera a new and advanced form, wrote on the subject of a national theater. Eighty years ago, when Wagner sent his ideas, Germany had no national theater for either drama or opera. Wagner wrote several pamphlets urging the state to take over the direction of theatrical matters and even drafted a minute plan for their use. These pamphlets are from one of the

the ennobling of taste and manners. The responsibility for constant maintenance of this principle should therefore be undertaken by the minister, but that responsibility can only rest in his power when he includes in the organization of the theater the intellectual and moral forces of the nation, so that he, in turn, makes the nation responsible for itself. * * *

"We claim the fullest and keenest interest of the whole nation for an artistic establishment that combines all the arts with the object of ennobling taste and manners. This interest of the public must be active, energetic, not slack and superficially attracted. Were it solely for that reason, we must never dream of showing ourselves in a journeyman light, never set before it representations that have issued from the customary fix; no, every one must bear the stamp of utmost possible finish, that art may constantly assert its rank and dignity."

"To seek the inner kernel of the drama, in fact, our theater, the public has been absolutely unaccustomed, and for the reason, that it has never been presented with original products, racy of its soil and sprung from those ever-present moods and bearings which it feels with all its soul. The public of our theater has been solely offered foreign goods, which have never made its heart to beat, but merely laid the claim to its utmost sensuous interest, through their own most outward side."

"This goal is so new and significant, the conceivable result so uncommon and far reaching, that many for this very reason will not believe it possible of attainment, particularly as the means I propose are so simple and so few. What I have set forth is in itself an actual possibility. On whether those who possess the powers for its realization shall gain faith in it for themselves, depends its attainment. I, by no means, flatter myself that through my mere exposition I can find that useful faith. Were it possible for me to bring before the public the full artistic deed, in all its convincing directness, I certainly should be beyond a doubt as to the victory of my view, for the character of every public is to be mistrustful only of a fancy picture; confronted with actual phenomenon, it decides with unflinching sureness. But the artistic phenomenon meant by me is only to be brought to pass by the force of a common will, to have caused this will in a handful of men with willing hearts and thinking heads, may, for the present, as far as my conscience goes, be my solitary success."

AN event which will undoubtedly attract the interest and attendance of many in this city is the appearance in recital in Baltimore of Gunther Ramin, organist of the Thomaskirche in Leipzig. Herr Ramin is brought to this country by Bernard La Barge, New York concert manager, and he will play at the Peabody Conservatory on Tuesday evening, February 14, at 8:30 p.m. Herr Ramin, besides being organist of the famous church where Bach was director of music and where he wrote 200 years ago to the year, his "Mass in B Minor," is also professor of organ at the Conservatory of Leipzig.

The interest in the theater is not of such a kind that the public has felt disposed to voluntarily support an undertaking which defied all that was possible under existing circumstances, in any other way than by a payment for admission to certain performances—such payments being in

FEB 4 - 1933

OPUPILS / IDLE RELIEF TNTIGHTLY ENCY AIMS TO TO RECITAL BUILD UP SPIRIT

ceeded by address Professor's Idea
George L. Hager on Prevention of 'Psy-
ology of Hopelessness'

fortnightly piano recitals of Buffalo in the 3, in connection with the John Erskine, president of the Buffalo Society of Music, took place in the 1, Denton, Cottier & Co., before a large 1, Mrs. Evelyn Choate, musical interest, and 1, pianists showed that generation will be a 1, in the cultural life of

added features of the the presence of Judge, who gave a five- on what music means is not a musician. He is need not be a poet, a journeyman poet, therefore, be a musician in order. After all, music is contributing factors to day, without which no could be prosperous, nor ish. Harmony is in the me of things in the en-

He urged the young sent to work hard, for through earnest appli- the great artists had He interpreted his talk in humorous references.

Shapiro, a talented pupil of Winifred Beck, by Farrar, and The tern, with clever inter- Little Mary Jane sense of lyric beauty pieces, Larks and Rogers and Hunting- tion. Dorothy Jurgen- cunning child of gen- feeling, and a pupil of et Weiler Ralls, played Williams, and a dainty by Diller and Quale. n, a pupil of Eleanor distinguishing herself in of The Clock by Maxim. Myating March of the Gaynor.

er, a pupil of Sister er, was one of the stars ing, and revealed splen- musical tone and tech- in the Beethoven Son- No. 2, Allegro which she delightful style. She in a Grieg number, Bird- Rosenberg, a pupil of Grodzinsky, displayed nic and admirable style. Minkus, in G, by umbers, Minner, in G, by Will-o-the-Wisp, by Peggy Farnham was ang girl, a pupil of Mrs. Pillette Henderson, who charming numbers of style, Slumber Song by Warrior's Song by the oser in w the reveal- inants

One difference between the two acts, Erskine said, is that the recital one concerns itself chiefly acquiring scientific information, the New York group will con- itself primarily with trying to individuals.

Goal of Erskine Agency
ays must be found to prevent terrible psychology of idleness hopelessness from settling upon unemployed," he said.

Erskine said his agency was "in state of a national experiment." It undertake to provide recrea- to build up the "immediate men- and physical health" of the un- yed individual. It will attempt to him reach a conclusion as to wn capacities "in order that he develop a program of action he can follow with confidence."

To Use Minnesota Material
a "division of diagnosis" will be large of M. R. Trabue, who was id to the Minnesota Employment ization Research Institute by University of North Carolina. he is a professor, and now has loaned to the Erskine group. ose in charge of the New York et explained they would use h of the material developed by Minnesota group during its sur- One difference between the two acts, Erskine said, is that the recital one concerns itself chiefly acquiring scientific information, the New York group will con- itself primarily with trying to individuals.

Erskine said they hoped between 5,000 and 15,000 women during a year. The "division of diagnosis in charge of M. R. Trabue was loaned to the Minnesota ment Stabilization Rese- tute by the University of lina, where he is a pro- now has been loaned to t group.

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FEB 2 - 1933

FEB 2 - 1933

ERSKINE HE JOBLESS S

Material Developed b
sota Group to Be
in New York

New York, Feb. 2.—(AP)—Erskine, novelist and musician, director Wednesday a \$100,000 scientific among the unemployed. With funds supplied by gis corporation, Erskine's seek "to strengthen the the jobless individual by to develop a more intelli- standing of his own cha- and of the general situati- he finds himself."

Although all the work among New York city's will be in the nature of experiment.

"Many a worker is leth- deteriorate while he is out- he said. "Many couldn't old jobs back now, eve- partly returned."

"In this work we are that an upturn in busi- tious is approaching. W help men now jobless so be able to step into work they are thoroughly giv- which they like."

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STEVENSON EXPLAIN MINNESOTA SURVEY

The New York experim narrower than that of the Employment Stabilization institute's survey, coinc the second phase of the group's three-point attack. Dean Russell M. Steven business school, in charge attitude, explained that the very includes as its first p- nomic survey of the reg- view to finding causes of ment of a local character termine if possible, reg- nomic plan. Its third p- development of public e- offices.

Dean Stevenson and P- vin Hansen of the econo- ment will leave Saturday New York to join Profes- who has been there since and W. H. Stead, direc- Tri-State Employment a committee, in conference ing the new experiment.

FEB 5 - 1938

Another Plan to Help

A Guild of American Festivals
Wide Relief—Fiftieth Anniversary
Wagner's Death Is Observed

By Alice Eversman.

AN announcement of special interest to Washington was made recently. A Guild of American Festivals has been organized with the object of gaining Nation-wide co-operation in solving the unemployment situation among musicians. It proposes to send a hand to a hand with all local organizations in every city and State. It is planned to promote concerts and festivals throughout the country which will take care of experienced musicians during their hard times and provide opportunities for new talent to be heard.

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education of the masses. In addition to other plans, all arranged with the idea of assembling musical forces to get constructive results, but the unusual interest and the one which touches home is the question of National Opera. That it has long been held to our discredit that we have no viable opera in Washington (perhaps the only capital in the Occidental world to be without one) is well known. Several attempts have been made to keep opera going through private support and there has been much talk of Government subvention, but neither one nor the other has amounted to anything. It apparently rests with outsiders to find a way.

If we are to continue to develop into a truly musical Nation, we must have more grand opera, and that at reduced prices as far as production costs and entrance fees are concerned. Bringing the opera occasionally to our doors is not sufficient and to the extent of being a mere concession without enormous financial aid. The Washington alone can support an opera and Government subvention is still only a stopgap. In the meantime, this plan of having grand opera in all the communities, cities and States of the entire Nation contribute to the support of an opera in the Nation as a whole. The most excellent one and will perpetuate the opera in the Nation and solve our problem of having opera for the American people and, eventually, by the American people.

AT this moment, when the entire world is observing the fiftieth anniversary of Wagner's death, it is perhaps of interest to read that this man, who did so much to give opera a new and advanced form, wrote on the subject of a national theater, Eighty-four years ago, when Wagner sent out his ideas. Germany had no national theater for either drama or opera. Wagner wrote several pamphlets urging the state to take over the direction of theatrical matters and then drafted a minute plan for their use. These excerpts are from one of the pamphlets:

"The interest in the theater is of such a kind that the public is felt disposed to voluntarily support an undertaking which fulfilled all that was possible under existing circumstances, in other way than by a payment

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"To seek the inner kernel of the drama, in face of our theatric doings, the public has been absolutely unaccustomed, and for the reason, that it has never been presented with original products, racy of its soil and sprung from those ever-present moods and bearings which it feels with all its soil. The public of our theater has been solely offered foreign goods, which have never made its heart to beat, but merely laid the claim to its utmost sensuous interest, through their own most outward side. * * *

most outwardly conceivable. This goal is a new and significant, and a considerable result so much more and far reaching, than many for this very reason will not believe it possible of attainment—particularly as the means I propose are so simple and so few. What I have set forth, is in itself an actual possibility. Or whether those who possess the powers for its realization shall gain faith in it for themselves depends its attainment. I, by no means, flatter myself that through my mere exposition I can find that fearful faith. Were it possible to find it, I might then, as the public the full artistic deed, in all its convincing directness, I certainly should be beyond a doubt as to the victory of my view, for the character of every public deed is to be mistrustful only of a false picture; confronted with actual phenomenon, it decides with unfaltering sureness. But the artistic phenomenon meant by me is only to be brought to pass by the force of a common will. I have aroused the will of the public (with willing hearts and thinking heads, may, for the present, as far as my conscience goes, be my solitary success."

AN event which will undoubtedly attract the interest and attendance of many in this city is the appearance in recital in Baltimore of Gunther Ramin, organist of the Thomaskirche in Leipzig. Herr Ramin is brought to this country by Bernard L. Barge, New York concert manager, and he will play at the Peabody Conservatory on Tuesday evening, February 14, at 8:30 p.m. Herr Ramin, besides being organist of the famous church where Bach was director of music and where he wrote, 200 years ago to the year, his "Mass in B Minor" is also professor of organ at the Conservatory of Leipzig.

**NEW IDLE RELIEF
AGENCY AIMS TO
BUILD UP SPIRIT**

Meets Professor's Idea for Prevention of 'Psy- chology of Hopelessness'

By United Press

New York, Feb. 2.—A new unemployment relief agency to provide the destitute with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation, with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Prof. Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered.

Goal of Erskine Agency
 "Ways must be found to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "the nature of a national experiment."

It will undertake to provide recreation to build up the "immediate mental and physical health" of the employed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

To Use Minnesota Material
The "division of diagnosis" will be in charge of M. R. Trabue, who is loaned to the Minnesota Employment Stabilization Research Institute at the University of North Carolina where he is a professor, and now being loaned to the Erskine gro-

Those in charge of the New York project explained they would use much of the material developed by the Minnesota group during its study. One difference between the projects, Erskine said, is that Minnesota one concerns itself only with acquiring scientific information while the New York group will concern itself primarily with trying to help individuals.

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With funds supplied by his corporation, Erskine seeks "to strengthen the jobless individual by to develop a more intelligent of his own character and of the general situation he finds himself."

Although all the work among New York city's will be in the nature of experiment.

"Many a worker is letting his skills deteriorate while he is out of work," he said. "Many couldn't get their old jobs back now, even if they returned."

"In this work we are that an upturn in business is approaching. We help men now jobless so they are thoroughly qualified to step into work which they like."

Erskine said they hope between 5,000 and 15,000 women during a year.

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Those in charge of the project explained that to make use of much material by the Minnesota group's survey. One difference between the two projects, Erskine said, was that the Minnesota one itself chiefly with acquiring information, while the local group will concern itself with trying to help individuals.

STEVENSON EXPLAIN MINNESOTA SURVEY

The New York experiment was narrower than that of the Employment Stabilization Institute's survey, coinciding with the second phase of the group's three-point attack on the business school. In charge of the institute, explained that the survey includes as its first phase a economic survey of the region, in view to finding causes of unemployment of a local character. He determined it possible, regarding the economic plan, its third phase, the development of public works offices.

Dean Stevenson and Professor Hansen of the economy will leave Saturday New York to join Professor who has been there since and W. H. Stead, director Tri-State Employment committee, in conference the new experiment.

list of officers as follows: President, Prof. Benjamin Grossbaine, chairman of the music department of Brooklyn College, vice president, and Mrs. Eugene B. Lawson, first vice president of the General Federation of Women's Clubs, secretary and treasurer. The Artistic Advisory Board consists of Mrs. Lawson, Dr. John Erskine, Mrs. H. S. Godfrey, national music chairman of the General Federation, and Mrs. John Buchanan, chairman of American music of the National Federation of Music Clubs.

There are other plans, all arranged with the idea of assembling musical forces to get constructive results, but the unusual interest and the one which touches home is the question of National Opera. That it has long been held to our discredit that we have no established opera in Washington (perhaps the only capital in the Occidental world to be without one) is well known. Several attempts have been made to keep opera going through private support and there has been much talk of Government subvention, but neither the one nor the other has amounted to anything. It apparently rests with outsiders to find a way.

If we are to continue to develop into a truly musical Nation, we must have more grand opera, and at reduced prices as far as possible. The high costs and entrance fees are a serious obstacle. Bringing the opera occasionally to our cities is not sufficient and too expensive. The enormous financial cost of Washington alone cannot support an opera and Government subvention is still only a hope. This plan of having a different communities, cities and States of the entire Nation contribute to the support of an opera in the Nation's Capital is most excellent one and will perhaps solve our problem of having opera for the American people and, eventually, by the American people.

At this moment, when the entire world is observing the fiftieth anniversary of Wagner's death, it is perhaps of interest to read what this man, who did so much to give opera a new and advanced form, wrote on the subject of a national theater. Eighty-four years ago, when Wagner sent out his ideas, Germany had no national theater for either drama or opera. Wagner wrote several pamphlets urging the state to take over the direction of theatrical matters and even drafted a minute plan for their use. These excerpts are from one of the pamphlets.

"The interest in the theater is not of such a kind that the public has felt disposed to voluntarily support an undertaking which fulfilled all that was possible under existing circumstances, in any other way than by a payment for admission to certain performances—such payment not sufficient in and by itself to fully cover the undertaking's costs. Without a moment's regret, one witnesses the dispersal of a company to which one cannot refuse its need of praise; to no one does it occur to instigate proceedings for its retention, but indifferently one leaves to chance the fate of the next theatrical season. Yet this general indifference to the fate of the theater, taken with the circumstance that during the Winter the public often attends the performances in large numbers, does not point to a dislike for the theater on the whole, but rather a half-conscious, half-unconscious doubt whether, even if more substantially supported, a theater could ever be brought to yield anything really good.

"With so many symptoms of a natural taste for art, and notably for dramatic art as we encounter here in public life—it should escape no one charged with conscious furtherance of the common weal, how necessary for evolution of the existing germs it is, that their indwelling bent be guided to one common goal. This goal is none other than the full exercise of dramatic art, in a plenitude made possible by the art experience of today. Through a far-seeing application of the organs of public culture, one would have to work toward the reaching of this goal, and here is the point where the educational authorities would come into immediate contact with that commission for managing the theater.

"In the art of the theater the other arts converge in greater or less degree, to so immediate an impression as none of them is able to produce alone. * * * Its extraordinary effect upon the taste and manners of a nation has been actively recognized by leaders of the state at different epochs. * * * If we seek to frame the supreme requirements of the theater in one brief sentence, as yet we cannot find a finer definition than this.

"The theater should have no other purpose than to work for

"To seek the inner kernel of the drama, in face of our theatrical doings, the public has been absolutely unaccustomed, and for the reason, that it has never been presented with original products, racy of its soil and sprung from those ever-present moods and bearings which it feels with all its soul. The public of our theater has been solely offered foreign goods, which have never made its heart to beat, but merely laid the claim to its outmost sensuous interest, through their own most outward side.

"This goal is so new and significant, the conceivable result so uncommon and far reaching, that many for this very reason will not believe it possible of attainment, particularly as the means I propose are so simple and so few. What I have set forth, is in itself an actual possibility. On whether those who possess the powers for its realization shall gain faith in it for themselves, depends its attainment. I, by no means, flatter myself that through my mere exposition I can find that needful faith. Were it possible for me to bring before the public the full artistic deed, in all its convincing directness, I certainly should be beyond a doubt as to the victory of my view, for the character of every public is to be mistrustful only of a fancy picture; confronted with actual phenomenon, it decides with unfaltering sureness. But the artistic phenomenon meant by me is only to be brought to pass by the force of a common will; to have aroused this will in a handful of men with willing hearts and thinking heads, may, for the present, as far as my conscience goes, be my solitary success."

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ment to work hard, for through earnest application the great artists had He interspersed his talk with numerous references. Shaprio, a talented J. E. Miller, who played eps by Farrar, and The tern, with clever inter Little Mary Jane pupil of Winifred Beck, sense of lyric beauty rt pieces, Larks and Rogers and Hunting tion. Dorothy Jurgens-cunning child of gen-feeling, and a pupil of et Wetter Ralls, played Williams, and a dainty by Diller and Quale. n, a pupil of Eleanor distinguished herself in of The Clock by Maxim. Mating March of the Gaynor. er, a pupil of Sister po, was one of the stars and revealed splen-musical tone and tech-in the Beethoven Son- No. 2, Allegro which she delightful style. She n a Gries number. Bird Rosenber, a pupil of Grodzinsky, displayed ic and admirable style mbers, Minnet in G, by Valse in A minor, by a Will-o-the-Wisp, by Peggy Farnham was ing girl, a pupil of Mrs. Sillette Henderson, who charming numbers of style, Slumber Song by Warrior's Song by the user in w the reveal- (maele)

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FEB 2 - 1933

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ing the new experiment.

FEB 3 - 1933

All of Us

By MARSHALL MASLIN

THE BROWSER

KNOW WHAT the Browser did?
... You'll never believe him, but
one night last week he deliberately
read one of Edgar Rice Burroughs'
Tarzan books. . . Honest, no fibbing,
and cross-his-heart, he did. Sat
in a chair motionless for hours and
read about the Golden Lion that
Tarzan trained and about the Valley
of Gold and the sacks of diamonds
and about the terrible Bolgani ap-
people who ruled in the mysterious
city and kept the Gomangani in ab-
ject slavery and all about the dan-
gers and battles and triumphs of
Tarzan and his snarly lion. . .
Ooooooooh! thrilling!

Nearly 10 years old, the story
was, but it'll probably last half a
century longer than many another
more "significant" book. . . Just
junk, but the naive Browser read it
with eager interest.

Will he ever read another? No,
not ever. Once was excitement
enough. But now nobody can ever
accuse the Browser of being a mere
literary snob who refuses to read
Edgar Rice Burroughs' thrillers. After
this, he can always say that he
HAS.

Burroughs lives in California, and
has his own post office, called Tar-
zana. He's a corporation all by
himself.

Did you notice that the Browser
used the word "significant" a few
lines ago and put quotation marks
around it? That proves that the
Browser isn't a real book reviewer.
If he were he could use such words
as "significant" and "stimulating"
and "intriguing" and "moving" with-
out turning a hair. But as it is, he
can't.

He's one of those strong silent
fellows who says that a book is
"good" or a book's "bad" and that's
the end of it.

What the Browser wants out of
books is life, but it doesn't need to
be the same "life" in every book.
Being a Browser, he is a ruminant,
and some ruminants have several
stomachs and so has the Browser.
He reads trash and knows it's trash.
He reads fact books and knows
that's all they are.

But sometimes he reads a book
that palpitates before him like a
quivering heart on a sacrificial
stone and when he comes upon a
book of that sort, it's an adventure,
it's glory, it's consecration. . .
They are few indeed, but what of
that? All greatness is rare. (How
about going to work, Browser?)

The third number of the American
Spectator, which affects the Browser
like Brussels sprouts, has an article
in it by Herbert Asbury about the
young women who worked in San
Francisco's Barbary coast dance
halls in the 70's and 80's. . . Those
were rough, tough times. The
Browser wonders how Asbury col-
lected his material for that early
time.

The editors of that publication
print John Erskine's name in black
borders. . . And between if the Browser
isn't exactly fond of Erskine's stuff
—not any more, he isn't—he still
thinks that's a rather mean trick.

Ernest Hemingway is upset be-
cause the film company that made
his "Farewell to Arms" into a pic-
ture, tried to give him a "romantic
and false military and personal ca-

FEB 7 - 1933

More Than Bread

ENCOURAGING are the evidences that the
jobless man is not the forgotten man, that
society recognizes as its paramount job
the vital need of letting the unemployed man
and woman know that thoughtful, intelligent
effort is being directed to the solution of their
problem.

What is termed by its sponsors a "national
experiment" is the new adjustment service
commencing to function in New York for the
benefit of the unemployed in that city, made
possible by a gift of \$100,000 from the Carnegie
Corporation. Mr. John Erskine, director of the
service, states:

The primary purpose of the program is to
strengthen the morale of the unemployed individual
by aiding him to develop a more intelligent un-
derstanding of his own characteristics and of the gen-
eral situation in which he finds himself.

He adds that the service would aim to bring
these individuals into adjustment with their
environment.

The seeker for work who has tramped the
streets unsuccessfully in his quest needs not
merely that his physical requirements be sat-
isfied. He needs encouragement; practical, un-
derstanding sympathy with his specific diffi-
culty. Long workless weeks and months bring,
all too often, despair and apathy; the very
aptitude for work may slowly disintegrate.

The adjustment service proposes to cure—or
better, prevent—this by helping the unem-
ployed person "to acquire a helpful picture of
his own capacities and experience through oc-
cupational tests and by personal interviews in
order that he may develop a program of action
which he can follow with confidence. . . that
will provide him with training and experience
along those lines for which his peculiar char-
acteristics most nearly qualify him." Inciden-
tally, the service does not ignore the value of
providing pleasant and wholesome recreation.

It is hoped that the experiment will develop
a technic that may be helpfully followed else-
where. Every such effort knits society closer
together. Every such effort is a step nearer the
realization of the eternal spiritual fact, "Man
shall not live by bread alone."

FEB 3 - 1933

Name Novelist Director In Jobless Experiment

NEW YORK, Feb. 1 (AP)—John
Erskine, novelist and musician, was
named director tonight of a \$100,000
scientific experiment among the un-

employed in a film publicity release. . .
He denies it all. Says he drove in an
ambulance in Italy because that was
safer than driving one in France
and "was never involved in heroic
actions of any sort." He refuses to
be a glamorous personality.

James Branch Cabell had a sharp
article in the American Spectator about
some woman novelist, and it sounded
as if he was thinking of Willa Ca-
ther or Ellen Glasgow as he wrote.
Nothing hurts a writer more than
to have another writer last longer
than he does. And if it's a woman
writer, that makes it all the worse.

... Sage observation from
THE BROWSER

Agency To Build Morale Is Organized

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Browser isn't a real book reviewer.
If he were he could use such words
as "significant" and "stimulating"
and "intriguing" and "moving" with-
out turning a hair. But as it is, he
can't.

He's one of those strong silent
fellows who says that a book is
"good" or a book's "bad" and that's
the end of it.

What the Browser wants out of
books is Life, but it doesn't need to
be the same "life" in every book.
Being a Browser, he is a ruminant,
and some ruminants have several
stomachs and so has the Browser.
He reads trash and knows it's trash.
He reads fact books and knows
that's all they are.

But sometimes he reads a book
that palpitates before him like a
quivering heart on a sacrificial
stone and when he comes upon a
book of that sort, it's an adventure,
it's glory, it's consecration.
They are few indeed, but what of
that? All greatness is rare. (How
about going to work, Browser?)

The third number of the American
Spectator, which affects the Browser
like Brussels sprouts, has an article
in it.

you the most scientific features:
double doors with air space be-
tween; fully enclosed heat regu-
lator; positive automatic veni-
lation for uniform heat; sturdy
cabinet construction—sides and
top 1½ in. thick. Perfect to the
smallest detail—priced to save
you at least one-third.

**MONTGOMERY
WARD & CO.**

FEB 7 - 1933

More Than Bread

ENCOURAGING are the evidences that the
jobless man is not the forgotten man, that
society recognizes as its paramount job
the vital need of letting the unemployed man
and woman know that thoughtful, intelligent
effort is being directed to the solution of their
problem.

What is termed by its sponsors a "national
experiment" is the new adjustment service
commencing to function in New York for the
benefit of the unemployed in that city, made
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Corporation. Mr. John Erskine, director of the
service, states:

The primary purpose of the program is to
strengthen the morale of the unemployed individual
by aiding him to develop a more intelligent under-
standing of his own characteristics and of the gen-
eral situation in which he finds himself.

He adds that the service would aim to bring
these individuals into adjustment with their
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The seeker for work who has tramped the
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The adjustment service proposes to cure—or
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along those lines for which his peculiar char-
acteristics most nearly qualify him." Inciden-
tally, the service does not ignore the value of
providing pleasant and wholesome recreation.

It is hoped that the experiment will develop
a technic that may be helpfully followed else-
where. Every such effort knits society closer
together. Every such effort is a step nearer the
realization of the eternal spiritual fact, "Man
shall not live by bread alone."

TULSA, OKLA.
WORLD

FEB 7 - 1933

RHEAD, MINN.
NEWS

Name Novelist Director In Jobless Experiment

NEW YORK, Feb. 1 (P)—John
Erskine, novelist and musician, was
named director tonight of a \$100,000
scientific experiment among the un-
employed.

With funds supplied by the Car-
negie corporation, Erskine's group
will seek "to strengthen the morale
of the jobless individual by aiding
him to develop a more intelligent
understanding of his own charac-
teristics and of the general situation in
which he finds himself."

The \$100,000 originally was granted
to the emergency unemployment
relief committee, but was reappor-
tioned for the new project on the
understanding that, although all the
work will be among New York
City's jobless, it will be in the na-
ture of a national experiment.

Agency To Build Morale Is Organized

New York, Feb. 2 (UP)—A new
unemployment relief agency, this
to provide food and shelter
and moral encouragement and to
eliminate melancholia in their
lives, was being organized today,
Erskine, writer and president of
Carnegie School of Music, is
the agency, which has been
contributed by the Car-
negie corporation, with which to dis-
perse moral and mental aid.

W IDLE RELIEF ENCY AIMS TO UILD UP SPIRIT

ets Professor's Idea
Prevention of 'Psy-
chology of Hopelessness'

By United Press
New York, Feb. 2.—A new unem-
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destitute with moral encouragement
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Meanwhile, officials and relief
agencies contemplated a statement
Prof. Felix Frankfurter of Har-
vard university, prominently men-
tioned as a candidate for office un-
der President-elect Roosevelt, that
by leading the way toward bet-
ter times could the government
claim the "extraordinarily patient
and" of the unemployed.
Professor Frankfurter demanded a
change of public works, larger and
ambitious than any heretofore
seriously considered.
Goal of Erskine Agency
Erskine said his agency was "in
nature of a national experiment."
It undertakes to provide recrea-
tion and physical health of the un-
employed individual. It will attempt
to help him reach a conclusion as to
his own capacities "in order that he
develop a program of action
which he can follow with confidence."
To Use Minnesota Material
The "division of diagnosis" will be
in charge of M. R. Tradue, who was
loaned to the Minnesota Employment
Stabilization Research Institute by
University of North Carolina.
Tradue is a professor, and now has
been loaned to the Erskine group.
Those in charge of the New York
project explained that they would
make use of much material develop-
ed by the Minnesota group during
its survey. One difference between
the two projects, Erskine said, is
that the Minnesota one concerns
itself chiefly with acquiring scientific
information, while the New York
group will concern itself primarily
with trying to help individuals.

FEB 2 - 1933

ERSKINE HEADS JOBLESS STUDY

Material Developed by Minne-
sota Group to Be Used
in New York.

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named director Wednesday night of
a \$100,000 scientific experiment
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With funds supplied by the Car-
negie corporation, Erskine's group will
seek "to strengthen the morale of
the jobless individual by aiding him
to develop a more intelligent un-
derstanding of his own characteristics
and of the general situation in which
he finds himself."

Although all the work will be
among New York city's jobless, it
will be in the nature of a national
experiment.

"Many a worker is letting his skill
deteriorate while he is out of work,"
he said. "Many couldn't get their
old jobs back now, even if pros-
perity returned."

"In this work we are assuming
that an upturn in business condi-
tions is approaching. We want to
help men now jobless so they will
be able to step into work for which
they are thoroughly qualified and
which they like."

Erskine said they hoped to advise
between 5,000 and 15,000 men and
women during a year.

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STEVENSON EXPLAINS MINNESOTA SURVEY

The New York experiment will be
narrower than that of the Minnesota
Employment Stabilization Research
Institute's survey, coinciding with
the second phase of the university
group's three-point attack.

Dean Russell M. Stevenson of the
business school, in charge of the in-
stitute, explained that the local sur-
vey includes as its first point an eco-
nomic survey of the region, with a
view to finding causes of unemploy-
ment of a local character and to de-
termine if possible, regional eco-
nomic plan. Its third phase is the
development of public employment
offices.

Dean Stevenson and Professor Al-
vin Hansen of the economics depart-
ment will leave Saturday night for
New York to join Professor Tradue,
who has been there since Christmas,
and W. H. Stead, director of the
Tri-State Employment stabilization
committee, in conferences concern-
ing the new experiment.

FEB 3 - 1933

All of Us

By MARSHALL MASLIN

THE BROWSER

KNOW WHAT the Browser did?
You'll never believe him, but
one night last week he deliberately
read one of Edgar Rice Burroughs'
Tarzan books. . . Honest, no fibbing,
and cross his heart, he did. Sat
in a chair motionless for hours and
read about the Golden Lion that
Tarzan trained and about the Valley
of Gold and the sacks of diamonds
and about the terrible Bologian ape-
people who ruled in the mysterious
city and kept the Gomangani in ab-
ject slavery and all about the dan-
gers and battles and triumphs of
Tarzan and his snarling lion. . .
Ooooooooh! thrilling!

Nearly 10 years old the story
was, but it's probably last half a
century longer than many another
more "significant" book. . . Just
junk, but the naive Browser read it
with eager interest.

Will he ever read another? No,
not ever. Once was excitement
enough. But now nobody can ever
accuse the Browser of being a mere
literary snob who refuses to read
Edgar Rice Burroughs' thrillers. After
this, he can always say that he
HAS.

Burroughs lives in California, and
has his own post office, called Tar-
zana. He's a corporation all by
himself.

Did you notice that the Browser
used the word "significant" a few
lines ago and put quotation marks
around it? That proves that the
Browser isn't a real book reviewer.
If he were he could use such words
as "significant" and "stimulating"
and "intriguing" and "moving" with-
out turning a hair. But as it is, he
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He's one of those strong silent
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What the Browser wants out of
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Being a Browser, he is a ruminant,
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He reads trash and knows it's trash.
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But sometimes he reads a book
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book of that sort, it's an adventure,
it's glory, it's consecration. . .
They are few indeed, but what of
that? All greatness is rare. (How
about going to work, Browser?)

The third number of the American
Spectator, which affects the Browser
like Brussels sprouts, has an article

you the most scientific features:
double doors with air space be-
tween; fully enclosed heat regu-
lator; positive automatic veni-
lation for uniform heat; sturdy
cabinet construction—sides and
top 1 1/2 in. thick. Perfect to the
smallest detail—priced to save
you at least one-third.

MONTGOMERY
WARD & CO.

FEB 7 - 1933

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He adds that the service would aim to bring
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FEB 4 - 1933

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N. Y. TELEGRAPH

FEB 7 - 1933

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by Whitney Bolton

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It would be wise, and smart, too, hereafter, to put benefits in control of authors. We have been attending Sunday night benefits for years, you and I, and we have watched the actors themselves at the work of putting them on. Mostly they were dreary, always they were dull. Invariably they were both phoney and tiresome. By phoney, I mean they never delivered what they promised; almost always the real stars failed to show up, almost always some moth-eaten little sister team came out yowling and spinning in place of some one you really wanted to see.

It Delivered

This one—this Connolly item — delivered every star and celebrity it promised and it delivered them in high spirits. All of them seemed to be enjoying it, to be having a swell time and to be relishing the opportunity for some Sunday night fun.

Master Coward, Mr. Lunt and Miss Fontanne, for example, arrived an hour early and passed that hour in the box corridor clowning and chewing gum.

They were as much fun there as later on the stage when they disclosed a fabulously amusing sample of what the rehearsals for "Design for Living" were like. Joining them in the corridor during the exercises were Mr. Robert Benchley, Mr. Alexander Woolcott, Mr. Robert E. Sherwood and others whose task for the evening was to divert 2,500 persons who had paid, \$10, \$5, \$3 and \$2 to aid the Authors' League Fund and the Stage Relief Fund. I got my \$10 worth (Look: he's boasting about the best seats!) on the stage and another \$45's worth in the corridor. Tch! Tch! Those drolls! You think I'm kidding? They were swell.

What They Should Be

It was a program the way all benefit programs ought to be. It had pace, distinction and wit—as differentiated from gags. It burlesqued the customary hot-cha and bore-you-to-death benefit and offered itself as the new school of social benefits. It was, to so speak, the "Little Show" (Ah, there, Tom!) of benefits and just as the first "Little Show" started something in the way of shattering music show tradition so, I trust and hope in justice, this one will shatter benefit tradition.

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MACON, GA. NEWS

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OKLA. CITY, OKLA. NEWS

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'Mental Aid' Called Necessary to Citizens' Well-Being

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SPRINGFIELD, MASS. EVE. UNION

FEB 6 - 1933

Overdoing Investigation

One is impressed by the great number of inquiries pursued in these times by organizations having funds at their disposal. Much has been done to arouse manufacturers and other business agents resting in a complacency to clean house and energize the organizations, and wholesome results have come out of this campaign. But, on the strength of the sound premise that every important departure should proceed from study and knowledge of problems involved, there has gradually arisen a vast army of professional investigators dealing with all kinds of business and social subjects. These often attack a problem without previous knowledge of points involved, it being assumed that technical methods once established may be turned effectively in any direction.

The number of these investigating bodies is legion and the amount of money expended in a year along that line would be staggering if the totals could be presented. They cannot be condemned in summary, sweeping terms, but the suspicion seems warranted that this fad is being overdone and that they too often lead to little in the way of practical results, being open to the same criticism as attaches to many inquiries by our legislative commissions.

At Columbia University a group is being formed to take up anew the line of inquiry waged by Howard Scott's discredited "Technocracy" group; Professor John Erskine, novelist and member of the Columbia faculty, given the use of a fund of Carnegie Corporation, will head a group to study conditions of the unemployed—how they pass their time, and so forth; from Princeton comes the impetus for a Federal inquiry into the advantages of the barter system as a means of aiding the jobless.

These are just a few of the latest examples of a trend that might be reviewed indefinitely. It was recently stated that since the beginning of President Wilson's administration no fewer than 330 special boards and commissions, mostly of an investigative character, have been constituted, either by Congress or administrative action. They required several years to complete their work, in some cases. Admittedly many of the subjects dealt with were important. Whether leading or following this trend of Federal and state policy, a far greater number of unofficial investigations of various public problems has been carried on at an increasing rate.

It is natural that this tendency should assert itself in a time of unrest and uncertainty. But in making retrenchments in different ways it may not be amiss to moderate to some extent this zeal for investigations and thereby conserve tax money and funds provided for such purposes from private sources in flush times when it was not difficult to obtain support for chimerical as well as sound undertakings.

Smart addition

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John Erskine

Director

Expense

\$100,000

Plan Is to A

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Chara

By Ass

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SPOK
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expressed by the great number of unemployed in these times by "Not having funds at their disposal" to arouse manufacturers and business agents resting in a "flop" to clean house and energize the unemployed, and wholesome results have been accomplished. But, on the strength of the premise that every important decision should proceed from study and knowledge involved, there has gradually been an army of professional investigators of all kinds of business and social conditions often attack a problem without knowledge of points involved, it being technical methods once established and effectively in any direction. The number of these investigating bodies is the amount of money expended in that line would be staggering if the results were presented. They cannot be summarized, sweeping terms, but the results warranted that this fad is being that they too often lead to little of practical results, being open to criticism as attaches to many inquiries relative commissions. Columbia University a group is being made up anew the line of inquiry Howard Scott's discredited "Technique"; Professor John Erskine, novel member of the Columbia faculty, head of a fund of Carnegie Corporation had a group to study conditions of the unemployed—how they pass their time, and from Princeton comes the impetus for inquiry into the advantages of the unemployed as a means of aiding the jobless. Just a few of the latest examples that might be reviewed indefinitely. He stated that since the beginning of Wilson's administration no fewer than 100,000 men and commissions, mostly of investigative character, have been constituted by Congress or administrative action required several years to complete in some cases. Admittedly many subjects dealt with were important, and following this trend of Federal policy, a far greater number of investigations of various public problems carried on at an increasing rate. It is natural that this tendency should assert itself of unrest and uncertainty. But retrenchments in different ways it is a misadventure to moderate to some extent investigations and thereby conserve funds provided for such purposes in flush times when it is difficult to obtain support for chimerical as sound undertakings.

FEB 2 1933

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By Associated Press.

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"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

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Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

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Writer-Musician Chosen to Direct \$100,000 Scientific Study, Strengthen Morale of Unemployed Individual

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The \$100,000 originally was granted

to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

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MORALE OF UNEMPLOYED

The John Erskine group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparation will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable

aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another, project to aid them fail or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

FEB 3 1933

Supper Table Chat

Experts of the British board of trade are near the end of a survey of Great Britain's financial and economic position which will form the background upon which British officials hope to negotiate revision of the war debt settlement with the United States. It is accepted in England that Britain cannot use two of the three usual methods of paying external debts to meet the American obligations. She cannot pay in goods or in gold. It is expected that board of trade experts will decide that the third method of payment, in services, is also impossible; in short, that the war debts cannot be paid.

Payment in goods is impossible, the experts report, because Britain buys more than she sells abroad. Last year, that nation bought fifty millions pounds more in the United States than she sold to us. Protective tariffs have nothing to do with this situation because Britain has always bought more here than she sold. Payment was made in gold in December but she cannot continue to do so for her stock of gold is now approximately only six hundred million dollars. Thus you see, or don't you, that England cannot pay her war debts to us.

A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, is being organized in New York City. John Erskine, the writer, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid. Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence." Sounds good but butters no parsnips.

Meanwhile, officials and relief agencies contemplate a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed. Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered. He warned against decreasing taxation at the expense of social services, and urged the necessity of slackening the weight of the public and private debts.

FEB 4 1933

Music Club Fete to Bring Famed Soloists to City

Plans for what is expected to be the largest musical event in the history of Minneapolis were under way today in preparation for the biennial convention and music festival of the National Federation of Music clubs, to be held here May 21 to 28.

Among the artists and organizations engaged for the event will be: The Minneapolis Symphony orchestra; John Erskine, author and pianist; Florence Macbeth, soprano; Harold Bauer, pianist; Ernest Hutcheson, pianist; St. Olaf Lutheran choir, the Gordon String quartet, the Lyric Male chorus of Milwaukee, the Cello-Singers and the Apollo club of Minneapolis.

An estimated total of more than 2,000 delegates from all parts of the country will attend the Minneapolis meetings and concerts. Local music lovers may buy season tickets for the concert events at "bargain" prices. Seven thousand dollars in prizes will be distributed to winners of young artists contests sponsored by the federation.

Program Announced

A preliminary program for the meetings was announced today by the convention committee of the Minneapolis Civic and Commerce association, which has worked for two years with local musical leaders in completing arrangements for the convention.

According to Mrs. Elmer James Ottaway, federation president, choral music will be given a special emphasis throughout the festival. A massed ensemble of choruses, choirs, and men's singing organizations from middlewestern states will be led by a national director in a formal program of sacred and concert numbers in Northrop auditorium. Final events for the young artists' contests, a competition conducted by the federation and the Schubert Memorial, Inc., with renowned musicians as judges, will be held during the convention.

Other Events Planned

A chamber music festival day, premiere performances of American compositions, concerts of choral and orchestral music, including numbers by American composers, discussions lead by prominent speakers, recitals by nationally known concert artists, the culminating event of the national MacDowell celebration and a Junior Day will also be outstanding events of the biennial.

The active campaign for acquainting the public and music lovers with the complete program of the music festival will be started with a dinner, Feb. 14, at 6:30 p.m. at the Curtis hotel. This meeting, attended by Mrs. Ottaway, will bring together the local committees and leaders and supporters of music in Minneapolis under the direction of Mr. Burgess. Among the speakers will be Mrs. H. A. Patterson, chairman of the local biennial committee; E. L. Carpenter, president of the Minneapolis Orchestral association; William MacPhail, chairman of the local program committee; and Mrs. H. Carroll Day of Albert Lea, president of the Minnesota Federation of Music clubs.

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FEB 4 - 1933

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LYNCHBURG, VA.

NEWS

FEB 2 - 1933

To Try Strengthen Morale Of Jobless With \$100,000 Fund

**John Erskine To Conduct
Scientific Experiment For
Carnegie Corporation**

New York, Feb. 1 (AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

Incompetent Fired First

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances; whose jobs have been taken by machines."

Erskine, who had charge of educational work among 300,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between five thousand and fifteen thousand men and women during that period.

New Plan Works

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureau.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

The "division of diagnosis" will be in charge of M. R. Trabue, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina, where he is a professor, and now has been loaned to the Erskine group.

N. Y. AMERICAN

FEB 9 - 1933

ON THE GANGPLANK

—With Harry Acton—

Rememberin' the Folks.

Little things about the Big
as they've trotted up and
in our Gangplank or an



HARRY ACTON.

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my Walker waving to us
in the bridge of the Europa
his last return from Europe
walking the deck of the Paris
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e in '22...

hooting craps with Sam
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s week-end cruise to Nassau
dancing with the graceful
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than's crossing... Marle
ssler and her book, "The
ry of the Ugly Duckling."
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yson, the flying lady, argu-
with us that she wouldn't
afraid at the sight of the
k waters of the Atlantic
ing her flight... Charles
hael Schwab bawling out his
et, who'd lost the baggage
cks... William B. Leeds
nding Christmas morning
ving, while the Majestic
ught him home...

The late Myron T. Herriek
l his cap... finding Ethel
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l getting the run-around
ard the same ship and being
anded in the Grand Lounge
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John McCormack and his
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lter going blind before the
st race... drinking beer with

George Bancroft in the Bremen
and he telling how the poor
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him to leave Long Island for Cali-
fornia, where he was snatched
into the movies which he'd
never liked... Chevalier shutting
his wife in the other room of
the suite aboard the Ile de
France upon his first arrival, so
he'd get all the spotlight... tak-
ing Denny MacSweeney, McCormack's manager, off the Olym-
pic via the third class gang-
plank one midnight sailing, af-
ter seeing off John... Skipper
Harold Cunningham and that
Lord Beatty angle to his cap...
little Emile V. Coue and his um-
brella...

Ruth Elder trying to pack the
luggage while her then husband,
Walter Camp, shaved, as the
Hamburg-American liner Reso-
lute brought them back from a
round the world jaunt... Je-
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collections... Gene Tunney,
in a bathrobe, ducking down to
the swimming pool aboard the
Berengaria as she was docking
... that bacardi cocktail with
Pershing in the Leviathan last
Spring... falling hard for Peg-
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... Sinclair Lewis snarling at a
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the late Arnold Daly in second
class of the Majestic and, after
he told us he had the "greatest
scripts in the world with him,"
lending him taxi fare to his
hotel... Franklin Roosevelt
arriving in the Europa and call-
ing his scribbling pals all by
their front names and Mrs.
Roosevelt hustling around get-
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Oh, yes, all these Big Folks
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SATURDAY REVIEW OF LITERATURE

FEB 4 - 1933

Belles Lettres

THREE FRIENDS. By ROBERT BRIDGES.
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Of the late Poet Laureate's "Three Friends," Henry Bradley is the name most familiar to us, because of the Oxford Dictionary, of which he became editor in chief after the death of Murray. This short memoir of him was prefixed to "The Collected Papers of Henry Bradley," published in 1928. Bradley was a man of extraordinary ability, a born scholar, a natural linguist. In 1863 at the age of nineteen he knew several languages, enough to become corresponding clerk to an exporting firm in Sheffield, and remained there some twenty years. In 1883-4 two articles, on Layard's Place Names and on the first installment of the Dictionary, made aware those who were competent to know that he had become meanwhile an authority on the first rank in linguistic scholarship. He was immediately asked to join the staff of the Dictionary, and did become increasingly a participator, though it was not until 1896 that he moved from London to Oxford. There Bridges knew him intimately for the last twenty years of his life. The other two friends were Digby Mackworth Dolben, a young poet and fellow of Etonian, who was drowned at the age of nineteen, and Canon Dixon (Richard Dixon), also a poet. The special interest these to the larger world than the Oxford circle, is perhaps the glimpse obtained from their verse, letters, and digests account, of the atmosphere surrounding that medievalistic or later romantic movement in England in the nineteenth century, which showed itself so variously in Newman, Ruskin, Lytle, the Pre-Raphaelites, and so on. It was associated with the Pre-Raphaelites at Oxford, and Dolben's family was worried about his "romanizing tendencies" when he was a boy of fifteen at Eton.

Masefield's volume is more of a miscellany: Lectures on Shakespeare, Keats, Blake, Crabbe, Synge; fragments of letters from America; a story called "The Taking of Helen," where he tells us as well as Mr. Erskine that he is revivification of Menelaus and his wife; an article on "Fox Hunting" in extension of what moved him to write "The Fox"; and on "Play Writing." Whatever Mr. Masefield writes is apt to be worth reading. One notices two characteristics of his prose style: its curiously attractive, almost mannered simplicity, and, secondly, that in this very simple style he is saying a great many keen, significant things in a very condensed way. It would be difficult to find essentials of the subjects elsewhere in such narrow space, and yet seem to be quite casual and to have plenty of room, as in the lectures on Blake and Keats.

FEB 4 - 1933

Famed Fests to City

Expected to be
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music festival of the
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day 21 to 23.
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the event will be:
Symphony orches-
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quartet, the Lyric
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the local program com-
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president of the Minne-
tion of Music clubs.

FEB 2 - 1933

abuse of civil service
particularly in the
finance and agricultur-
in frivolous pastimes
activities.

As Schmeier was
recall movement the
released statements of
agriculturalists, one of
grange, that attacked
James M. Gremm, of
Sacramento Valley, a
association, postmaster of
a grange member, in-
manded a "showdown"
accusing him of usurp-
Thomas Matthews, of
Yuba county farm, the
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sake."

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minutes after eat-
easily tell if you have
Non Acid

FEB 9 - 1933

ON THE GANGPLANK

With Harry Acton

Rememberin' the Folks.

Little things about the Big
Folks as they've trotted up and
down our Gangplank or an

answer
to the
son's:
"Oh, Give
Me Some-
thing to
Remember
You By!"

Lionel
Barry-
more in
the lobby
of the
Majestic.
going
over the
passen-
ger list
picking
out the
important
people
aboard



HARRY ACTON.

for the ship news reporters to
interview... Jack McKeon eating
coffee and cake in his deck
chair of the Bremen as she
made her way to the pier...
Jimmy Walker waving to us
from the bridge of the Europa
on his last return from Europe
... walking the deck of the Paris
at six in the morning with
Clemenceau on his trip over
here in '22...

Shooting craps with Sam
Hellman on the Mauretania's
first week-end cruise to Nassau
... dancing with the graceful
Helen Jacobs during the Le-
viathan's crossing... Marie
Dressler and her book, "The
Story of the Ugly Duckling,"
grand entertainment... Mrs.
Grayson, the flying lady, argu-
ing with us that she wouldn't
be afraid at the sight of the
dark waters of the Atlantic
during her flight... Charles
Michael Schwab bawling out his
valet, who'd lost the baggage
checks... William B. Leeds
spending Christmas morning
shaving, while the Majestic
brought him home...

The late Myron T. Herriek
and his cap... finding Ethel
Barrymore with bobbed hair in
the corridor of the incoming
Aquitania... Lee De Forest, of
the radio world, sprawled out
on his deckchair aboard the
Leviathan, quietly telling us that
it wouldn't be long before there
could be talking motion pic-
tures... Senator Claude Swanson
getting the run-around
aboard the same ship and being
stranded in the Grand Lounge
because the reporters had heard
he had a long winded state-
ment on conditions of this and
that... Fatty Arbuckle and his
big ulster and little derby com-
ing in with the old Adriatic...

John McCormack and his
story of buying Lord Astor's
horse for \$60,000 and then the
critter going blind before the
first race... drinking beer with

George Bancroft in the Bremen
and he telling how the poor
health of his little girl prompted
him to leave Long Island for Cali-
fornia, where he was snatched
into the movies which he'd
never liked... Chevalier shutting
his wife in the other room of
the suite aboard the Ile de
France upon his first arrival, so
he'd get all the spotlight... tak-
ing Denny MacSweeney, McCormack's
manager, off the Olymp-
ic via the third class gang-
plank one midnight sailing, after
seeing off John... Skipper
Harold Cunningham and that
Lord Beatty angle to his cap...
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Ruth Elder trying to pack the
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bor at night... Walter Chrysl-
er and his big ulster and big
cigar... the O. O. McIntyres
being taken for honeymooners
aboard the Ile de France...
though they've been married
some twenty years... finding
the late Arnold Daly in second
class of the Majestic and, after
he told us he had the "greatest
scripts in the world with him,"
lending him taxi fare to his
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staff of the Dictionary, and did become
increasingly a participator, though it was
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The other two friends were Digby
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low Etonian, who was drowned at the age
of nineteen, and Canon Dixon (Richard
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ing to be quite casual and to have plenty
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FEB 4 - 1933

Club Fete Famed ists to City

as expected to be
al event in the his-
is were under way
for the biennial
music festival of the
on of Music clubs,
May 21 to 28.

ists and organiza-
the event will be
Symphony arches-
e, author and pian-
eth, soprano Har-
t; Ernest Hutcheson,
Lutheran choir, the
quartet, the Lyric
Milwaukee, the Ce-
and the Apollo club

total of more than
rom all parts of the
and the Minneapolis
ncerts. Local music
season tickets for
vents at "bargain"
thousand dollars in
distributed to winners
a contests sponsored

Announced
program for the

Mrs. Elmer James Ot-
president, choral
given a special empha-
the festival. A massed
choruses, choirs and
organizations from
ies will be led by a
in a formal program
of concert numbers in
itorium. Final events
g artists' contests, a
nducted by the federa-
chubert Memorial, Inc.,
i musicians as judges,
ring the convention.

Events Planned
music festival day, pre-
mances of American
concerts of choral and
solo, including numbers
composers, discussions
nent speakers, recitals
known concert artists,
ing event of the national
celebration and a Junior
to be outstanding events

campaign for acquaint-
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be started with a din-
at 6:30 p.m. at the Cur-
his meeting, attended by
y will bring together the
tees and leaders and sup-
music in Minneapolis un-
ection of Mr. Burgess.
speakers will be Mrs. H.
i, chairman of the local
mittee; E. L. Carpenter,
the Minneapolis Orches-
tion; William MacPhail,
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FEB 2 - 1933

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Most of the 75 n
under Erskine's direct
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the unemployed.

The work is being
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tion. The general adv-
includes many bankers,
fessors, economists, an
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kins, a possible member
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The division of diag-
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joined to the Minnesota
Stabilization Research Ins-
University of North Car-
he is a professor, and ne-
joined to the Erskine gro-



Picture Page).
Franklin D. Roosevelt (left),
one of the speakers at the
Roosevelt last night.

DAWES CALLED IN INSULL PROBE

CHICAGO, Feb. 8 (AP).—A rep-
resentative of the Senate sub-
committee investigating collapse
of the Insull utility holding com-
panies tonight announced that
subpoenas have been served on
ten prominent Chicagoans.
Included were Charles G. Dawes

FEB 9 - 1933

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SATURDAY REVIEW OF LITERATURE

FEB 4 - 1933

Belles Lettres

THREE FRIENDS. By ROBERT BRIDGES.
Oxford University Press. 1932. \$2.50.
RECENT PROSE. By JOHN MASEFIELD.
Macmillan. 1932. \$3.

Of the late Poet Laureate's "Three Friends," Henry Bradley is the name most familiar to us, because of the Oxford Dictionary, of which he became editor in chief after the death of Murray. This short memoir of him was prefixed to "The Collected Papers of Henry Bradley," published in 1928. Bradley was a man of extraordinary ability, a born scholar, a natural linguist. In 1863 at the age of nineteen he knew several languages, enough to become corresponding clerk to an exporting firm in Sheffield, and remained there some twenty years. In 1883-4 two articles, on Taylor's Place Names and on the first instalment of the Dictionary, made aware those who were competent to know that he had become meanwhile an authority of the first rank in linguistic scholarship. He was immediately asked to join the staff of the Dictionary, and did become increasingly a participator, though it was not until 1896 that he moved from London to Oxford. There Bridges knew him intimately for the last twenty years of his life.

The other two friends were Digby Wackworth Dolben, a young poet and fellow Etonian, who was drowned at the age of nineteen, and Canon Dixon (Richard Watson), also a poet. The special interest of these to the larger world than the Oxford circle, is perhaps the glimpse obtained from their verse, letters, and Bridges's account, of the atmosphere surrounding that medievalistic or later romantic movement in England in the mid-nineteenth century, which showed itself so variously in Newman, Ruskin, Carlyle, the Pre-Raphaelites, and so on. Dixon was associated with the Pre-Raphaelites at Oxford, and Dolben's family were worried about his "romanizing tendencies" when he was a boy of fifteen at Eton.

Mr. Masefield's volume is more of a miscellany: Lectures on Shakespeare, Chaucer, Blake, Crabbe, Synge; fragments of letters from America; a story called "The Taking of Helen," where he hardly succeeds as well as Mr. Erskine at the revivification of Menenius and his court; an article on "Fox Hunting" in explanation of what moved him to write "Reynard the Fox"; and on "Play Writing." Whatever Mr. Masefield writes is apt to be worth reading. One notices two characteristics of his prose style: its curious, attractive, almost mannered simplicity; and, secondly, that in this very simple manner he is saying a great many keen, wise, significant things in a very condensed way. It would be difficult to find the essentials of the subjects elsewhere put in such narrow space, and yet seeming to be quite casual and to have plenty of room, as in the lectures on Blake and Crabbe.

MARION, O.
STAR

FEB 6 1933

The Morale of Unemployed.

The John Erskine group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparation will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be obtained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fall or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

ANACORTES, WASH.
MERCURY

FEB 2 1933

Would Save Failing Skill Of Unemployed

New York, Feb. 2.—With \$100,000 supplied by the Carnegie Corporation, John Erskine, musician and novelist, was appointed director of a scientific experiment among the unemployed.

To strengthen the morale of the jobless by aiding in developing understanding of his own characteristics and the general situation in which he finds himself, will be the job of Erskine and his group.

Workers are letting their skill deteriorate while they are unemployed, he said, and many couldn't get their old jobs back if prosperity returned.

During the war Erskine had charge of the educational work among 900,000 members of the A. E. F.

CANTON, OHIO
REPOSITORY-NEWS

FEB 2 1933

NEW RELIEF AGENCY HEADED BY ERSKINE FIGHTS MELANCHOLIA

Organization Given \$100,000 By Carnegie Corp. To Dispense Moral Aid.

By United Press.
NEW YORK, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide moral encouragement and to eliminate melancholia, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp., with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Demands Public Works.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the survey associates yesterday. He argued against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through government leadership to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

"It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

To Strengthen Morale.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency will undertake to provide recreation and build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

PHILADELPHIA, PA.

RECORD

FEB 5 - 1933

Explaining It to the Hungry

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With a \$100,000 grant from the Carnegie Corporation, the service will

strengthen the morale of the individual by aiding to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

It hardly seems necessary to spend \$100,000 to enable a man without a job, with no food on his belly and no coal in his house, to "understand" the general situation in which he finds himself.

But if his major "characteristic" is an advanced state of hunger, it also seems that could

be explained to him for something at less than the amount allotted.

No doubt the psychology crowd will find lovely reasons for this work. To what church in New York, which attempted to feed the hungry quickly discovered that it was supporting 1131 families—and had 3000 more families on its hands for which it could

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There is no doubt that the morale of the unemployed has been lowered. Many weeks ago New York City was in a state of panic. The conviction of the acute danger to the morale of the unemployed has been apparent. The morale of the unemployed has been lowered. Many weeks ago New York City was in a state of panic. The conviction of the acute danger to the morale of the unemployed has been apparent.

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CANTON, OHIO
REPOSITORY

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EE, ARIZ.

VIEW

FEB 2 1933

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has \$100,000, contributed by the
Carnegie corporation, with which
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Meanwhile, officials and relief
agencies contemplated a statement
of Prof. Felix Frankfurter of Har-
vard university, prominently men-
tioned as a candidate for office
under President-elect Roosevelt,
that only by leading the way to-
ward better times could the govern-
ment maintain the "extraordi-
narily patient temper" of the

unemployed.

Prof. Frankfurter demanded a
program of public works, larger and
more ambitious than any hereto-
fore seriously considered, in an ad-
dress before the annual meeting
of the survey associates yesterday.
He warned against decreasing taxa-
tion at the expense of social ser-
vices. He urged the necessity of
slackening the weight of the pub-
lic and private debts.

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health" of the unemployed indi-
vidual. It will attempt to help
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own capacity "in order that he
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which he can follow with confi-
dence."

RICHMOND, VA.
TIMES DISPATCH

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CHATTANOOGA, TENN.
NEWS

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Bond and Share and United Light A eased.

Gold mining stocks again advanced, particularly Lake Shore, which had an early gain of a point, into New high ground. Hollinger, fairly active, likewise went to a new 1932-33 peak, selling just above 6. Pioneer firmed slightly.

Otherwise specialties were dull and fairly steady. Aluminum of America, usually a wide mover, added more than a point to Wednesday's sag of 1 5-8 among the industrials to show occasional recessions. Woolworth, Ltd., was firm.

Oils traded at infrequent intervals made narrow changes.

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CHRISTS USE OLD AUTO TAGS

Few East Tennessee Owners Have Bought New Licenses. No Arrests Made.

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Subjects will be picked from those receiving relief.

BIRMINGHAM, ALA.
POST

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Destitute to Be Provided Only With Moral Encouragement

By United Press.

NEW YORK, Feb. 3.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized Thursday, John Erskine, writer and president of the Julliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp. with which to dispense moral and mental aid.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

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OUTLOOK

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Keeping Up the Morale

A NEW AGENCY for aid of the unemployed is being organized today by John Erskine, writer and president of the Julliard School of Music, which is entirely different from anything else that has been thought of by relief workers in this time of stress. Erskine is starting out with a one hundred thousand dollar contribution from the Carnegie Corporation, to provide moral encouragement and eliminate melancholia in the ranks of the unemployed. At first thought this seems like a useless sort of effort and expense, but the idea no doubt has a tremendous importance if properly carried out.

The greatest danger to many of the unemployed in the present situation is not that they or their families will starve to death, but that they may, through month after month of futile search for work, acquire an inferiority complex which will stick to them through life.

Nobody but those who have been out of work most of the time during the past year or two realizes how discouraging such a situation can become. It is remarkable that the morale among the jobless has stood up so admirably thus far.

It is a well known philosophy that "the man who wins in the end is the man who thinks he can." If Erskine and his organization can bolster up the courage of jobless men of America a few more months, while the government and other agencies continue to feed them, there is no doubt that a great service will have been rendered.

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SANTA ROSA, CAL.
PRESS-DEMOCRAT

FEB 3 1933

Keeping Up the Morale

A NEW AGENCY for aid of the unemployed is being organized today by John Erskine, writer and president of the Julliard School of Music, which is entirely different from anything else that has been thought of by relief workers in this time of stress. Erskine is starting out with a one hundred thousand dollar contribution from the Carnegie Corporation, to provide moral encouragement and eliminate melancholia in the ranks of the unemployed. At first thought this seems like a useless sort of effort and expense, but the idea no doubt has a tremendous importance if properly carried out.

The greatest danger to many of the unemployed in the present situation is not that they or their families will starve to death, but that they may, through month after month of futile search for work, acquire an inferiority complex which will stick to them through life.

Nobody but those who have been out of work most of the time during the past year or two realizes how discouraging such a situation can become. It is remarkable that the morale among the jobless has stood up so admirably thus far.

It is a well known philosophy that "the man who wins in the end is the man who thinks he can." If Erskine and his organization can bolster up the courage of jobless men of America a few more months, while the government and other agencies continue to feed them, there is no doubt that a great service will have been rendered.

HUTCHINSON, KAN.
HERALD

FEB 2 1933

Scientific Experiment Among U. S. Unemployed Started In New York

New York, Feb. 1.—(P)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed. With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was grant-

ed to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent

There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted.

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

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INDIANAPOLIS, IND.

STAR

FEB 5 - 1933

Coward, Fontanne and Lunt Are Riding High

BY BIDE DUDLEY.

NEW YORK, Feb. 4.

WHEN a person rides the wave of popularity in New York, fame and fortune are his. The public will flock to pay him homage and gold will flow into his coffers in a steady stream. Just at present I can think of three people in theatricals here who are riding the wave. They are Noel Coward, Lynn Fontanne and Alfred Lunt.

Mr. Coward, a young Englishman scarcely more than 35, is getting wealthy so rapidly that it seems almost unbelievable. Everything he touches apparently turns to gold immediately.

Three weeks ago the big sound picture, "Cavalcade," opened here at the Gaiety theater and it has been shown to capacity audiences ever since. This film was made from a stage play of the same title written by Mr. Coward. For one week recently there was another picture by Mr. Coward at the Paramount theater here and then his latest play, "Design for Living," opened at the Ethel Barrymore theater, with Lynn Fontanne, Alfred Lunt and Mr. Coward acting the three principal roles. It is a pronounced success.

Perched on Top.

"Design for Living" isn't the greatest play of the season, but its three leading players are perched on the wave of popularity and, as a result, every seat in the theater has been occupied since the opening date.

The opening performance of this play was given as a benefit for a charitable institution. The best seats were marked \$11 each and the public scrambled to get them. Five dollars out of each eleven when to the charity fund. The popularity of the three leading players shot the value of the tickets sky-high. I had two seats, sent me as usual by the press agent of the theater. Three brokers tried to buy them from me, one offering \$100 for the pair. He said he could easily get \$150 for them. Naturally, I declined all offers, since newspaper men are not in the habit of selling their first-night theater seats. But the brokers took a chance. Wealthy people wanted seats and were willing to pay any price for them.

About the Play.

The play concerns an artist, a playwright and a woman. The three are close friends. The lady is the close companion of one man but, during his absence, becomes the intimate friend of the other. When the first lover returns he is angry and leaves them. Two years later he returns and finds his successor has gone away on a trip. The next day the successor returns to find himself in the same position in which he put his friend. About that time the girl decides to leave them both. She marries an art dealer and comes to America from London.

Several years go by and then the two men she had known, now pals again, arrive in New York. They seek her out in her penthouse and claim her as theirs.

The husband protests, but is overruled. Finally he leaves the trio swearing he will get a divorce. This suits the three and they are seen in a triple embrace as the curtain falls.

Lynn Fontanne (Mrs. Lunt) and Alfred Lunt are so popular here they could play anything and attract capacity audiences. Mr. Coward is in the same category. Popularity is theirs, and that means wealth.

Where Is Arlen?

A few years ago, when Mr. Coward was comparatively new to New York, there was another young man from the other side who climbed up on the wave of popularity and rode it a while. Then he went abroad and disappeared. He was Michael Arlen, author of "The Green Hat." Mr. Arlen hasn't been in New York since his play was here and nobody seems to know what has become of him. I understand he married abroad. Perhaps he has found con-

nubial bliss in some quiet spot more attractive than the strenuous work of maintaining his popularity.

Erskine Is Versatile.

John Erskine, author and playwright, is an expert pianist. This fact wasn't generally known until a few days ago when Mr. Erskine agreed to play the accompaniments for several songs Grace Moore will sing in "The Depression Gayeties," a big show to be given for charity here.

ALBANY, N. Y.

NEWS

FEB 4 - 1933

Psychology of Idleness

A NEW unemployment relief agency is being organized in New York with John Erskine, noted author, as its head. This new agency is not for the purpose of providing food and shelter and clothing but to give mental and moral encouragement to the unemployed and eliminate melancholia from their ranks. The Carnegie Corporation has contributed \$100,000 to dispense moral and mental aid to the unemployed.

The nation must face the fact that it has a work of rehabilitation to perform. Bread and clothing and shelter are not enough. It is altogether too obvious that the unemployed have suffered mental effects that must be overcome. The long period in which many of them have felt themselves "unwanted" has brought on a mental state that cannot be ignored.

Prof. Felix Frankfurter has pointed out this condition graphically. He declares that ways must be found "to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed."

That is a very vital phase of the unemployment problem. Not only must the unemployed be fed and sheltered but their minds must be readjusted.

N. Y. AMERICAN

FEB 5 - 1933

Active Week at Opera

Metropolitan Will Present Twelve Works in Next Six Days.

By GRENA BENNETT.

This is to be one of the most active weeks in the history of the Metropolitan Opera Company. No fewer than twelve operas will be presented in six days. Some of these are scheduled in other cities, for besides the local appearances, the organization is booked in Philadelphia, Hartford and White Plains.

Under conditions that caused the suspension of such presumably well-established opera companies as the Chicago Civic and the Philadelphia, the vitality of the Metropolitan is remarkable.

The White Plains performance of "Lohengrin" next Friday evening will be history making for it marks the first presentation at the Westchester County Center of a German opera, after a two years' effort and demand on the part of the subscribers to that series.

As a measure, this artistic vision of German music into chester is part of the observance of the fiftieth anniversary of the death of Richard Wagner, a date which will be celebrated in every corner of the world where that composer's works

of distinguished being added to the ranks of the Musical Surveys given at the evening of the state-crezia Bori and a, who are mentioned, which had its announcement in week ago former members ation who were Mr. Gatti-Casazza, a century as who promise to recella Sembrich, ar, Alma Gluck, Pasquale Amato, ta, Anna Case, Braslau, Kathomas Chalmers, irath and Adamo

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The first of a series of three Sunday afternoon musicales for children, sponsored by a parents'

committee representing fourteen private schools in New York City, will be given today in the auditorium of the Spence School, 22 E. 91st st., by young musicians of the Music School Settlement, 55 E. Third st., of which Melzar Chaffee is director. The remaining two musicales will be held February 26 and March 12 in the auditoriums of the Dalton School, and the Brearley School.

All the programs will be given under the auspices of the Music School Settlement and directed by Mr. Chaffee. The musicales are sponsored by committees from the Allen Stevenson, the Brearley, the Buckley, Miss Chapin's, the Collegiate, the Dalton, the Froebel League, the Hyde, Miss Karr's, the Nightingale-Bamford, the Lawrence-Smith, the Oberlin, the Spence and the Tudor City Schools, the last named directed by Mrs. Franklin D. Roosevelt.

An interesting revival of Ben Jonson's "Oberon," is announced by the MacDowell Club. Two performances will be given, the first next Sunday evening and the second, February 19, in the MacDowell Clubhouse.

"Oberon" was written in 1611 for King James the First. Costumes of those taking part will be modeled on those worn by the original actors. The Van Buren Players of Ancient Instruments and the English Folk Dance Society will assist the vocal quartet, Amy Evans, soprano, and a company of fifteen. The patrons include Robert Edmond Jones, Mrs. John W. Alexander, Hon. G. M. Campbell, Mr. and Mrs. Walter Damrosch, John Erskine, Mrs. Norman Hakwood, Mrs. Rosamond Pinchot Gaston and Mrs. Edward MacDowell.

A new type of orchestra was introduced to Broadway at the RKO Roxy Friday, with the transfer of "State Fair" from the Radio City Music Hall. The combination is one developed by Erno Rapee, musical director of the Radio City Theatre, and is designed to interpret the modern tempo and rhythm.

The number of musicians in the orchestra remains unaffected, but the instrumentation calls for the predominance of brass, and includes percussions, saxophones, trumpets, cornets, tubas, banjos, accordion and two grand pianos. Charles Previn transferred his activities from the Radio City Music Hall to the RKO Roxy to inaugurate the re-organized orchestra with an overture fantasy of "Isn't It Romantic?" especially arranged by Earle Moss, one of the staff composers for Radio City.

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In a measure, this artistic invasion of German music into Westchester is part of the observance of the fiftieth anniversary of the death of Richard Wagner, a date which will be formally celebrated in every part of the world where that great master composer's works are known.

The names of distinguished artists are daily being added to the list of volunteers who will participate in the Musical Surprise Party to be given at the Metropolitan the evening of Feb. 26, according to a statement from Lucrezia Bori and Edward Johnson, who are managing the event, which had its first public announcement in the American a week ago.

Among those former members of the organization who were heard early in Mr. Gatti-Casazza's quarter of a century as manager and who promise to appear are Marcella Sembrich, Geraldine Farrar, Alma Gluck, Grace Moore, Pasquale Amato, Frances Peralta, Anna Case Mackay, Sophie Braslau, Kathleen Howard, Thomas Chalmers, Reinold Werrenrath and Adamo Didur.

A group of American composers whose operas have been produced at the Broadway and Fortieth temple of music have answered also the call. The petition, which at present contains nearly 120 names, now bears the signatures of Walter Damrosch, Henry Hadley, John Alden Carpenter, Louis Gruenberg and Deems Taylor.

It is expected that Arturo Toscanini, at one time the leading conductor of Italian opera at the Metropolitan and due to return from his European holiday in a few weeks, will offer his services for the monster concert which marks the twenty-fifth year of Mr. Gatti at the company's helm. The receipts which will be applied to the Opera Emergency Fund, have already reached well into four figures.

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N. TONAWANDA, N. Y.
EVENING NEWS

FEB 2 1933

Will Dispense Mental and Moral Aid to Unemployed

New York, Feb. 2 (U.P.)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation with which to dispense moral and mental aid.

Must Lead Way

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, professor of Harvard university, previously mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could

the government maintain the "extraordinarily patient temper" of the unemployed.

"Ways must be found and they must be found through government lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

National Experiment

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation and physical health of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

SHARON, PA.
HERALD

FEB 2-1933

ERSKINE HEADS PROGRAM TO TRAIN IDLE FOR NEW JOBS

NEW YORK, Feb. 2.—Erskine, novelist and musician, has been named director of a \$100 scientific experiment among unemployed.

With funds supplied by the Carnegie Corp., Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't win their old jobs back now, even if prosperity returned. The first to be fired were the incompetent.

Great numbers were doing work for which they are not fitted.

"In this work we are assuming an upturn in business conditions is approaching. We want men now jobless to be able to step into work for which they are qualified. Other men must train for a new job as machinery has taken their old one."

At first "subjects for the experiment" will be picked from those receiving relief.

Each person will be interviewed for about half an hour, given aptitude and other occupational tests, questioned about his work, counseled in regard to personal and occupational problems, sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

HASTINGS, NEB.
TRIBUNE

FEB 2 1933

DISPENSE MORAL AID

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AKRON, OHIO
BEACON-JOURNAL

FEB 4 - 1933

Probably Prejudiced

By HOWARD WOLF

Copyright, 1933, By The Akron Beacon Journal

INDUSTRIAL CUTUPS

THE column's suggestion is that if city and county officials are really serious about cutting budgets "to the bone" they'll retain a couple rubber barons to direct the operation.

Wonder why Firestone never thought of retaliating against mail order invasion of the tire field by flooding the country with price lists of the same size as the Sears, Roebuck catalogs?

Akronism: Inducing Uncle Sam to save the American rubber industry by putting an end to the dumping of Japanese beach balls in this country; launching a price cutting civil war with the apparent intention of leaving no American rubber industry for future Japs to destroy.

SPOT SPATS AT POTTS SPOT

House approves \$2,500 for an oil portrait of Speaker Garner. Now watch Sheriff Potts start pestering the county commissioners for one.

Why not petition the legislature to abolish the sheriff's office posts of sheriff and deputy sheriffs? The office seems to run itself all right while the sheriff and his assistants are fully occupied with posing for the press photographers.

"Reading, Pa. (AP)—Berks county's model prison goes in for too much hair-cutting to suit the country's hoboes. Officials disclosed that a recent requirement that prisoners have their hair clipped has cut the number of involuntary inmates in half and saved the county a tidy sum."

Suggests an idea for cutting Summit county's jail population to nothing. Have Ray order all prisoners to wear spats.

Why not Potts for tire industry czar? He could put all the gum workers and stockholders into spats and take their minds off their other woes.

"CINCINNATI, Feb. 3.—The United States, says dyra Hess, noted English musician, has more real music lovers than Europe because Americans disregard tradition. Audiences in this country, in her opinion, being free from tradition and super-erudition, are able to appraise a composition at true value."

C. F. Kettering, General Motors executive, heads for Mexico to study Arctec explorations. He'll probably come back with a bunch of dandy ideas for radiator caps.

LANDMARKS ON THE PATH OF PROGRESS

"NBC announcers can't say 'Your announcer is so and so.' But they can say 'This is So and So, dding you all good night.'—Radio column.

MINUTE DRAMA

"Why" said the subscriber "don't you go into the reason for Huey's desire to block the Glass appointment to the cabinet?"

"Because" said the editorial writer "It's too transparent."

"What" said the startled circulation manager "is this all about?"

B. J. news columns see closer cooperation between sportsmen and farmers of Ohio. That's natural. Every fellow still trying the farm gamble unquestionably is a sportsman.

Akron high schools award 610 diplomas. Add 610 to that unemployment total if you're interested in keeping your figures up to date, economists.

John Erskine commissioned to expend \$100,000 of Carnegie Corp. funds in "strengthening the morale of the jobless." Maybe he'll hand copies of "Tristan and Isolde" to 50,000 of the boys.

Fairmont, W. Va., couple boasts seven sons tagged Chester, Lester, Vester, Wester, Nester, Kester and Jester. The next arrival, we have an idea, will be labeled Pester.

Concerning in Town

they are students.
school at Lawrenceville.
coming from the law-
and Mrs. Fielder Coffin
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N. TONAWANDA, N. Y.
EVENING NEWS

FEB 2 1933

Will Dispense Moral Aid to Unemployed

New York, Feb. 2 (U.P.)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation with which to dispense moral and mental aid.

Must Lead Way

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could

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FEB 2 - 1933

ERSKINE HEADS PROGRAM TRAIN IDLE FOR

NEW YORK, Feb. 2.—Erskine, novelist and musician, has been named director of a \$100 scientific experiment among unemployed.

With funds supplied by the Carnegie Corp., Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't win their old jobs back now, even if prosperity returned. The first to be fired were the incompetent.

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FEB 2 1933

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AKRON, OHIO
BEACON-JOURNAL

FEB 4 - 1933

Probably Prejudiced

By HOWARD WOLF

Copyright, 1933, By The Akron Beacon Journal

INDUSTRIAL CUTUPS

THE column's suggestion is that if city and county officials are really serious about cutting budgets "to the bone" they'll retain a couple rubber barons to direct the operation.

Wonder why Firestone never thought of retaliating against mail order invasion of the tire field by flooding the country with price lists of the same size as the Sears, Roebuck catalogs?

Akronism: Inducing Uncle Sam to save the American rubber industry by putting an end to the dumping of Japanese beach balls in this country; launching a price cutting civil war with the apparent intention of leaving no American rubber industry for future Japs to destroy.

SPOT SPATS AT POTTS SPOT

House approves \$2,500 for an oil portrait of Speaker Garner. Now watch Sheriff Potts start pestering the county commissioners for one.

Why not petition the legislature to abolish the sheriff's office posts of sheriff and deputy sheriffs? The office seems to run itself all right while the sheriff and his assistants are fully occupied with posing for the press photographers.

Reading, Pa. (AP)—Berks county's model prison goes in for too much hair-cutting to suit the country's hoboes. Officials disclosed that a recent requirement that prisoners have their hair clipped has cut the number of involuntary inmates in half and saved the county a tidy sum.

Suggests an idea for cutting Summit county's jail population to nothing. Have Ray order all prisoners to wear spats.

Why not Potts for tire industry czar? He could put all the gum workers and stockholders into spats and take their minds off their other woes.

CINCINNATI, Feb. 3.—The United States, says Myra Hess, noted English musician, has more real music lovers than Europe because Americans disregard tradition. Audiences in this country, in her opinion, being free from tradition and super-erudition, are able to appraise a composition at true value.

C. F. Kettering, General Motors executive, heads for Mexico to study Aztec explorations. He'll probably come back with a bunch of dandy ideas for radiator caps.

LANDMARKS ON THE PATH OF PROGRESS
"NBC announcers can't say 'Your announcer is So and So.' But they can say 'This is So and So, bidding you all good night.'—Radio column.

MINUTE DRAMA

"Why" said the subscriber "don't you go into the reason for Huey's desire to block the Glass appointment to the cabinet?"

"Because" said the editorial writer "It's too transparent."

"What" said the startled circulation manager "is this all about?"

B. J. news columns see closer cooperation between sportsmen and farmers of Ohio. That's natural. Every fellow still trying the farm gamble unquestionably is a sportsman.

Akron high schools award 610 diplomas. Add 610 to that unemployment total if you're interested in keeping your figures up to date, economists.

John Erskine commissioned to expend \$100,000 of Carnegie Corp. funds in "strengthening the morale of the jobless." Maybe he'll hand copies of "Tristan and Isolde" to 50,000 of the boys.

Fairmont, W. Va., couple boasts seven sons tagged Chester, Lester, Vester, Wester, Nester, Kester and Jester. The next arrival, we have an idea, will be labeled Pester.

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FEB 6 - 1933

Forecasts and Postscripts

"The Depression Gaeties," at the Imperial, Turns Out to Be One of the Best Benefits in Years

By WILELLA WALDORF

BENT upon swelling the treasures of the Authors' League Fund and the Stage Relief Fund, a large troupe of literary and theatrical celebrities crowded into the Imperial Theatre last night and put on "The Depression Gaeties," one of the most cheerful and generally successful benefits in years. An unprecedented number of the sketches presented were actually written for the occasion, several of them poking fun at benefits. The numbers out of current shows were almost without exception the very best numbers available, and the large and enthusiastic audience was regaled by way of finale with glimpses of a horde of novelists, playwrights, poets, artists, and even one dramatic critic, in the flesh. Altogether a full evening. It wasn't over until midnight. Around \$15,000 was taken in.

Marc Connelly, who staged the affair, started things off along about 9 o'clock by announcing Al Jolson in loud tones. Followed the usual wait. It seemed Mr. Jolson couldn't get there, but little Mitzel McIntyre of the Sun-Up Cafe, Broadway at 181st Street, would appear instead. After Mitzel came Eddie Cantor. Only he didn't come. Another little girl whose name Mr. Connelly couldn't recall would take Mr. Cantor's place.

Just a typical benefit. The second little girl had hardly retired when Charles Winniger, Hugh O'Connell and Charles Butterworth popped out at different entrances, each ready to be master of ceremonies. All was well ordered confusion until the announcing was taken over in no uncertain manner by Beatrice Lillie and Fannie Brice, paraded chiefly in black silk tights and yellow plumed hats, who paraded coyly to stage center to chirp: "And now, we vow, the next act will be a wow" after the fashion of those sister acts prevalent in the "Scandals." In fact, their little piece went on to say that "Mr. White takes great delight," etc., etc.

The theme was then taken up by Clifton Webb, who promised to appear at the proposed benefit but positively refused to do that staccato song from "Flying High" in which he is only a jaded man-about-town. He would do something different, such as enlisting half a dozen dramatic actresses in a dance number. But it didn't work. Madge Kennedy, Judith Anderson and Hope Williams were all feeling remarkably well until the word "benefit" entered the conversation. Then Miss Kennedy suddenly remembered a date at the hospital, Miss Anderson sprained an ankle and Miss Williams developed an acute case of hangeulitis. "There's an epidemic," she assured Mr. Webb solemnly. So Mr. Webb did the man-about-town number after all, with aid from a green camera man who threw a splendid sheep shearing movie on the backdrop by way of inspiration.

"Design for Rehearsal"

WHAT with one thing and another, the stage was eventually cleared for "Design for Rehearsal," Joel Coward's impression of a rehearsal of "Design for Living" about a month before the opening. Aided by Miss Fontanne and Mr. Lunt, he ran over that bit in the first act when Otto returns to find Leo and Gilda laughing hysterically over the bathtub episode. Over and over it they went, stopping to exchange compliments and irritants, asking for suggestions, suddenly coming out with the wrong line, squabbling over a word. For the last Mr. Coward had but one answer:

"I wrote the play," he would inform them brightly, thus ending the argument.

The Lunts, too, had a few extra-dramatic words to say of each other. "What's the matter with you, Lynn, you haven't behaved like this since 'Strange Interlude'?" her fond husband would remark.

And when Mr. Coward, spying Mr. Lunt sunk upon the table, inquired: "What's the matter with Alfred?" Miss Fontanne replied casually, "Oh, he's leaving the stage again, darling."

*Butterworth**Replaces Silvers*

PHIL BAKER, with accordion, turned up in the course of the evening, and was interrupted suddenly by Charles Butterworth, who strolled across the stage accompanied by a man with a ladder. Up went the ladder against a stage box, and up went Mr. Butterworth into the box.

Joins Cast



Joseph Santley is now appearing in "Pardon My English" at the Majestic.

Will Irwin, Dr. Josephine Baker, Alice Duer Miller, Anne Parrish, Oscar Hammerstein 2d, Austin Strong, Noel Coward, Albert Stern, Mateel Howe, Farnham, Fanny Heaslip Lea, Norman Ryl Geddes, Morris Ernst, P. P. Adams, Charles Norris, Rex Irvin, Stephen Vincent Benet, Ida A. R. Wylie, Jack Whiting, Rollin Kirby, Douglas Fairbanks Jr., Francis Lederer, Frank Sullivan, Carl Van Vechten, Brock Pemberton, William Rose Benet, Lewis Milestone, Hendrik Willem Van Loon, Carl Van Doren, Konrad Bercovici, Ernest Boyd and Alexander Woolcott. Program notes for "The Depression Gaeties" were written by Frank Sullivan, who hadn't much to go on as far as names and events went, but made up for it with reading matter. The advertisements we found especially worth while. Perhaps our favorite was a charming square of white with "Compliments of a Poe" neatly printed therein.

Literary Celebrities

LATER still Paul Whiteman and his orchestra arrived to play several numbers, among them the last movement of "Tabloid," recently done for the first time in Carnegie Hall, no less. It was very loud.

The real orchestra was succeeded by a phony one full of celebrities assembled by Walter Damrosch. Each notable was introduced as he strutted or scuttled or strolled across the stage, ascended whatever it is orchestras sit on, and seized an instrument. Considerable gaiety was generated when Alfred Lunt all but succumbed under a bass horn and Percy Hammond got lost among the violins. Mr. Hammond was the only dramatic critic who ventured upon the stage. It was explained to the audience that he had never been in a theatre before.

The celebrities who made up the Damrosch orchestra further included

FEB 3 1933

The Morale Of Unemployed

John Erskine group, equipped with 100 to strengthen the morale of the job-American, seems to be preparing to level maintain range of work with teaspoons. Though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money reparation will be found inadequate for that needs to be done.

There is no question that it needs to be done. Weeks ago Newton D. Baker spoke with tion of the acute danger of permitting numbers of people to subsist on charity rger that their mental welfare could not sidered. In every city maintaining a program the need for something beyond and clothing to offer the helpless en apparent.

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N. Y. World-Telegram

FEB 4 - 1933

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FEB 6 - 1933



Mrs. ALBERT FRANCKE, Jr., and son
National Photo News

Mrs. Francke of 168 East Seventy-fourth street, Mrs. Fitz Gerald, is secretary of St. Christopher's Guild. She is a committee member for that organization with the Children's Welfare Federation and other groups in the proceeds from "Health Day" being celebrated in the National Art Exhibition at Rockefeller Center.

"Flying" New York as members of a social club, a special sightseeing tour which has Henry A. ... half a dozen dramatic actresses in a dance number. But it didn't work. Marie Kennedy, Judith Anderson and Hope Williams were all feeling remarkably well until the word "benefit" entered the conversation. Then Miss Kennedy suddenly remembered a date at the hospital, Miss Anderson sprained an ankle and Miss Williams developed an acute case of haggardness. "There's an epidemic," she assured Mr. Webb solemnly. So Mr. Webb did the man-about-town number after all with aid from a green camera man who threw a splendid sheep shearing movie on the backdrop by way of inspiration.

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The Lunts, too, had a few extra-dramatic words to say of each other. "What's the matter with you, Lynn, you haven't behaved like this since 'Strange Interlude'?" her fond husband would remark.

And when Mr. Coward, espousing Mr. Lunt sunk upon the table, inquired: "What's the matter with Alfred?" Miss Fontanne replied casually, "Oh, he's leaving the stage again, darling."

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FEB 3 1933

The Morale Of Unemployed

The John Erskine group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparation will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so great that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a chance of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fail or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

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industry czar? He could d stockholders into spats ir other woes.

The United States, says musician, has more real Europe because Americanization. Audiences in her opinion, being free addition, are able to ap- value."

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ATH OF PROGRESS say "Your announcer is say "This is So and So, "—Radio column.

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610 diplomas. Add 610 if you're interested in te, economists.

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PHIL BAKER, with accordion, turned up in the course of the evening, and was interrupted suddenly by Charles Butterworth, who strolled across the stage accompanied by a man with a ladder. Up went the ladder against a stage box, and up went Mr. Butterworth into the box, where he began immediately to heckle. Only he forgot most of the answers to the older Baker jokes, causing Mr. Baker much pain.

"I wish Sid Silvers was up there," said the accordion player feelingly.

"I wish Al Jolson was down there," snapped back Mr. Butterworth.

Fannie Brice presented a ditty tracing the horrible manglings to which the average popular song is subject nowadays, from the big radio number through the Betty Boop period, to Mme. Adenoids, the opera singer, and finally the child warbler and the vaudeville hot-cha girl.

Beatrice Lillie popped up every so often, in some of her more sinister garments, once standing guard over a children's dancing school that numbered among its students Fred Astaire, Sunny O'Dea, Carl Randall, Barbara Newberry and the Ebsens. Miss Lillie also appeared with Bobby Clark in their grand burlesque of Clifton Webb and Tamara Gera, which goes on nightly in "Walk a Little Faster."

Robert Benchley, as a visiting English novelist telling all about how he does his writing, managed to get tangled up in electric wires and had some words with the repair man, Jack Haley and Ethel Merman sang and danced "Smoothie" from "Take a Chance." Jack Pearl struggled with the language. Douglas Fairbanks Jr. graciously appeared and put on some amusing impersonations of his agile father, of the inevitable Maurice

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Musical West
JAN -- 1933

Biennial Message N. F. M. C. President— Ruth Haller Ottaway

A Happy New Year to Musical West!
This greeting goes to you from your many Federation friends throughout the country who learned to appreciate your excellent publication, your constructive journalism, and your fine spirit of co-operation in forwarding music when they were in attendance at the San Francisco Biennial Convention in 1931.

The rich musical traditions of the northwest will form the background of the Biennial Convention at Minneapolis, May 21 to 28, 1933, and the Chicago Century of Progress will call the attention of our delegates with the opening on June 1. Railroad rates including both events will be very low, one fare plus 50 cents for a sixteen day period, and May 15 has been set as the beginning of sale for both east and west-bound summer tourist rates.

Thus every member organization and all of our friends in music can be present even though sacrifice be involved. One glance at the program will convince that it is worthwhile to make every effort to be present.

Sunday afternoon, May 21, the Minneapolis Symphony Orchestra concert with Eugene Ormandy conducting and Sunday evening another organization member of the Federation of wide repute will perform—Saint Olaf's Choir, under the baton of Dr. F. Mellus Christiansen. The Formal Opening Monday night, May 22, Minnesota Night, will be thrilling with the usual pageant of states, a National Mixed Chorus, and the Apollo Club of Minneapolis of more than one hundred men, the Orpheus Male Chorus of Saint Paul, and other men's groups singing together and in separate units. The Massed Mixed Chorus made up of federated church choirs and delegates will sing Cesar Franck's "Psalm 150", and the Hallelujah Chorus sung by all choruses and audience will be the joyous climax of this reunion of the apostles of music in America.

Listed upon the program are the Federation banquet on Tuesday night; the Young Artists' Finals on Wednesday night, May 24, with a national radio hook-up; a most artistic combination of two choruses on Friday night—the Male Lyric Chorus of Milwaukee and the Saint Cecilia (women) Singers of Minneapolis singing an American number; an All-American Chamber Music Program; an Amateur Chamber Music Festival; an American Opera presented by the University; American compositions featured by every solo chorus. Again choruses are bidding for places on the program, among them the Musical Art Club Chorus, New Orleans, the Ambrose Quartet, New Haven, the Schubert Choralists of Pasadena.

Artists and speakers expected are John Erskine, Harold Bauer, Ernest Hutcheson, Frederick Stock, Rudolph Ganz, Carl Engel, A. Walter Kramer, Olga Samaroff, Mrs. Ernest Hutcheson, John Tasker Howard, Henri Deering, and Mrs. H. H. A. Beach.

We are expecting the inspiring musical folk of the west to come en masse with their infectious enthusiasm and perennial interest in the best music for all.

We are not facing a depression but the end of an era. For that reason we must answer the challenge together, must plan together, and must act with courage and intelligence to fill the empty hours of the reconstruction period with music as a permanent asset in American life.

Come to Minneapolis!

WASHINGTON, D. C.
U. S. DAILY Star
FEB 4 - 1933

Occupational Misfits.

One of the most distressing features of the present state of economic depression in this country is the misadjustment that prevails between the man and the job. In the stress of the times people who have lost their occupations owing to the stringencies that have affected manufacturing and business have, when possible, taken other places regardless of their fitness for them. Emergency employment has put many thousands into uncongenial places in which, however welcome the chance to earn anything for maintenance, they have been unhappy. This has added to the distress of the multitude.

John Erskine, novelist and musician, has been appointed to head an adjustment service for the unemployed of New York sponsored by the American Association for Adult Education and financed by a generous grant from the Carnegie Corporation. This work, which is in the nature of a scientific experiment, and which may later be extended to other parts of the country, is designed to give the unemployed individual "a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own condition in a more objective light." Says Dr. Erskine further:

"We are going to try to offset the blind alley which the unemployed get

into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place. So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs and we want to demonstrate on a small scale that some persons can be straightened out.

It is proposed to establish a board of counselors who will interview applicants for positions, give them aptitude and vocational tests, advise them on occupational problems and put them in touch with existing placement agencies. There is no suggestion of guarantee of jobs. The main purpose is to try to lead the applicant to an employment for which he is fitted and in which he will succeed beyond the mere relief of the immediate emergency.

When economic stringency occurs and reductions of force are necessary those first to go are the least competent and those retained are the most capable. Those who are displaced have probably been wrongly placed in the beginning and had they been in another occupation they would have been among the fortunate ones to retain their jobs. In the lack of systematic vocational guidance great numbers of people have drifted into misfit occupations, only to suffer later. It is possible that out of this bitter experience of the past three years may come a better system, and the work that is now about to be undertaken in New York, avowedly experimental, may lead to a permanent contribution to the economic welfare of the people of this country.

NEW ORLEANS, LA.
STATES
FEB 2 - 1933

ERSKINE TO HEAD NEW JOBLESS PLAN

New Experiment Among Unemployed To Protect Workers' Skill

BY ROBERT ST. JOHN
(Associated Press Staff Writer)

NEW YORK, Feb. 2.—(By A. P.)—John Erskine, novelist and musician, was named director last night of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the Emergency Unemployment Relief Committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now if prosperity returned."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Erskine, who had charge of educational work in the A.E.F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5000 and 10,000 men and women during that period.

Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

TENN.
NEWS SENTINEL
FEB 4 - 1933

TO PROTECT MORALE

New Type of Unemployment Relief Agency Is Launched.

By United Press
NEW YORK, Feb. 4.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp., with which to dispense moral and mental aid.

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SCHENECTADY, N. Y.
UNION-STAR
FEB 2 - 1933

JOHN ERSKINE HEADS BUREAU OF ADJUSTMENT

Carnegie Corp. Gives \$100-
000 for Experiment With
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NEW YORK, Feb. 2.—John Erskine,
novelist and musician, announced
yesterday a program of adjustment
service for the unemployed of New
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Dr. Erskine, who is president of
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morale of the unemployed individual
by aiding him to develop a more
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own characteristics and of the gen-
eral situation in which he finds him-
self."

"More specifically," he said, "one
of the objectives of the adjustment
service is to give the unemployed
individual a picture of the present
economic situation and of the
changes that are taking place in
various occupational fields, in order
that he may see his own employment
in a more objective light."

"We are going to try to offset the
blind alley which the unemployed
get into. Relief studies show that
many of those who were dropped
from their jobs were not competent
for those jobs in the first place. So
we believe that at any time there
must be a great many individuals on
the fringe who were unhappy in
their jobs, and we want to demon-
strate on a small scale that some
persons can be straightened out."

Dr. Erskine added that his com-
mittee was going on the assumption
"that society is not going to smash."
The experiment is now in the city,
he said, the only comparable pro-
ject in the country being that car-
ried on by the State of Minnesota.
Counselors and advisers are being
trained now and the first applicants
will be received on Monday. Coun-
sellors will be unemployed professors
and personnel workers, who will in-
terview applicants, give them apti-
tude and vocational tests, advise
them on occupational problems, and
put them in touch with existing
placement agencies.

NEWARK, N. J.
STAR EAGLE
FEB 4 - 1933

NEW YORK DAILY LETTER

EXCLUSIVE FOR
NEWARK STAR-EAGLE

NEW YORK, Feb. 4.

THE four "depression busters"
have left New York in an auto-
mobile and trailer to drift along
the highways and byways of the
country in an effort to "balance the
country budget of a populace shell-
shocked with gloom." The four
gentlemen in question—former
State Senator James MacFarlane of
Virginia, Major Charles Brinker-
hoff, "Judge" Pierce Reynolds and
"Count" Joseph Dubreuil—plan to
sleep in bunks in the trailer and
drive along until they find a spot
where the gloom seems to be
deepest. There they will summon
the depressed residents and stage
performances calculated to lighten
the heart and brighten the eye.
The trailer, which bears the name
of Mysteria, is covered with signs
such as "The World Cruise of the
Mistaken Men," "Ambition Destroys
Happiness" and "We Have Nothing
to Sell or Advertise." They ex-
plained that if someone should pass
the hat during any of their per-
formances anything that is col-
lected, money or otherwise, will be
turned over to the unemployment
relief bureau of the town where the
performance takes place. One of
their principal performances will be
given in Washington.

The open season on groundhogs
is exactly this goal that
is in full swing. Two of the weather's
prognosticators are dead, dead by
their own desires. One of them, an
animal named Willie, was a national ex-
periment scheduled to look for his shadow
at the Empire State Building. He
was given a great deal of publicity
in the papers. A large crowd of
spectators, cameramen and radio
broadcasters waited for him in the
Empire State Building. He didn't
appear. He was run over and killed
by a taxicab earlier in the day.
The Empire State expedition was
unable to obtain the loan of an-
other groundhog and New York still
doesn't know whether spring will
be here in six weeks or not. An
unnamed and uncelebrated ground-
hog was slain in New Jersey. He
tried to argue the right of way
with an express bus. He lost the
argument. It's all very distressing!

Paul D. Cravath, chairman of the
board of the Metropolitan Opera
Company, denies reports that the
company will close the doors for
good when the present season comes
to a close on March 12. "There is
no authority for the statement that
the opera association will disband
at the close of the present season,"
he said. "Plans for the new season
are now under consideration, but no
definite decisions have been
reached." It is generally thought
that the Metropolitan, in company
with other organizations through-
out the world, is having more than
a hard time of it.

The season's deficit was more than
\$300,000. The season was shortened
from twenty-four to sixteen weeks,
the price of tickets reduced and a
salary cut for the artists inaugu-
rated. Nevertheless, business has
continued to get steadily worse, and
the present deficit is placed at
\$400,000 by unofficial observers.

Unemployed men who first felt
the pruning knife of business will
be given special attention by the
new Adjustment Service for the Un-
employed, according to Dr. John
Erskine, author, musician and chair-
man of the new service. Operating
under a grant of \$100,000 from the
Carnegie Foundation, the service
will operate in clinical fashion. It
will seek to diagnose the troubles
of those in quest of aid, suggest a
course of study and turn them over
to the State Department of Educa-
tion for training. Dr. Erskine as-
serted that the foundation will not
be an employment agency, but one
which will seek to keep alive the
skill of the unemployed and "arrest
the demoralization" of those who
can find no outlet for their abili-
ties.

OLEAN, N. Y.
TIMES-HERALD
FEB 2 - 1933

Erskine To Head Group For Relief

West Agency Not One
To Provide Food And
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VS JOURNAL
FEB 2 - 1933

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ST. PAUL, MINN.
NEWS
FEB 2 - 1933

Erskine Heads New Agency For Moral Job Aid

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DENVER, COLO.
POST

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Meanwhile, officials and relief
agencies contemplated a states ambitious
than any heretofore considered, in an
address of Professor Felix Frankfurter
of Harvard University the annual meet-
ing of the Carnegie Corporation with
maintain the "extraordinarily patient
temper" of the unemployed.

"Ways must be found and they
must be found through govern-
mental leaders to prevent the ter-
rible psychology of idleness and
hopelessness from settling upon
the unemployed," he said.

It was exactly this goal that
Erskine's unemployment relief
agency was setting for itself.

Erskine said his agency was "in
the nature of a national experi-
ment." It will undertake to pro-
vide recreation to build up the
"immediate mental and physical
health" of the unemployed indi-
vidual. It will attempt to help
him reach a conclusion as to his
own capacities "in order that he
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DENVER, COLO.

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FEB 2 - 1933

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MURFREESBORO, TENN. NEWS BOURNAL

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contributed by the Carnegie
Corp., with which to dispense
moral and mental aid.

SCHENECTADY, N. Y.
UNION-STAR

FEB 2 - 1933

JOHN ERSKINE HEADS BUREAU OF ADJUSTMENT

Carnegie Corp. Gives \$100,-
000 for Experiment With
Unemployed

NEW YORK, Feb. 2.—John Erskine,
novelist and musician, announced
yesterday a program of adjustment
service for the unemployed of New
York to be sponsored by the Ameri-
can Association for Adult Education
and financed by a \$100,000 grant
from the Carnegie Corporation. The
project will be in the nature of a
scientific experiment and may later
be extended in other parts of the
country.

Dr. Erskine, who is president of
the Juilliard School of Music, said
that the primary purpose of the pro-
gram would be "to strengthen the
morale of the unemployed individual
by aiding him to develop a more
intelligent understanding of his
own characteristics and of the gen-
eral situation in which he finds him-
self."

"More specifically," he said, "one
of the objectives of the adjustment
service is to give the unemployed
individual a picture of the present
economic situation and of the
changes that are taking place in
various occupational fields, in order
that he may see his own employment
in a more objective light."

"We are going to try to offset the
blind alley which the unemployed
get into. Relief studies show that
many of those who were dropped
from their jobs were not competent
for those jobs in the first place. So
we believe that at any time there
must be a great many individuals on
the fringe who were unhappy in
their jobs, and we want to demon-
strate on a small scale that some
persons can be strengthened out."

Dr. Erskine added that his com-
mittee was going on the assumption
"that society is not going to smash."
The experiment is now in the city,
he said, the only comparable pro-
ject in the country being that car-
ried on by the State of Minnesota.
Counselors and advisers are being
trained now and the first applicants
will be received on Monday. Coun-
sellors will be unemployed professors
and personnel workers, who will in-
terview applicants, give them apti-
tude and vocational tests, advise
them on occupational problems, and
put them in touch with existing
placement agencies.

NEWARK, N. J.
STAR EAGLE

FEB 4 - 1933

NEW YORK DAILY LETTER

EXCLUSIVE FOR
NEWARK STAR-EAGLE

NEW YORK, Feb. 4.

THE four "depression bums"
have left New York in a pro-
mobile and trailer to drive along
the highways and byways of the
country in an effort to "relieve the
mental budget of a popular senti-
ment shocked with gloom." The
gentlemen in question—James
State Senator James McFadden of
Virginia, Major Charles Broderick
hoff, "Judge" Pierce Reynolds and
"Count" Joseph Duermal—can be
seen sleeping in the trailer along
the drive along until they find a spot
where the gloom seems to be
deepest. There they will make
the depressed residents and sing
performances calculated to lighten
the heart and brighten the eye.
The trailer, which bears the name
of "Mysteria," is covered with signs
such as "The World Crisis of the
Mistaken Men," "Unhappy Depression
Happiness" and "We Save Nothing
to Sell or Advertise." They re-
plained that if someone should
pass the hat during any of their per-
formances anything that is col-
lected, money or otherwise, will be
turned over to the unemployed
relief bureau of the town where the
performance takes place. One of
their principal performances will be
given in Washington.

The open season a grounds
is in full swing. Two of the weather
prognosticators are dead, dead to
their own desires. One of them
an animal named Will was
scheduled to look for his chance
stop the Empire State Building. He
was given a great deal of publicity
in the papers. A large crowd of
spectators, cameras and radio
broadcasters waited for him in the
Empire State Building. He didn't
appear. He was seen and killed
by a taxicab driver in the city.
The Empire State Building was
unable to obtain the man it
couldn't know where he was. He
was here in six weeks, but he
was unnamed and unclaimed. The
dog was slain in New York. He
tried to argue the case of the
argument. It's all very dramatic.

Paul D. Cravath, chairman of the
board of the Metropolitan Opera
Company, denies reports that the
company will close. He says the
good when the music season comes
to a close on March 1. "There is
no authority for the report," he
said. "Plans for the season are
now under consideration and we
definitely decide later on what
reached." It is a public design
that the Metropolitan is connected
with other organizations through-
out the world, which are now

OLEAN, N.
TIMES-HE

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Frances Perkins,
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a calendar for her
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held at the City Ha
Thursday, February
Referee C. K. B.
Buffalo District will
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ST. PAUL, MINN.
NEWS

FEB 2 - 1933

Erskine Heads New Agency For 'Moral' Job Aid

(By United Press.)
NEW YORK, Feb. 2.—A new un-
employment relief agency, not to
provide food and shelter to the des-
titute, but to provide them with
moral encouragement and to elimi-
nate melancholia in their ranks,
was being organized today.

John Erskine, writer and presi-
dent of the Juilliard school of
music, is head of the agency, which
has \$100,000 contributed by the
Carnegie corporation, with which to
dispense moral and mental aid.

Meanwhile, officials and relief
agencies contemplated a statement
of Prof. Felix Frankfurter of Har-
vard university, prominently men-
tioned as a candidate for office
under President-elect Roosevelt,
that only by leading the way to-
ward better times could the govern-
ment maintain the "extraordinarily
patient temper" of the unemployed.

Prof. Frankfurter demanded a
program of public works, larger and
more ambitious than any heretofore
seriously considered, in an address
before the annual meeting of the
survey associates. He warned against
decreasing taxation at the expense
of social services. He urged the
necessity of slackening the weight
of the public and private debts.

DENVER, COLO.
POST

FEB 2 - 1933

Agency Is Organized To Encourage Jobless

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ployment relief agency, this one not
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dress before the annual meeting of
the Survey Associates Wednesday.

Brooklyn, N. Y., Eagle

FEB 9 - 1933

Speaks a Word in Favor Of Friendship With Russia

Editor Brooklyn Daily Eagle:

In today's issue of The Eagle John Erskine presents his views on getting together with Russia. They are excellent. Indeed, why not get together with Russia? Just because the Russians choose to run their government differently from us does not make them bogey men.

After all, the Russian experiment in Communism did not prove to be as disastrous as had been predicted. Their system is far from perfect, but so is ours. Tens of millions of men on the verge of starvation in a country abundant in food, shelter and clothes certainly would not have found themselves in this predicament were our system perfect.

The Russians should not be condemned by us too severely. They will undoubtedly gradually work out their own salvation. We have to work out ours. And it could not do us a bit of harm to mingle with them. In fact it will do us oodles of good. If for no other reason, at least for the reason that forbidden fruit is sweet. If Communism is forbidden and banned here it will only get more followers.

An old lady of my acquaintance, 74 years of age, very cultured, very refined, a descendant of an old aristocratic American family, whose ancestors for years voted Republican, who almost broke her heart over the failure of Mr. Hoover to get a reelection, would be very much shocked if I were to tell her that she is a Communist at heart. Yet she is! Why, she shares everything she gets!

A middle-aged man I know, who holds himself out to be a communist, while engaged in a prosperous business, never shared a penny with anybody. He exploited his employees, lived in luxury, held a title to real estate, did what he pleased, and bothered with no politics. His views on life are still the same, yet when the depression hit him he declared himself to be a communist. Of course he is not one in the true sense. So there you are! What is in a name?

ROSALINE M. HERBERT.
Brooklyn, Feb. 6.

Brooklyn, N. Y., Eagle

FEB 5 - 1933

Out of a Blue Sky

By JO RANSON

JOHN ERSKINE, professor of English at Columbia University, president of the Juilliard School of Music, and leader of a new movement to strengthen the morale of the unemployed by the aid of education, will be heard over a coast-to-coast network of the Columbia Broadcasting System during Bill Schudt's Going to Press Hour on Wednesday, Feb. 8, from 4:45 to 5 p.m.

The author of "Helen of Troy," "Galahad" and other successful books of fiction and non-fiction will discuss the subject "What I Got Out of the Depression."

Mr. Erskine's image will also be televised at the same time from the experimental television station, W2XAB.

Little did the microphones through which Amelia Earhart greeted American radiolators from London after her flight across the Atlantic last May, realize that it would be honored by being placed on display in the Smithsonian Institute in Washington.

Well, that's just what is about to happen as soon as arrangements can be made for its transportation to Washington. Columbia, it seems, asked the British Broadcasting Corporation for it, after Miss Earhart's broadcast and the Britishers agreed to give it away.

The statement from Columbia further informs us that "the microphone Miss Earhart used was dismounted from its pedestal, fixed in marble and shipped to Columbia headquarters where it has been kept until the present time."

COLUMBUS, GA.
ENQUIRER-SUN

FEB 2 - 1933

JOHN ERSKINE WILL DIRECT RELIEF PLAN

Novelist in Charge of \$100,000 Scientific Experiment Among Idle

New York, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while out of work," said the writer-musician. "Many couldn't get their old jobs back now even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

Each person will be interviewed, given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education.

SIOUX CITY, IA.
JOURNAL

FEB 2 1933

Novelist Erskine to Head Experiment in Aiding Unemployed

New York.—(AP)—John Erskine, novelist and musician, was named director of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at anything to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

SEATTLE TIMES

FEB 2 - 1933

John Erskine Aids \$100,000 Relief Test

NEW YORK, Thursday, Feb. 2.—(AP)—John Erskine, novelist and musician, was named director last night of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

ANNISTON, ALA.

STAR
FEB 2 - 1933

John Erskine Heads New Relief Agency

NEW YORK, Feb. 2. (AP)—A new employment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

YPSILANTI, MICH.
PRESS

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New York Herald-Tribune
FEB 5 - 1933

Author and Actor Join Tonight In 'Depression Gaieties' Benefit

By Clarence Taylor

"THE show is going to be different." Borrowed from Ed Wynn, this description applies to the benefit performance which takes place this evening at the Imperial Theater. What used to be known as "a galaxy of stars" will there assemble to put on a 1933 revue known as "The Depression Gaieties."

The Authors' League Fund and the Stage Relief Fund are the beneficiaries, and the single performance is under the baton of Marc Connolly, who admits that he never will be the same after this experience. A genial, friendly man, made famous by "The

Green Pastures." Mr. Connolly had one aim in this undertaking, and that was to produce a benefit show that really would be different. Little did he dream that the task of assembling and whipping into shape a new show, instead of merely relying on famous actors to give their regular routines, is a big undertaking, one calling for as much or more work than a Broadway revue destined to run a year.

His task was made doubly hard by the fact that the talent was drawn from many walks of life, including the stage, letters, music and art. Consequently it was practically impossible to arrange a rehearsal schedule that

would suit every one. The actors did not want to, or in many cases could not, rehearse at night, and the writers would not rehearse in the afternoon.

Miracles do sometimes happen, and "The Depression Gaieties" managed to rehearse in sections and in six theaters. Those close to Mr. Connolly report that he actually defied the law of physics which provides that a body cannot be in two places at once. He was here, there and everywhere at practically the same time. There are witnesses to prove it.

Order finally came out of chaos, and it was discovered that such authors as Robert E. Sherwood, George S. Kaufman, Morrie Ryskind, Noel Coward, Robert Benchley, Oscar Hammerstein, Howard Dietz, George M. Cohan and Mr. Connolly himself actually had written new material which is amusing.

Among the new acts, never before seen on the stage and probably never to appear again, are "a sister" act played by Fannie Brice and Beatrice Lillie; "The Committee Wants You to" — in which will be seen Hope Williams, Madge Kennedy, Judith Anderson, Clifton Webb and Jerome Kern; an unnamed number about the steel industry which enlists Winninger, Jack Haley, Charles Butterworth, Hugh O'Connell and Philip Loeb; Grace Moore, assisted by John Erskine at the piano; Charles Butterworth at the accordion, with Phil Baker as his stooge-in-the-box; Noel Coward, Alfred Lunt and Lynn Fontanne in "Design for Rehearsal" and a great many other acts.

DENVER, COLO.
POST

FEB 2 - 1933

Live Remarks by Live People

"I think nations should follow the same morality and the same economic prudence as we expect from a good man."

—John Erskine.

"It is uncertainty which kills courage and initiative."

—Irving T. Bush.

"Some professor said a man only begins his life at 50. I've worked all my life and I started all over again at 50."

—Alfred E. Smith.

"The art of winning admiration by pictures or hooks is valuable, but the gift of making friends is a much more precious possession."

—Paul Claudel.

"You can love one woman and yet see the beauty in others."

—Sherwood Anderson.

UTICA, N. Y.
Observer Dispatch

FEB 2 - 1933

NEW UNIT AIMS TO BOOST IDLE FOLKS' MORALE

New York.—(U.P.)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Prof. Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

N. Y. AMERICAN

FEB 6 - 1933

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Under the supervision of Marc Connolly, the show included:

Noel Coward, Alfred Lunt, Lynn Fontanne, George M. Cohan, Jack Haley, Paul Whiteman and his orchestra, Gus Cline, Willie Howard, Beatrice Lillie, Fannie Brice, Clifton Webb, Charles Butterworth, Phil Baker, Sid Silvers, Judith Anderson, Hope Williams, Constance Collier, Madge Kennedy, Francis Lederer, Bobby Clark, Kernders, Charles Winninger, Hugh O'Connell, Philip Loeb, Fred Astaire, Jack Pearl, Bill Robinson, John Erskine, Osmond Perkins, Moore, John Anderson, Robert E. Sherwood, Douglas Fairbanks, Percy Hammond, Sidney Howard, Robert Edmund Jones, Walter Damrosch, Bing Crosby, Franklin P. Adams, Frank Sullivan, Alexander Woollcott, Brock Pemberton, Irving Cobb, Charles Norris, Carl Van Vechten, Will Irwin, Carl Van Doren, Kullin Kirby, Ernest Roy, Albert Stern, William Hendrik Van Loon, Corey Ford, S. N. Behrman, Oscar Hammerstein, Austin Strong, Rea Irvin, Stephen Vincent Benet, Langdon Mitchell, M. H. Werner, Sumner O'Des, Dorothy and Dave Fitzgibbon, Carl Randall, Barbara Newberry, Alice Weaver, Imogene Coca and others.

Sketches were written by: Robert E. Sherwood, Robert Benchley, George S. Kaufman, Noel Coward, George M. Cohan, Oscar Hammerstein, Howard Dietz, Morrie Ryskind and Marc Connolly.

COLUMBUS, O.
DISPATCH

FEB 3 - 1933

Another Experiment

THE unemployed no doubt will greet with loud huzzahs the news that \$100,000 has been set aside to work a scientific experiment upon them. John Erskine, the novelist, who is directing the experiment, explains that this money, instead of being used for such mundane things as food, clothing and shelter, is to be devoted to strengthening the morale of the distressed, and to develop a more intelligent understanding among them of their own characteristics and of the general situation in which they find themselves.

A man with an empty stomach, of course, will not feel so hungry if he has a more intelligent understanding of why he is hungry and of the conditions which have led him to become hungry.

Furthermore, Mr. Erskine has explained that unemployment relief should not stop merely at trying to find men jobs and giving them sustenance to tide them over a bad period. Certainly not! But at least it should begin there, and with every city in the country crying aloud for more funds with which to provide practical relief, it seems a little gruesome to divert \$100,000 which could be spent for food and other necessities merely to try an experiment purely academic in character.

KEARNY, NEB.
HUB

FEB 2 1933

OFFER "MORAL" RELIEF.

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DENVER, COLO.
POST

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COLUMBUS,
DISPATCH

FEB 3 - 1933

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Erskine Launches Scientific Experiment With Unemployed

By ROBERT ST. JOHN

(Associated Press Staff Writer)

NEW YORK, Feb. 1.—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York City's

jobless, it will be in the nature of a national experiment.

Let Skill Deteriorate

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

(Continued on Page Two)

oughly qualified and which they like.

"Then there are other men whose old jobs no longer exist because of technological advances; whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. P. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training; if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education.

KANSAS CITY, KAN.
KANSAN

FEB 2 1933

Moral Encouragement Aim of New Relief Agency

New York, Feb. 2.—(UP) A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard school of music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation, with which to dispense moral and mental aid.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

JOPLIN, MO.
GLOBE

FEB 2 1933

JOB EXPERIMENT TO COST \$100,000

John Erskine, Noted Writer, to
Direct Scientific Work Among
New York Unemployed.

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Have Lost Skill.

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Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

MINNEAPOLIS, MINN.
JOURNAL

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Jobless Relief Group To Stimulate Morale

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John Erskine, writer, is head of the agency, which has \$100,000 contributed by the Carnegie corporation, with which to dispense moral and mental aid.

The agency is to provide recreation to build up the "immediate mental and physical health" of the unemployed individual and help him determine his own capacities "that he may develop a program of action which he can follow with confidence."

FRESNO, CAL.
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FEB 2 1933

John Erskine Planning Moral Relief For Jobless

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Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered. In an address before the annual meeting of the survey associates yesterday.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

N. Y. JOURNAL

FEB 4 - 1933

Stars Will Present Revue At Imperial Tomorrow

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Percy Hammond, John Anderson, Robert E. Sherwood, Sidney Howard, Robert Edmond Jones, Walter Damrosch, Bing Crosby, Franklin P. Adams, Frank Sullivan, Alexander Woolcott, Brock Pemberton, Irvin Cobb, Charles Norris, Carl Van Vechten, Wil Irwin, Carl Van Doren, Rollin Kirby, Ernest Boyd, Albert Sterner.

William Hendrik Van Loon, Corey Ford, S. N. Behrman, Oscar Hammerstein, Austin Strong, Rea Irvin, Stephen Vincent Benet, Langdon Mitchell, M. R. Werner, Sunny O'Dea, Dorothy and Dave Fitzgibbon, Carl Randall, Barbara Newberry, Alice Weaver, Imogene Coca and others.

Sheffield Independent

- 6 FEB 1933

W. J. Blyton's Chat About

WRITERS, READERS AND BOOKS

An American On Life: Western Thriller: Hidden
Treasure Fun: Miss Blackburn Again

AN American inquirer and thinker, Mr. Will Durant, gives us his and others' views on *The Meaning of Life* (Williams and Norgate, 4s. 6d.). Starting with "an anthology of doubt"—rather a wet blanket—he circularised a lot of contemporaries on what life means. G.B.S. was Puckish and disappointing ("How the devil do I know?"); Bertrand Russell for once silly ("No truth has been discovered. Life has no meaning"); Mencken boisterously negative; Sinclair Lewis raw and incomplete; John Erskine quietly deep and simple; J. C. Powys poetic and fine on his own line; E. M. Hopkins exhilarating and natural; Gandhi brief and wise, and the Abbe Dimnet shows scientific vision.

Mr. Durant finishes with some manly letters to a Would-be Suicide, and suggests Goethe's advice: "Be a whole or join a whole". "A man should have many firs in the fire. Experience is a marvelously rich panorama." His hints on attaining contentment show real sense.

SCHENECTADY, N. Y.
UNION-STAR

FEB 18 1933

Modern Literature Group

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Those present were: Mrs. B. B. Johnson, Mrs. James Catlett, Mrs. Laurence Wenz, Mrs. Hillel Portitski, Mrs. Floye Adams, Mrs. Kenneth De Walt, Mrs. Robert Wiseman, Mrs. B. R. Hill, Mrs. W. W. Churchill, Miss Beatrice Martin and Mrs. P. R. Stevens.

DENVER, COLO.
POST

FEB 16 1933

Live Remarks by Live People

"I think we should count that nation happiest and most prosperous which has in it the greatest number of individuals who are happy and prosperous." —John Erskine.

"Boys like romantic tales; but babies like realistic tales—because they find them romantic." —G. K. Chesterton.

"Too many are trying to see how far down they can go into hell and not be badly burnt." —Harry Emerson Fosdick.

"Except in the case of official ceremony, I pay little attention to etiquette." —King Carol.

"We cannot afford to drift. We must plan our way out." —Edward A. Filene.

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EXPRESS-COURIER
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John Erskine, noted author and teacher, is the head of a new agency, backed by \$100,000 of Carnegie corporation funds, which is to do nothing but dispense moral and mental aid.

That is a strange enterprise in these times when the need for financial aid seems so acute. Someone will immediately rise to remark that that great sum of money would buy so much food and so much clothing. But Erskine and others are saying, "What shall it profit a man if he has his back warm and his stomach full, but has lost his spirit?"

So the need for mental and moral aid is probably just as acute as the need for financial aid. And it is that need which, in a very modest and humble way, I have been seeking to fill.

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INTERNATIONAL PRESS-CUTTING BUREAU
110, FLEET STREET, LONDON, E.C.4.

Extract from
The Musical Times
LONDON

Date FEB 1933

scepticism. One of the curses of an art that must always remain a good deal of a mystery to most outsiders is that one man's voice comes to mean too much. Think of the number of its 'eminent authorities'—even think only of the testimonialists...!

Has any child ever picked up music as he picked up speech? Think of all the child's incentives to learn to speak and read—selfish ones, for he lives, as a child, primarily and rightly for his own satisfactions. Learning music *can* be made extremely good fun, but it is also, inescapably, hard work, and the incentives need to be supplied. The double difficulty about getting the best music into one's mind, and only the best, is that there is so much bad all around (infinitely more now, in radio days—the B.B.C.'s

MUSICAL TIMES

131

debit account is sometimes forgotten when shining tributes are being paid), and that there is no natural corrective to musical untruths. If we were taught lying geography, or inaccurate mathematics, experience would soon find out what was wrong; but how are false musical ideas to be corrected: how is the poison of rotten music to be antidoted? We may well feel as did the critic who, asked by a fond mamma if he could tell her daughter how to reform her vocal method, replied, 'Madam, there is only one sort of reform that will do your daughter any good—*chloroform*.'

There is no possible distinction between the responsibility of amateurs and professionals, or their value, in tasks of such urgency as lie all around us—the tasks of cherishing, by mutual aid, our societies, of testing and sifting modern music, of getting a philosophy of the art, of learning to know music in its own terms, of seeing mechanism truly, and not as it is daily over-boasted. In these, and in a score of other tasks, demanding the clearest thinking and the truest performance, amateurs have an eminent part to play; and the first step is to have a mind free from the curse of the catchword.

The Wider View of Appreciation

By PERCY A. SCHOLLES

ALL good things come to an end, and I have a feeling that this rattling debate on Appreciation nears its close.* Even if the Editor continued to be kind there would be little left to say, for my article in October has now brought from Messrs. Anderson, Milne, and Whittaker a rejoinder that makes the issues between us so much clearer that we evidently approach the moment when we can leave our case to the individual judgment of readers. We ourselves, unfortunately, have not come much nearer agreement, except that species of it which becomes necessary among good friends when they at last recognise that an unleapable temperamental gap separates the planes on which their mental processes move, so that they at last, perforce, 'agree to differ.'

In laying out what I will hopefully call my final *Musical Times* statement of my view of the matter, it will be necessary for me to reproduce the now famous Lausanne Resolution, and then modestly to recast it in the sense in which, if for the world's advantage I were allowed to exercise a benevolent control over its affairs, such a Resolution would from the first have appeared. This should make my position perfectly clear to anyone who will trouble to read me without hurry.

* It does. We have perhaps allowed it to go on too long. This little rejoinder of Mr. Scholes to his opponents marks the penultimate stage, and the end will be reached next month with an article, 'Differences in ends and means in a Study of Musical Appreciation,' by Prof. Roy Dickinson Welch, head of the Department of Music, Smith College, Northampton, Mass., U.S.A.—*Editor*.

The existing Resolution, then, stands as follows:

'The aims of the study of musical appreciation, as we understand it, are (a) the development of a high degree of sensitiveness to the medium of the art, and (b) an intensive and critical study of representative examples of admitted masterpieces. This implies, first, the ability to hear music in its own terms, and not in terms of association with other experiences; and secondly, an insight into all those factors which constitute style.'

'In our opinion, the development of a high degree of sensitiveness to the medium of the art represents the scope of the aural training class, and is primarily the work of the school.'

'Let it be clearly understood, however, that at all points in aural training, actual examples of the music most appropriate for the purpose must be presented to the class. In this way, aural training and the study of the literature of music are at no time divorced from each other.'

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England's Oldest and most Comprehensive Musical Journal
(Founded 1844)
(Edited by HARVEY GRACEY)

MUSICAL TIMES

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...10, FLEET STREET, LONDON, E.C.4.
...the snag is at the use of that word 'language,' with all its connotations. Some people talk of learning music as if it were as easy as learning one's mother-tongue. The falsities of this analogy are innumerable. It would be a good subject for a junior debating meeting, to pin them all down. (Why do not musical folk debate more? There are endless things to question. Best of all, debating would produce a healthy scepticism. One of the curses of an art that must always remain a good deal of a mystery to most outsiders is that one man's voice comes to mean too much. Think of the number of its 'eminent authorities'—even think only of the testimonialists...!)

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BOOKS

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DENVER, COLO. POST

THE MUSICAL TIMES

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concert room, or in preparing for them. The most adequately equipped teacher of appreciation, however, is the one who is himself a competent performer.

'We believe that all that is here defined as musical appreciation, so far from being in opposition to training in vocal and instrumental performance, is an essential complement of all such training.'

It has been recognised from the moment of birth, apparently, that the wording of this Resolution is not of the most limpid, since Mr. Milne (*Musical Times*, December, 1931) has admitted that 'those who were not present at the meetings probably find the Resolution either inscrutable or somewhat drastic.'

That such a Resolution (one intended to effect some leverage upon the minds not merely of musicians but also of un-musical educationists all over the British Empire and the United States) should be 'inscrutable' is singularly unfortunate. I admit that I myself found it so until the Club Letter, signed by Mr. Anderson but so set forth as to represent also the opinion of Mr. Milne and Prof. Whittaker, appeared in the December issue of this journal. ('Club Letter' will I think be a handy term, on the analogy of the famous 'Club Anthem' by Humphrey, Blow, and Turner.) However inscrutable the Resolution may have been found, I think that the Club Letter does pretty nearly clear its meaning from any clouds.*

It now seems to be my duty first to state briefly why I was shocked by this Resolution, and then, in fairness to its authors, frankly to expose myself by trying to draft a better one.

I was shocked because, though I heartily approve of some of its provisions, on the whole I found it small-minded. I had not heard a whisper of what the Resolution was to be, but we all naturally expected something really statesmanlike. The Musical Appreciation Section professed to concern itself with the needs of human beings of school (and university?) age in the British Empire and the United States, and it absent-mindedly overlooked a little matter of about thirty millions of them! Whilst putting forward a Resolution that (according to the Preamble just mentioned in my footnote) professed to care for the needs of the 'field of school and university education,' it totally ignored all elementary education (except to declare that 'intensive and critical study of musical masterpieces' is 'entirely unsuitable' as a subject in such education—in the solemn tone that you or I might use if we were wrestling with a Senior Wrangler who wanted to introduce the Differential Calculus into infant schools).

For note the implication of the Resolution's term, 'Aural Training Class.' This term (though taken for granted in the Resolution) is, I believe, unknown in the Elementary Schools of the

* Perhaps I ought to add that the Resolution still seems to bewilder even its own drafters and protagonists in just one little matter. What is its purpose? The Club Letter says (column 1) that the Resolution confines itself to 'the field of school and university education,' but the same letter also says (column 2), 'It must be obvious that the Lausanne Resolution, concerned itself entirely with the musical education of children' (not my italics). Mr. Milne (*Musical Times*, September, 1931) quoted the Resolution with its full Preamble, this including the words: 'It has been found desirable to confine our deliberations to that aspect of the subject appropriate to the field of school and university education' (my italics).

British Empire or the United States, as also in any of the Secondary Schools except the few British ones that have come directly or indirectly under the splendid influence of Messrs. Stewart Macpherson and Ernest Read, whose very musicianly three-volume work, 'Aural Culture based upon Appreciation,' Mr. Milne has judiciously commended in a former *Musical Times* article upon the Resolution (December, 1931), as supplying the necessary guidance for teachers.

As I open my copy of this very valuable work there drops out the leaflet, 'Important Note,' originally issued with it: 'The authors of the present volume suggest that every school should possess two types of class for general music study' (the Choral Class and the Aural Culture Class). 'No class for Aural Culture should, if in any way possible, contain more than fifteen to twenty pupils.'

How many pupils are there in a class of our city elementary schools? Up to fifty or sixty, I believe. And how many periods per week can they allot to music? The Aural Culture class, with its admirably detailed methods, is evidently a luxury at present totally beyond their reach!

Incidentally the Club Letter blames me for thinking that 'in the majority of schools time is allowed for a singing class and an appreciation class'; but I claim that the boot is on the other leg. The Resolution itself speaks of an 'Aural Training Class,' and I was, as the above quotations show, justified in thinking that a Singing Class had been taken for granted by the framers of the Resolution. If there are two classes, I personally prefer a Singing Class plus an Appreciation Class to a Singing Class plus an Aural Training Class, and that is what I meant. If there is only one class then it should be a Singing Class, and the Appreciation work should be done in its final fifteen minutes or so, or one whole Singing Class period in four could be put aside as an Appreciation Class. I was not discussing how many weekly music classes a school was to have, but what subjects were to be taught, and the words 'Appreciation Class' are not material to my argument.

What cannot, I think, be done in any school is to carry out the programme Mr. Milne lay down in his December, 1931, *Musical Times* article. On carefully re-reading this very well-expressed statement, and bearing in mind the Club Letter's later pronouncement that only one period per week is to be reckoned on for music, I see that Mr. Milne intends that we shall put into one period (a forty-minute period) 'systematic aural training' with 'its complementary sight-singing and dictation,' plus 'eight minutes or so' given to playing to the children 'free from commentary.'

He says nothing about breathing exercises, voice exercises, and song-singing (this last surely important as an element in the training of taste), but we may be quite sure that he has not thrown these things overboard. This is not his lesson a little congested? I remember that in the portion of the forty minutes to be given to 'aural training, based on concentrated listening,' 'every time a new point is introduced, some composition containing it should be played to show it in its proper musical setting'—a time-consuming, if valuable process

'The bulk of Aural Training,' 'The bulk' is he 'greater part'—the eight minutes. This makes thirty seven minutes for training, and song and voice training, see how an adequate up in (presumably week. The method Training' are th practicable in mo

The Club Lett understand why on Mr. Milne's subject in school at his classes' conscious of hav thought of, Mr. which I know no (for Mr. Milne and I have searched still no idea of wh to be so unfortun am perfectly free ment neither Mr on the Resolution any effect that p elementary scho when they insert Class' in their R thinking of a lin of school and fo exactly what I o

How entirely overlooked by the demand that with the obvious a decent pianofo glad that the R the effect that teacher is 'the performer,' but 'most' was not drafted by the the hundred pra of wise amendm is, again, eloq volumes, whose whole Resolution Resolution itself, indeed, that are but the best-sta very few elemen good luck, Provi

'The author that it is of teacher should

* I have, on reflection, informed that the p doubts' on Mr. Milne's 'It is the habit of be fostered, and all tends as the very bar after enjoyment of fa been awakened.'

I do not see why I have no faith in 'all I have seen him belin say I have no faith in that I have seen him s

Those present were: Mrs. B. B. Johnson, Mrs. James Gallett, Mrs. Laurence Wenz, Mrs. Hill Portis, Mrs. Floyd Adams, Mrs. Koneish De Walt, Mrs. Robert Wiseman, Mrs. B. R. Hill, Mrs. W. W. Churchill, Miss Beatrice Martin and Mrs. F. R. Stevens.

lost his spirit?"

So the need for mental and moral aid is probably just as acute as the need for financial aid. And it is that need which, in a very modest and humble way, I have been seeking to fill.

N. Y. JOURNAL

FEB 4 - 1933

Stars Will Present At Imperial Ton

"The Depression Galettes," a 1933 revue of new acts, will be presented for a single performance tomorrow evening at the Imperial Theatre for the benefit of the Authors' League Fund and the Stage Relief Fund. The show, under the supervision of Marc Connelly, includes Noel Coward, Alfred Lunt, Lynn Fontanne, George M. Cohan, Jack Haley, Paul Whiteman and his orchestra, Ina Claire, Willie Howard, Beatrice Lillie.

Fannie Charles B. Sid Silver Hope Williams Madge Ke Bobby Cl Winninger Philip Lou Pearl B Benchley Moore, Jol kins, Doug Percy B son, Robe Howard, Walter D Franklin van, Alex Pemberton Norris, C Irwin, Ca Kirby, Er ner.

William Corey For Hammers Irvin, St Langdon Sunny O Fitzgibbon Newberry, Coca and

Sheffield Independent

- 6 FEB. 1933

W. J. Blyton's Chat A WRITERS, R

An American On Life: We
Treasure Fun: Miss E

AN American inquirer and thinker, Mr. Will Durant, gives us his and others' views on **The Meaning of Life** (Williams and Norgate, 4s. 6d.). Starting with "an anthology of doubt"—rather a wet blanket—on what life means, G.B.S. was Puckish and disappointing ("How the devil do I know?"); Bertrand Russell for once silly ("No truth has been discovered. Life has no meaning"); Mencken bolsterously negative; Sinclair Lewis raw and incomplete; John Erskine quietly deep and simple; J. C. Powys poetic and fine on his own line; E. M. Hopkins exhilarating and natural; Gandhi brief and wise, and the Abbe Dintet shows scientific vision.

Mr. Durant finishes with some manly letters to a Would-be Suicide, and suggests Goethe's advice: "Be a whole or join a whole." "A man should have many ous in the fire. Experience is a marvelously rich panorama." His hints on attaining contentment show real sense.

DENVER, COLO.
POST

134

THE MUSICAL TIMES

February, 1933

That is an omission, indeed! There is another almost as serious. Obsessed with the Aural Training aspect of the subject they are discussing, they never remembered to put in so much as a line about those biographical and historical acquirements without which (if they would only stop a moment to think) their own listening to music would lose nearly half its significance. Messrs. Macpherson and Read are not so forgetful. Say they, "The teacher should always endeavour to interest the pupil in the personality of each composer drawn upon, and should tell him something of the times in which he lived" ("Aural Culture," II, 152); and "It need hardly be said that an occasional anecdote throwing real light upon the matter in hand . . . may conceivably have a distinct purpose and value" (p. 167); and "After the teacher has aroused some degree of interest in Schubert's personality, he should play the Entr'acte through."

I have been blamed for a misuse of the word 'academic':

"It is a little sad at this time of day, to find our old friend using the term 'academic' as implying narrowness" (Club Letter, column 3).

I use it again apropos of the general tone of the Resolution, and the correspondence that has followed, knowing that I can justify myself from any ordinary good dictionary of the English language, as for instance the 'Concise Oxford Dictionary': 'Scholarly (and by implication), abstract, unpractical, cold, merely logical'; or (as this was an Anglo-American Conference) Webster: 'Conforming to scholastic tradition or rule, conventional, formal'; as academic discussions.

Having now had a good time shying at my friends' coconuts, it is my turn to expose my own to their missiles. Here is a Resolution, drafted not by four experts, toiling for three hours, but by one humble human being, scratching his head and scribbling for about twenty minutes—and aiming at something broad and stimulating, and covering all classes of educational institutions in the British Empire and the United States.

A 'MIGHT-HAVE-BEEN' RESOLUTION

"This Conference wishes to call the sympathetic attention of all educationists and educational authorities to the importance of the subject of Musical Appreciation (under whatever name) in the curricula of both primary and secondary schools.

"In the general term 'Musical Appreciation' is included whatever brings to the notice of the pupils the listening side of the art, as distinct from the side of performance. The Conference holds that the educational claims of this aspect of music are much the same as those of English Literature, which have in recent years increasingly led to the supplementing of grammatical teaching and the pupils' own exercises in English composition by the provision of opportunities for actual acquaintance with literary masterpieces, under such direction as will be likely to lead to the enlargement of understanding and the growth of literary taste.

* Mr. Milne in his December, 1931, *Musical Times* article details the processes he recommends to the teacher without including anything of this sort. He does, however, quote, in another connection, "We must not mistake our interest in literary biography for an interest in literature itself"—which is, of course, perfectly true.

"The methods to be adopted in the application of this principle to music cannot be laid down in a few words. They admit of great variety, ranging from the mere performance of suitably graded fine compositions, with little introduction or explanation, to carefully planned instruction in the history of music and the lives and aims of its composers, and systematic aural exercise in the analysis of its forms and the recognition of orchestral colours. The essential is that *attention* should be secured—that the pupils should come to look upon the listening to music not as a passive but an active occupation. The recent enormous development of opportunity of hearing music by means of the gramophone and radio now make emphasis upon this principle an urgent educational duty.

"It is the impression of the Conference that some defects at present exist in a proportion of such teaching as is given. Perhaps the chief of these lies in too great a reliance upon fanciful pictorial or narrative ideas imported into the music; whilst a good deal of music legitimately admits of this and even suggests it by the title the composer has attached, it is an error, especially with pupils beyond the infant stage, to lay stress upon it to the neglect of the structural side of the art, which is what, in general, offers the greatest impediment to the "following" of music by the hearer.

"The Conference strongly suggests that where a member of the musical profession, experienced in class teaching, is available, sympathetic and skilful treatment of the subject will be most readily secured by his or her employment. In other cases, however, a member of the school staff, with an enthusiasm for music, may do valuable work if he or she will avail himself or herself of the best of the text-books available and will devote time and thought to the gaining of a thorough acquaintance with the music to be presented. The fact that gramophonic reproductions of music of all classes (solo vocal, choral, string quartet, orchestral, &c.) now exist makes it the more feasible for the non-professional musician to undertake the work, and the Conference urges that, in addition to a good pianoforte, wherever possible a gramophone and a carefully chosen set of records (renewed and supplemented from time to time) should be looked upon as a part of the normal equipment of every place of education."

I could have made this briefer, but I have tried to include one or two guarding points to which I know the authors of the Club Letter to attach importance and which they would miss if I omitted them. Also I have considered that such a Resolution should be clearly self-explanatory to non-musicians.

I venture to think that a Resolution somewhat on these lines, signed by the Conference's presidents (Sir Henry Hadow and Dr. John Erskine) and by the chairmen of the Appreciation Section (Mr. Milne and Prof. Welch), could have been sent out to education authorities and the educational press of the countries concerned with some expectation of influencing opinion.

Those present were: Mrs. B. B. Johnson, Mrs. James Callett, Mrs. Laurence Wenz, Mrs. Hillel Forstski, Mrs. Floyd Adams, Mrs. Kenneth De Walt, Mrs. Robert Wiseman, Mrs. R. R. Hill, Mrs. W. W. Churchill, Miss Beatrice Martin and Mrs. P. R. Stevens.

warm and his stomach turn out
lost his spirit?"

So the need for mental and moral aid is probably just as acute as the need for financial aid. And it is that need which, in a very modest and humble way, I have been seeking to fill.

*Chuter, Nelson
N. W. 58.*

MISS JOHNS ERSKINE.

JOHN ERSKINE

proslul svými travestiemi starých mytických příběhů. Řekli jsme si již v úvodní kapitole, že travestie přebásňuje známé literární látky tím způsobem, že původní obsah odívá do nepřislušné, nevhodné formy, která je v rozporu s vážností obsahu. Rovněž jsme zdůraznili, že toto přebásnění starého příběhu v obměněné formě sloužíva začasté jen k docílení povrchně komických účinků, ale že může rovněž nabýt značné umělecké závažnosti, jestliže pod novou formou nalézáme starý obsah v novém duchovním osvětlení. Příkladem takových duchaplných travestií jsou také díla

Erskineova. U nás máme z nich přeložena dvě: »Penelopin manžel« a »Adam a Eva«.

Prvý román předvádí starořecký mythus o Odysseově putování z Troje do rodné Ithaky. Originál jest hrdinský příběh. Erskineova travestie zachovává z něj dějovou náplň, ale hrdinství zaměňuje všedností. Starověcí hrdinové mluví tu mnohdy žargonem dnešních politiků a s mnohmluvností lidí dvacátého století, čímž ovšem starodávný příběh nabývá nejen komické účinnosti, nýbrž ztrácí samozřejmě i na svém heroickém zabarvení. Jest zlidštěn, Odysseus není již postavou hrdinskou, nýbrž člověkem se všemi jeho slabými stránkami, je to »Odysseus kouzla zbavený«. Umělecky snad ještě hlubším a závažnějším dílem je román »Adam a Eva«, kde Erskine pod zmodernisovanou rouškou biblického mythu řeší vlastně problém harmonického a šťastného soužití muže a ženy.

Život současné Ameriky nalezl svého nejtýpčtějšího autora v Sinclairu Lewisovi.

SINCLAIR LEWIS

náleží ke spisovatelům, jejichž dílo vyrůstá a těží látkově i ideově ze své doby a svého prostředí, odpovídá na jejich bolesti a ukazuje cestu, kterou by se měl bráti uzdravující vývoj. Je proto pochopitelné, že častou zbraní jejich tvorby jest satira, a že jejich díla bývají právě tak vítána a obdivována, jako odsuzována a zavrhována.

Skutečně také patří Sinclair Lewis vedle Uptonu Sinclaira a Theodora Dreisera k nejbojovnějším autorům současné Ameriky. Zrcadlo, které nastavuje svoji tvorbou svým vrstevníkům, ukazuje jim zřetelnou tvář současné americké civilizace, která ženouc se za výkonností a uctívajíc nade vše stroj a dolar, vzdálila se zatím příliš duchovním stránkám života. Většina Lewisovy tvorby jest tohoto druhu a jeho nejlepší romány jsou samozřejmě proto díly satirickými. Jsou to romány »Babbie«, »Úspěšné ctnosti reverenda Gantryho«, »Hlavní ulice« a »Továrník Dodsworth«, jehož si bližší všimneme. »Továrník Dodsworth« vypravuje životní příběh velkopřemyslníka, zakladatele a majitele velké továrny na auta, Samuela Dodswortha, který žije jen pro práci v továrně a pro auta, proráží úspěšně na mezinárodním trhu novými, dokonalými typy vozů. Konkurenci jest však bezohledně zatlačen, a posléze, nevidá jiného východiska, vstupuje jako význačný činitel k této

BOISE, IDAHO
STATESMAN

FEB 8 1933

John Erskine, author, educator and columnist, will speak on "What I Got Out of the Depression" in a broadcast over CBS-KFPY from 1:45 to 2 this afternoon.

MONTREAL, CAN.
STAR

FEB 10 1933

"I think we should count that nation happiest and most prosperous which has in it the greatest number of individuals who are happy and prosperous."
—John Erskine.

JOLIET, ILL.
HERALD-NEWS

FEB 15 1933



TAKE OR LEAVE.

You'd enjoy reading Robert Nathan's "One More Spring" . . . a gentle satire on sombre times . . . also "Cressida's First Lover" by Jack Lindsay, who carries Professor John Erskine's basket of eggs right hantily . . . to our jaundiced eye "Hot Pepper" looked like the worst picture of 1933 . . . of course, there are months and months left before next January 1 . . . In half a century Wheatland township never has had two candidates for the office of supervisor . . . the good yeomen of the district simply get together, choose one of their number, and inform him: he will be their next representative on the county board . . . the chosen are named without reference to creed or political faith but with a view solely to their ability and ideals . . . the high school heavyweights will play a pre-district tournament game here March 3 with Fenger of the Chicago public school league . . . lightweight and heavyweight squads will be mixed and a tournament squad chosen from the omelet . . . tickets for the East Aurora-Joliet game Friday night may be purchased in advance for 35 cents from Roy N. Fargo, blue and gold athletic director . . . reserved seats, at that, which will cost 50 cents at the door, so hurry . . . the district tournament here may open on March 7 and last five days instead of three so that no games need be played except at night and all teams will have plenty rest between struggles.

NEW YORK TIMES

FEB 13 1933

TO ASSIST ACTORS FUND.

Matinee Club Will Entertain on Wednesday at St. Regis.

The Seaglade of the St. Regis will be transformed into a semblance of Monte Carlo on Wednesday night when an entertainment under the auspices of the Actors Fund Matinee Club will take place for the benefit of the Actors Fund of America. Several stars of current Broadway attractions have promised to appear.

Among the members of the organization are: Mrs. Oliver Harriman, Mrs. Francis M. Neil Bacon, Mrs. J. Lee Finney, Mrs. William A. Chandler, Mrs. Philip Sawyer, Miss Helen Hayes, Mrs. Benjamin Guinness, Miss Anne Morgan, Mrs. William K. Vanderbilt, Miss Rachel Crothers, Mrs. John T. Pratt, Mrs. George Carrington, Mrs. Franklin Q. Brown, Miss Fannie Hurst, Mrs. Harry Content, Channing Pollock, John Erskine, Marc Connelly, Will Irwin, Constance Tamm, Philip Barry, Elmer Rice, Winthrop Ames, Sir Guy Standing and Donald Ogden Stewart.

who has been in a few days, prior to where she'll guest be guest of the New

er Women's Club at day evening. Edna Buck, John Erskine, Theodore Dreiser and are among those

NEW ROCHELLE, N. Y.
STANDARD-STANDARD

FEB 17 1933

GADDIN
By BAR

HARKING To Your Call . . .

To tell you "all about" dinner party which we scribes and sob sisters of the York Newspaper Women's held in honor of . . . Mary Pickford . . . last night at the fashion lounge on Park Avenue.

Words are not sufficient, of fact do the motion pictures adequately tell the story of truly beautiful, sweet, and unassuming . . . America's sweetheart . . . really is. Last night wore a lovely gown of ivory tulle lace trimmed with a swish belt of tangerine colored velvet. An exquisite pearl ring and diamond wedding band were only jewels. Her hair is as know one mass of lovely curls . . . but not until the orchestra struck up that old favorite "Oh! What A Pal Is Me" and Miss Pickford danced with Connolly, of Pelham, who is president of King Feature Syndicate and of the International News Service . . . that I observed how petite she really is.

Seated to the right of Miss Pickford last night was our charming president . . . Helen Worden, and to her left John Erskine, well known author. Mrs. Corly, beautifully gowned in a mauve colored crepe trimmed with bands of gold sequins, and ermine evening cloak, sat next the ever popular Milt Gross, lives in Larchmont, and I Gross, whom I met for the time, was most charmingly gowned in printed chiffon . . . and others of course graced the dinner.

Seated among the "scribblers" were Adela Rogers St. John, novelist . . . Isabelle Patterson, author of "Never Ask The Editor" . . . Hilda Moreno, the Cuban film picture actress, who sang the latest Cuban song hit which English is "See Saw" . . . and Ronell, who is just 23 years sang for us her latest number "Willow Weep For Me" and Miss Pickford's request her hit "Baby's Birthday Party" . . . and last but not least, my friend . . . Harry Herschfield.

NEWARK, N. J.
STAR EAGLE

FEB 15 1933

Mary Pickford town these sailing for the Doug Sr. will

York Newspaper dinner Thursday Ferber, Pearl Fannie Hurst, Heywood Brown who'll attend.

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K TIMES

FEB 13 1933

TORS FUND.

Entertain on
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St. Regis will
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Finney, Mrs. Wil-
Philip Sawyer,
Benjamin Guggen-
Mrs. William K.
Crothers, Mrs.
George Carrington,
n. Miss Fannie
ull, Channing Pol-
re Connelly, Will-
ip Barry, Elmer
Guy Standing

NEW ROCHELLE, N. Y.
STANDARD-STAR

FEB 17 1933

GADDING ABOUT

By BARBARA REYNOLDS

HARKING To Your Call . . .

To tell you "all about" the dinner party which we sassily scribes and sob sisters of the New York Newspaper Women's Club held in honor of . . . Mary Pickford . . . last night at the fashionable Larue on Park Avenue.

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and did we have a reunion . . .

Well—girls this might be news or not that . . . Mary Pickford . . . powders her nose like all of us do only she uses an adorable gold compact, the gift of her husband . . . Douglas . . . whom she will join shortly in St. Moritz, as she is sailing this Saturday on the S. S. Rex.

Home with Mr. and Mrs. Connolly, of Pelham, in Mr. and Mrs. Milt Gross' car, the latter so full of bon mots and spontaneous repartees that we all laughed till our sides ached over his "wise cracks." To hear Milt Gross say to his wife who was driving the car . . . "make from the left corner a turn!"

Tomorrow night Westchester's social smart set and leading sport fans will trek to Madison Square Garden for the annual track and field carnival of the New York Athletic Club. Always a colorful and thrilling spectacle the games this season are expected to surpass the memorable episodes of previous years. Talented athletes from far and near, bearing proudly their world, Olympic, and sectional titles, will gather, but my one interest will be the Baxter mile, the classic of the evening, and for this event Hugh H. Baxter, of Premium Point has, as you know, given a magnificent cup.

Many dinner parties will precede the indoor meet some will entertain at the clubhouse at Travers Island, while others will gather at the City Club House.

I am also reminded that tomorrow will bring another event . . . the New York Athletic Club Golf Cruise to Bermuda. When the S. S. Monarch of Bermuda turns her nose down stream at 3 o'clock on board will be Mr. and Mrs. Robert Schock, of Broadway. Not until you have had a swim in that ocean under a semi-tropical sun or played golf there do you know your Bermuda onions. And with a few Huckleberry Indians to whoop up their golf . . . if I don't stop right now I shall get that terrible and awful . . . wanderlust.

So I'll be seeing you places . . . adios!

NEWARK, N. J.
STAR EAGLE

FEB 15 1933

Mary Pickford, who has been in town these past few days, prior to sailing for Italy, where she'll meet Doug Sr., will be guest of the New

York Newspaper Women's Club at dinner Thursday evening. Edna Ferber, Pearl Buck, John Erskine, Fannie Hurst, Theodore Dreiser and Heywood Brown are among those who'll attend.

NEW YORK SUN

FEB 13 1933

Small School House
Lectures Series

series of lectures sponsored by Little Red School House, 196 Tucker street, to raise funds to duct the school's June classes a farm-camp will be held at the school.

On Wednesday, Hendrik W. Van den will speak. Elmer Rice will lecture on March 1; John Erskine on March 22; V. F. Calverton on April 5; and Countee Cullen, Babette Deutsch and Arthur Guiterman on April 26.

NEW COUNCIL AIDS ADULT EDUCATION

Work of Various Bodies to Be Coordinated and Help to Jobless Supplemented.

ERSKINE EXPLAINS AIMS

His Group Hopes to Find Out Why People Lose Their Work and Will Teach Them to Play.

The New York Adult Educational Council, designed to coordinate the activities of the adult education organizations of the city, public and private, was set up last night at a meeting in the American Museum of Natural History attended by more than 200 men and women, many of them representatives of existing agencies.

One function of the organization, was explained by Dr. John H. Finley, who presided, will be to lay plans for making permanent the adjustment service for the unemployed, which will start Monday under the direction of Dr. John Erskine, president of the Juilliard School of Music.

Dr. Finley said \$9,000 had been given to the Council; \$5,000 by the Carnegie Corporation, \$2,000 by the Josiah Macy Foundation, \$1,000 by the New York Foundation and \$500 by the Russell Sage Foundation, to be used for carrying on its activities. In addition, he said, August Hecksher has offered free office space at 366 Madison Avenue.

Dr. Erskine Explains His Aims.

Dr. Erskine, the principal speaker, outlined the aims of his adjustment service. His group, he said, will try especially to "find out why people lose their jobs and see if we cannot help some of them to hold the next job they get."

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John H. Finley	Morris E. Siegel
Carroll N. Glibney	Levening Tamm
Franklin F. Hopper	Olivia Van Horn
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NEW YORK SUN

FEB 14 1933

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ADVOCATE

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ARK TIMES

FEB 13 1933

TORS FUND.

Entertain on
St. Regis.
St. Regis will
a semblance of
Wednesday night
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Actors Fund Mat-
place for the
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stars of current
have prom-
of the organ-

Mrs. Francis Mc-
Finney, Mrs. Wil-
Philip Sawyer,
Benjamin Guggen-
Mrs. William K.
Crothers, Mrs.
George Carrington,
Miss Fannie
Channing Pollock,
Connelly, Wil-
Harry, Eugene
Guy Standing

NEW ROCHELLE, N. Y.
STANDARD-STAR
FEB 17 1933

GADDING ABOUT

By BARBARA REYNOLDS

HARKING TO Your Call...

To tell you "all about" the dinner party which we sassy scribes and sob sisters of the New York Newspaper Women's Club held in honor of ... Mary Pickford ... last night at the fashionable Larchmont on Park Avenue.

Words are not sufficient, or in fact do the motion pictures either adequately tell the story of how truly beautiful, sweet, and most unassuming ... America's sweet-heart ... really is. Last night she wore a lovely gown of ivory tinted angel lace trimmed with a swathed belt of tangerine colored velvet. An exquisite pearl ring and her diamond wedding band were her only jewels. Her hair is as you know one mass of lovely blonde curls ... but not until the orchestra struck up that old familiar tune "Oh! What A Pal Is Mary" and Miss Pickford danced with the tall and very debonaire Joseph V. Connolly, of Pelham, who is president of King Feature Syndicate and of the International News Service ... that I observed how very petite she really is.

Seated to the right of Miss Pickford last night was our charming president ... Helen Worden ... and to her left John Erskine, the well known author. Mrs. Connolly, beautifully gowned in a cafe au lait colored crepe trimmed with bands of gold sequins, and an ermine evening cloak, sat next to the ever popular Milt Gross, who lives in Larchmont, and Mrs. Gross, whom I met for the first time, was most charmingly gowned in printed chiffon ... and many others of course graced the dias.

Seated among the "scribes" were Adela Rogers St. John, the novelist ... Isabelle Patterson, author of "Never Ask The End" ... Hilda Moreno, the Cuban motion picture actress, who sang the latest Cuban song hit which in English is "See Saw" ... and Ann Ronell, who is just 23 years old sang for us her latest number ... "Willow Weep For Me" and at Miss Pickford's request her great hit "Baby's Birthday Party" ... and last but not least, my dear friend ... Harry Hershfield ...

and did we have a reunion ... dunt ask!

Well—girls this might be news or not that ... Mary Pickford ... powders her nose like all of us do only she uses an adorable gold compact, the gift of her husband ... Douglas ... whom she will join shortly in St. Moritz, as she is sailing this Saturday on the S. S. Rex.

Home with Mr. and Mrs. Connolly, of Pelham, in Mr. and Mrs. Milt Gross' car, the latter so full of bon mots and spontaneous repartees that we all laughed till our sides ached over his "wise cracks." To hear Milt Gross say to his wife who was driving the car ... "make from the left corner a turn!"

Tomorrow night Westchester's social smart set and leading sports fans will trek to Madison Square Garden for the annual track and field carnival of the New York Athletic Club. Always a colorful and thrilling spectacle the games this season are expected to surpass the memorable episodes of previous years. Talented athletes from far and near, bearing proudly their world, Olympic, and sectional titles, will gather, but my one interest will be the Baxter mile, the classic of the evening, and for this event Hugh H. Baxter, of Premium Point has, as you know, given a magnificent cup.

Many dinner parties will precede the indoor meet some will entertain at the clubhouse at Travers Island, while others will gather at the City Club House.

I am also reminded that tomorrow will bring another event ... the New York Athletic Club Golf Cruise to Bermuda. When the S. S. Monarch of Bermuda turns her nose down stream at 3 o'clock on board will be Mr. and Mrs. Robert Schock, of Broadview. Not until you have had a swim in that ocean under a semi-tropical sun or played golf there do you know your Bermuda onions. And with a few Huckleberry Indians to whoop up their golf ... if I don't stop right now I shall get that terrible and awful ... wanderlust.

So I'll be seeing you places ... adios!

NEW YORK SUN

FEB 13 1933

Red School House Plans Lecture Series

A series of lectures sponsored by The Little Red School House, 196 Bleecker street, to raise funds to conduct the school's June classes at a farm-camp will be held at the school.

On Wednesday, Hendrik W. Van Loon will speak. Elmer Rice will lecture on March 1; John Erskine on March 22; V. F. Salway on April 5; and Countee Cullen, Babette Deutsch and Arthur Guiterman on April 26.

NEW COUNCIL AIDS ADULT EDUCATION

Work of Various Bodies to Be Coordinated and Help to Jobless Supplemented.

ERSKINE EXPLAINS AIMS

His Group Hopes to Find Out Why People Lose Their Work and Will Teach Them to Play.

The New York Adult Educational Council, designed to coordinate the activities of the adult education organizations of the city, public and private, was set up last night at a meeting in the American Museum of Natural History attended by more than 200 men and women, many of them representatives of existing agencies.

One function of the organization, it was explained by Dr. John H. Finley, who presided, will be to lay plans for making permanent the adjustment service for the unemployed, which will start Monday under the direction of Dr. John Erskine, president of the Juilliard School of Music.

Dr. Finley said \$9,000 had been given to the Council; \$5,000 by the Carnegie Corporation, \$2,500 by the Jewish Macy Foundation, \$1,000 by the New York Foundation and \$500 by the Russell Sage Foundation, to be used for carrying on its activities. In addition, he said, August Becher has offered free office space at 366 Madison Avenue.

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Edgewood
Bellevue
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SATURDAY REVIEW
OF LITERATURE

FEB 13 1933

The PHOENIX NEST

It was Floyd Dell, some years ago, who directed us to the work of Rose Wilder Lane, and now Longmans, Green tells us that her latest novel, "Let the Hurricane Roar," has drawn forth a collection of letters from readers "such as you've never seen since you used to take Peruna." These bonafide testimonials, in the form of unsolicited missives to the author, praise highly her story of the middle-west. And so all we modestly ask is that Longmans, Green give us a chance to read the book. We have never seen hide nor hair on it!

Apparently Oogie Nash has been writing the rhymed advertising for Farrar & Rinehart that recently decorated a page of The Publisher's Weekly. The heading reads, "An A. B. C. of F & R. Set down in the absence of the founder by the Office Oaf." Well, half an oaf is better than well bred.

Liveright tells us that Bertrand Collins's first recollections are of the Klondike gold rush. He remembers, at the age of six toddling down Second Street, Seattle, be-

EX-NEWSPAPERMAN, writing, blog-raphy of ex-president, lacks capital. Ketter, Box 122.

YOUNG writer, tired of superlatives after four years radio writing, wants work as companion, secretary, writer—anything without microphones. No relatives or funds. Place of birth is object, not salary. Hurry, and receive critical gratitude. Address: "Jack," Saturday Review.

WOULD like to be married. Cannot cook but we could eat at mother's. "Unattached."

MAH, c/o Saturday Review. Ultra-modern notions. "Lady sans companionship of like-minded, attractive, Classical Excellence only, seeking edifying idealist influenced by cultural media of BROOKLYNITE (36), alone, freebinking

AM GETTING on (but not feeling it so much at that!) have a rumbling "Ford" and an interest in reading and the theater. Any hope of finding a man of fort in the vicinity of San Francisco who would like to know both of us? Don't write, wire! Box 121.

LOST—Imagination a/c needing job! capacity anywhere. A. C. With publisher, desperately in need of job. ex-bookdealer, desperately in need of job. HELL—Young man, 25, author, translator, capacity anywhere. A. C.

HELLO—Young man, 25, author, translator, capacity anywhere. A. C.

and Capitalism," with discussions by the League of Professional Groups, began February fourteenth and will continue every Tuesday, 8:15-10:15 P. M., at Chaffard's, 232 Seventh Avenue. Admission to a single lecture fifty cents, to entire course, five dollars. Some of the lecturers will be, Joseph Freeman, Michael Gold, Malcolm Cowley, James Rorty, and so on. Some of the titles of lectures are "Culture and the Crisis," "The Novel," "Literary Criticism," "The Movies," "Architecture," "Painting," "Religion," and so on.

Eleanor Alletta Chaffee sends us the following poem which we are glad to print:

NOTATION

Chain now the lean hound Love to any stake;
He will not hunt the hills these frosty days.
Let him lick clean his wounds, who would not take
The trampled path, the worn and foot-smooth ways.
Let him muse on his hurts the winter long:
Yet never hope that he will learn thereby
Any discretion save how to prolong
The stubborn strength that will not let him die.
His eyes are haunted, but you will not know
By what dim ghosts of vanishing delight
His heart is peopled, or what well-timed blow
Brought him to heel across the secret night;
Or whose hand that fed him on such crust
That he sank fainting in the unsettled dust.

The Little Red School House which, under the guidance of Miss Elizabeth Irwin, was the only progressive school in the New York City Public School system, is now carrying on its work independently, at 196 Bleeker Street. It differs from other experimental schools in that it is exploring the possibilities of progressive education within the budgetary limits and other conditions of the public schools, and it may thus serve as a model for progressive communities throughout the land. It has arranged a series of talks for Wednesday evenings at 8:30 P. M. at the schoolhouse.

The first one, which featured Hendrik Van Loon and Thomas L. Stitz, former President of the Book League of America, was on February fifteenth. The next one, on March first, is to have Elmer Rice as speaker, introduced by Joseph T. Shipley, Dramatic Editor of The New Leader. On March 22nd, John Erskine will speak, with Katherine Anthony as chairman; on April 5th, V. F. Calverton, Chairman Henry Hazlitt.

CINCINNATI, O.
POST

FEB 16 1933

Music Clubs Make
Convention Plans

18th Biennial Meet
Will Be in May

Plans for the 18th Biennial Convention of the National Federation Music Clubs in Minneapolis, May 21 to 28, just announced by the convention committee, are of interest to the hundreds of Cincinnati men affiliated with this federation, many of whom expect to attend the reunion.

The program, to be in the nature of an American Music Festival, will open on Sunday afternoon, May 21, with a concert of the Minneapolis Symphony Orchestra conducted by Eugene Ormandy. The second concert will be that same night by the St. Olaf Lutheran Choir of Northfield, Minn., directed by F. Julius Christensen.

Mrs. Elmer James Ottaway of Huron, Mich., national president, will preside during the entire convention.

Celebrities to Attend

Among the celebrities in attendance will be Olga Samoroff, Tasker Ward, Mr. and Mrs. Ernest Icheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Abel Daniels, Florence Macbeth, Eli Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kravitz and John Erskine.

A chamber-music festival day, an era presented by the University of Minnesota; premiere performances of American numbers, with the imposers in attendance, discussions by prominent speakers—authorities upon questions confronting music in America; recitals by nationally known American concert artists, and a Junior Day of unusual merit are events that will make the program one of interest.

Awards To Be Made

Choral music will be given a special emphasis. The final events for the Young Artists' Contests, a competition conducted by the National Federation Music Clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 22, 23 and 24. Seven cash awards of \$1000 each, or \$500.00 and New York appearance, will be presented to the first winner of piano, violin, violoncello, organ, woman's voice, high or low; man's voice, high or low; and opera voice, man or woman.

An additional award to two winners selected by the Schubert Memorial, will be an appearance with a major orchestra in New York.

LOS ANGELES, CAL.
TIMES

FEB 7 - 1933

ERSKINE IN NEW ROLE

John Erskine, novelist, is undertaking a new task. He will endeavor to bolster the morale of the unemployed. Through his skill as a writer, Mr. Erskine was able to make us read ancient history and like it. If he can make enforced idleness equally palatable to the jobless he should be hailed as a genius.

THAT SYNTHETIC LION
By Anna M. Hunninghoff

Some weeks ago in this column I told you of a sensation-loving man who attempted to stage a hunt. Wasn't it Slim Summer? said, "It smells like mice?" believe the mice we smell is more of a larger rodent for I do the man who is responsible. warped idea is a clever strategy planned for a lot of free advertisement for a business suffering the depression.

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A News Feature
A news item also gives another on this gummy hunt for the sympathy of it is associated in our with a beverage that became since prohibition.

The article declares that two are at loggerheads over the affair, one against. The odd part of that Sheriff C. R. Falkner—(Falkner means Falkner) in other words our Falkner—will not permit hunt on Wolf Island and J. O. (Joking) another sheriff, says I so between the Falkner, a lion and Wolf Island, with a joking and a man whose name is Wright who is surely all wrong. I'll say synthetic lion hunt alright, or rather wrong, with a dash of bitters thrown

PORTLAND, ORE.
OREGONIAN

FEB 7 1933

John Erskine, Columbia professor and president of the Julliard foundation, who left the air only recently as columnist, Brooklyn Daily Eagle, Donald Nova, Nouveau riche, but due back on KGW tomorrow night. They're going to put the mike into "summer," in the Smithsonian institution. Haunting, that's what this column calls the Sunday yeast announcement. Tell your grocer (pause) HEEL were a grocer would you stand for being called a "heel"? Of course not.

SATURDAY REVIEW OF LITERATURE

FEB 12 1933

Winds

QUERCUS

the wisdom of other men and to repeat the standardized judgments of the past, he would have been badly damaged by the process. It is the crowning triumph of his life that Oxford in his old age should have awarded him its honorary degree of literature. But if he had ever earned and received its B.A., it would probably have knocked all the "Mark Twain" out of him.

—Mark Twain, by Stephen Leacock, in the series of "Appleton Biographies."

The distinguished bookseller Gabriel Wells, whose occasional manifestoes on public questions are always vigorous and provocative of thought, said some good sense in his recent leaflet *If I Were Dictator*.

"My first act, as Dictator," said Mr. Wells, "would be to give the experts a long holiday. Meanwhile, I would make Common Sense respectable by surrounding myself with men from all stations of life who do their thinking in general human terms. The root trouble of the world is that human nature is held at a discount. And yet it is utterly vain to legislate for human beings with human nature left out."

The book will not be published here for some months, so it is out of order to comment on Stefan Zweig's vivid, nay prodigious *Marie Antoinette*, which will cause a sure sensation and suggests that the French Revolution—and hence, perhaps, much of our modern world—was caused by an intimate misfortune of royal physiology. But Zweig's biography reminded me of something I have often speculated—it must be more than mere coincidence—that at Broadway and 66th to 67th Streets there are two elderly hotels adjoining one another, whose names are the Dauphin and the Marie Antoinette. How did that come about?

Coming through Rahway on a P. R. R. train Old Quercus observed that Quinn & Boden, the justly esteemed printers, are still advertising *Invitation to the Waltz* on their big electric sign. An excellent story, but the book trade moves fast these days and Quinn & Boden have printed several other leaders since then. How about Sherman, by Lloyd Lewis—or even, if we durst mention a personal favorite, most unlikely to be blazoned by the roadside, *Log of the Sea*.

Madeline Mayer, of Richmond, Va., points out an error in Christopher Morley's *Human Being*. Morley was writing of book-ends and said, "I think no American author has yet become one of those little book-ends."

CINCINNATI, O. POST

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What kills so quickly as sarcasms. If this merchant outlives his nobler beast would survive, he would outlive this Erskineism.

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DES MOINES, IA.

Jan 9, 1933

SUFFOLK, EVERY ST PLAN.

DOGS

and Other Animals

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A News Feature

A news item also gives another slant on this giddy hunt for the synthetic part of it is associated in our minds with a beverage that became famous since prohibition.

The article declares that two sheriffs are at loggerheads over the affair—one for, one against. The odd part of it is that Sheriff C. R. Falkner—(Falkner means Falkoner) in other words (See our Falkoner)—will not permit a lion hunt on Wolf Island and J. O. King (Joking) another sheriff, says he will, so between the Falkoner, a lion hunt, and Wolf Island, with a joking sheriff and a man whose name is Wright but who is surely all wrong. I'll say it's a synthetic lion hunt alright, or rather all wrong, with a dash of bitters thrown in.

understanding of his own characteristics and of the general situation in which he finds himself."

The primary object, in other words, is not to provide vocational education but to assist unemployed persons to analyze their individual vocational aptitudes and to find the niche in life which they are fitted to fill with maximum acceptability.

This project is based frankly on the assumption that much unemployment, perhaps today and certainly in normal times, is attributable to incompatibility between the workman and the job.

This assumption is probably justified, and correction of such maladjustments is certainly a worthy objective.

It will be interesting, a few years from now, to appraise the results obtained, in Des Moines and elsewhere, through operation of the Carnegie adult education fund.

NEW YORK TIMES

3 FEB 19 1933

Saturday.

BORI TO SING—The Metropolitan Opera production of Massenet's "Manon," with Lucrezia Bori, soprano, in the title role and Richard Crooks, tenor, making his operatic debut as "the young chevalier Des Grieux," who induces the convent-bound maiden to elope with him to Paris, goes on the air in its entirety: WJZ, 2 P. M. (WEAF, 2:45 P. M.).

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II. The Sacrifice.
Thus Spake Zarathustra (after Nietzsche).....Strauss

SYMPHONIC BAND concert by Columbia University students, assisted by Ethyl Hayden, soprano. The director is Harwood Simmons of the school staff. John Erskine of the Juilliard Graduate School. Music will speak during the intermission: WOR, 8:30 P. M.

Pinnale Algerian Suite.....Saint-Saens
Suite for military band.....Gounod
Divertimento for band.....Daniel Mason
Song cycle for soprano.....J. B. Bach
Fugue a la Gigue.....Ippolitov-Ivanov
Intermezzo, L'Arlesienne Suite No. 2, Bizet
Goldwyn's Cake Walk.....Debussy
Sakuntala overture.....Goldmark

PORTLAND, ORE.
OREGONIAN

FEB 7 1933

John Erskine, Columbia professor and president of the Juilliard foundation, who left the air only recently, has joined the Brooklyn Daily Eagle as columnist. Nouveau riche, back Donald Novis, convalescing, and is dug back on KGW tomorrow night. They're going to put the mike into mummer," in the Smithsonian institution. Insulting, that's what this column calls the Sunday yeast announcer. Tell your grocer (pause) HEEL like it," he says every week. If you were a grocer would you stand for being called a "heel"? Of course not.

56

Erskine Leads 'Adjustment' Relief Move

New Service to Strengthen
Morale of Idle by
Educational Medium

A new experiment in the "adjustment" of New York's unemployed for a world in which there will again be jobs for workers will be started next Monday, it was announced today, under the leadership of John Erskine, author, musician and daily columnist of The Eagle.

The service is sponsored by the American Association for Adult Education and financed by a grant of \$100,000 from the Carnegie Foundation. Headquarters have already been opened, at 17 E. 42d St., Manhattan, the space having been donated by the National City Bank, and counselors and advisers, drawn from among unemployed professors and personnel workers, are being trained.

Dr. Erskine, author of "Helen of Troy" and other novels, former Columbia University professor and now president of the Juilliard School of Music, said that the purpose of the new service is "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

His committee is proceeding, he declared, "on the assumption that society is not going to smash." He added:

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own employment in a more objective light.

"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place.

"So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs, and we want to demonstrate on a small scale that some persons can be straightened out."

On the staff of Dr. Erskine are Jerome H. Bentley, activities secretary of the Y. M. C. A., who will be associate director; Edward D. Cray, Darcy Wilson, M. R. Trabue and Lewis H. Wilson.

The only comparable project in the country, said Dr. Erskine, is that carried on by the State of Minnesota.

The Carnegie corporation, which finances the Adult Forums now in operation in Des Moines, has just given its financial sponsorship to an interesting new project in adult education in New York.

A carefully selected group of counselors, under the leadership of Novelist John Erskine, will undertake to "strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

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Suite for military band.....	Gustav Holst
Divertimento for band.....	Daniel Maso
Song cycle for soprano.....	
Fugue à la Gigue.....	J. S. Bach
Caucasian Sketches.....	Ippolitov-Ivanov
Intermezzo, L'Arlesienne Suite No. 2.....	Bizet
Gottswig's Cake Walk.....	Debussy
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NORWALK, CONN.
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FEB 10 1933

THE ERSKINE PROJECT

(New Haven Journal Courier)
The program of adjustment service for New York's unemployed recently announced by John Erskine is an experiment which will be watched with interest by many industrial communities. For this program seeks, not merely to offset loss of jobs as far as possible, but also to make the shift of employment occasioned by depression a means for future improvement; seeks, that is, to make a major curse at least a minor blessing. The experiment has been begun under excellent auspices: sponsored by the American Association for Adult Education, financed by a grant of \$100,000 from the Carnegie Corporation, it is closely affiliated with both the local Gibson Committee and the New York State Emergency Relief Administration. Moreover, John Erskine, while perhaps most popular as a novelist, is at present head of the Juilliard School of Music and has established a fine record as an educator and administrator.

It is obvious on even the most superficial reflection that the worker who has lost his former job in the downward rush of deflation, especially if he has been thus unemployed for some time, will grasp at any position available. Choice of work is limited both by the extreme rarity of any jobs whatsoever and by his extreme necessity. It is also obvious, then, that many a worker will be forced into work which is ungenial and for which he has no aptitude. This problem of maladjustment is precisely that which Mr. Erskine's bureau will attempt to solve. And, according to relief studies already made, the problem is intensified by the fact that many a man working in those halcyon days of prosperity was not competent for his job, was consequently unhappy in his work.

The solution proffered as an experiment and as an example is both theoretical and practical. The bureau will try "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the

general situation in which he finds himself." It will not, however, stop here. After applicants have been interviewed by trained personnel workers, after aptitude and vocational tests have been given, the bureau will seek to put them in touch with job-placement agencies. Undoubtedly other communities should observe this experiment. The idea seems sound, the method practicable. There is but one flaw, one lack for most communities. Few indeed are the cities today which have some such institution as the Carnegie Corporation to provide the very necessary financial support.

MINNEAPOLIS, MIN.
STAR
FEB 11 1933

Music Convention Program to Be Shaped Tuesday

More than 200 music lovers of Minneapolis are expected to attend the dinner meeting at the Curtis hotel Tuesday night to discuss plans for the entertainment of the National Federation of Music clubs convention here May 21 to 28. The dinner will also be in honor of Mrs. Elmer James Ottaway, president of the federation, who is making a special trip to the northwest to discuss plans for the convention.

Arrangements for the Tuesday meeting are in charge of John Burgess, chairman of the convention department of the Minneapolis Civic and Commerce association. Mr. Burgess will preside and introduce the speakers who will include Mrs. Ottaway, Mrs. H. A. Patterson, general chairman of the Minneapolis biennial committee; and William MacPhail, chairman of the program committee.

One of the most important features of the meeting will be the discussion of plans for conducting a season ticket selling campaign for the many musical events of nation importance to be presented on the convention programs. The Minneapolis meeting of the federation will be financed entirely by the sale of the season tickets. Other arrangements will include the announcement of committees for the following activities: citizens' committee, hostess, finance, junior hospitality, state reception, registration, young artists' registration and hospitality, decorations, chorals, banquet, breakfast and luncheons, past presidents assembly, junior and public school music, church music, ushers and pages, hotels and reservations, credentials, past national officers and publicity.

The May convention will bring celebrities and artists from all parts of the country to Minneapolis. Among those already scheduled to be heard are John Erskine, pianist, who is equally well known as the author of "best sellers"; Florence Macbeth, opera star; Ernest Hutcheson, pianist and dean of the graduate school of the Juilliard School of Music, New York City; Harold Bauer, pianist, soloist; the Minneapolis Symphony orchestra, St. Olaf choir, Apollo club of Minneapolis and the Cecilian Singers of Minneapolis.

HOUSTON, TEX. CHRONICLE

FEB 11 1933

3:45 p.m.—John Erskine, professor of English at Columbia University, president of the Juilliard School of Music, author, and now columnist for the Brooklyn Daily Eagle, speaking during the program "Bill Schudt's Going to Press." The author of "Helen of Troy," "Galahad" and other best sellers will speak on "What I Got Out of the Depression." Columbia to KTRH.

N. Y. World-Telegram
FEB 16 1933

FOR her work in establishing a library for the New York Newspaper Women's Club, members of that organization are giving a dinner in honor of Mary Pickford tonight at the Restaurant Larian, 480 Park Ave. In addition to the newspaper women, the guests will include Fannie Hurst, Robert Ripley, Isabel Paterson, John Erskine, Adela Rogers St. Johns, Harry Hershfield and Bugs Baer.

Thyra Samter Winslow, Vera Caspary, Lillian Laury and Bernard Sobel will speak at the authors' symposium at the Free Synagogue, 40 W. 68th St., tonight at 8 o'clock. V. F. Calverton will discuss "The Rise of Soviet Literature" at the Community Church Center, 550 W. 110th St., at 8:15 P. M. Robert Frost will give a poetry reading at the New School, 66 W. 12th St., at 8:30 P. M. Clifton Fadiman will speak on "American Writers and the Social Problem" at an open forum meeting of the Pen and Hammer at 114 W. 21st St. at 8:30 P. M. Scott Nearing will lecture on war at the Institute for Advanced Education, 111 E. 15th St., at 8:45 P. M. Alfred Kreymborg will address the Writers' League on "Contemporary American Poetry" at Studio 1017, Carnegie Hall, tonight at 9 o'clock. The public is invited. Eli Siegel will talk on "Poetry and Discontent" at 105 W. Third St., at 9:30 P. M.

NEW YORK TIMES

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Fugue a la Gigue.....J. S. Bach
Caucasian Sketches.....Tchaikovsky
Intermezzo, L'Arlesienne Suite No. 2, Bizet
Goldberg's Cake Walk.....Debussy
Sakuntala overture.....Goldmark

TOLEDO, OHIO
BLADE
FEB 10 1933

The Way of

—BY GROVE

LESS LYNCHING
DR. GEORGE HAYNES, expert on social service and one of the most distinguished colored men in America, calls our attention to the gratifying fact that forty states came through 1932 without a single case of lynching. There are indeed, here and there, signs of the times which lift us above our economic difficulties.

SPARE TIME EDUCATION

JOHN ERSKINE, novelist and musician, is the director of a scientific experiment among the unemployed. One hundred thousand dollars is furnished by the Carnegie corporation. The purpose of the new organization is "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself." Erskine hopes to advise between 5,000 and 15,000 men and women during the next year. The incompetent are the first to be fired when work is slack. Victims will be shown how to become more competent.

It seems to me that one of the most vital pieces of work Dr. Erskine and his organization could do would be to teach unemployed men and women the rich opportunity of leisure. A liberal education is within the reach of all—in spare time.

WE'RE HERE

IT WAS the eloquent Dr. Witt Talmadge of a generation ago who said: "I we leave to the evolutionist the question as to where we came from and to the theologians where we are going we ought to be satisfied that we are here."

The main fact of life is

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that we are here. By all odds the most contented man is he who finds some work to do, does it as well as he knows how, and keeps an even serenity by never taking himself or his affairs too seriously. The earth on which we find ourselves gives us no guarantee and owes us nothing. If we have reached middle age, with good health, with work to do, with food, clothing, and shelter and a modest competence for old age, we have had all we can reasonably expect. We should sleep of nights and in the daytime be content.

THE FARMERS' STRUGGLE

ONE who knows anything about the burdens farmers in this district are bearing must feel great sympathy for the organized efforts that are beginning to be made to give struggling debtors time and help in their predicament. More will be won by orderly procedure than by disorderly protest. There is no man more honest, more well-intentioned, no one who walks more willingly and humbly in the path of simple justice, than the farmer. This is no day for "an eye for an eye" attitude; there must be give and take; there must be the disposition on the part of creditors to scale down, to live and let live.

The orderly manner in which the farmers around Bowling Green and Deshler have proceeded is commendable. They do not want to beat anybody; they do not want to escape justice; they do not want to sink further into debt; they want a chance to make a living. They are substantial people, men of character, who live cleanly. They deserve sympathy and they deserve the best practical aid that can be devised.

N. Y. TELEGRAPH

FEB 18 1933

'Music Is My Hobby' NBC Has Novel Series

Leaders of the business world and prominent figures of literary and social circles, whose hobby is music, will appear as radio artists in a unique series of programs over the NBC networks. The new series is titled "Music Is My Hobby."

Each of these gentlemen, all of whose names are well known to the public as writers, corporation officials or society arbiters, is an expert performer on piano, violin, 'cello or some other musical instrument, although such accomplishment serves as a hobby or a means of amusement in the home.

Brooklyn, N. Y., Eagle

FEB 16 1933

A Few 'Practical' Reasons For Recognizing U. S. S. R.

Editor Brooklyn Daily Eagle:

In The Brooklyn Eagle I read that your Mr. Erskine has joined in a plea to President-elect Roosevelt to recognize the U. S. S. R.—that Russian monstrosity of blood, slavery, perjury and heathenism. America was founded as a land of godliness and liberty. She still retains certain elements of each—chiefly in theory. But let me suggest some practical reasons for recognizing the Soviet Republic.

It was founded not merely in revolution, which is always permissible to correct intolerable conditions, but in murder and robbery.

It is a government of slave drivers and their slaves.

It is a government that meets active disapproval by wholesale execution, passive disapproval by exile to the Arctic wastes as a special favor.

It is a government which believes not in the desirability—much less the necessity—of keeping a pledge or a promise, public or private.

It is a government planning destruction to every other nation, and training its people to that end.

It is a government whose vast population enjoys no individual rights. The individual has no rights; he is merged in the State.

It is a government which blots out of the picture of life sentimental, conjugal, parental and filial love.

It is a government under which marriage is a farce at which even Reno stands aghast.

It is a government under which friends and even parents and children are encouraged to denounce each other to the executioner.

It has officially denounced God. By all means, then, let us recognize the Soviet Republic. But let us strike from our coins the motto "In God We Trust."

GEORGE RANDOLPH.
Brooklyn, Feb. 10.

figures as Leonard Liebling, of Musical Courier; Hendrik Loon, author and lecturer; John Erskine, head of the School of Music; Olin music critic of the New York; H. S. Kirby, vice president of Irving Trust Co.; Prof. Karapetoff, instructor at University and consultant of General Electric Co.; William Brown, president of the American Iron and Foundry Co., are highly capable musicians, although they have kept their talent hidden from public.

The title of the programs, "Music Is My Hobby," explains itself. NBC officials have persuaded a number of distinguished music dilettantes to participate in the series to convince listeners that they haven't fun to enjoy music until they themselves have learned to make

the first "unprofessional artist," will inaugurate this unusual adcast next Friday evening, at 10 o'clock, over an NBC-WJZ network, is Leonard Liebling. His act as radio pianist will include manza, one of his own compositions; two preludes by Chopin; a short Beethoven number.

Other notable literary and business personages will follow Liebling the same hour on subsequent days evenings in the programs.

George Leopold Justice, New York municipal court justice, whose hobbies have formed an orchestra for his direction for their own amusement, will present the string on of his orchestra in several parts and will also play piano.

Since Irakli Orbeliani, Russian pianist, whose ancestors were of Georgia for many generations, will appear in the series at early date, as will Prof. Vladimir Petroff.

LOWELL, MASS.
COURIER CITIZEN

FEB 8 - 1933

Brown University quartet is to ride a 15-minute recital on NBC at 4.30 p. m. Ben Hecht's story, "Actor's Blood," will be dramatized on WJZ-NBC at 7.30. Southern folk melodies will comprise the program planned by the Westminster Choir for WEA-F-NBC at 2.30. John Erskine, professor of English at common university, speaks in Bill Schudt's Going to Press, WABC-CBS at 4.45. Mme. Guimard Novace, Brazilian pianist, plays her farewell recital before sailing for Rio de Janeiro in a WABC-CBS program at 6.

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BLADE

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that we are here. By all odds the most contented man is he who finds some work to do, does it as well as he knows how, and keeps an even serenity by never taking himself or his affairs too seriously. The earth on which we find ourselves gives us no guarantee and owes us nothing. If we reached middle age, good health, with we do, with food, clothing, shelter and a modest pension for old age, we

ployed. One hundred thousand dollars is furnished by the Carnegie corporation. The purpose of the new organization is "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself." Erskine hopes to advise between 5,000 and 15,000 men and women during the next year. The incompetent are the first to be fired when work is slack. Victims will be shown how to become more competent.

It seems to me that one of the most vital pieces of work Dr. Erskine and his organization could do would be to teach unemployed men and women the rich opportunity of leisure. A liberal education is within the reach of all—in spare time.

WE'RE HERE

IT WAS the eloquent De Witt Talmadge of a generation ago who said: "If we leave to the evolutionists the question as to where we came from and to the theologians where we are going, we ought to be satisfied that we are here."

The main fact of life is

THE FARMER'S

ONE who knows anything about the burdens farmers in this district are bearing must feel great sympathy for the organization efforts that are beginning to be made to give struggling debtors time and help in their predicament. More will be won by orderly procedure than by disorderly protest. There is no more honest, more well-intentioned, no one who walks more willingly and humbly in the path of simple justice, than the farmer. This is no day for "an eye for an eye" attitude; there must be give and take; there must be the disposition on the part of creditors to scale down, to live and let live.

The orderly manner in which the farmers around Bowling Green and Deshler have proceeded is commendable. They do not want to beat anybody; they do not want to escape justice; they do not want to sink further into debt; they want a chance to make a living. They are substantial people, men of character, who live cleanly. They deserve sympathy and they deserve the best practical aid that can be devised.

N. Y. TELEGRAPH

FEB 18 1933

'Music Is My Hobby' NBC Has Novel Series

Leaders of the business world and prominent figures of literary and social circles, whose hobby is music, will appear as radio artists in a unique series of programs over the NBC networks. The new series is titled "Music Is My Hobby."

Each of these gentlemen, all of whose names are well known to the public as writers, corporation officials or society arbiters, is an expert

performer on piano, violin, cello or some other musical instrument, although such accomplishment serves merely as a hobby or a means of entertainment in the home.

Such figures as Leonard Lieblich, editor of Musical Courier; Hendrik Van Loon, author and lecturer; Daniel Frohman, theatrical producer; John Erskine, head of the Juilliard School of Music; Olin Down, music critic of the New York Times; H. S. Kirby, vice president of the Irving Trust Co.; Prof. Vladimir Karapetoff, instructor at Cornell University and consultant of the General Electric Co.; William Woodin, president of the American Car and Foundry Co., are highly capable musicians, although they have kept their talent hidden from the public.

The title of the programs, "Music Is My Hobby," explains itself. NBC officials have persuaded a number of distinguished music dilettantes to participate in the series to convince listeners that they haven't begun to enjoy music until they themselves have learned to make it.

The first "unprofessional artist," who will inaugurate this unusual broadcast next Friday evening, at 7:15 o'clock, over an NBC-WJZ network, is Leonard Lieblich. His debut as radio pianist will include "Romanza," one of his own compositions; two preludes by Chopin and a short Beethoven number.

Other notable literary and business personages will follow Lieblich at the same hour on subsequent Friday evenings in the programs.

Judge Leopold Prince, New York municipal court justice, whose neighbors have formed an orchestra under his direction for their own enjoyment, will present the string section of his orchestra in several numbers and will also play piano solos.

Prince Irakli Orbellani, Russian nobleman, whose ancestors were kings of Georgia for many generations, will appear in the series at an early date, as will Prof. Vladimir Karapetoff.

LOWELL, MASS.
COURIER CITIZEN

FEB 8 - 1933

The Brown University quartet is to provide a 15-minute recital on WEAF-NBC at 4:30 p. m. Ben Hecht's story, "Actor's Blood," will be dramatized on WJZ-NBC at 7:30. Southern folk melodies will comprise the program planned by the Westminster Choir for WEAF-NBC at 2:30. John Erskine, professor of English at Columbia university, speaks in Bill Schudt's Going to Press, WABC-CBS at 4:45. Mme. Guilomar Novaes, Brazilian pianist, plays her farewell recital before sailing for Rio de Janeiro in a WABC-CBS program at 6.

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FEB 15 1933

SIR OLIVER LODGE MAY BE FILM BOSS

By IRENE THIRER.

Believe it or not, producers Victor and Edward Halperin, filming "Supernatural" at the Paramount studios, are in communication with Sir Oliver Lodge, world's greatest exponent of spiritualism. The movie men hope to induce Sir Oliver to come to Hollywood as technical adviser of the picture.

"We are producing a film wholly sympathetic to spiritualism, a widely accepted belief," Victor Halperin explains. "Therefore, the expert advice of a man who has devoted his life and much scientific thought to the subject would be invaluable."

In the meantime, a big-name cast is being assembled for "Supernatural." H. B. Warner will play a leading role in this one before he enacts Sylvia Sidney's father in "Jennie Gerhardt." Others to be featured are Randolph Scott, Kent Taylor, Allan Dinehart, Beryl Mercer and Carole Lombard. Estelle Taylor is being considered for the remaining important role—that of a lady with an inscrutable Mona Lisa smile.

Bela Lugosi, Hungarian actor whose screen appearances thus far have been in "horror" roles of the "Dracula" variety, will be a comedian in Paramount's "International House." Lugosi joined the cast of this film yesterday, in support of Peggy Hopkins Joyce, W. C. Fields, Burns and Allen and Sari Maritza. Edmund Breese, Franklin Pangborn and Harrison Green are additional members of the cast. Edward Sutherland is in charge of the picture's direction.

The Mayfair offers a new talkie today—Universal's "Nargana," an African thriller picture made in Hollywood, with Tala Birell and Melvyn Douglas in the leading roles.

At the Globe tonight, a new German picture will have its initial showing. It is "Ich Will Nicht Wissen Wer Du Bist," directed by Geza von Bolvary, who was responsible for the famous "Zwei Herzen." Michael L. Simmons wrote the English titles which are superimposed. Tomorrow's new pictures include "The Great Jasper," with Richard Dix at the Radio City Music Hall, "L'Italia Parla" at the Caruso, and "The Mystery of the Wax Museum" with Lionel Atwill and Fay Wray, tomorrow night at the Strand.

On Friday, the RKO Roxy will offer "The Face in the Sky" with Spencer Tracy and Marion Nixon. The original Roxy has booked a British film, "The Ghost Train." And the Little Carnegie's new German flicker is "The Spell of Tatra."



Bela Lugosi has been assigned a comedy role in Paramount's "International House."

Saturday will offer the Europa's "Wine Nacht in Paradises" with Amy Onda.

On Monday, "Mussolini Speaks" will be launched at the Winter Garden. It is a Columbia production of the romantic life of Italy's Dictator.

Gloria Swanson's "Perfect Understanding" is booked into the Rivoli starting on Washington's Birthday, a week from today. Laurence Olivier, Michael Farmer and Sir Nigel Playfair support the actress in this film, produced in England and the Riviera at Cyril Gardner's direction.

Marie Dressler is New York bound, vacation bent, before she starts "Tugboat Annie."

Edmund Lowe is coming East to do a number of personal appearances.

Herbert Marshall arrives from London today, and will stay at the Lombardy while he's in New York. And Buddy Rogers leaves that hotel this morning to entrain for Hollywood where he'll play opposite Marion Nixon in "Five Cents a Glass."

Gloria Swanson's new talkie offering, "Perfect Understanding," will have its premiere at the Rivoli Theatre next Wednesday.

Mary Pickford, who has been in town these past few days prior to sailing for Italy where she'll meet Doug Sr., will be guest of the New York Newspaper Women's Club at dinner Thursday evening. Edna Ferber, Pearl Buck, John Erskine, Fannie Hurst, Theodore Dreiser and Heywood Brown are among those who'll attend.

It seems that Colin Clive will play opposite Marion Davies in "Peg o' My Heart" and that Onslow Stevens, originally scheduled for the role, will be in "Service" instead. That's according to Variety... "I Cover the Waterfront" goes into production on Monday under the direction of James Cruze, with Claudette Colbert, Ben Lyon and Ernest Torrence featured. "Apartment 9" by Alice D. G. Miller will be a new Paramount picture. Purnell Pratt joins the cast of Sylvia Sidney's "Pick Up." Arthur Rankin draws a role in "Lovable Liar" with Buck Jones and Dorothy Revier. Paul Porcasi and Leila Bennett are now in "Dead Reckoning." Bill Gargan's brother Edward is in the cast of "The Little Giant," which star Edward G. Robinson thinks is good in spite of the fact that it was filmed in a short eighteen days. Mrs. Franklin D. Roosevelt will address members of the Warner Club tonight.

FEB 12 1933

Dinner Meet Will Arrange Music Parley

More than 200 music lovers of Minneapolis are expected to attend the dinner meeting at the Curtis hotel Tuesday night to discuss plans for the entertainment of the National Federation of Music Clubs convention here May 21 to 28. The dinner also will be in honor of the visit to Minneapolis of Mrs. Elmer James Ottaway, president of the federation, who is making a special trip to the northwest to discuss plans for the convention. The 1933 gathering of musical people of the entire country will mark the first time this assemblage has met in the northwest.

Arrangements for the Tuesday night meeting are in charge of John Burge, chairman of the convention department of the Minneapolis Civic and Commerce Association. Mr. Burge will preside and introduce the speakers, who will include Mrs. Ottaway, representing the national organization; Mrs. H. A. Patterson, general chairman of the Minneapolis biennial committee; and William MacPhail, chairman of the program committee.

One of the most important features of the meeting will be the discussion of plans for conducting a season ticket selling campaign for many musical events of national importance to be presented on the convention programs. The Minneapolis meeting of the federation will be financed entirely by the sale of the season tickets. Other arrangements will include the announcement of committees for the following activities: citizens committee, hostess, finance, junior hospitality, state reception, registration, young artists registration and hospitality, decorations, chorals, banquet, breakfast and luncheons, past presidents assembly, junior and public school music, church music, ushers and pages, hotels and reservations, credentials, past national officers and publicity.

The convention in May will bring celebrities and artists from all parts of the country to Minneapolis. Among these already scheduled to be heard are John Erskine, pianist, who is equally famous as the author of best sellers; Florence Macbeth, opera star; Ernest Hutchinson, pianist and dean of the graduate school of the Juilliard School of Music, New York; Gordon Strine, quartet with Harold Bauer as soloist; the Minneapolis Symphony Orchestra, St. Olaf choir, Apollo Club of Minneapolis and the Cecilia Singers of Minneapolis.

Another distinctive feature of the convention of national proportions is the young artists contest in which seven cash awards of \$1,000 each are offered. These awards will go to the winners of contests for piano, violin, violin cello, organ, women's voice, high or low; men's voice, high or low; and opera voice, man or woman. From now until the Minneapolis convention, state contests will be going on to select state winners eligible for the preliminary district contests the winners of which will compete here.

Reports indicate we will have a very enthusiastic meeting Tuesday night. Mrs. H. A. Patterson said and the announcement that Minneapolis was to enjoy such a fine program of music brought a response that is most encouraging to our committee.

Representatives from every musical organization in the city have signified their intention of attending the meeting and co-operating with the various committees in charge of convention activities.

FEB 16 1933

The Talk of New York

By WARD MOREHOUSE

New York, Feb. 16.—Broadway, some part of it, is going to Washington for the inauguration of President-elect Roosevelt. One of the events of the inaugural week in the national capital is to be a benefit play in behalf of the Actors' Fund, to be presented at the Delasco theater on Sunday, March 5.

Two unofficial ambassadors from Great Britain will be on hand to entertain Washingtonians. They are the leading lights of the English stage, Noel Coward and Beatrice Lillie, who will appear in a one-act skit. This is not the first time that Mr. Coward and Miss Lillie have given their services for the American actors' relief fund.

Others who will make the trip from New York are Daniel Frohman, president of the Actors' Fund; his stage director, Keana Waters; and Ceclia Loftus, Herbert Rawlinson, Bert Lytell, William Faversham and Fannie Hurst.

In gratitude to Mary Pickford for having established the library of the New York Newspaper Women's club, members of that organization are giving a dinner in her honor tonight at

the Restaurant Lorne, 480 Park avenue. Authors and playwrights in the guest list include Edna Ferber, Faith Baldwin, Pearl Buck, John Erskine, Adela Rogers Hyland, Franklin P. Adams, Fannie Hurst, Theodore Dreiser, Hendrik Willem van Loon, Carl Van Vechten, Harry Herreshoff, Deems Taylor, Marc Connelly and Frank Sullivan.

The Society of American Magicians will hold its annual magic show at the Heckscher theater, One Hundred and Fourth street and Fifth avenue, on the evening of the 28th. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

The shows of the society have been an annual event in magic for many years. Until the time of his death they were produced and presented by Houdini. Since then they have been presented by Samuel Margolies, chairman of the committee.

SAN FRANCISCO EXAMINER

FEB 8 - 1933

John Erskine, famous author and educator, speaking over KFOC at 1:45 this afternoon, will relate "What I Got Out of the Depression." Most folks, who get theirs in the neck, will want to know when they'll get out of it!

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The Society of American Magicians will hold its annual magic show at the Heckscher theater, One Hundred and Fourth street and Fifth avenue, on the evening of the 18th. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

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FEB 18 1933

PIANO STUDENTS
HEAR LARKIN ON
VALUE OF MUSIC

President of local company
calls it stupendous reality,
expressing emotions of life

The third in the series of fortnightly piano recitals by students of Buffalo, in connection with the movement begun in 1931 by Dr. John Erskine, president of the Julliard School of Music, New York City, took place last evening in the recital hall of Denton, Cottler & Daniels, which was filled with an enthusiastic audience. A special feature was a guest speaker in the person of John D. Larkin, president of the Larkin Company, who, from the standpoint of a business man, but also a music lover, in a five-minute address gave the young students much to think of.

"Music," he said, "is a stupendous reality, and an expression of the emotions of life through everlasting vibrations which mean harmony. Music is a living thing, and you young students, in building up your interpretations are getting in touch with vibrations which will be the means of greater development and the understanding of what is most necessary, harmony of living."

Mr. Larkin was given an eloquent tribute of appreciation at the close of his talk.

The regular program opened with a group of young pianists playing delightful little numbers. Ruth Marie King, pupil of Eleanor McDougall, played Minuet, by Bach, in admirable fashion and a descriptive piece, Avalanche, by Heller. Dorothy Van Aernam, a cunning little maid of six, and a pupil of Elsie Stein, distinguished herself in three short pieces, The Halloween Pumpkin, a folk tune, and another folk tune, Mind Your Mother, in which she stressed the rhythm with clever musical style, and Sing Lee, China Boy, by Katherine Lively, with inimitable effect.

Ruth Blankheit, pupil of Mrs. Elizabeth Gillette Henderson, gave some highly creditable renditions of Toccata, by Bach, The Butterfly, by Knight, and Nocturne, by Reinhold, in which a musical tone and admirable left hand work were features.

Foster Parmelee, a pupil of Mrs. Denton Butt, a talented lad with a natural musical temperament, won success in Grandfather's Clock, by Maxim, and Mary Gwinn, pupil of Emily Yoder Davis, played Silhouette, by Reinhold, and Spinning Wheel, by Timmins, with refinement of style and a regard for lyric beauty. Sylvia Science, a pupil of J. E. Miller, showed herself to be an earnest student in her playing of Minuet in G, by Beethoven, and Knight Rupert, by Schumann.

Mary Austin, a charming young girl and a pupil of Mrs. Agatha Dombrowski, displayed fine technical equipment, and excellent training in two Preludes, opus 81, Nos. 7 and 3, by Heller. Another interesting performer was Lucille

Lazure, a pupil of Marguerite Davison, who played Musette, by Bach, and Barcarole, in G Minor, by Tchaikowsky, with appealing effect. Solfeggietto, by P. E. M. Bach, and the lovely Nocturne, by Grieg, were played by Frederick McCarty, pupil of Sister Mary Matthew, with a feeling for expression and tonal color.

Phyllis Morey, a gifted young girl and pupil of Beresford Wells, showed a well grounded technique and musical expressiveness in Scotch Poem, by MacDowell, and Etude, by Wollenkapt, and Grace Myers, a pupil of Helen Townsend, scored highly in the Nocturne in B Major by Chopin, as did Franklin Funk, pupil of Mary Larned, in his rendition of The Rustle of Spring, by Sinding.

Still another gifted musician, Geraldine Bitterman, a pupil of Sister Mary Carlino, gave an excellent account of herself in both the classic and modern composers in her artistic playing of Dreamlike from Partita, in G, by Bach, and Arabesque, G Major, by Debussy.

Then came the final number in which Nina Tauricello, a lovely appearing girl, took the audience by storm with her brilliant musicianship in the Concerto Allegro, by Grieg with Henry Collins at the second piano, providing excellent support. Miss Tauricello playing this taxing work by memory and gave an exhibition of a technical command, a singing tone, effective phrasing, and beautiful melody throughout, of which many were so fond a musician might be proud. She has a future of rich promise. Both Miss Tauricello and Mr. Collins are pupils of Arnold Cornelissen.—M.B.S.

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I had the opportunity to visit a family who now feels the effects of the depression. They do not complain about their material losses. They say truthfully that their loss and present limited material possession do not reflect dishonor. Their disgust is the attitude of others towards them. Friends who used to be cheerful to them now speak to them if they are cornered and cannot get away from them. They used to be called upon in community activities, but now if they offer their services, they are frowned upon. One member of the family said he just feels like telling some of his erstwhile friends who now pass him without bidding the time of day to go where they can't even give away fur coats. That is an example of soured life and loss of faith in the sincerity of people. John Erskine is just one physician who has sounded the depression to its hearts' depth. I am a disciple of John Erskine right now.

BIRMINGHAM, ALA.
POST

FEB 7 - 1933

Another Wednesday program listeners should look forward to hearing is the broadcast by John Erskine, author and professor of English at Columbia university, over WBRC at 3:45 p.m. Erskine's message also will be broadcast from television station WZXB. And here's his subject: "What I got Out of the Depression."

FEB 9 - 1933

BLIC OPINION

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Gallagher, Ebensburg, Pa.

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TAMPA, FLA.
TIMES

FEB 7 - 1933

"Going to Press."

Erskine, professor of Eng- comence university, presi- of the Julliard school of mu- uthor, and now columnist for rockin Daily Eagle will speak 3-hour radio audience over umberla network (WDAE) dur- Bill Schudi's Going to Press 4:11 to 5:00 tomorrow after-

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ale is worse than hunger. It seems, if not the entire effort, has been little thought of bolstering up the family may forget about being hum- months, but a hungry family with soured life may influence generations a true of one family, what might the once be upon our nation if one hun- dreds are thus affected? A weakened le menaces the nation. John Erskine g up a movement in New York city nation's welfare.

complaint and criticism about people table supplies, free rent, some old ar through welfare agencies. They azine. They get a little money and dren some toys; yes, they actually tress. These criticisms indicate our es in the life of our community. I individual with such an attitude is er of a welfare association. He sim- al as an animal, just to be fed and line sees him as having a soul, and if, having proper social life, his temporary material condition will not deaden his soul.

BIRMI

TAMPA, FLA.
TIMES
FEB 7 - 1933

"Going to Press."

John Erskine, professor of Eng- list—University, presi- dent of the Juilliard school of mu- sic, author, and now columnist for the Brooklyn Daily Eagle will speak to a nationwide radio audience over the Columbia network (WDAE) dur- ing "Bill Schudt's Going to Press" from 4:11 to 5:00 tomorrow after- noon.

Nos. 7 and 8, of interesting performer was Lucille

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SPRINGFIELD, MASS.
NEWS

FEB 16 1933

The Talk of New York

By WARD MOREHOUSE
New York, Feb. 16—Broadway, some part of it, is going to Washington for the inauguration of President-elect

Two prominent entertainers from Great Britain will be on hand to entertain Washingtonians. They are the leading lights of the English stage, Noel Coward and Beatrice Lillie, who will appear in a one-act skit. This is not the first time that Mr. Coward and Miss Lillie have given their services for the American actors' relief fund.

Others who will make the trip from New York are Daniel Frohman, president of the Actors' Fund; his stage director, Keane Waters; and Cecilia Loftin, Herbert Rawlinson; Bert Lytell, William Faversham and Fannie Hurst.

In gratitude to Mary Pickford for having established the library of the New York Newspaper Women's club, members of that organization are giving a dinner in her honor tonight at

the Restaurant L'Arche, 450 Park avenue. Authors and playwrights in the guest list include Edna Ferber, Faith Baldwin, Pearl Buck, John Erskine, Adela Rogers Hyland, Franklin P. Adams, Fannie Hurst, Theodore Dreiser, Hendrik Willem van Loon, Carl Van Vechten, Harry Herzhfeld, Deems Taylor, Marc Connelly and Frank Sullivan.

The Society of American Magicians will hold its annual magic show at the Heckscher theater, One Hundred and Fourth street and Fifth avenue, on the evening of the 23rd. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

The shows of the society have been an annual event in magic for many years. Until the time of his death they were produced and presented by Houdini. Since then they have been presented by Samuel Margolies, chairman of the committee.

SAN FRANCISCO
EXAMINER

FEB 8 - 1933

John Erskine, famous author and educator, speaking over KFRG at 1:45 this afternoon, will relate "What I Got Out of the Depression." Most folks, who got theirs in the neck, will want to know when they'll get out of it!

BUFFALO, N. Y.
COURIER EXPRESS

FEB 18 1933

Flint

554-562 Main Street

"Buds" and
are buying

No

Chiffon and
Silk St

The Only Silk St

Seal of the "Better Fe
for Greater Quality
and Longer Wear

85c

necessary, harmony of tones. Mr. Larkin was given an eloquent tribute of appreciation at the close of his talk.

The regular program opened with a group of young pianists playing delightful little numbers. Ruth Marie King, pupil of Eleanor Maudoull, played Minuet, by Bach, in admirable fashion and a descriptive piece, Avalanche, by Heller. Dorothy Van Aernam, a cunning little maid of six, and a pupil of Elsie Stein, distinguished herself in three short pieces. The Hallowe'en Pumpkin, a folk tune, and another folk tune, Mind Your Mother, in which she stressed the rhythm with clever musical style, and Sing Lee, China Boy, by Katherine Lively, with inevitable effect.

Ruth Blankheit, pupil of Mrs. Elizabeth Gillette Henderson, gave some highly creditable renditions of Toccatina, by Bach. The Butterfly, by Knight, and Nocturne, by Reinhold, in which a musical tone and admirable left hand work were features.

Foster Parmelee, a pupil of Mrs. Denton Butt, a talented lad with a natural musical temperament, won success in Grandfather's Clock, by Maxim, and Mary Gwinn, pupil of Emily Yoder Davis, played Silhouette, by Reinhold, and Spinning Wheel, by Timmins, with refinement of style and a regard for lyric beauty. Sylvia Science, a pupil of J. E. Miller, showed herself to be an earnest student in her playing of Menuet in G, by Beethoven, and Knight, Rupert, by Schumann.

Mary Austin, a charming young girl and a pupil of Mrs. Agatha Dombrowski, displayed fine technical equipment and excellent training in two Preludes, opus 81, Nos. 7 and 3, by Heller. Another interesting performer was Lucille

JOHNSTOWN, PA.
DEMOCRAT

FEB 9 - 1933

PUBLIC OPINION

(The statements carried in this column are contributed by readers of The Democrat. The opinions expressed are those held by the writers, who often disagree with the editorial policies of this paper.)

From Ephraim Z. Gallaher, Ebensburg, Pa.

Giving the needy a pound of soup beans, a piece of salty sow-belly and a sack of corn meal does not suffice. Man does not live by bread alone. To my delight, the morning paper recently carried a note of news about John Erskine heading the jobless aid fund. He is to direct a scientific drive to uphold morale. Some such idea has been troubling my little bit of brains ever since the depression hit us, but very little enthusiasm have I observed from any source on this particular and most vital phase of depression effect.

A broken morale is worse than hunger. It seems to me a major effort, if not the entire effort, has been to allay hunger, with little thought of bolstering up the morale. A hungry family may forget about being hungry within a few months, but a hungry family with broken spirit and soured life may influence generations to come. If this is true of one family, what might the outcome and influence be upon our nation if one hundred thousand families are thus affected? A weakened and deadened morale menaces the nation. John Erskine is therefore heading up a movement in New York city that is vital to the nation's welfare.

I hear much complaint and criticism about people who have received table supplies, free rent, some old shoes and underwear through welfare agencies. They actually buy a magazine. They get a little money and they buy their children some toys; yes, they actually go to moving pictures. These criticisms indicate our lack of human values in the life of our community. I do not believe an individual with such an attitude is fit to sit as a member of a welfare association. He simply sees the individual as an animal, just to be fed and clothed. John Erskine sees him as having a soul, and if properly enlightened, if having proper social life, his temporary material condition will not deaden his soul.

So long as man keeps up strong morale, so long as he has aspirations and lofty ideals, so long as he feels himself a part of the community activities, just so long has that community strength in that man. But stifled his inward noble tendencies and he is a liability to the community, even when kept well fed and clothed by a welfare association.

I had the opportunity to visit a family who now feels the effects of the depression. They do not complain about their material losses. They say truthfully that their loss and present limited material possession do not reflect dishonor. Their disgust is the attitude of others towards them. Friends who used to be cheerful to them now speak to them if they are cornered and cannot get away from them. They used to be called upon in community activities, but now if they offer their services, they are frowned upon. One member of the family said he just feels like telling some of his erstwhile friends who now pass him without bidding the time of day to go where they can't even give away fur coats. That is an example of soured life and loss of faith in the sincerity of people. John Erskine is just one physician who has sounded the depression to its heart's depth. I am a disciple of John Erskine right now.

BIRMINGHAM, ALA.
POST

FEB 7 - 1933

Another Wednesday program listeners should look forward to hearing is the broadcast by John Erskine, author and professor of English at Columbia university, over WERC at 3:45 p.m. Erskine's image also will be broadcast from television station W2KAB. And here's his subject: "What I Got Out of the Depression."

TAMPA, FLA.
TIMES

FEB 7 - 1933

"Going to Press."

Erskine, professor of English at Columbia university, president of the Juilliard school of music, and now columnist for Brooklyn Daily Eagle will speak nationwide radio audience over Tampa network (WDAB) during Bill Schutt's Going to Press, 8:30 to 9:00 tomorrow afternoon.

NEWARK, N. J.
NEWS

FEB 11 1933

The Metropolitan and Music in the Making

THE Metropolitan Opera Association, Inc., is passing the hat for funds to continue next season. It is asking the public to guarantee \$300,000 in order that the sumptuous presentation of grand opera may go on. This is a matter between the management, boxholders and participants and those who care enough for opera as it is presented at the Metropolitan to chip in against a deficit. But whether opera is continued at the Metropolitan is not a life or death matter for music in America. The future of music is in the keeping of a large public that stretches from coast to coast and invades every town. It is something that has to grow and become a normal part of the life of the people.

This does not mean there is no place for exotic musical plants. They are all right for those who like them and can afford them. There are other ways, however, to develop the musical ability and musical appreciation of the people. One way, as John Erskine of the Julliard Musical Foundation recently told the Summit Athenaeum, is through the development of local musical organizations, particularly among the youth of the land. Music must be made as spontaneous and natural to them as automobile and contract. It must be democratized.

Some of the beginnings are crude although it is amazing what great advance has been made. Until the refining process

has been carried farther, there will be room for the gorgeous performances by brilliant musical stars to which we are accustomed. But a good social consciousness should keep in mind that there is a music in the making in this country that is native to the soil and the future of America lies in its blossoming.

NEW HAVEN, CONN.
REGISTER

FEB 20 1933

Mary, In Appreciation—



In appreciation of the library she established for them, members of the New York Newspaper Women's Club gave a dinner in Mary Pickford's honor in New York. Beside her sits John Erskine, author.

N. ADAMS, MASS.
TRANSCRIPT

FEB 18 1933



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HAVERHILL, MASS.
GAZETTE

FEB 15 1933

MUSIC M

Ten-Year Program to Aid Native Music

The Guild of American Festivals is an organization that is launching a campaign in every state of the nation to stimulate interest in concerts, festivals, and opera in every state and relieve the present crisis in unemployment among American composers, conductors, singers, and instrumentalists by means of a ten-year program. The guild's plan is to cooperate with existing bodies seeking to increase employment of musicians such as the Musicians Emergency Fund, Inc., and the American Federation of Musicians by securing employment for members in the orchestras of the guilds of the home states.

The guild's work will be "not the benefit of an organization but every musician and musical organization in America; it is offered to the president and the nation as the mission of the National Reconstruction Program to create immediate and constantly increasing employment."

"To this end the guild is conducting a national campaign in cooperation with each state to energize concerts and festivals and the immediate establishment of an American Opera House in Washington, one of the few national capitals in the world (including small states) formed after the great war which does not boast its own opera."

"There is in every state material for a splendid orchestra, choral and oratorio societies. This can be coordinated into a strong State Festival Guild," according to the guild's statement which continues: "The plan is not to disrupt nor duplicate existing activities, but to correlate and crystallize all efforts toward a definite goal within a given period, and to reward the combined musical activities of the state through publication of annual state reports and an award for the best report."

"To finance this work a drive for 'million quarters' is being made. When a state guild is formed 50 percent of the donation from that state will be returned to its guild, the other 50 percent will be used in founding the national opera in Washington."

The award for the best report will be based on three points: the work of the state guild, the percentage of city federations of women's clubs giving one concert, and the report of all other musical activities of the state. Awards will be made annually in September, and the first will be made in 1933. As soon as established two winning Guild conductors will be invited to conduct a performance at the National Opera in Washington.

The executives sponsoring the plan include Benjamin Grosbayne, of the department of music of Brooklyn College, Mrs. Eugene B. Lawson first vice-president of the General Federation of Women's Clubs, who is also a member of the board of judges with John Erskine, president of the Julliard School of Music; Mrs. H. S. Godfrey, national music chairman of the General Federation of Women's Clubs; Mrs. John Buchanan, chairman of American Music of the National Federation of Music Clubs; and Mr. Grosbayne.

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From Baltimore, Md., comes the word that the appropriation of the city council for municipal music has been made as in previous years. This civic activity in music in the southern city, is directed by Frederick R. Huber, who

has made the following statement relative to the work as carried on there: "Municipal music has been a civic responsibility in Baltimore for the past 18 years and its importance to the past and future of the city as well as its cultural and recreational value to both white and colored communities is widely recognized. Baltimore is the pioneer and the exemplar of this phase of municipal activity in America. It is estimated that over 500,000 persons attended the free concerts of the Baltimore Municipal and Park bands this past summer. The Symphonie Band concert on the Johns Hopkins University campus with an attendance of 10,000, and the annual musical lawn party in Druid Hill Park, with an attendance of 40,000 together with large audiences for the 1931-32 Sunday night concerts by the Baltimore Symphony orchestra show conclusively that municipal music is meeting a real need in the daily lives of Balti-

Italian Protest

The signatories to a document which attacks modern music in no uncertain terms, includes such prominent Italian composers as Respighi, and appeals to the younger generation on behalf of "artistic discipline" and concludes with the assurance that the "romanticism of yesterday will again be the romanticism of tomorrow." The statement attacking "transitory" tendencies follows: "We are against this art which cannot have and does not have any human content, and desires to be merely a mechanical demonstration and a cerebral puzzle. The confusion of Babel reigns in the music of the last years, the most diverse and disparate tendencies have been lumped together in a continual chaotic revolution."

E. B. F.

NEW YORK TIMES

FEB 17 1933

DINNER TO MARY PICKFORD

Actress Is Honor Guest of the
Newspaper Women's Club.

Miss Mary Pickford, motion picture actress, was the guest of honor last night at a dinner dance given by the New York Newspaper Women's Club in the Restaurant Lareue, 480 Park Avenue. The dinner was given to Miss Pickford as a gesture of appreciation for the club's library, which she established. About 100 members and their guests were present.

Among those who attended were Fannie Hurst, Isabel Paterson, Thomas Craven, John Erskine, Katherine Brush, Ursula Parrott, Adela Rogers St. John and Natalie Sedgwick Colby, novelists; Miss Selma Robinson, poet; Miss Gross, humorist, and Mrs. Gross; Harry Hershfield, humorist, and Miss Helen Worden, newspaper columnist and president of the Newspaper Women's Club.

Entertainment was provided by Miss Hilda Moreno, Cuban singer, who was accompanied on the piano by Moises Simons, composer; Miss Anne Ronell, songwriter and singer, who presented a program of her own compositions, and Mr. Herschfeld.

SPRINGFIELD, MASS.
REPUBLICAN

FEB 12 1933

This and That

Erskine, president of the school of music, novelist, writer, and pianist, is versatile enough to be well qualified to the new adjustment service unemployed of New York began its work last week his charge. It has received a of \$100,000 from the Carnegie of New York, which is sufficient for a year. Its purpose says Mr Erskine strengthen the morale of the individual by aiding him to a more intelligent understanding of his own characteristics in the general situation in which he himself."

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 something.

Erskine has before this been in contact with this problem of its most tragic forms upon the lives of thousands of killed musicians, in New York as the result of a combination of forces. Many would work because of the material. If there had been no material without the competition of the slump would have been a musical profession as there blow because music is not at many people sacrifice to have to economize. To use in some of its phases associated with other amusements shows and dances which is suffered from the depression. Then the slump is added to tabular unemployment it is hard and advice to an unemployed musician to help him to reshape himself. It is where the energetic were of John Erskine may be

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But almost any occupation is better than brooding idleness, and Mr Erskine's committee may find ways of helping multitudes of people to keep up their courage, face the fact squarely and do what they can to help themselves and to keep themselves fit. This is particularly important in the case of musicians because their skill deteriorates so quickly with disuse that after continued idleness they may not be ready to hold down a job even if one is offered. But there are many skilled occupations that need constant practice. If the total skill of the millions of people could conceivably be capitalized it would represent a fantastic sum, and if it were owned by capitalists instead of by millions of discouraged and unwanted workers there would be a loud outcry over the depreciation of this asset from disuse. From this point of view such work as the New York committee is doing has an economic value in proportion to the success of its members in making their own work worth it to be measured not in dollars but in human lives and happiness.

Baltimore's famous show dog, Ming Toy, which last year was sentenced to death for biting and then more mildly punished by being crissled from the city, has won from the court permission to return and participate in a dog show if kept in a cage except when being exhibited in the show ring. In temper Ming Toy must have something in common with the Pekingese, of whom Christopher Morley has written: "The trouble with the Pekingese is that for a million generations he has been told that he is either a dragon or a lion, and no one has ever told him the truth."

A new method of teaching arithmetic, which is expected to yield infallible scoring in auction bridge, is said to be making headway in the schools of several states, including Massachusetts, New Hampshire and Connecticut. It is based on reason rather than rote, and was developed by Prof. Guy W. Venable of Boston's South End school of education. He believes that the reason why most of us have to count on our fingers is that in childhood we were swamped by more arithmetic than we could learn well. To correct this the new method eliminates a great deal of mental processes—addition, subtraction, multiplication and division.

Equal stress, however, is put upon taking the steps in the right order and learning each perfectly before going on. Every pupil learns to add nine and six without effort before trying to add 9 to 16, 26, 36 and so on. The new curriculum boils down to five things—the fundamental facts of the process steps, examples “to the extent of social usage,” tests, problems devised by the pupil. It sounds very simple in comparison with the old textbooks.

quire giving some attention to big numbers. They can hardly be dropped out so long as astronomical figures are in demand for discussion of war debts, unemployment, the gold supply and the size of the universe. Fortunately millions, billions, trillions and so on can be cut off from arithmetic and treated as mere words, which are often quite as good treatment as they deserve.

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HAVERHILL, MASS.
GAZETTE
FEB 15 1933
more than 35 at Sons
of Vets Gathery

AMESBURY—More than 35 attended the meeting of the Essex County Society of Sons of United Veterans auxiliary at U. S. W. V. hall Monday afternoon. Mrs. Elizabeth Hutchins, Beverly, presided. Among committee appointments announced was that of Mrs. Sarah Rhodes, of Amesbury, to the chairmanship of the executive board. Supper was served. In the evening members went to Newburyport to attend a meeting of the Newburyport camp and auxiliary. The next meeting of the society will be held in Salem on March 3.

Firemen's Tourney

AMESBURY—There are no changes in the standing in the annual firemen's tournament among fire companies. The matches at Combines, Main street, Monday night, were as follows: Ladder 1 winning 60 to 51, and Engine 1 taking the pool match, 100 to 84. Combination 2 won from Engine 3 in pool 100 to 64, but Engine 3 retaliated in cards, winning 60 to 28. The tournament will be continued at the Central station, School street, Thursday evening.

Extension Meeting

AMESBURY—Mrs. Mary McIntyre, agent of Essex county extension work, will address women of the local division of the extension service of the Essex County Agricultural school, at Grange hall tomorrow afternoon at 2:30. A moving picture film, "The Importance of Community Life," will be shown. All women have been invited.

SAVES HALF

"...this work a drive for a million quarters" is being made. When a state guild is formed 50 percent of the donation from that state will be returned to its guild, the other 50 percent will be used in founding the national opera in Washington.

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REPUBLICAN

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John Erskine, president of the Julliard school of music, novelist, pianist, and pianist, is versatile enough to be well qualified to direct the new adjustment service or the unemployed of New York which began its work last week under his charge. It has received a grant of \$100,000 from the Carnegie Corporation of New York, which is thought sufficient for a year. Its primary purpose says Mr Erskine, is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

Although the new organization is limited to New York, he hopes that methods may be developed which will be of general utility and that the plan will be adopted in other cities. One of its aims is to combat deterioration of the individual. Many of the unemployed are suffering from melancholia, other are allowing their painfully acquired skill to slip away, and many have become maladjusted to their old work. It is hoped that they be helped to understand the present economic situation and he changes that are taking place in various occupations. From such a map of the general field, supplemented by an objective study of their own capacities it may be possible in an individual case to frame a program of action that can be followed with confidence that it is likely to lead to something.

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NEW YORK TIMES

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HAYERHILL, MASS.
GAZETTE

FEB 15 1933
More Than 35 at Sons
of Vets Gather

JAMESBURY—More than 35 attended the meeting of the Essex County Society of Sons of Union Veterans auxiliary at U. S. W. V. hall Monday afternoon. Mrs. Elizabeth Hutchins, Beverly, presided. Among the committee appointments announced was that of Mrs. Sarah Rhodes, of campaign auxiliary, to the chairmanship of executive board. Supper was served. In the evening members leave for Newburyport to attend a meeting among the Newburyport camp and directors. The next meeting of the society will be held in Salem on March 3.

Firemen's Tourney

JAMESBURY—There are no changes in the standing in the annual firemen's pool tournament among fire companies, following matches at Combustion headquarters, Main street, Monday night. Ladder 1 and Engine 1 divided two points. Ladder 1 won in an cards, 60 to 51, and Engine 1 in the pool match, 100 to 84. Combination 2 won from Engine 3 in division of 100 to 64, but Engine 3 retaliated by winning 60 to 28. The tournament will be continued at the Combustion, School street, Thursday evening.

Extension Meeting

JAMESBURY—Mrs. Mary McNeil, agent of Essex county extension work, addressed women of the local extension service of the County Agricultural school hall tomorrow afternoon. Moving picture film, "The Community Life," will be shown. All women have been invited.

"To finance this work, a state fund is being formed. The donation from that state fund will be used in founding national opera in Washington."

The award for the best report will be based on three points: the work of the state guild, the percentage of the federations of women's clubs giving one concert, and the report of all other musical activities of the state. Awards will be made annually in September and the first will be made in 1933. As soon as established two winning Guild conductors will be invited to conduct a performance at the National Opera in Washington.

The executives sponsoring the plan include Benjamin Grosbayne, of the department of music of Brooklyn college, Mrs. Eugene B. Lawson first vice-president of the General Federation of Women's clubs, who is also a member of the board of judges with John Erskine, president of the Juilliard School of Music; Mrs. H. S. Godfrey, national music chairman of the General Federation of Women's clubs, Mrs. John Buchanan, chairman of the American Music of the National Federation of Music clubs; and Mr. Grosbayne.

Municipal Music

From Baltimore, Md., comes the word that the appropriation of the city council for municipal music has been made as in previous years. This civic activity in music in the southern city is directed by Frederick R. Huber, who

SPRINGFIELD, MASS.
REPUBLICAN

FEB 12 1933

This and That

John Erskine, president of the Juilliard school of music, novelist, pianist, and pianist, is versatile enough to be well qualified to direct the new adjustment service or the unemployed of New York which began its work last week under his charge. It has received a grant of \$100,000 from the Carnegie Corporation of New York, which is thought sufficient for a year. Its primary purpose says Mr. Erskine, is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

Although the new organization is limited to New York, he hopes that methods may be developed which will be of general utility and that the plan will be adopted in other cities. One of its aims is to combat deterioration of the individual. Many of the unemployed are suffering from melancholia, other are allowing their painfully acquired skill to slip away, and many have become maladjusted to their old work. It is hoped that they be helped to understand the present economic situation and the changes that are taking place in various occupations. From such a gap of the general field, supplemented by an objective study of their own capacities it may be possible in an individual case to frame a program of action that can be followed with confidence that it is likely to lead to something.

Mr. Erskine has before this been brought into contact with this problem in one of its most tragic forms—the blight upon the lives of thousands of skilled musicians, in New York alone, as the result of a combination of adverse forces. Many would be out of work because of the machine even if there had been no slump. Even without the competition of the robot the slump would have struck the musical profession a peculiarly severe blow because music is a luxury that many people sacrifice first when they have to economize, and because in some of its phases it is associated with other amusements like shows and dances which have suffered from the depression. But when the slump is added to technological unemployment it is hard to give advice to an unemployed musician or to help him to reshape his life. That is where the energetic versatility of John Erskine may be of service.

This matter of aptitude and acquired skill is the most serious flaw in the reasoning of the Dr. Panglosses who try to cheer us up with figures purporting to show that mechanical progress makes more jobs than it destroys. A million bound pegs abruptly scrapped by the abolition of round holes would find little consolation in the prediction that the new system would provide several million square or triangular holes later on.

Possibly wooden pegs might be reshaped at some expense of material but human pegs are of more intractable stuff.

But almost any occupation is better than brooding idleness, and Mr. Erskine's committee may find ways of helping multitudes of people to keep up their courage, face the facts squarely and do what they can to help themselves and to keep themselves fit. This is particularly important in the case of musicians because their skill deteriorates so quickly with disuse that after continued idleness they may not be ready to hold down a job even if one is offered. But there are many skilled occupations that need constant practice. If the total skill of the millions of people could conceivably be capitalized it would represent a fantastic sum, and if it were owned by capitalists instead of by millions of discouraged and unwanted workers there would be a loud outcry over the depreciation of this asset from disuse. From this point of view such work as the New York committee is doing has an economic value in proportion to the success in keeping up morale, but its true worth is to be measured not in dollars but in human lives and happiness.

Baltimore's famous chow dog, Ming Toy, which last year was sentenced to death for biting and then more mildly punished by like exile from the city, has won from the court permission to return and participate in a dog show if kept in a cage except when being exhibited in the show ring. In temper Ming Toy must have something in common with the Pekingese, of whom Christopher Morley has written: "The trouble with the Pekingese is that for a million generations he has been told that he is either a dragon or a lion, and no one has ever told him the truth."

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WILMINGTON, DEL.
EVE. JOURNAL-
EVERY EVENING
FEB 18 1933



N. Y. TELEGRAPH

FEB 18 1933

Mary Pickford Dinner Guest

The New York Newspaper Women's Club feted Mary Pickford at a dinner dance in the Restaurant Larrue, in Park avenue, Thursday night in appreciation of her gift of a library to the club. Prominent among the 100 members and their guests who gathered to honor the screen star were:

Fannie Hurst, Isabel Paterson, Thomas Craven, John Erskine, Katherine Brush, Ursula Patton, Adela Rogers St. John and Natalie Sedgwick Colby, novelists; Miss Selma Robinson, poet; Milt Gross, humorist, and Mrs. Gross; Harry Hershfield, humorist, and Miss Helen Worden, president of the Newspaper Women's Club.

Miss Pickford will sail for Europe today on the Rex accompanied by Mildred Zukor Loew.

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SYRACUSE, N. Y.
HERALD

FEB 18 1933



BROOKLYN, N. Y.
CITIZEN

FEB 20 1933

CURRENT COMMENT

John Erskine is going to try an experiment in strengthening the morale of the unemployed in New York. It's a work that needs to be done, not only in New York, but in every city in the land where unemployment exists. The man or woman who is kept alive physically while out of work, but loses that spirit which makes the individual want to work and be self-supporting, is merely an empty shell with little left to live for.—Burlington Free Press.

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Brooklyn, N. Y., E

FEB 20 1933

Work on Marine

Not long ago Dr. John Erskine, in his address to the audience of the benefits he has been giving for the current depression, that slump has some good points of view. As a matter of fact an interest might be written on what city depressions. Brooklyn, just now, is in a good position to draw dividends of needed improvements because of employment.

Initiating work in Marine Park. In putting 600 men to work on the project, the city authorities have made a intelligent decision. We have been of millions on unemployment relief have been handed out for "mar" has been of no lasting benefit. It is better to spend money on work than on relief.

Marine Park is badly needed far behind the other boroughs parks. The areas for this park are much smaller in relation to the need for more recreation for Brooklyn's millions. Furthermore, developing such facilities, we can develop a basic real estate value.

It should not be forgotten that the highways Marine Park will serve as Brooklyn. As a matter of fact, the entire city and the metropolitan area. No one thinks of Coney Island park. It is New York's greatest asset. Yet Coney Island is not a real park, it is merely a breathing place. It is planned to provide a unique sports center. And it should be self-sustaining.

Such an addition to our park system while the opportunity to pushing the depression should not be on Marine Park will serve the city by providing income to idle men, from the lists of relief agencies. It is a time of giving the city a playground.

DALLAS, TEX.
TIMES-HERALD

FEB 20 1933

COLUMNIST ERSKINE IN RADIO INTERVIEW

John Erskine, professor of English at Columbia, president of the Julliard School of Music, author and now columnist for the Brooklyn Eagle will speak over KRLL and the Columbia network on "Bill Schudt's Going to Press" at 3:45 p. m. Wednesday. The author of "Helen of Troy," "Galahad" and other best selling novels, will talk on "What I Got Out of the Depression."

Brooklyn, N. Y., Eagle

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Not long ago Dr. John Erskine told a radio audience of the benefits he had derived from the current depression. That the well known slump has some good points cannot be denied. As a matter of fact an interesting monograph might be written on what civilization owes to depressions. Brooklyn, just now, seems to be in a good position to draw dividends in the form of needed improvements because of the need for employment.

Initiating work in Marine Park is a case in point. In putting 600 men to work on this big project, the city authorities have made an intelligent decision. We have been spending tens of millions on unemployment relief. Large sums have been handed out for "made work," which has been of no lasting benefit. It is much better to spend money on work that will be permanent.

Marine Park is badly needed. Brooklyn lags far behind the other boroughs in the matter of parks. The areas for this purpose here are much smaller in relation to the population. Every report on social conditions emphasizes the need for more recreational facilities for Brooklyn's millions. Furthermore, by properly developing such facilities, we can add immeasurably to basic real estate values.

It should not be forgotten that with adequate highways Marine Park will serve Queens as well as Brooklyn. As a matter of fact it will serve the entire city and the metropolitan district. No one thinks of Coney Island as a Brooklyn park. It is New York's greatest playground. Yet Coney Island is not a real playground. It is merely a breathing place. Marine Park is planned to provide a unique recreational and sports center. And it should be in large part self-sustaining.

Such an addition to our park system is worth while. The opportunity to push this work during the depression should not be neglected. Work on Marine Park will serve the double purpose of providing income to idle men, who can be taken from the lists of relief agencies, and at the same time of giving the city a new permanent playground.

DALLAS, TEX.
TIMES-HERALD

FEB 6 1933

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"To be worth noticing now or worth remembering afterwards, we must first live with ourselves alone, in self-respecting solitude."—John Erskine.

GLOVERSVILLE, N. Y.
HERALD

FEB 22 1933



America's Sweetheart

NEW YORK, Feb. 21.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's Club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month.

John Erskine told Mary she looked "good enough to put on a birthday cake." She was in white lace, with a dash of pink velvet.

She wears little rouge, is nice and sun-tanned, her face is young-looking and firm, her eye-brows only the faintest line, her lashes heavily mascaraed. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts anyhow. I don't like them." She never exercises and hates sport.

En route to meet Doug at St. Moritz, however, she packs one blue skirt suit, with Norwegian trousers included. But she hates the current Hollywood pants. "Women aren't built for trousers," she said, in a little-girl voice. "Their hips are all wrong."

She reads biographies most of the time, both in French and English. Dumas, her New York hair-dresser, says Mary's French is positively Parisian. She wore no jewels except her three strand pearl necklace that Doug gave her, her handsome solitaire pearl, about the size of a dime, set with tiny emeralds supporting it, and her wedding ring which is made of links of platinum, with square cut diamonds and emeralds.

Garbo is her favorite actress, knew her in Sweden before she was imported to make Hollywood famous. She thinks Joan Crawford a tragic figure, "with too much success that she doesn't now what to do with. Joan's tragedy comes from wanting everybody to love her and not knowing how to make friends."

Soviet Likes "Pollyanna"

Mary's biggest laugh of her life is the fact that the Bolsheviks like her "Pollyanna" picture best of anything and are still running it in the land of the Soviets.

John Erskine, Mary's dinner partner, politely urged his sophisticated conversation to Mary's ear. At one point she pointed: "Do you really think I am so unsophisticated as that?" Erskine was in a precarious position, with engaging little Ann Ronell, new Tin Pan Alley queen, on his other side.

Ann played and sang her "Willow Weep For Me," wearing a big smile. It seems that she has a new song, "Merry-Go-Round," which is just being published now, and for which Radio City deekered for use during a fortnight's production. Ann went to Cuba for a rest but her lawyer brother, enjoying an evening at Radio City, heard Ann's music being played, with no credit given her on the program. In legal manner he notified their lawyers. They settled for a goodly sum, out of court!

Moses Simon, composer of "The Peanut Vendor," who played and whistled that popular piece, in a ringing, clear whistle, looks like a distinguished foreign diplomat—dignified, with military bearing, a smiling face, a handsome head of hair, snowy white at the temples.

MONTREAL
ST.

FEB 17 1933

FORT WAYNE, IND.
JOURNAL-GAZETTE

FEB 11 1933

Others See It

MORE THAN BREAD

(Christian Science Monitor)

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SAN ANTONIO, TEX.
LIGHT

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Dr. Erskine's subject will be, "What I Got Out of the Depression."

Brooklyn, N. Y., Eagle

FEB 20 1933



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DALLAS, TEX.
TIMES-HERALD

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FORT WAYNE, IND.
JOURNAL-GAZETTE

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DALLAS, TEX.
TIMES-HERALD

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GLOVERSVILLE, N. Y.
HERALD

FEB 22 1933

berg, Mrs. Winfield Wil-
Johnstown; Mr. and Mrs.
Wemple of Ephratah; Mr.
Wolgumuth and daughters,
and Margaret; Mr. and M.
Wolgumuth, Mrs. Herbert V.
of Palatine; Mrs. J. Vedder
is, Mrs. Archibald Gilber-
Francis Morris, of Amst-
Mrs. William Maxwell of
Edward Winnie Bennett and
Edward Winnie of Fultonville.

ATTEND MEETING

The Floyd Deckro Post
Legion members and
wives attending the open
of the Bergen Post at Am-
were: Commander and Mrs.
Kilen, Mr. and Mrs. Manni-
George Emden, Willard E.
After the meeting and en-
ment a pancake supper was

PERSONALS

Among those who at-
Eastern Star meeting at th-
ple Monday night were:
here Edith and Florence Chri-
Rosina Holmes, Mrs. F. H.
Mrs. David Vedder, Mrs.
ebridge, Mrs. Edward J.
E. B. Clute, Mrs. John
Mrs. James Dockstade
Russell Snow and Mrs. H. P.
ance.

Mr. and Mrs. Wilbur Ken-
children spent Monday
Mrs. J. E. Wyman was at
dam Tuesday.
Mr. and Mrs. Clarence La-
vin Dopp farm at Rural Ge-
Vaughan Spraker of Glo-
is the night chef at the
Lunch room.

Alice Bobilin, who has
with whooping cough at th-
of her grandparents is im-
proved.

The children of Mr. and
Burdeau who have been
to their home for the past
weeks are some better.
Malcolm Schults of Rural
spent Monday at Fonda.
Miss Anna Hoese was at
dam Monday.

Robert Pulls of Fultonville
Monday at Fonda.

Alverson Kincade is con-
his home by illness.

Charles H. Fisher who has
confined to his home for the
month with gripe is now
be out.

Frank Shutt of Amsterdam
at Fonda Monday.

Peter Hime of Canajoharie
Monday with Fred Hime and
ily.

Alton Dillenbeck, Roland
vid Fox have returned from
days spent at Ithaca.

Mr. and Mrs. Anthony T-
of Johnstown were at Fonda
day.

George Morse, who has pe-
few days with Mr. and M-
ward Brooklyn and family

FORT WAYNE, IND.
JOURNAL-GAZETTE

FEB 11 1933

As Others See It

MORE THAN BREAD (Christian Science Monitor)

Encouraging are the evidences that the jobless man is not the forgotten man, that society recognizes as its paramount job the vital need of letting the unemployed man and woman know that thoughtful, intelligent effort is being directed to the solution of their problem.

What is termed by its sponsors a "national experiment" is the new adjustment service commencing to function in New York for the benefit of the unemployed in that city, made possible by a gift of \$100,000 from the Carnegie corporation. John Erskine, director of the service, states:

"The primary purpose of the program is to strengthen the morals of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

He adds that the service would aim to bring these individuals into adjustment with their environment.

The seeker for work who has tramped the streets unsuccessfully in his quest needs not merely that his physical requirements be satisfied. He needs encouragement; practical, understanding sympathy with his specific difficulty. Long workless weeks and months bring, all too often, despair and apathy; the very aptitude for work may slowly disintegrate.

The adjustment service proposes to cure—or better, prevent—this by helping the unemployed person "to acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence . . . that will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him." Incidentally, the service does not ignore the value of providing pleasant and wholesome recreation.

It is hoped that the experiment will develop a technique that may be helpfully followed elsewhere. Every such effort knits society closer together. Every such effort is a step nearer the realization of the eternal spiritual fact, "Man shall not live by bread alone."

SAN ANTONIO, TEX.
LIGHT

FEB 7 1933

John Erskine, professor of English at Columbia university, author of "Helen of Troy" and other best-selling books, will be interviewed by Bill Schudt on the "Going to Press" program over KTSA and network at 3:45 o'clock Wednesday afternoon.

Dr. Erskine's subject will be "What I Got Out of the Depression."

VARIETY

FEB 7 - 1933

Depression Gaieties

The 'Depression Gaieties' at \$10 a crack admish Sunday night (5) at the Imperial, New York, presented by and for the benefit of the Authors' League and the Stage Relief Fund should serve as something of a model in the line of benefit entertainments. It was decidedly an example of how benefit shows should be run, and makes all the other haphazard, hit 'n' miss array of stellar entertainment look silly.

Considering the auspices, it's to be expected that some really serious thoughts be given to the preparation of special material and the sequence of events. It reminded of how aimless even the Lambs' and the Friars' gambols and frolics have become through the careless, catch-as-catch-can unfolding of the talent.

Result has been that those who patronize Sunday night or any other night's benefits rarely miss a thing if they just pay for the drinks as a material contribution to the cause and stay at home. It's become easier to twirl a bothersome air wave off than contend with well-meaning charitable performers who, when not avoiding their generosity, appear disadvantageously through the tiresome procession of the same style of specialty after specialty.

The 'Depression Gaieties' was showmanly heralded from the start. The 'for one night only' and the special title lent it an aura of specialization which accounted for the \$10.000 gross, at \$10 a crack, Sunday night, with standees at \$3 per seat, all sorts of regulations by their number.

Marc Connolly, Hugh O'Connell, Charles Butterworth, Charlie Winninger and Bob Benchley, who appeared off and on, probably were importantly responsible for the smooth pacing, with Connolly seemingly very much the ringmaster. The array of distinguished legits and literati gave evidence in plenty to the creative talents which made possible the smooth progression of what was voted a good \$10's worth and audible commentary that it was the best benefit show ever seen. Which gives an idea with what mental stance the ducat buyers approach these things. However, it was more than that: it was a darn good revue, easily the best of this season.

The scale and the auspices, sans any paper, brought out a very top-hat attendance. They went in a big way for all of the reverse-English clowning.

In sequence, a comely chorus comprising the following vocalized, 'How About a Benefit for the Benefit of People Who Have to Go to Bed?' Carol Remick, Teddy West, Dorothy Dodd, Phyllis Cameron, Virginia Whitmore, Enis Early, Katherine Laughlin, Florence Chumbeos, Irene McBride, Katherine Mullowny, Evelyn Monto, Rosalie Trego, Ruth Gormley, Alda Conkey, Frances Nevinks and Wilma Kaye.

Next Marc Connolly's introductions of Jolson and Cantor, with Winninger, O'Connell and Butterworth appearing as substitutes, as Connolly apologized for the delay of the scheduled luminaries. In between, from this point on, Beatrice Lillie and Fannie Brice (the latter looking very sweet 'n' everything) contributed the clown interludes in outlandish page-girl setups.

'Under Difficulties' was the next sequence with the worried Connolly calling upon Clifton Webb for his man-about-town number out of 'Flying Colors'. Webb in turn calling upon Judith Anderson, Madge Kennedy, Hope Williams (and also Ethel Barrymore, but not appearing) for their help in a benefit. All

expressed themselves feeling very it and with lots of time on their hands up until the point Webb made known his request, and they all refuse. This forced Webb into the specialty, with a clown topper-offer showing the wrong reels projected instead of the slides from the revue.

Franklin P. Adams (FPA of the 'Trib') next introduced the veteran songwriters Theodore A. Metz (77-year-old composer of 'Hot Time in the Old Town Tonight') with a hoke fiddle specialty; Harry Armstrong (composer of that barroom anthem,

'Sweet Adeline,' who led the audience in a gang song reprise of the number); Harry Von Tilzer (ditto with 'Wait Till the Sun Shines Nellie,' with Harry forced to read the lyrics, not remembering 'em); and W. C. Handy with his national anthem, 'St. Louis Blues.'

Douglas Fairbanks, Jr.'s contribution was a clever panto impression of his father, Chevalier and Barrymore. He in turn introduced Vicente Escudero, the current male Spanish dancing sensation from the concert field.

John Erskine, with his 'Prof.' title also introduced, accompanied Grace Moore in two numbers.

Phil Baker had Butterworth as his box plant, latter climbing into the mezzanine stage box via a step-ladder from the stage. Baker wished he had Sid Silvers in the box with him and Butterworth roared he wished he had Al Jolson on the stage with him. Baker observed that Abe Lyman was to have accompanied him, but since it's the new rule on the radio that the radio talent use the product they're sponsoring (the Boswell Sisters must smoke Chesterfields, Amos 'n' Andy use Pepsodent, etc.), Lyman has been using Phillips Milk of Magnesia thrice weekly, for as many bronchitis, and that's why the bandman couldn't be with us tonight!

This led into a hoke 'Bachelor's Reverie.' Hugh O'Connell's, the dreaming bachelor recalled McIntyre and Heath, whereupon Jack Haley and Ethel Merman hopped out: David Warfield (Bill Robinson with his specialty that whinnied 'em), etc., and Beatrice Lillie-Bobby Clark, with one of their numbers out of 'Walk a Little Faster,' personating some other venerable a.k.'s. Haley, Merman's 'You're an Old Smoothie' from 'Take a Chance' was an individual show-stopper.

'The Little Tots' Hour' held Fred Astaire, Barbara Newberry and Carl Randall, and Vilma and Buddy Ebsen, each doing their hotcha leg-manana when the hokum Teacher (Miss Lillie) leaves the room. But when Teacher reappeared all the tots slowed down to their waltzes again. This was another sample how a little thought to the manner of presentation—and it was trivial enough—dressed up what might ordinarily have been a succession of three topnotch sets of musical comedy hoofer's contributing conventional specialties.

Fannie Brice whammed 'em with her plea for the 'Popular Song' and what radio has done to it. It sounded like a Bullyrose semi-propaganda plea for tin pan alley, but its entertainment value was never lacking. Under Brian treatment it was one of the socko highlights of the evening. The comedienne, incidentally, with a few extra pounds and the new bobbed schneiz looks very ingenious, but none of the basic comedy appeal has been handicapped.

'Design for Rehearsal,' with Lunt, Fontaine and Coward, might well have been a page out of their current dramatic smash's rehearsal travails. The backstage stuff—all done on a bare stage—with the constant interruptions to cue, acclaim or self-deprecation of one another's lights-and-shadings of interpretations made for a novelty excuse to ring in the three name legits.

Winninger, Haley, Philip Loeb and O'Connell's 'Annual Meeting' of the U. S. Steel board brought in the Pickens Sisters (who did two songs, one too many), Paul Whiteman's orchestra and Jack Pearl with his unannounced—straight, GRT Hall, for pseudo-auditions of the company's forthcoming radio program. Haley observed that if you think Charlie Schenck is funny you should see his partner, Frank Mandel.

Benchley's 'How I Create,' with Loeb folling, preceded the finale wherein Dr. Walter Damrosch introduced the Who's Who Orchestra. This brought on the rostrum a galaxy of literati and others some of whose names as novelists, critics, essayists, editors, librettists, actors, composers, directors, et al. are household bywords. The laugh climax was that none gave out any music as was expected, the pit band, instead, flunking. Blowoff was at midnight, show starting after 9 p. m. and no intermission. Abel.

NEWARK, N. J. NEWS

FEB 16 1933

The Talk of New York

By WARD MOREHOUSE

Special to NEWARK NEWS.

NEW YORK—Broadway, some part of it, is going to Washington for the inauguration of President-elect Roosevelt. One of the events of inaugural week in the national capital is to be a benefit play in behalf of the actors' fund, to be presented at the Belasco Theater on Sunday, March 5.

Two unofficial ambassadors from Great Britain will be on hand to entertain Washingtonians. They are the leading lights of the English stage, Noel Coward and Beatrice Lillie, who will appear in a one-act skit. This is not the first time that Mr. Coward and Miss Lillie have given their services for the American actors' relief fund.

Others who will make the trip from New York are Daniel Frohman, president of the actors' fund; his stage director, Keane Waters; Cecelia Loftus, Herbert Rawlinson, Bert Lytell, William Faversham and Fannie Hurst.

In gratitude to Mary Pickford for having established the library of the New York Newspaper Women's Club, members of that organization are giving a dinner in her honor tonight at the Restaurant Lario, 480 Park avenue. Authors and playwrights in the guest list include Edna Ferber, Faith Baldwin, Pearl Buck, John Erskine, Adela Rogers Hyland, Franklin P. Adams, Fannie Hurst, Theodore Dreiser, Hendrik Willem van Loon, Carl van Vechten, Harry Hershfield, Deems Taylor, Marc Connelly and Frank Sullivan.

The Society of American Magicians will hold its annual magic show at the Heckscher Theater, 104th street and Fifth avenue, on the evening of February 28. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

The shows of the society have been an annual event in magic for many years. Until the time of his death they were produced and presented by Houdini. Since then they have been presented by Samuel Margolies, chairman of the committee.

N. Y. EVENING POST

FEB 15 1933

What's Literary?

WHEN is a literary dinner literary? Selma Robinson gives one solution to the question in connection with the New York Newspaper Women's dinner tomorrow night in honor of Mary Pickford at the Lario Restaurant on Park Avenue. This particular affair is a 'literary dinner' not because Miss Pickford has done the usual thing—first novel, second novel, memoirs or autobiography—but because Mary Pickford presented the Newspaper Women's Club with a library. And because, perhaps, such well-known literary dinner guests as Fannie Hurst, Adele Rogers St. John, Isabel Paterson, John Erskine, Robert Ripley, Harry Hershfield, Buzz Baer and others, will be among those present.

RACINE, WIS. JOURNAL-TIMES

FEB 9 1933



(This feature will also be found each week in the Sunday Bulletin.)

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RACINE, WIS. JOURNAL-TIMES

FEB 9 1933



(This feature will also be found each week in the Sun-day Bulletin.)

A friend of mine writes me from New York about the new ad-justment bureau recently opened in that city. It is under the direction of John Erskine, and is for the purpose of interviewing the unem-ployed. Tests are given to them as well as advice in an effort to keep up their morale. It is an endeavor to rehabilitate them. This bureau is under grant from the Carnegie Foundation. It is a new, but thor-oughly thought-out plan.

This Erskine Bureau is a Gibson committee project pledged to em-ploy only professors and those from New York. Those from out of town who apply for positions are offered their fare back to the city from which they have come. I think the entire group of ideas is about one of the best things that has been done about the depression.

Also there is a large benefit being given there this week, which is called the "Depression Galettes," and it is including just about every-body. The standing room tickets alone are three dollars, so you can imagine how much it would cost you to sit down. Which just goes to show you that New York is not only ahead in a lot of other things, but it also has definite plans on doing an immediate something about the depression.

POOR old America; always get-ting in on the tail end of every-thing. From what I can gather by all reports in the paper, America was the last of the countries to get in on the "Buy American" plan. After Germany, France, Sweden, England and Italy had all decided that the home buying idea was a good one, why America just sat down and thought the whole thing over and then decided that maybe it was a good idea after all.

The truth of the whole matter being that after all the other coun-tries had more or less closed up shop, and there was no place else for America to buy from, she thought perhaps it would be just as well to go a little uphill about it and insist that all the true pa-triots "Buy American." A grand idea, I suppose, but just a little late.

And besides, I don't really think there is a cure for the depression. People will just finally get used to it, and if they ever go back to talk-ing about flagrant years again, the coming generation will just be able to sneer them out of it by proving that there never was any such a thing because they never saw them!

AND now I see that in Chicago they are considering taxi cabs an essential part of metropolitan transportation. Not a luxury. Well, I'm afraid that I for one will never be able to enjoy a taxi as such. I don't imagine that if I ever made a couple of million dol-lars, I'd even then be able to enjoy a taxi ride. That constant, eye-baffling job of watching the meter is too much of a strain for me.

Anyway, I was practically brought up on a subway so I don't imagine I could ever rise to the heights of a taxi with any comfort.

Then I see that they pay the school teachers for a week or two. Amazing, the rapidity with which they get around to paying these city officials. And they're giving them a whole week's salary at that! Well I suppose that one should begin to be thankful for little things like beer, and snow plows, and teachers' salaries.

Vesuvius has had another "par-oxysmal outburst." And may I add that Vesuvius is not the only one. The weather has had one, congress has had another one, the Chicago Herald and Examiner has one every day on the editorial page, the senate has one every week, and I had one myself about Public Utilities, Inc.

And this is all besides the books for today. I'm still very busy go-ing around looking for dry shoes to wear, shoveling off the walk, knocking at windows to get them un-frozen, turning on radiators, and all sorts of things like that, since this storm left off.

Aldous Huxley has compiled a splendid anthology of verse, which is published by Harpers. It is called "Texts and Pretexts." As well as an anthology, it is a com-mon-tary, and is really a fine book. A new novel by Milton Krims is "Into Darkness," and it is rather good. It's hero is a "jelly-fish" type of man, and the author has drawn fairly good psychological pictures of his characters.

Harold Bauer, pianist; Ernest Hutcheson, pianist, and John Erskine, author and pianist.

National Audition
Mrs. Ottaway said a national radio audition on May 25 would be a part of the festival. One hundred judges will be stationed in different parts of the country. Among the judges will be Dr. Frederick Stock, conductor of the Chicago Symphony orchestra; Rudolph Ganz, pianist; A. Walter Kramer, editor in chief, "Musical America," and Mr. Ormandy.
"Nearly 2,000 delegates are com-ing to Minneapolis for this big event," she said.

TACOMA, WASH. LEDGER

FEB 8 1933

John Erskine, author, columnist and professor of English at Columbia university, will speak in Bill Schudt's Going to Press program over CBS-KVI at 1:45 o'clock this afternoon.

MINNEAPOLIS, MIN. STAR

FEB 14 1933

FESTIVAL S BEST NNALS

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Y. AMERICAN

FEB 22 1933

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Novel Informality.
Prince not only knows his classics—I'd like to hear him lead his band sometime in "Tammanny," as it might have been written by Wagner, Beethoven and Rimsky-Korsakoff—but he can also tickle the ivories expertly.

Here, anyway, is informality of an unusually novel nature. And who knows it may lead to something notable for the microphones. One thing is cer-tain. The talented amateurs will not have to worry about routine, the force that so often hampers the professional. And what is probably just as important to them, they will not have to worry either about any hooks thrust out hurriedly by intolerant stage hands.

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RACINE, WIS.
JOURNAL-TIMES



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MINNEAPOLIS, MIN.
STAR

FEB 14 1933

MUSIC FESTIVAL SLATED AS BEST IN CLUB ANNALS

Federation Head in City to Complete Program Plans

One of the finest musical festivals ever staged by the National Federation of Music clubs will be given in Minneapolis May 21 to 23, Mrs. Elmer James Ottaway, Port Huron, Michigan, national president of the federation, said in Minneapolis today.

Mrs. Ottaway is here to complete arrangements for the festival and convention of music clubs. She will be guest of honor at a dinner at the Curtis hotel at 6:30 p.m. today, to be attended by Mrs. H. A. Peterson, chairman of the local biennial committee; E. L. Carpenter, president of the Minneapolis Orchestral association; William MacPhail, chairman of the local program committee, and Mrs. H. Carroll Day of Albert Lea, president of the Minnesota Federation of Music clubs.

The national federation president said she had heard very fine reports of the concert being given by the Minneapolis Symphony orchestra under direction of Eugene Ormandy on its present winter tour.

She also reported that high praise was accorded Mr. Ormandy as guest conductor of the Philadelphia orchestra in New York concert last November.

The Minneapolis Symphony will participate in the musical festival here, as will the St. Olaf Lutheran choir, the Gordon String quartet, the Lyric Male chorus of Milwaukee, the Cecilian Singers and Apollo club of Minneapolis; Florence Macbeth, soprano; Harold Bauer, pianist; Ernest Hutcheson, pianist, and John Erskine, author and pianist.

National Audition
Mrs. Ottaway said a national radio audition on May 25 would be a part of the festival. One hundred judges will be stationed in different parts of the country. Among the judges will be Dr. Frederick Stock, conductor of the Chicago Symphony orchestra; Rudolph Ganz, pianist; A. Walter Kramer, editor in chief, "Musical America," and Mr. Ormandy.

"Nearly 2,000 delegates are coming to Minneapolis for this big event," she said.

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Kirby, Prof. Vladimir Karapet- off, Judge Leopold Prince, Prince Irakli Orbellani, Leonard Liebling and Olin Downes.

Liebling and Downes are well-known music critics, but it is not so well known that each is a skilled pianist. Perhaps, because of his three-fold capacity as a critic, composer and pianist, Liebling has been selected to inaugurate the broadcasts. He will display his keyboard virtuosity in Chopin, Beethoven and in a piece of his own called "Romanza."

We don't know what is the special musical talent of Van Loon and Frohman, but Erskine is a particularly able pianist who has recently featured several radio programs. Kirby is vice-president of the Irving Trust Company and is probably a discovery of M. H. Aylesworth, radio rajah, who is a member of that organization's board of directors. Both Kirby and Karapetoff, who is instructor at Cornell and a consultant of the General Electric Company, are slated for an early microphone appearance, but whether it will be on the violin or piano or harp or harmonica, deponent knoweth not.

Deponent, however, is on firmer ground when it comes to New York's Municipal Court Justice, Leopold Prince. Here is a man with as pronounced a musical hobby as any one in the land, who has even organized a symphony orchestra of young men and women and who only last week presented his assembly to the public in a concert at Town Hall, with himself as the conductor.

Novel Informality.

Prince not only knows his classics—I'd like to hear him lead his band sometime in "Tammanny" as it might have been written by Wagner, Beethoven and Rimsky-Korsakoff—but he can also tickle the ivories expertly.

Here, anyway, is informality of an unusually novel nature. And who knows it may lead to something notable for the microphones. One thing is certain. The talented amateurs will not have to worry about routine, the force that so often hampers the professional. And what is probably just as important to them, they will not have to worry either about any hooks thrust out hurriedly by intolerant stage hands.

N. J.
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16 1933

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ARK NEWS.

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NING POST

B 15 1933

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RACINE, WIS.
JOURNAL-TIMES

FEB 9 1933



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A friend of mine writes
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HE SEER LIVE IN A RUDE BO
COVERED WITH BRANCHES
ROD A ROOF... A STRANGE A DOUBT
HAND THEY ARE... A DOUBT
RUNNERS ON EAST

A CROSS



MINNEAPOLIS, MIN.
STAR

FEB 14 1933

Anyway, I was practically brought
up on a subway so I don't imagine
I could ever rise to the heights of
a taxi with any comfort.

Then I see that they pay the
school teachers for a week or two.
Amazing, the rapidity with which
they get around to paying these
city officials. And they're giving
them a whole week's salary at
that! Well I suppose that one
should begin to be thankful for
little things like beer, and snow
plows, and teachers' salaries.

Vesuvius has had another "par-
oxysmal outburst." And may I
add that Vesuvius is not the only
one. The weather has had one,
congress has had another one, the
Chicago Herald and Examiner has
one every day on the editorial page,
the senate has one every week, and
I had one myself about Public
Utilities, Inc.

And this is all besides the bo-
om today. I'm still very busy
ound looking for dry sh-
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to get their

diators

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Aldous

splendid antholo-

is published by Harper

called "Texts and Pretext

well as an anthology, it is a

mentary, and is really a fine book

A new novel by Milton Krims

"Into Darkness," and it is rather

good. It's hero is a "Jelly-As

type of man, and the author has

drawn fairly good psychological

pictures of his characters.

Harold Bar-
Hutcheson, plant-
kine, author and
National

Mrs. Ottaway's
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of the festival.

will be stationed
the country. An-
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Rudolph Ganz,
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TACOMA, WASH.
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FEB 8 1933

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Y. AMERICAN

FEB 22 1933

THE LOUDSPEAKER

By Louis Reid

No Hooks for Radio's Amateurs.

The broadcasting salons continue to offer hospitality to
distinguished amateurs who would demonstrate to the radio
audience at large a musical talent hitherto concealed from
all but their relatives and closest friends.

However, it is only genuinely
distinguished amateurs who find
a radio welcome—persons who
have carved out an important
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The Active Mr. Woodin.

Most active, microphonically,
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William H. Woodin, newly ap-
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From time to time, music
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NING POST

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JOURNAL-TIMES

FEB 9 1933

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(This feature will also be
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A friend of mine writes me from
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RUNNERS ON EARTH
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And this is all besides the books
for today. I'm still very busy go-
ing around looking for dry shoes to
wear, shoveling off the walk,
kicking at windows to get them un-
frozen, turning on radiators, and
all sorts of things like that, since
this storm left off.

Aldous Huxley has compiled a
splendid anthology of verse, which
is published by Harpers. It is
called "Taxis and Pretaxits." As
well as an anthology, it is a com-
mentary, and is really a fine book.
A new novel by Milton Krims is
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good. It's hero is a "jelly-fish"
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N. Y. AMERICAN

FEB 22 1933

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By Louis Reid

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The broadcasting salons continue to offer hospitality to distinguished amateurs who would demonstrate to the radio audience at large a musical talent hitherto concealed from all but their relatives and closest friends.

However, it is only genuinely distinguished amateurs who find a radio welcome—persons who have carved out an important niche for themselves in some conspicuous walk of life.

The Active Mr. Woodin.

Most active, microphonically, of this class at present is William H. Woodin, newly appointed Secretary of the Treasury in the Roosevelt Cabinet.

From time to time, music composed in the classical tradition by Woodin appears on the racks of leading symphony orchestras assembled for a radio concert. A few weeks ago the industrialist's new suite, "Covered Wagon," which depicts musically the pioneering days of an unindustrialized America, was featured on a Sunday night concert by the Manhattan Symphony Orchestra. Representing Woodin in his most ambitious mood, it demonstrated that, were he so minded, he probably could obtain a good job for himself on the musical roster of the broadcasters.

Last Sunday another composition by Woodin was given its first airing in Major Bowes' program. In this the amateur composer discarded complex musical phrasing, set down simple notes in the feet-tapping tempo of a march, inscribed his piece as a special tribute to a friend, "Franklin D. Roosevelt."

What Tin Pan Alley neglected to do during the campaign—it confined its attention in vainly, you'll remember, to something called, "Row, Row, Row with Roosevelt"—William H. Woodin now accomplishes. We can't recall that any other President in our history has been similarly honored with a march. Not even Sousa ever performed such a job.

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WARSAW, IND.
UNION
FEB 17 1933

MORE THAN BREAD

Encouraging are the evidences that the jobless man is not the forgotten man, that society recognizes as its paramount job the vital need of letting the unemployed man and woman know that thoughtful, intelligent effort is being directed to the solution of their problem, says the Christian Science Monitor.

What is termed by its sponsors a "national experiment" is the new adjustment service commencing to function in New York for the benefit of the unemployed in that city, made possible by a gift of \$100,000 from the Carnegie corporation. John Erskine, director of the service, states:

"The primary purpose of the program is to strengthen the morals of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

He adds that the service would aim to bring these individuals into adjustment with their environment.

The seeker for work who has tramped the streets unsuccessfully in his quest needs not merely that his physical requirements be satisfied. He needs encouragement; practical, understanding sympathy with his specific difficulty. Long workless weeks and months bring, all too often, despair and apathy; the very aptitude for work may slowly disintegrate.

The readjustment service proposes to cure—or better, prevent—this by helping the unemployed person "to acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence, one that will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him." Incidentally, the service does not ignore the value of providing pleasant and wholesome recreation.

It is hoped that the experiment will develop a technique that may be helpfully followed elsewhere. Every such effort knits society closer together. Every such effort is a step nearer the realization of the eternal spiritual fact, "Man shall not live by bread alone."

SO. NORWALK, CONN.
SENTINEL

FEB 20 1933

New York

HIGHWAYS AND BY-WAYS

BY GILBERT SWAN

America's Sweetheart
NEW YORK, Feb. 20.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's Club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month.

John Erskine told Mary she looked "good enough to put on a birthday cake." She was in white lace, with a dash of pink velvet. She wears little rouge, is nice and sun-tanned, her face is young looking and firm, her eyebrows only the faintest line, her lashes heavily massaged. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts any more. I don't like them." She never exercises and hates sports.

En route to meet Doug at St. Moritz, however, she packs one blue ski suit, with Norwegian trousers included. But she hates the current Hollywood pants. "Women aren't built for trousers," she said, in a little-girl voice. "Their hips are all wrong."

She reads biographies most of the time, both in French and English. Dumas, her New York hairdresser, says Mary's French is positively Parisian. She wore no jewels except her three strand pearl necklace that Doug gave her.

her handsome solitaire pearl, about the size of a dime, set with tiny emeralds supporting it, and her wedding ring which is made of links of platinum, with square cut diamonds and emeralds.

Garbo is her favorite actress, knew her in Sweden before she was imported to make Hollywood famous. She thinks Joan Crawford a tragic figure, "with too much success that she doesn't know what to do with. Joan's tragedy comes from wanting everybody to love her and not knowing how to make friends."

Soviet Likes "Pollyanna"

Mary's biggest laugh of her life is the fact that rugged Bolsheviks like her "Pollyanna" picture best of anything and are still running it in the land of the Soviets.

John Erskine, Mary's dinner partner, politely gauged his sophisticated conversation to Mary's ear. At one point she pouted: "Do you really think I am so unsophisticated as that?" Erskine was in a precarious position, with engaging little Ann Ronell, new Tin Pan Alley queen, on his other side.

Ann played and sang her "Willow Weep For Me," wearing a big smile. It seems that she has a new song, "Merry-Go-Round," which is just being published now, and for which Radio City dickered for use during a fortnight's production. Ann went to Cuba for a rest but her lawyer brother, enjoying an evening at Radio City, heard Ann's music being played, with no credit given her on the program. In legal manner he notified their lawyers. They settled for a goodly sum, out of court!

Moses Simon, composer of "The Peanut Vendor," who played and whistled that popular piece, in a ringing, clear whistle, looks like a distinguished foreign diplomat—dignified, with military bearing and a finely chiselled face, a handsome head of wavy iron gray hair, snowy white at the temples.

LEXINGTON, KY.
HERALD

FEB 6 1933

Southern Folk Melodies will comprise the program of the Westminster Choir for WEA-FNBC at 1:30. John Erskine, professor of English at Columbia University, speaks in Bill Schudt's "Going to the Sun" DABCCBS at 3:45. Mme. Guilomar Novaes, Brazilian pianist, plays her farewell recital in a WABCCBS program at 5.

LEXINGTON, KY.
LEADER

FEB 6 - 1933

So They Say—

No story ever yet has gone on the films as it was written.—John Erskine, author and professor of English, Columbia University.

SPRINGFIELD, MO.
LEADER

FEB 8 1933

No story ever yet has gone on the films as it was written.—John Erskine, author and professor of English, Columbia University.

LOS ANGELES, CALIF.
NEWS

FEB 11 1933

"There is one moratorium should like to see put into effect a moratorium on short-term view."
—Gabriel Wells.

"There is no swift and royal to universal prosperity."—The W. Lamont.

"The crowd loves strong men. crowd is like a woman."—Benito Mussolini.

BOSTON, MASS.
HERALD
FEB 8 - 1933

By JOHN CLAIR MINOT

Though the name of John Erskine has never lacked high honors since the close of his checkered life more than two and a half centuries ago, remained for 20th century American scholarship to bring together and publish the first complete and definitive edition of his works that has ever been prepared. The credit goes to Columbia University Press, and the 18 volumes of them comprising two and a half books each and about half of which are now ready, will contain a prose and poetry considered by editors to be genuine and all the rest readings of the authorized edition. Publication was begun in 1931 and is expected to be completed in 1933.

The board of editors, of which Allen Patterson is the head, which John Erskine is one of the known members, was busy at for 20 years before the first volume of the set appeared. It is a stupendous undertaking and the result will be a landmark in American scholarship and an impressive monument to the fame of a great Englishman who was far more than the author of that classic, as his many other works and his works on religious history, political and social and grammar bear abundant witness. Some of his writings were burned. Some of his manuscripts were scattered and mislaid; did not light until 150 years after his death.

"Paradise Lost," not published years after it was written, brought only a few pounds, though told that 1300 copies sold in 20 years after its appearance—a very small success for that era. The story of Milton—his public career, his complicated family affairs and the century of his life—has often been told, but a new chapter is added, a magnificent set which Columbia University has conceived upon generous lines and is executing with dignity worthy of the highest scholarship and book-making.

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OPINIONS

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—Thomas W. Lamont.

"The crowd loves strong men. The crowd is like a woman."
—Benito Mussolini.

"George Bernard Shaw has taught many people to pose and to think what they really do not think."
—Booth Tarkington.

"I do think Uncle Sam oughtn't to be confused with Santa Claus."
—Ruth Bryan Owen.

"Human nature is now, as it always has been, mainly good."
—Ignace Paderewski.

"I think nations should follow the same morality and the same economic prudence as we expect from a good man."
—John Erskine.

"The real artist cannot be discouraged."
—Mischa Elman.

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BRIDGEPORT, CONN.
SUNDAY HERALD

FEB 19 1933

Came From Elm City

He came also from the Elm City to hear the German genius, Samuel Weiss, and his young daughter, a talented musician. During a recital in Sprague hall, Yale, sponsored by John Erskine, at which the author and playwright and head of the Juillard foundation presided, Attorney Weiss' young daughter played as a chef d'oeuvre Schumann's "Arabesque," that spectacular and flashing number. The child did it most creditably, showing almost genius. "I wanted her to hear a great musician play it," said Sam, "so I brought her along to hear Giesekeing."

It was the second time he and his daughter had heard him, the first time at Woolsey hall, New Haven. Richard Donovan, of the Yale Music school, was among those present to hear the recital.

Brilliant Success

One is accustomed to think only of New Haven as music loving, but the Music Research club can testify to the musicianliness of Bridgeport. An almost ecstatic crowd heard the concert, filling the Bassick junior high. Giesekeing was generous to a fault in his encores and the entranced audience lingered on and on, while he continued to play. It was a brilliant and successful event for the Music Research club members and officers, and they are to be congratulated for bringing the artist to the city.

New York Herald-Tribune

FEB 20 1933

Jobs Are the Main Thing

To the New York Herald-Tribune:
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What have we employment agencies been about for the last three years except "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he himself?"

are doing, and we have been a constructive job for the last years, wholly without profit, and had reflection on our leaders in it and industry to spend so money for purely theoretical unemployment relief. The unemployed need a change of objective—need jobs.

Mr. Erskine proposes, after he has read out his analyses, to put these people in touch with placement agencies and we ourselves are put in position of actually finding those five jobs without any additional funds to carry on.

LOUIE BROPHY,
New York, Feb. 10, 1933.

NEW YORK TIMES

FEB 12 1933

This afternoon, from 2 to 2:15, America will have the opportunity of hearing Selma Lagerlöf, the famous Swedish novelist, in her first international broadcast. Miss Lagerlöf will broadcast from Oslo and her talk will be heard in this country over Station WEA and the coast-to-coast network of the National Broadcasting Company. . . . The Little Red Schoolhouse, 196 Bleecker Street, New York City, which now carries on its work independently, has arranged a series of talks on current topics for Wednesday evening at 8:30 at the schoolhouse. The schedule is as follows: Feb. 15, Hendrik Willem Van Loon; March 1, Elmer Rice; March 22, John Erskine; April 5, V. F. Calverton. On April 26 there will be a poetry reading in which Countee Cullen, Babette Deutsch and Arthur Guiterman will take part. . . . The College of the City of New York, 139th Street and Convent Avenue, announces a course on Verse Writing and Contemporary Poetry, to be conducted by Morris Abel Beer, M. A., on Thursday evenings from 7:25 to 9:15, beginning this month. . . . Stanton A. Coblentz is the editor of Wings: a Quarterly of Verse, to be published at 45 West Forty-fifth Street, New York City. The first issue will appear on March 21. Mr. Coblentz announces that the new periodical will print all the good verse that it can find and that "each issue will be so thick or so thin as the amount of excellent material on hand will justify." Believing that just self-criticism is next to impossible, Mr. Coblentz will print no verse of his own.

SAVANNAH, GA.
PRESS

FEB 10 1933

John Erskine says that the sale of books as a business is gradually dying. We always feared that this book-of-the-something-club would make a racket out of the business sooner or later.

LOS ANGELES, CAL.
NEWS

FEB 11 1933

OPINIONS

"There is one moratorium I should like to see put into effect—a moratorium on short-term views."—Gabriel Wells.

"There is no swift and royal road to universal prosperity."—Thomas W. Lamont.

"The crowd loves strong men. The crowd is like a woman."—Benito Mussolini.

"George Bernard Shaw has taught many people to pose and to think what they really do not think."—Booth Tarkington.

"I do think Uncle Sam oughtn't to be confused with Santa Claus."—Ruth Bryan Owen.

"Human nature is now, as it always has been, mainly good."—Ignace Paderewski.

"I think nations should follow the same morality and the same economic prudence as we expect from a good man."—John Erskine.

"The real artist cannot be discouraged."—Mischa Elman.

BOSTON, MASS.
HERALD

FEB 8 - 1933

By JOHN CLAIR MINOT

Though the book has never been close to two and a half million copies, it remained for the first complete and definitive edition of his works that has ever been prepared. The credit goes to Columbia University Press, and the 18 volumes, some of them comprising two and three books each and about half of which are now ready, will contain all the prose and poetry considered by the editors to be genuine and all the variant readings of the authorized editions. Publication was begun in 1931 and is expected to be completed in 1935.

The board of editors, of which Frank Allen Patterson is the head and of which John Erskine is one of the best known members, was busy at its task for 20 years before the first volume of the set appeared. It is a stupendous undertaking and the result will be both a landmark in American scholarship and an impressive monument to the fame of a great Englishman whom we remember chiefly for a single epic but who was far more than the author of that classic, as his many other poetical works and his works on religion, English history, political and social themes and grammar bear abundant evidence. Some of his manuscripts, confiscated and mislaid, did not see the light until 150 years after his death. "Paradise Lost," not published for years after it was written, brought Milton only a few pounds, though we are told that 1300 copies sold in 20 months after its appearance—a very substantial success for that era. The story of Milton—his public career, his complicated family affairs and the tragedy of total blindness for the last quarter century of his life—has often been told, but a new chapter is added in this magnificent set which Columbia University has conceived upon noble and generous lines and is executing with a dignity worthy of the highest traditions of scholarship and book-making.

BRIDGEPORT, CONN.
SUNDAY HERALD

FEB 19 1933

talented musician. During a recital in Sprague hall, Yale, sponsored by John Erskine, at which the author and playwright and head of the Juillard foundation presided, Attorney Weiss' young daughter played as a chef d'oeuvre Schumann's "Arabesque," that spectacular and flashing number. The child did it most creditably, showing almost genius. "I wanted her to hear a great musician play it," said Sam, "so I brought her along to hear Gieseking."

It was the second time he and his daughter had heard him, the first time at Woolsey hall, New Haven. Richard Donovan, of the Yale Music school, was among those present to hear the recital.

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NEW YORK

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We are doing, and we have been doing, a constructive job for the last three years, wholly without profit, and it is a sad reflection on our leaders in thought and industry to spend so much money for purely theoretical unemployment relief. The unemployed do not need a change of objective—they need jobs.

If Mr. Erskine proposes, after he has worked out his analyses, to put these people in touch with placement agencies, then our burden is merely being increased and we ourselves are put in the position of actually finding those elusive jobs without any additional funds to carry on. LOIRE BROPHY.

New York, Feb. 10, 1933.

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INGTON, KY.
ADER

B 8 - 1933

They Say—

ever yet has gone on the films as it wa Erskine, author and professor of Eng University.

PROVIDENCE, R. I.
NEWS-TRIBUNE

FEB 20 1933

From New York

By GILBERT SWAN

New York, Feb. 20.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's Club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month.

John Erskine told Mary she looked "good enough to put on a birthday cake." She was in white lace, with a dash of pink velvet.

She wears little rouge, is nice and sun-tanned, her face is young-looking and firm, her eyebrows only the faintest line, her lashes heavily mascaraed. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts anyhow. I don't like them." She never exercises and hates sports.

En route to meet Doug at St. Moritz, however, she packs one blue silk suit, with Norwegian trousers included. But she hates the current Hollywood pants. "Women aren't built for trousers," she said, in a little-girl voice. "Their hips are all wrong."

She reads biographies most of the time, both in French and English. Dumas, her New York hairdresser, says Mary's French is positively Parisian. She wore no jewels except her three strand pearl necklace that Doug gave her, her handsome solitaire pearl, about the size of a dime, set with tiny emeralds supporting it, and her wedding ring which is made of links of platinum, with square cut diamonds and emeralds.

Garbo is her favorite actress, knew her in Sweden before she was imported to make Hollywood famous. She thinks Joan Crawford a tragic figure, "with too much success that she doesn't know what to do with. Joan's tragedy comes from wanting everybody to love her and not knowing how to make friends."

Mary's biggest laugh of her life is the fact that rugged Bolsheviks like her "Pollyanna" picture best of anything and are still running it in the land of the Soviets.

John Erskine, Mary's dinner partner, politely gauged his sophisticated conversation to Mary's ear. At one point she pouted: "Do you really think I am so unsophisticated as that?" Erskine was in a precarious position, with engaging little Ann Ronell, new Tin Pan Alley queen, on his other side.

Ann played and sang her "Willow Weep For Me," wearing a big smile. It seems that she has a new song, "Merry-Go-Round," which is just being published now which Radio City will play during a foreign tour.

Ann went to Cuba, and her lawyer, by the way, notified their lawyers in legal court.

Moises Simon, composer of "The Peanut Vendor," who played and whistled that popular piece, in a ringing, clear whistle, looks like a distinguished foreign diplomat—distinguished, with military bearing and a finely chiselled face, a handsome head of wavy iron gray hair, snowy white at the temples.

(Copyright 1933)

SCHENECTADY, N. Y.
GAZETTE

FEB 8 - 1933

Warings Pennsylvanians to
Inaugurate Network Series

Brown U. Quartet Scheduled; John Erskine Speaks in Going to Press Tonight

A new program that brings Fred Waring's Pennsylvanians to the air under a regular schedule will open on WABC-CBS at 10 o'clock tonight. Tom Waring, brother of Fred, will officiate as pianist and tenor soloist, and there will be J. P. Medbury as comedian in keeping with what seems to be the general vogue in programs at present.

The Brown University Quartet is to provide a 15-minute recital on WEAF-NBC at 4:30 p. m. Ben Hecht's story, "Actor's Blood," will be dramatized on WJZ-NBC at 7:30. Southern folk melodies will comprise the program planned by the Westminster choir for WEAF-NBC at 2:30. John Erskine, professor of English at Columbia University, speaks in Bill Schudt's Going to Press, WABC-CBS at 4:45. Mme. Guimaraes Novaes, Brazilian pianist, plays her farewell recital before sailing for Rio de Janeiro in a WABC-CBS program at 6.

Other features:

JERSEY CITY, N. J.
JOURNAL

FEB 16 1933

Broadway at Inaugural

By WARD MOREHOUSE

NEW YORK (CPA)—Broadway, some part of it, is going to Washington for the inauguration of President-elect Roosevelt. One of the events of Inaugural Week in the national capital is to be a benefit play in behalf of the Actors' Fund, to be presented at the Belasco Theatre on Sunday, March 5.

Two unofficial ambassadors from Great Britain will be on hand to entertain Washingtonians. They are the leading lights of the English stage, Noel Coward and Beatrice Lillie, who will appear in a one-act skit. This is not the first time that Mr. Coward and Miss Lillie have given their services for the American actors' relief fund.

Others who will make the trip from New York are Daniel Frohman, president of the Actors' Fund; his stage director, Keane Waters; and Cecilia Loftus, Herbert Rawlinson, Bert Lytell, William Faversham, and Fannie Hurst.

In gratitude to Mary Pickford for having established the library of the New York Newspaper Women's Club members of that organization are giving a dinner in her honor tonight at the Restaurant Larue, 480 Park Ave. Authors and playwrights in the guest list include Edna Ferber, Faith Baldwin, Pearl Buck, John Erskine, Adela Rogers Hyland, Franklin P. Adams, Fannie Hurst, Theodore Dreiser, Hendrik Willem van Loon, Carl Van Vechten, Harry Herzhfeld, Deems Taylor, Marc Connelly and Frank Sullivan.

The Society of American Magicians

will hold its annual magic show at the Heckscher Theater, 104 St. and Fifth Avenue, on the evening of Feb. 28. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

The shows of the society have been an annual event in magic for many years. Until the time of his death they were produced and presented by Houdini. Since then they have been presented by Samuel Margolies, chairman of the committee.

VARIETY

FEB 21 1933

The lecture season is in full swing at The Little Red Schoolhouse over on Bleecker street. On March 1, Elmer Rice will speak. On March 22, John Erskine is a promise. On April 5, V. F. Calverton will pour himself a big drink from the pitcher of ice-water up on the platform.

DAYTON, O.
NEWS

FEB 27 1933

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over the NBC network under auspices of the Academy of Teachers of Singing. John Erskine, president of the Juilliard School of Music, New York, will inaugurate the programs over the WEAF network on March 5.

SPRINGFIELD, MASS.
REPUBLICAN

FEB 20 1933



DANBURY, CONN.
TIMES

FEB 18 1933



BIRMINGHAM, ALA.
AGE HERALD

FEB 8 1933

John Erskine, professor of English at Columbia University, president of the Juilliard School of Music, author and now columnist for The Brooklyn Daily Eagle, will speak to a nationwide radio audience over WBRO and the Columbia network during "Bill Schudt's Going to Press," from 3:45 to 4 p.m. Wednesday.

SPRINGFIELD, MASS.
REPUBLICAN
FEB 20 1933



MONTREAL, CAN.
STAR
FEB 24 1933

WORCESTER, MASS.
TELEGRAM
FEB 26 1933

"A leader is merely one who knows where he wishes to go, and gets up and goes."—John Erskine.

AKRON, OHIO
BEACON-JOURNAL

FEB 25 1933

John Erskine, president of the Juilliard School of Music, will be first speaker on a new series to be inaugurated over the Red network a week from tomorrow. The series will bring ten leading musicians and musical educators to the microphone. The time is 4 p. m.

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Mary Garden, internationally known operatic soprano.
Walter Butterfield, president of the Music Supervisors' National conference.
Edward Johnson, American-born tenor of the Metropolitan Opera Company.
A. Atwater Kent, manufacturer and sponsor of the National Radio Auditions.
Marshall Bartholomew, director of the Yale University Glee club.
Deems Taylor, American operatic composer.
A. Walter Kramer, editor of Musical America.
Pierre V. Key, editor of Musical Digest.
Robert Witherspoon, director of the Chicago World's Fair.

DANBURY, CONN.
TIMES
FEB 18 1933



WOODWARD, OKLA.
PRESS

FEB 24 1933

DID YOU KNOW THAT — John Erskine wrote 20 books before he conceived the idea of making the earliest characters in history and mythology into human beings who talk, think and act as if they lived today. — Will Durant has been working for a number of years on a four-volume history of the 19th Century. — Sherwood Anderson prefers to live in a small town where it is more possible to gather material for his novels.

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YOUNGSTOWN, O.
TELEGRAM
FEB 27 1933

WTAM plans to broadcast inauguration proceedings 9:30 a. m. to 4:30 p. m. Saturday. NBC announces the return of Musical Revue with Gladys Knight, March 8 at 4:45 p. m. on WEAF net. Columbia has ceased experiments with television because it costs too much and "under present facilities offers little opportunity for further contribution to the science." John Erskine and Mary Garden launch a new NBC education series March 5 at 7. Eddie Duchin's orchestra has been added to Lombardo's and Vallee's to play at the inaugural ball.

BUFFALO, N. Y.
NEWS

FEB 28 1933

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Series

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21 1933

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SPRINGFIELD, MASS.
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A. Walter Kramer, editor of Musical America.

Pierre V. Key, editor of Musical Digest.

Herbert Witherspoon, director of music, Chicago World's Fair.

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DANBURY, CONN.
TIMES
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SCHENECTADY, N. Y.
UNION-STAR

FEB 18 1933



DAYTON, O.
HERALD

FEB 27 1933

NBC schedules the first radiocast from the "42nd Street Special" which is moving east for the presidential inauguration carrying several carloads of movie stars including Bette Davis, Jack Dempsey, Laura La Plante, Lyle Talbot, Preston Foster, Eleanor Holm, and Tom Mix. The radiocast is scheduled for 12:15 a. m. Tuesday after midnight, over WLW and the WJZ net . . . the late Edgar Wallace's "King Kong" will be dramatized before an NBC mike . . . And John Erskine and Mary Garden launch an educational program with a long list of intellectuals to be radiocast next Sunday at 4 p. m. over the WEAF (red) net.

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BRIDGEPORT, CONN.
TIMES-STAR

FEB 18 1933



New York Herald-Tribune

MAR 2 - 1933

MusiciansGuests at Barnard

Mannes, Schelling, Bodanzky and Others Entertained

The alumnae and undergraduate associations of Barnard College entertained musicians and others at the third of a series of teas yesterday afternoon in Brooks Hall. The guests included Mr. and Mrs. David Mannes, Mr. Ernest Schelling, Mr. Arthur Bodanzky, Dr. Frank Damrosch and Mrs. Damrosch, Mr. Edward Johnson, Miss Rosa Ponselle, Mr. John Erskine, Mr. Walter Henry Hall, Mrs. Anne Nathan Meyer, Professor Lowell P. Beveridge and Mrs. Beveridge and Mrs. Lily Murray Jones.

Undergraduates who assisted at the tea included Misses Ruth Conklin, Clara Reese, Elsie Cobb, Lucy Appleton, Marguerite Hoffman, Helen Nicholl, Marion Fisher, Jane Reel and Peggy Dalglish.

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MUSICAL AMERICAN

FEB 10 1933

Orchestral

Symphony Under Gabrilow
and Kolar to End Season
March—Three Operas
cheduled for Early Performance
Visiting Artists Presented
Local Managers—Music
Sponsor Appearances of
Soloists and Ensembles

By HERMAN WISE

DETROIT, Feb. 5.—Although the music season this year has been slightly leaner than in previous years, many fine concerts have been presented and many noteworthy soloists are still scheduled.

The Detroit Symphony Orchestra under Ossip Gabrilowitsch and Leopold Kolar has four pairs of subscription concerts remaining on its list, in addition to the Saturday night "pop" concerts, the Young People's Concerts, the free concerts for school children. The subscription concerts are for Feb. 9-10, 16-17, 23-24, and 29-30. The season will end with a "pop" concert on March 4.

In the Field of Opera

Dates for the local opera season have been chosen as follows: Jack Bevanstark, by John Erskine and Grunberg, May 2 and 6; Carmen, 4; Robin Hood, May 10 and 13. There will be both matinee and evening performances. Thaddeus Wronski, fatigable leader of the Detroit Opera Company, will, as usual, have complete charge of this fifth season.

The conductors will be Francesco Guerrieri and Gregory Ashman. Artists will include Ethel Foster, Peables, Alma Milstead, Maria Ruby Mercer, Edward Molitor, William Hain, Forest Huff, Roderic Raymond Middleton and Walter Terrey.

The Philharmonic Concerts, James E. Devoe, manager, considered one of the most attractive of the season, still has three concerts present. These are Yehudi Menuhin, Feb. 17; the Don Cossack Russian Chorus, March 6; and Lily Pons, March 29.

Groups Give Varied Program

The Detroit String Quartet gave the last concert in its series of the Women's City Club on Feb. 5. Members of the quartet are four men in the symphony.

The Tuesday Musicals will

BUFFALO, N. Y.
NEWS

FEB 23 1933

"To be worth noticing now or worth remembering afterward, we must first live with ourselves alone, in self-respecting solitude."—John Erskine.

FEB 10 1933

72

Orchestral and Operatic Events Head Detroit's List

Symphony Under Gabrilowitsch and Kolar to End Season in March—Three Operas Scheduled for Early Performance—Visiting Artists Presented by Local Managers—Music Clubs Sponsor Appearances of Noted Soloists and Ensembles

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The Detroit Symphony Orchestra under Ossip Gabrilowitsch and Victor Kolar has four pairs of subscription concerts remaining on its list, in addition to the Saturday night "pop" concerts, the Young People's Concerts, and the free concerts for school children. The subscription concerts are planned for Feb. 9-10, 16-17, 23-24, and March 2-3. The season will end with the last "pop" concert on March 4.

In the Field of Opera

Dates for the local opera season have been chosen as follows: Jack and the Beanstalk, by John Erskine and Louis Gruenberg, May 2 and 6; Carmen, May 4; Robin Hood, May 10 and 13. There will be both matinee and evening performances. Thaddeus Wronski, indefatigable leader of the Detroit Civic Opera Company, will, as usual, be in complete charge of this fifth annual season.

The conductors will be Fulgenzio Guerrieri and Gregory Ashman. Guest artists will include Ethel Fox, Joan Peebles, Alma Milstead, Marian Selee, Ruby Mercer, Edward Molitore, William Hain, Forest Huff, Roderic Cross, Raymond Middleton and Warren L. Terrey.

The Philharmonic Concerts, Inc., James E. Devoe, manager, completing one of the most attractive courses in some time, still has three concerts to present. These are Yehudi Menuhin, Feb. 17; the Don Cossack Russian Male Chorus, March 6; and Lily Pons, March 29.

Groups Give Varied Programs

The Detroit String Quartet will play the last concert in its series of four at the Women's City Club on Feb. 8. The members of the quartet are first desk men in the symphony.

The Tuesday Musicales will present



Ossip Gabrilowitsch, Conductor of the Detroit Symphony Orchestra



Victor Kolar, Associate Conductor of the Detroit Symphony

Georges Enesco, violinist, in a concert on Feb. 21 at the Detroit Institute of Arts.

Pro Musica sponsored a program of modern compositions by the Detroit Symphony Orchestra on Jan. 24. The third of its three yearly concerts will be played late in February or early in



Mrs. Hugh S. Dillman, Whose Splendid Gift Saved the Detroit Symphony This Season



Mrs. John S. Newberry, President of the Detroit Symphony Society



Murray G. Paterson, Manager of the Detroit Symphony



James E. Devoe, Manager of the Philharmonic Concerts, Inc.

March. The artist for this concert has yet to be announced.

The Orpheus Club, Charles Frederic Morse, conductor, will give the second of its two annual concerts to associate

members on April 4 at Orchestra Hall.

The Vienna Sängerknaben were to appear in two concerts on Feb. 1 under the auspices of the Mayor's Unemployment Committee.

FITCHBURG, MASS.
SENTINEL

MAR 2 - 1933

—A series of conferences for teachers and school officers will be held by the Graduate School of Education in connection with the meeting of the Harvard Teachers association's 42d annual meeting Saturday, March 18. The conferences and morning meeting of the association are open to the public with teachers and school officers especially invited. Well-known speakers will be heard and luncheon served. John Erskine, professor of English at Columbia university, and Mark Sullivan, author and publicist, will be the afternoon speakers.

EVELAND, OHIO
PRESS

MAR 4, 1933

INE and Mary Garden in an educational series. WTAM at 4 tomorrow. WGAR carries Frank- sevelt's first presidential address tomorrow night at 11:30. Ill speak during the special Legion program which is John A. Alden, Frank a national adjutant, and Johnson, national com-

BUFFALO, N. Y.
NEWS

FEB 23 1933

"To be worth noticing now or worth remembering afterward, we must first live with ourselves alone, in self-respecting solitude."—John Erskine.

TOLEDO, O.
NEWS BEE

MAR 4 1933

JOHN ERSKINE, an amusing gent who is known both for his musical and his literary doings, will be on WEAP-NEC at 4 p. m. tomorrow to discuss singing and, presumably, singing teachers. His is the first of a new NBC series of 10 broadcasts sponsored by the American Academy of Singing Teachers.

Series

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HAVEN, CONN.
AL-COURIER

MAR 1 - 1933

er Post
Yale Prof.
Columbia

necticut Students
Take Six-Week
Courses.

W. Kellher, instructor in
Child Development at
one of the Connecticut
who are among the
instructors who have
ted to the faculty of
a university summer
sch about 1,000 courses
n from July 10 to
Many of the leading
universities as well as
ntions are represented.
ts will enroll from Con-

ds confronting the
ols will be studied by
officials from schools
throughout the United
Kellher will participate
an devoted to the pro-
dy of education and
ourses in research in
ducation and the activ-
of the primary school.
of the educational life
States will be discus-
tures delivered upon

ddard of the Bulkeley
ford, will give two
nglish composition and
in a course of English
c leading scholars will
During each of six
rent phase of literature
ented by the following:
ge, Clayton Hamilton,
Joseph Wood Krutch,
mas and Irwin Edman.
research in science will
ed in the University
during the summer.

KNOXVILLE, TENN.

JOURNAL

FEB 19 1933

Book Marks

EDITED BY ALICE RANKIN

IN THE SPRING

In the spring a young man's fancy turns to thoughts of love, but for the rest of the world, there are other things than love toward which one's longing now and then may turn with fairly eager eyes.

There is a madness of digging and planting that comes at sight of a seed catalogue, and there is a madness for book buying stirred to new desires by publishers' announcements crowding in on every mail.

Poverty may be merely a state of mind, as optimists insist upon saying, but it is rather apt to be a desperate state. Neither is it often eased by anything less than a fat purse.

In the meantime the truth stands that if one greatly desires a book, it usually—sooner or later—may be bought.

There is no harm in having one's first and second choice ready for the happy day, nor in having all the other choices lined up and waiting for their turns.

The publishers spare you nothing in the matter of tempting your greed. Not only the new books of the season are listed in their catalogues, but of interest as things still eminently desirable, are many volumes, still forgotten on your wishing list, here renamed.

Not one of the catalogues but makes hard keeping of all the least often considered of all the ten commandments.

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Brooklyn, N. Y., Eagle Brooklyn, N. Y., Eagle

SCHENECTADY, N. Y.

GAZETTE

MAR 1 - 1933

view of the Reasons

For Recognizing Russia

for Brooklyn Daily Eagle:

With reference to recognition of Russia, permit me to add George Randolph's "practical" reasons for non-recognition.

Stalin has forced more than 10,000,000 Germans, who live much poorer than we do to Russia, to vote for Communism. He has forced 8,000,000 other Germans to be sympathetic toward the Russian form of government and vote for Socialism; not to mention about 14,000,000 "National" Socialists, who hope for Socialism, but vote for Hitler.

If we recognize Russia, then perhaps our working people, of whom 18,000,000 are not working, and the remaining 24,000,000 are working at approximately half pay, may have a better chance to earn the "horrible" truth about Soviet Russia, which is a menace to everything that is fine and noble in our civilization. Starvation, nakedness, homelessness, pestilence, nationwide charity, exploitation of women and children; veterans in "Hooverville" living in garbage; millions losing their farms, families broken up—these degrading things must never be permitted to enter the life of a nation.

We were justified in recognizing Czarist Russia, a model of materialism, enlightenment, and gentleness!

No other countries recognize Russia, so let's keep on playing tricks, as Mr. Erskine says, and pretty soon we'll be ripe for a revolution of our own.

The human rights of 90 percent

the people transcend the "interest" and property rights of 10 percent. In Russia they found it out 15 years ago. Industrial democracy is far more important in political democracy. Here we haven't learned that simple truth.

Let us co-operate in obtaining our destitute masses some of the coins which Mr. Randolph mentions. Purchasing power reduced, we can stop singing, other, can you spare a dime? For no other reason than to rent a world war in the Orient, should recognize Russia. For other reasons, the United States needs recognition of Soviet Russia much more than the Soviet Union needs it.

These men who guide the destinies of present-day Russia are so foolish enough to waste plotting a world revolution, total collapse of internationalism, which is imminent, will more to usher in a saner ideal era than all the propaganda in the world.

Why not refuse recognition to a man who has repudiated her debt to us, and not that of other regime. Soviet Russia paid for all her imports to

GEORGE FREEMAN, Hempstead, L. I., Feb. 17.

views of the Moon case? And how does he feel about Sacco and Vanzetti?

Of course attempting to reply to an indictment by asking a question is no answer. I might attempt to answer him by asserting: "Yes, but what do you think of the Brooklyn team for trading Vance for Carroll?"

As a matter of fact, the three individuals he mentions were accused of a definite crime. They were arrested and given a trial before a judge and jury. They had well-paid lawyers and long-drawn-out trials. They were judged guilty of committing murder. In one week alone in January the Russian Government ordered 45,000 men, women and children driven to Siberia because they did not plant sufficient grain. Not three people, but 45,000 were involved. There was no accusation of murder and, mark it, no trial. The majority—particularly the children—were guilty of no crime.

All Mr. Erskine's arguments are either on a par with this amazing reply of his, except the one which he triumphantly answers: "Same comment!" He wants to know the comparative figures for divorce of the two countries, after I have said and everyone knows that Russia has not only "abolished" God, but marriage.

He asks: "Do we recognize only the nations which share our religious faith?" when any reasonable person knows that we do not recognize nations which deny the right to every human being publicly to worship God in any manner, shape or form. The question is one of religious liberty.

After reading the lengthy but intellectually thin article of Mr. Erskine's I am more convinced than ever that our liberty-loving country should not clasp the hand of any government which aims to turn loose a group of Zangaras here. As H. L. Menckner has said in the current issue of his magazine:

"The country will not be free until the present combination of lunatics and scoundrels is unhorsed, and the Russian people set up a government that gives some care to all of them, and is not merely a machine for exalting a small gang of unconscionable grafters."

Then we can talk of recognition. GEORGE RANDOLPH, Brooklyn, Feb. 21.

74

FEB 21 1933

PHONIC BAND ON WORK

phononic band concert by Columbia University students, assisted by Ethyl Hayden, soprano. The soloist is Harwood Simmons of school staff, John Erskine of Juilliard Graduate School of Music will speak during the intermission. WOR, 8:30 p. m. Saturday. Finale, Algerian Suite, Saint-Saens suite for military band.

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long cycle for soprano.
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N. Y. AMERICAN

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HAVEN, CONN. AL-COURIER

MAR 1 - 1933

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Yale Prof.
Columbia

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Take Six-Week
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Kellher, instructor in Child Development at one of the Connecticut who are among the instructors who have ted to the faculty of a university, summer each about 1,000 courses in from July 10 to Many of the leading universities as well as tutions are represented. is will enroll from Con-

sis confronting the ools will be studied by i officials from schools throughout the United Kellher will participate am devoted to the prody of education and courses in research in education and the activy in the primary school. of the educational life d States will be discuss- tures delivered upon

oddard of the Bulkeley fford, will give two English composition and In a course of English x leading scholars will During each of six erent phase of literature ented by the following: e, Clayton Hamilton, Joseph Wood Knich- mas and Irwin Edman. research in science will ed in the University during the summer.

KNOXVILLE, TENN.

JOURNAL



FISHER BODY CRAFTSMAN'S GUILD
By FRANK C. RIESS
Technical Director, Fisher Body Craftsman's Guild.
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Brooklyn, N. Y., Eagle Brooklyn, N. Y., Eagle SCHENECTADY, N. Y. GAZETTE

FEB 25 1933

MAR 1 - 1933

FEB 21 1933

Non-Recognitionist Reply To Mr. Erskine on Russia

Editor Brooklyn Daily Eagle:

In a letter to The Eagle opposing recognition of Soviet Russia I stated that: "It is a government that meets active disapproval by wholesale execution, passive disapproval by exile to the Arctic wastes as a special favor."

Your Mr. Erskine replies: "Would Mr. Randolph give us his views of the Mooney case? And how does he feel about Sacco and Vanzetti?"

Of course attempting to reply to an indictment by asking a question is no answer. I might attempt to answer him by asserting: "Yes, but what do you think of the Brooklyn team for trading Vance for Carroll?"

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"The country will not be free until the present combination of lunatics and scoundrels is unhorsed, and the Russian people set up a government that gives some care to all of them, and is not merely a machine for exalting a small gang of unconscionable grafters."

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KNOXVILLE, TENN.
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FISHER BODY CRAFTSMAN GUILD

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W. C. T. U. BOA

Mrs. W. H. Biers
on St. entertained
card of the Flatbush
a tea Thursday.
Those present were
Scovill, president;
Hopkins, Mrs. W. I.
Frank B. Spaulding,
Dekey, Miss W. R.
William Colten, Mrs.
Cott, Mrs. Arthur C.
N. Berry, Mrs. Cor-
rs. Roy Randall, M.
er, Mrs. Emma He-
aul Gorham.

Inspiration

Last night the E
tion held its 33d an-
100 percent differ-
ball save in one res-
spired the first ball
spired the 33d ball
purpose for stag-
which has become of
outstanding social
season.

The ball last night
Brooklyn's socially
the Waldorf-Astoria,
a check for nearly
turned over shortly
Catholic Orphan As-
which Bishop Thome
president, for the m-
and educational ca-
dren who, deprived
upon the members.
tion as their foster

Raised Nearly

The orphans who
come the sole bene-
ball are cared for
Home for Boys on
St. Joseph's Female
on Wiloughby Ave.
Home in Hicksville.

Since the first be-
Association has rais-
000 for Roman Ca-
in Brooklyn. The
realized from one of
In 1930 when appri-
was donated to the

Universal In

The ball last night

Worship Ser

Brooklyn, N. Y., Eagle SCHENECTADY, N. Y.
GAZETTE

MAR 1 - 1933 FEB 21 1933

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percent. In Russia they found
that out 15 years ago. Industrial
democracy is far more important
than political democracy. Here
we haven't learned that simple
truth.

Let us co-operate in obtaining
for our destitute masses some of
the coins which Mr. Randolph
mentions. Purchasing power re-
stored, we can stop singing,
"Brother, can you spare a dime?"

If for no other reason than to
prevent a world war in the Orient,
we should recognize Russia. For
many other reasons, the United
States needs recognition of Soviet
Russia much more than the Soviet
Union needs it.

The men who guide the des-
tinies of present-day Russia are
hardly foolish enough to waste
time plotting a world revolution.
The total collapse of international
capitalism, which is imminent, will
do more to usher in a saner in-
dustrial era than all the propa-
ganda in the world.

Why not refuse recognition to
France, who has repudiated her
own debt to us, and not that of
some other regime. Soviet Rus-
sia has paid for all her imports to
date.

GEORGE FREEMAN.
West Hempstead, L. I., Feb. 17.

PHONIC BAND ON WOR

mpionic band concert by Co-
la University students, assist-
y Ethyl Hayden, soprano. The
tor is Harwood Simmons of
school staff, John Erskine of
Juilliard Graduate School of
Music will speak during the inter-
mission: WOR, 8:30 p. m. Saturday.
Finale, Algerian Suite, Saint-Saens
suite for military band
..... Gustav Holst
Divertimento for band
..... Daniel Mason
long cycle for soprano,
Figure a la Gigue, J. S. Bach
Caucasian Sketches
..... Ippolitov-Ivanov
intermezzo, L'Arlésienne Suite
No. 2 Bizet
Jollywo's Cake Walk, Debussy
akantala overture, Goldmark

The Symphonic Ensemble, com-
posed of 15 players of the Boston
symphony Orchestra, under the di-
rection of Russell A. Cook, will
present a most interesting program
Page Hall at the State College,
Ibany, Monday night, February
1. The concert is for the State
college students, but about 100
seats are open to the public.

N. Y. AMERICAN

MAR 4 - 1933

PERA STILL
NEEDS FUNDS

Officers of the Metropolitan
Opera Co. yesterday denied pub-
lic reports that the security of
musical organization had been
threatened by pledges from the Juil-
liard Musical Foundation.
Julius D. Cravath, chairman of
board of the Metropolitan
Opera Association, and Cornelius
L. of the Metropolitan Opera
Real Estate Co., stated that
the Juilliard pledge only
000 of the \$300,000 fund had
been subscribed.

They made public a statement
Dr. John Erskine, president
of Juilliard School of Music,
read:

Mr. Erskine said that he had
intended to give the im-
pression that the Juilliard Mu-
sical Foundation had made
commitment toward the
Metropolitan Opera Guaranty
fund beyond the \$50,000 defi-
nitely pledged.

He commented:
"This is a serious situation,
as the campaign is start-
ed the impression is created
it is all over. It is going
hard."

Cravath asserted he ex-
pected the campaign would suc-
ceed. No limit of time has been
set on the movement.

PATERSON, N. J.
CALL

FEB 25 1933

BOOK LORE

By ROBERT WILLIAMS.

The heroine of the "Iliad" is described by Homer as the "fair-haired Grecian Helen." Yet, on the dust-wrapper of John Erskine's half-satirical book, "Helen," is depicted the striking head of a burning brunette! But mayhap this was purposely wrought in keeping with the Erskine volume's innate satire.

Helen, with dark wavy tresses, luminous brown orbs, cheeks aglow with high color, is a much more delightful creature than the cool, impersonal, ice-like composure which artists have for long pleased to limn on the face of blonde, frigid, Grecian Helen. This remarkable wife of Grecian Menelaus, with whom Trojan Paris went off on a weekend trip (which lasted several years), is claimed to have been very beautiful; and many an instance is recorded to uphold this contention. One, for example, is that on her way home from Troy with her disgruntled husband, whenever she walked along the deck of the galley or opened her mouth to utter mellifluous words of speech, all the rowers were paralyzed into inaction, and resting upon their oars could do nothing but gaze and gape and revel in her flute-like tones! But I take it the weary rowers were never averse to getting a rest at every opportunity, so I have strong suspicions their paralysis of action was, more or less, a good piece of play-acting!

Fair-haired Grecian Helen! You are not very appealing, sedately wrapped up as you are in the realization of your fatal, carven beauty—too self-contained to inspire sympathy; too goddess-like in your repulsive serenity to seem truly feminine! And yet, your name has traveled down the ages as the incarnation of all that is beautiful, sweet and desirable in womankind! Granted, you played an heroic role in a great historic epic—yet might not the very excellence of the epic have thus lent brighter lustre to your name, thus hoodwinking mankind into regarding you the epitome of utter loveliness?

The world dotes on love-stories. Famous French romances include the twelfth century love-conceit entitled "Aucassin and Nicolette"; Abbe Prévost's "Manon Lescaut"; Rousseau's "The New Heloise"; Saint-Pierre's "Paul and Virginia"; Stephanie De Genlis' "Louisa de Clermont"; Madame De Staël's "Corinne"; Dumas' "Camille"; Daudet's "Sappho"; Anatole France's "The Red Lily"; Pierre Loti's "Madame Chrysanthème." Nor must we lose sight of Shakespeare's "Romeo and Juliet," or of D'Annunzio's "The Triumph of Death"; Goethe's "The Sorrows of Werther"; Pouché's "Undine"; Du Maurier's "Trilby" and "Peter Ibbelton." Tol-

stoy's "Anna Karenina," and Robert Hichens' "The Garden of Allah."

The course of true love never did run smooth, they say; and it is remarkable to note the tragic element so pronounced in the majority of these love-classics. Camille dies of grief after renouncing her lover at his father's plea—(she a consumptive, the shock of parting forever from her beloved hastened her end). And consider Manon Lescaut who died in the swamps of Louisiana, her sweetheart hollowing out a grave for her with his bare hands and then swooning on her grave to await gentle death—which, however, passes him by. Heloise dies; so does Juliet. Virginia's fate is tragically pathetic: returning from overseas to the sweetheart of her youth, the ship she is on sinks, while anguished Paul is helpless to lend aid; she drowns—and he dies of inconsolable grief.

Corinne is a female Silas Marner. Corinne, as the sweetheart of a Scottish nobleman, wounds the great man's sense of vanity, forsooth, upon his learning of a love-affair of hers of earlier days. So, highly annoyed and righteously incensed, the fine man goes home to Scotland (he had forced his attentions upon poor Corinne under the blue Italian skies), and in the land of bag-pipes and porridge he looked up a former love of his own, a damsel pure and demure. Corinne, following him to Scotland, is so affected by the unquestioned devotion displayed by the fair Scotch lassie, that she determines never to become the fly in their ointment; and, unbeknownst to the pair, returns sadly to the Latin land.

Sappho, on the other hand, had no such scruples in her repertoire. First she ruins a rising young student, then forsakes him without compunction; and springs to the arms of a lover of old, a bold and handsome forger, eds bodkins! But while Alphonse Daudet leaves us up in the air as to Sappho's last days, Anatole France in his "The Red Lily" goes a step farther and brings his heroine to woe! Here the lady also leaves her lover for another, but what then transpires! The second fellow finds out about her first affair and throws her over—and the story ends with her all forsaken and alone!

Gabriele D'Annunzio does not countenance his characters' escaping each other's love so easily! In his "The Triumph of Death," two lovers are so in love that they are practically sick of themselves and everything around them! What to do about it! So they casually die together in a suicide pact—poor fools! Goethe's tragic character "Werther" has his own ideas on the subject, however, in "The Sorrows of Werther." Finding himself in love with his friend's wife, Charlotte, he gallantly tells her of his guilty love for

PHILADELPHIA, BULLETIN

MAR 3 - 1933

METROPOLITAN HELPED

Juilliard Foundation Guarantees Next Opera Season

New York, March 3.—(AP)—The Metropolitan opera has announced that the August Juilliard Musical Foundation has given \$50,000 to the \$300,000 guaranty fund for next season.

John Erskine, president of the Juilliard School of Music and of the Foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers. This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard.

Erskine said the foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

The \$14,000,000 endowment fund left by Augustus Juilliard in 1919 for the development of American music has been so carefully preserved, Erskine said, that the principal still is intact and is yielding an annual income of approximately \$600,000.

National conference: Edward Johnson, American-born tenor of the Metropolitan Opera company; A. Atwater Kent, manufacturer and sponsor of the National Radio auditions; Marshall Bartholomew, director of the Yale University Glee club; Deems Taylor, American operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago world's fair.

ARK, OHIO
VOCATE

MAR 2 1933

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her; and then, to save them both from the pitfalls of the "eternal triangle," this Werther asks the loan of a pistol or two from Albert, the dotting husband, and with these in his possession dramatically shoots himself; and Charlotte falls senseless at the feet of her spouse. (She recovered, according to latest advice.) But in "Undine," a fairy tale by Baron Fouque, we find a water-sprite marrying a knight—to gain a soul. The knight, though, becomes a little leery at her magical performances, and turns for solace to a mortal maiden. Back she goes to the sprites of the sea, and armed with their exhortations and her hurt feelings and her potent magic, she Undine the water-sprite, brings death to her knight! Tolstoy changes the theme around surprisingly in his "Anna Karenina." Anna has a lover. This might not be so bad if she were not already married to another. But she is married, and the husband finds things out. My, My! But Anna is clever and her husband is gracious; and forgiveness is the order of the day! That makes it all the easier for the subsequent elopement! What transpires then? The lover fires of the foolish young lady; life is dark for her as never before! A train is coming. She is standing on the station platform. She makes up her mind coolly and calculatingly. And at the proper moment gives a leap to throw herself under the locomotive's relentless wheels!

New York Herald-Tribune
FEB 28 1933

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"My dear friend appealing to you colleagues are in position. It is today the company in the cannot let it die!
"Your program printed appeal who than I can crowd in
"In few words: I help us save the Metropolitan Opera Will you? I thank you."

Miss Pons, dressed in a white evening dress, was introduced by Carlo Edwards. She was received with tumultuous applause, as were her words. The audience relished her pronunciation "save" with a broad "a."

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PATERSON, N. J.

CALL

FEB 25 1933

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When Mee Gar

NEWARK, OHIO
ADVOCATE

MAR 4 1933

John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the program over an NBC-WEAF network Sunday at 4 p. m.

The series, which is to be presented under the general title, "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 16 broadcasts: Mary Garden, internationally known operatic soprano; Walter Butterfield, president of the Music Supervisors National conference; Edward Johnson, American-born tenor of the Metropolitan Opera company; A. Attwater Kent, manufacturer and sponsor of the National Radio auditions; Marshall Bartholomew, director of the Yale University Glee club; Deems Taylor, American operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago world's fair.

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Miss Pons, dressed in a white evening dress, was introduced by Carlo Edwards She was received with tumultuous applause, as were her words. The audience relished her pronunciation of "save" with a broad "a."

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Opera Appeal Made on Stage By Miss Pons

Singer in First Address
in English Asks Pledges
to Save Metropolitan

Plea Also in Program
\$300,000 Guaranty Sought
to Assure Continuance

The campaign by the Metropolitan Opera Association to raise \$300,000 to guarantee another season of opera was formally opened last night from the stage of the Metropolitan by Lily Pons, French soprano. Miss Pons appeared before the curtain in an intermission of "Palces et Melandres" and told of the urgent need of public response if opera is to be saved.

She referred to a statement issued in printed form and inserted in the programs last night to the effect that the opera could no longer depend for its sole financial support upon a small group of patrons, as heretofore, but must enlist in its support the rank and file of opera-goers and music lovers who listen in over the radio to the opera. Attached to the statement was a subscription form to be filled out and sent in to Lucrezia Bori, chairman of the Committee to Save Metropolitan Opera.

Makes Address on Stage

Miss Pons's speech was her first public appearance, speaking in English. She made it brief.

"My dear friends," she said, "I am appealing to you to help me and my colleagues save this glorious institution. Its fame is international. Its position in this great country is unique. It is today the one remaining opera company in the United States. We cannot let it die!

"Your program contains a leaflet, a printed appeal which tells you more than I can crowd into this brief talk.

"In few words, my plea to you is to help us save the Metropolitan Opera. Will you? I thank you."

Miss Pons, dressed in a white evening dress, was introduced by Carlo Edwards. She was received with tumultuous applause, as were her words. The audience relished her pronunciation of "save" with a broad "a."

The list of committee members has been augmented recently by the addition of the names of John Erskine, Theodore Hetzler, Thomas H. McInerney and Adrian Van Sinderen. Mr. Erskine, besides being a teacher and a novelist, is president of the Juilliard School of Music.

Text of Program Plea

The text of the printed statement issued last night follows:

"CAMPAIGN TO SAVE METROPOLITAN OPERA"

"New York, February 23, 1933.
To Subscribers and Friends of Opera at the Metropolitan.

"Opera in New York faces a crisis. The Metropolitan Opera Association, which, under the management of Giulio Gatti-Casazza, has been giving opera at the Metropolitan Opera House for twenty-five years, has announced that owing to the exhaustion of its cash resources as a result of the losses of the last three seasons, due to the depression, it will be unable to undertake another season of opera at the Metropolitan unless it can be assured of a substantial guaranty fund. The undersigned have undertaken to act as a committee to secure subscriptions to such a guaranty fund.

"Opera at the Metropolitan is not, and never has been, a profit-making enterprise. All of the receipts go to pay the actual cost of the performances. During the depression those costs have been drastically curtailed, but even with the further curtailment now contemplated the receipts cannot, under present conditions, be depended upon to provide the funds necessary to meet expenses, as was the case for many years prior to the depression. It is to provide against the possibility of such a deficit that the guaranty fund is required.

"The closing of the Metropolitan Opera House next year would be nothing short of a national misfortune. Not only would thousands of opera-goers and millions of listeners to opera over the radio suffer a serious loss in their cultural life, but it would be a catastrophe to throw out of employment at this time of acute depression

1-1933

OPERA REPLIES

Letters Daily
Bori, Head of
Met Group.

ALL CHECKS

and Sections of
Response
Appeals.

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e fund. Paul
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Miss Bori first gave at the Metro-
politan gala concert for Gatti-
Casazza. Daily appeals to the opera
audiences have already been begun

by Edward Johnson and Lily Pons.
With Miss Bori, Messrs. Johnson
and Tibbett of the opera company,
the committee in charge of the drive
includes Cornelius N. Elias, Robert
S. Brewster, R. Fulton Cutting and
Myron C. Taylor of the Opera Real
Estate Board; Mr. Cravath, Charles
Hayden, Frederic Potts Moore and
Henry Rogers Winthrop of the
board of the Opera Association;
John Erskine of the Juilliard
School, Thomas H. McInerney of
the former Chicago Opera board
and Adrian Van Sinderen of the
Brooklyn opera committee.

Theodore Hetzler, president of
the Fifth Avenue Bank, will serve
as controller in charge of all money
received for the guaranty fund.
The printed circulars signed by
Miss Bori and her associates in so-
liciting gifts by the public announce
that "pledges will not be finally
binding unless in the opinion of
the committee the aggregate
amount pledged is sufficient to jus-
tify the management in undertak-
ing the production of opera next
season at the Metropolitan Opera
House."

Vincenzo Bellezza, on behalf of
the program committee of the Met-
ropolitan's recent gala performance
in honor of Gatti-Casazza's silver
jubilee, issued an address of thanks
to the artists, chorus, orchestra,
ballet and opera staff for cooperat-
ing in the success of that occasion.

MAR 2 - 1933

Bori on Radio For Met Fund

Will Sing Two Groups
of Songs Sunday After-
noon Over Station WJZ.

Lucrezia Bori will take to broad-
casting Sunday afternoon to further
her campaign to save the Metro-
politan Opera. She will sing two
groups of operatic arias and songs,
from 4 to 4.30 o'clock over station
WJZ, by courtesy of the National
Broadcasting Company. The famed
songstress will be introduced to the
radio audience by Paul D. Cravath,
chairman of the Metropolitan Opera
Association.

Mme. Bori is chairman of the
Committee to Save Metropolitan
Opera, which has set the raising of
\$300,000 as its goal. This sum will
be necessary to ensure another
season of Metropolitan Opera.

The song part of the radio pro-
gram will include "Violetta," which
the prima donna sang with such
success at the "Opera Surprise
Party" Sunday night. She will then
address the radio audience and make
a statement concerning the status
of the drive.

The campaign entered a new
phase recently when the committee
began the insertion in each pro-
gram at every performance of the
opera of a printed appeal, which
states that opera can no longer de-
pend for its sole financial support
on a small group of patrons, as
heretofore, but must enlist the rank
and file of opera-lovers in its sup-
port.

Included among those to whom
the appeal is directed are the thou-
sands of persons who listen to
operatic broadcasts over the ether.
Attached to the appeal is a sub-
scription form to be filled out and
sent to Mme. Bori.

The list of members of the com-
mittee, which at the start was com-
posed of representatives of the ar-
tists, the owners of the opera house,
and of the Association, has been
lengthened by the addition of the
names of John Erskine, Theodore
Hetzler, Thomas H. McInerney and
Adrian Van Sinderen.

PHILADELPHIA, PA. PUBLIC LEDGER

MAR 3 - 1933

Opera Fund Gets \$50,000

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New York Herald-Tribune
MAR 28 1933

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NEW YORK TIMES

MAR 1 - 1933

PLEAS FOR OPERA WIN WIDE REPLIES

About 2,000 Letters Daily
Reach Lucrezia Bori, Head of
Save Metropolitan Group.

MANY SEND SMALL CHECKS

All Parts of Nation and Sections of
Canada Figure in Response
to Broadcast Appeals.

The response of the radio audience to the appeal made last week during broadcast performances of "Manon" and "Tannhäuser" has been spontaneous and greatly encouraging, Lucrezia Bori, chairman of the Committee for Saving Metropolitan Opera, revealed yesterday. More than 2,000 letters reached her on Monday and almost as many yesterday, she said.

The letters came from all parts of the United States, as well as from Canada. Small and large communities in such States as California, Texas, Colorado and Utah, to name but a few, were represented, Miss Bori said. A good many of the letters contained contributions, ranging in great part from \$1 to \$5. The others asked for information as to how they could help the drive.

Miss Bori will speak and sing from 4 to 4:30 P. M. next Sunday over station WJZ in aid of the campaign in behalf of next season's \$300,000 opera guarantee fund. Paul D. Cravath, president of the Metropolitan Opera Association, will introduce the singer and her songs will include the "Violetera" which Miss Bori first gave at the Metropolitan's gala concert for Gatti-Casazza. Daily appeals to the opera audiences have already been begun by Edward Johnson and Lily Pons.

With Miss Bori, Messrs. Johnson and Tibbett of the opera company, the committee in charge of the drive includes Cornelius N. Bliss, Robert S. Brewster, R. Fulton Cutting and Myron C. Taylor of the Opera Real Estate Board; Mr. Cravath, Charles Hayden, Frederic Potts Moore and Henry Rogers. Winthrop of the board of the Opera Association; John Erskine of the Juilliard School; Thomas H. McInerney of the former Chicago Opera board and Adrian Van Sinderen of the Brooklyn opera committee.

Theodore Hetzler, president of the Fifth Avenue Bank, will serve as controller in charge of all money received for the guarantee fund. The printed circulars signed by Miss Bori and her associates in soliciting gifts by the public announce that "pledges will not be finally binding unless in the opinion of the committee the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House."

Vincenzo Bellezza, on behalf of the program committee of the Metropolitan's recent gala performance in honor of Gatti-Casazza's silver jubilee, issued an address of thanks to the artists, chorus, orchestra, ballet and opera staff for cooperating in the success of that occasion.

N. Y. TELEGRAPH

MAR 2 - 1933

Bori on Radio For Met Fund

Will Sing Two Groups
of Songs Sunday After-
noon Over Station WJZ.

Lucrezia Bori will take to broadcasting Sunday afternoon to further her campaign to save the Metropolitan Opera. She will sing two groups of operatic arias and songs, from 4 to 4:30 o'clock over station WJZ, by courtesy of the National Broadcasting Company. The famed songstress will be introduced to the radio audience by Paul D. Cravath, chairman of the Metropolitan Opera Association.

Mme. Bori is chairman of the Committee to Save Metropolitan Opera, which has set the raising of \$300,000 as its goal. This sum will be necessary to ensure another season of Metropolitan Opera.

The song part of the radio program will include "Violetera," which the prima donna sang with such success at the "Opera Surprise Party" Sunday night. She will then address the radio audience and make a statement concerning the status of the drive.

The campaign entered a new phase recently when the committee began the insertion in each program at every performance of the opera of a printed appeal, which states that opera can no longer depend for its sole financial support on a small group of patrons, as heretofore, but must enlist the rank and file of opera-lovers in its support.

Included among those to whom the appeal is directed are the thousands of persons who listen to operatic broadcasts over the ether. Attached to the appeal is a subscription form to be filled out and sent to Mme. Bori.

The list of members of the committee, which at the start was composed of representatives of the artists, the owners of the opera house, and of the Association, has been lengthened by the addition of the names of John Erskine, Theodore Hetzler, Thomas H. McInerney and Adrian Van Sinderen.

PHILADELPHIA, PA.
PUBLIC LEDGER

MAR 3 - 1933

Opera Fund Gets \$50,000

New York, March 2.—(AP)—The Metropolitan Opera announced today the August Juilliard Musical Foundation had given \$50,000 to the \$300,000 guaranty fund for next season.

John Erskine, president of the Juilliard School of Music and of the foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers.

HELENA, MONT.
INDEPENDENT

FEB 26 1933

A NEW IDEA IN CRITICISM

A new idea in criticism seems to have struck Mr. John Erskine, referred to as a "musical expert," who told a class at Yale that jazz is all right because it makes its players look happy.

"No symphony orchestra ever looks happy," commented Mr. Erskine, thus condemning symphonic music—as many a radio addict has done before him.

Now, of course, that is all very well, but if we are going to start judging the various arts by their effect upon the artists, we are going to have a lot of fun. Perhaps more fun than the artists.

"East Lynne" is a poor play," some critic will write. "All the players looked unhappy, especially in the great snow-storm scene and at the place where the heroine is turned out into the snow to pay off the mortgage." Maybe there are scenes like that in "East Lynne"; we never saw it, but it sounds like that.

And are piccolo players and violinists supposed to laugh fit to kill while playing "Ase's Death" and the Dead March from "Saul"?

Can you imagine Garbo, as "Camille," dying while heaving great Swedish uproars of hearty laughter?

This idea of judging art by its effect on artists may be all right—but it sounds haywire to us.

Brooklyn, N. Y., Eagle

FEB 27 1933

Distressed by Erskine's

Views on Prohibition

Star Brooklyn Daily Eagle:

In last night's Eagle I read Mr. Erskine's views, which just made me sick. I have been thinking about them all day.

I know a man that is associated with such a brewery enterprise and talks in just about the same way. He doesn't want his son to drink, but he does want the money somebody else's son spends for drink. I certainly resent what Mr. Erskine says about prohibitionists being hypocrites. I know a lot of fine people that come under that head and they don't think behind anyone's back either. People's memories are too short; remember being taken through Bellevue Hospital alcoholic ward before prohibition; a nurse told me the ward was full all the time.

It seems to me a pity to have a good writer spend his time for such an unworthy cause. Surely people are hard up they wouldn't spend what little they have for something that will do them harm. It can't possibly do anyone any good, except, of course, brewers.

AUGUSTA H. BLACKLY.
Babylon, L. I., Feb. 23.

HERALD

FEB 17 1933

The works of John Erskine have been reviewed herein from time to time. It was no small pleasure last week at Lincoln School to behold that important American "in the flesh."

Perhaps the best off-hand compliment might be to say that he is quite like his books—alive with persistent undercurrents of intelligent wit, courteous charm, and personality. As reported in this paper Tuesday, however, Mr. Erskine spoke not on literature, but on the past, present, and future of music his position as teacher and critic of matters musical amply qualifying him.

A fine and brilliant lecture. One thing he did say, though, was that the various undergraduate orchestras and bands of the nation's schools have lately been developing a spirit of competition exceeding "even that of athletics"—a totally optimistic conclusion that drew from his hearers a gasp not so much of joy as sheer incredulity.

Possibly they were not quite yet ready to bring to mind the picture of some 80,000 racoon-coated customers storming and howling their way into the Yale Bowl for the choice privilege of hearing the respective orchestras of Harvard and Yale battle to a gory finish over Mendelssohn's "Spring Song."

Of course it may well be that the day is not far off. But the citizens of Missouri won't be convinced until they see with their own eyes the happy spectacle of the cheering-section throwing peanut shells at the team and bearing off the band leader on their shoulders.

MC KEESPORT, PA.
NEWS

MAR 2 - 1933

MUSIC FEDERATION
HOLDS CONVENTION

MINNEAPOLIS, Minn., Mar. 2. —(UP)—A new musical artist may be discovered for America when the National Federation of Music clubs biennial convention is held here sometime in May.

The Federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists will appear on the program including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony Orchestra; Jacques Gordon String Quartet; Lyric Male Chorus of

Milwaukee and the St. Olaf Choir of Northfield, Minn. The musical event will be culminated by massed choruses from leading cities.

Newsday May
FEB 11 1933

Erskine Is Named
Job Bureau Head

NEW YORK CITY.—John Erskine, poet, novelist and musician, and more recently commentator on the events of the day for the Brooklyn "Daily Eagle," was appointed as head of a job readjustment bureau.

The problem of adjustment of the individual to the work best fitting his or her temperament and desire has been one of the most important ones since the decline.

Headquarters have been donated by the National City Bank at Seventeen East Forty-second street.

NEWARK, N. J.
NEWS

MAR 4 - 1933

Erskine Opens Series
Of Talks on Music

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over NBC networks under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Julliard School of Music, will open the programs over a WEAF network tomorrow at 4 P. M.

The series, which is to be presented under the general title "Singing, the Well-spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

Brooklyn, N. Y., Eagle

MAR 4 1933

John Erskine, professor at Columbia University, president of the Julliard School of Music, and columnist for The Eagle, will speak on "Plays for the Social Theater" at the Workers' Theater, 7 E. 15th St., Manhattan, on Monday evening, March 13.

SYRACUSE, N. Y.
HERALD

FEB 20 1933

Minneapolis
Have Festival
Music in M

An American Music Festival take place when the National Federation of Music Clubs has its Biennial convention in Minneapolis, May 21-28. A high of artistry will be established by the convention and festival by the singing concerts—the first Sunday noon, May 21, by the Minneapolis Symphony Orchestra, conducted by Eugene Ormandy; and the Sunday night, May 21, by the Olaf Lutheran Choir of Minneapolis, under the direction of Melius Christenson. Mrs. James Ottaway, Port Huron, president of the National Federation of Music Clubs, will preside over the convention sessions.

Choral music will be given emphasis throughout the Minnesota festival, well known for its choral achievements, the Northern Lights and Districts (Minnesota, North Dakota, Iowa, Wisconsin) including a massed ensemble of choirs, and men's singing. The group ensembles will be directed by the baton of a conductor in a formal program and concert numbers in the Auditorium of the Minnesota city on the night of the following, Monday, May 22, 1933. Concerts of the week given by federated choirs and choruses tendence at the Festival and will be heard many splendid works in all the choral final events for the Young contests, a competition conducted by the National Federation of Music Clubs and the Schubert Inc., with renowned music judges, will be held May 23 and 24. Seven cash awards each, or \$500 and a New York appearance, will be presented to first winners of piano, violin, cello, organ, woman's voice, low, man's voice, high or opera voice, man or woman. A distional award to two will be selected by the Schubert Inc. to be an appearance with a chrestia in New York.

Twenty-five hundred from the Northern districts, New York, Oklahoma, Mississippi, California and other have been scheduled to group and solo performance the celebrities in attendance Olga Samaroff, John Tasker, Mr. and Mrs. Ernest Hutcheson, Helen Keller, Mabel Daniels, Machech, Carl Engel, Harold Charles Wakefield Cadman, Kramer and John Erskine.

There will be a choral festival day; an opera premiere performances of numbers. Concerts of choral music, including American composers, with posters in attendance at the festival will be a feature.

HELENA, MONT.
INDEPENDENT

FEB 26 1933

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Y., Eagle

1933

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SYRACUSE, N. Y.
HERALD

FEB 20 1933

Minneapolis to Have Festival of Music in May

An American Music Festival will take place when the National Federation of Music Clubs has its 18th Biennial convention in Minneapolis, Minn., May 21-28. A high standard of artistry will be established for the convention and festival by the opening concert—the first Sunday afternoon, May 21, by the Minneapolis Symphony Orchestra, conducted by Eugene Ormandy; and the second, Sunday night, May 21, by the St. Olaf Lutheran Choir of Northfield, Minn., under the direction of F. Melius Christianson. Mrs. Elmer James Ottaway, Port Huron, Mich., president of the National Federation of Music Clubs, will preside at convention sessions.

Choral music will be given a special emphasis throughout the festival. Minnesota, well known for its splendid choral achievements, will lead the Northern Lights and Central Districts, (Minnesota, North Dakota, Illinois, Iowa, Wisconsin) in developing a massed ensemble of choruses, choirs, and men's singing organizations. The group en masse will be led by the baton of a national director in a formal program of sacred and concert numbers in Northern Auditorium of the Minnesota University on the night of the formal opening, Monday, May 22, 1933. In the concert of the week given by the federated choir and choruses in attendance at the festival and convention, will be heard many of the splendid works in all the choral fields.

Final events for the Young Artists' contests, a competition conducted by the National Federation of Music Clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 22, 23 and 24. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, violoncello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman. An additional award to two winners selected by the Schubert Memorial, will be an appearance with a major orchestra in New York.

Twenty-five hundred musicians from the Northern districts, New York, Oklahoma, Mississippi, Louisiana, California and other far points, have been scheduled to appear in group and solo performances. Among the celebrities in attendance, will be Olga Samarooff, John Tasker Howard, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Mabel Daniels, Florence Mitchell, Carl Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Erskine.

There will be a chamber music festival day; an opera presented by the University of Minnesota and premiere performances of American numbers. Concerts of choral and orchestral music, including numbers by American composers, with the composers in attendance at the convention are scheduled. A Junior Day will be a feature.

HAGERSTOWN, MD.
HERALD

FEB 21 1933

MUSIC FESTIVAL MAY 21 TO 28

Federation of Music Clubs
to Meet in Min-
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An American Music Festival of unusual distinction and merit will take place when the National Federation of Music Clubs holds its eighteenth biennial convention in Minneapolis, Minn., May 21 to 28. A high standard of artistry will be established for the convention and festival by the opening concert, the first Sunday afternoon, May 21, by the Minneapolis symphony orchestra, and the second, Sunday night, May 21, by the St. Olaf Lutheran Choir of Northfield, Minn. Choral music will be given a special emphasis throughout the festival. In the concert of the week given by the federated choirs and choruses in attendance at the festival and convention, will be heard many of the splendid works in all the choral fields.

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N. Y. AMERICAN

FEB 25 1933

ERA TO FIND SYMPHONY AND JAZZ AS RIVALS

enty of Speeches, Too, with
Roosevelt Dedicating Port
Terminal Building Here

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LOS ANGELES, CAL.
TIMES

FEB 27 1933

Finds Road to Success

Paper Expert Supplies
Advisory Service

BY ALMA WHITAKER

She is the only one of her kind
anywhere. Nancy Baker Tompkins
specializes in "advisory service on
paper." In fact,



NANCY BAKER TOMPKINS

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in the trade,
they call her
Nancy Paper
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NEWS

MAR 5 - 1933

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FEB 17 1933

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N. Y. AMERICAN

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LOS ANGELES, CAL.
TIMES

FEB 27 1933

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FEB

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Mr. Sleeman also
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N. Y. AMERICAN

FEB 25 1933

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LOS ANGELES, CAL.
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MAR 4 1933

Forecasts and Postscripts

An Enthusiastic Westchester Correspondent Rises to the Defense of Peggy Wood, Who Really Doesn't Need It

By WILLELLA WALDORF

"IS there any reason why you should stretch a point by referring to Peggy Wood's absence of four years?" inquires an irate Westchester correspondent who signs himself or herself "A Peggy Wood Enthusiast, Mount Vernon, N. Y."

"Possibly you think suburbanites are too remote from Broadway to read your news," pursues the Enthusiast, relentlessly. "Mount Vernonites as well as residents of surrounding Westchester towns followed her revivals of last fall and winter regularly and were indeed glad of so rare an opportunity to see such a charmingly gracious young star as Peggy Wood favor us with her versatility."

"Certainly it is no disgrace if the Depression should have hit even celebrated stars, for I happen to know it has visited some. Your article was readable and interesting, but may I suggest hereafter you stick to facts when filling up space."

The article in which we are accused of not sticking to facts appeared on this page a couple of weeks ago under the heading "Piccadilly to Broadway." It was an interview with Miss Wood, who began by saying that she was returning to Broadway in Owen Davis's play, "A Saturday Night," after an absence of four years in England. She went on to tell all about her prosperous engagements on the London stage in such works as "Bitter Sweet" and "The Cat and the Fiddle."

Apparently these fine British achievements mean nothing whatever in Westchester, for if we have read our Mount Vernon note correctly, acting on the London stage is synonymous to suffering from the Depression. Yet Miss Wood arrived from England looking very fit, certainly not starved, and full of cheerful talk about her activities in Britain. She appeared, in fact, not at all depressed.

It would, of course, be out of order for us to express the wish that our correspondent, too, might stick to facts when filling up space. The reference to Miss Wood's versatile revivals of the last fall and winter refers, apparently, to her appearances in Westchester in 1931 in "Candida," "Private Lives" and so on. The fact remains, however, that Miss Wood's last Broadway appearance before the current "A Saturday Night" was made in Austin Strong's "The Play Without a Name" during the season of 1928-29.

We are now engaged in trembling violently at the mere thought of what may happen when Tallulah Bankhead's Westchester following gets wind of our recent statement that Miss Bankhead has returned to Broadway after ten years away. If acting on the London stage is tantamount to suffering, Miss Bankhead ought to qualify as an emaciated war orphan by this time. It so happens, however, that she, too, seems to be bearing up very well.

The fate of Romney Brent is still unsettled. Mr. Brent, it will be recalled, was knocked out by the Depression last fall and carried off to England, where he proceeded to make a resounding hit in Noel Coward's review, "Words and Music." He is having so much fun over there that he has settled down to write a play. Another sad case.

The Drama in Cherry Lane

THE Cherry Lane Theatre in Commerce Street, which used to be known as a little art nook back in the days when the Provincetown was still the home of the Provincetown Players, is now displaying a work entitled "House of Hate." The announcements assure us that it is a "big drama with THRILLS."

The playhouse, furthermore, is billed as "the oldest, smallest, legitimate theatre in New York," and it is, the announcement goes on to state, never closed. Apparently one may drop in, if so inclined, for prayer and meditation.

On Saturday and Sunday afternoons at 3, Ere Casanova, who is Mrs. Lou Tellegen, talks on Sex and Love, for women only. Mr. Tellegen does not appear, though he once wrote a

FEB 26 1933

MUSIC CLUB CONVENTION

National Federation Groups to Meet in Minneapolis Late in May

The eighteenth biennial convention of the National Federation of Music Clubs will take place in Minneapolis from May 21 to 25 of this year. Among the already listed are a concert first Sunday afternoon, May 21, the Minneapolis Symphony Orchestra, conducted by Eugene Goossens, and a concert on the eve of that day by the St. Olaf Choir of Northfield, Minn., conducted by F. Mellus Hansen.

Music will have special prominence throughout the festival. It will be an ensemble of vocal, choral and men's singing. The group ensembles, led by a national directorial program of sacred and numbers in Northrop Auditorium of Minnesota University on May 21. In the concert of the evening by the federated choirs, prizes in attendance at the convention will be many choral works.

Final events for the young contests, a competition conducted by the National Federation of Music Clubs and the Schubert Club, Inc., with renowned musicians as adjudicators, will be held on May 23, 24. Seven cash awards of \$10 each, or \$500 and a New Year's appearance, will be presented to the first winners of piano, violin, organ, woman's voice, man's voice and opera voice, man or woman. An additional award to two selected by the Schubert Club will be an appearance with a major orchestra in New York City.

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A chamber music festival day, an opera presented by the University of Minnesota; premiere performances of American music, concerts of choral and orchestral music, including works by American composers, with the composers in attendance at the convention; discussions led by prominent speakers, are among events on the program.

BUFFALO, N. Y. NEWS

FEB 21 1933

MUSICAL HOBBYISTS TO BE HEARD ON AIR

Outstanding Figures in Various Lines to Show Talent in Favorite Muse.

Outstanding business, social and literary figures to whom music is a hobby will be heard on the radio in a new series booked to start Friday evening.

Hendrik Willem Van Loon, Daniel Frohman, John Erskine, William Woodin and other well-known persons with musical talent are scheduled to appear during the series titled, "Music Is My Hobby." It will be a WJZ-NBC feature at 7:15 P. M.

Leonard Liebberg, New York music critic and editor of the Musical Courier, will play "Romanza," one of his own compositions, during the first program Friday.

Each of these distinguished amateurs is an expert performer on piano, violin, cello or some other musical instrument, although such accomplishment serves merely as a hobby.

SAN FRANCISCO EXAMINER

FEB 19 1933

Situation to Be Talk Subject

Jack Valley will discuss the situation in China when she gives her recent Event and Book Review during morning, February 19, at the Gold Ballroom at the Fair Hotel. "When Ladies Meet" and "The Crothers" will be the outgoing New York play mentioned among the books to be reviewed are the new works of John G. Sinclair Lewis, Daniel Aring and Graham Loring.

FEB 27 1933

MUSICAL NOTABLES TO APPEAR IN SE

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More big names in music are added to radio's list of future musical broadcasts.

Ten leading American composers and musical instructors will be featured in a series of Sunday afternoon talks over WJZ-WFAP, auspices of the American Association of Teachers of Singing. The series will be inaugurated by John Erskine, president of the School of Music, Sunday at 4 P. M.

The series, which will be broadcast under the general title, "Singing Well-Spring of Music," is intended to meet the growing interest in music throughout the nation.

Other noted musical authorities heard later are Mary Gardiner, soprano; Edward Johnson, tenor; American-born tenor Walter Kent; radio executive and author of the national audition, Taylor, American composer; Kramer and Pierre V. Key, musical publications; Herbert Spoon, musical director of the World's Fair; Walter Butler, president of the Music Supervisors' national conference, and Mrs. Tholomew, Yale Glee club director.

The need for reform in music is stressed by Senator Arthur Vandenberg of Michigan in a Monday at 10:30 P. M. He is heard on the WJZ-WFAP National Forum.

BALTIMORE, MD. SUN

MAR 3 - 1933

Metropolitan Opera Assured Of Contin

Trustees Of Juilliard Foundation Agree To Make Subscription Deficit New York Bureau of The Metropolitan Opera was today when Dr. John Erskine, president of the Juilliard School, announced that the trustees of the Juilliard Musical Foundation promised to "see the Metropolitan through."

An agreement was reached opera company on Tuesday, Erskine revealed, whereby the trustees agreed to make up the deficit might exist at the end of the Metropolitan's drive by public subscription, the necessary to insure the continuation of operatic productions.

"We decided that the opera go on," he said.

MAR 4 1933

Look Aloa



Sunny Weather and W Storm I

The prospects for fair and warmer weather tomorrow appear bright, although intermittent cloudiness and cal showers are reported at various points inland as far west as Virginia. Northwest winds and part cloudiness should prevail for the rest today, with temperatures rising to out 45 degrees.



SHIPPING

Miniature A

Calculations by United States Coast and Geodetic Survey

sets.....5:50 PM Moon sets.....4:00 PM

Arrived at New

ARGO CASTLE (Ward), Havana, docks at Pier 1 of St Louis (Ocean S S), Savannah.

Arrivals at For

FRANIA (Cunard), is expected to arrive at Plymouth Mar 5 at 10 PM. URENTIN (White Star), is expected to arrive at Cosh Mar 5 at 10 AM. STE DI SAVOIA (Italian), arrived at Gibraltar Mar 2 at 9 PM. NORRHOLM (Swedish-Anne), arrived at Havana Mar 3 at 2 PM (casual).

Steamships to Arri

TODAY: STA ANA (Grace), San Francisco, Havana. TOMORROW: LISON (Old Dominion), Norfolk, 25 S B.

FEB 26 1933

MUSIC CLUB CONVENTION

National Federation Groups to Meet in Minneapolis Late in May

THE eighteenth biennial convention of the National Federation of Music Clubs will take place in Minneapolis from May 21 to 28 of this year. Among the events already listed are a concert for the first Sunday afternoon, May 21, by the Minneapolis Symphony Orchestra, conducted by Eugene Ormandy, and a concert on the evening of that day by the St. Olaf Lutheran Choir of Northfield, Minn., conducted by F. Mellus Christiansen.

Choral music will have special emphasis throughout the festival. There will be an ensemble of choruses, choirs and men's singing organizations. The group en masse will be led by a national director in a formal program of sacred and concert numbers in Northrop Auditorium of Minnesota University on May 22. In the concerts of the week given by the federated choirs and choruses in attendance at the festival and convention will be heard many choral works.

The final events for the young artists' contests, a competition conducted by the National Federation of Music Clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 22, 23, 24. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, cello, organ, woman's voice, man's voice, and opera voice, man or woman. An additional award to two winners selected by the Schubert Memorial will be an appearance with a major orchestra in New York.

Twenty-five hundred musicians from the northern districts, New York, Oklahoma, Mississippi, Louisiana, California and other points,

have been scheduled to appear in group and solo performances. Among them will be Olga Samaroff, John Tasker Howard, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Mabel Daniels, Florence Macbeth, Carl Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Erskine.

A chamber music festival day, an opera presented by the University of Minnesota, premiere performances of American music, concerts of choral and orchestral music, including works by American composers, with the composers in attendance at the convention; discussions led by prominent speakers, are among events on the program.

FEB 21 1933

MUSICAL HOBBYISTS TO BE HEARD ON AIR

Outstanding Figures in Various Lines to Show Talent in Favorite Muse.

Outstanding business, social and literary figures to whom music is a hobby will be heard on the radio in a new series booked to start Friday evening.

Hendrik Willem Van Loon, Daniel Frohman, John Erskine, William Woodin and other well-known persons with musical talent are scheduled to appear during the series titled, "Music Is My Hobby." It will be a WJZ-NBC feature at 7:15 P. M.

Leonard Labling, New York music critic and editor of the Musical Courier, will play "Romanza," one of his own compositions, during the first program Friday.

Each of these distinguished amateurs is an expert performer on piano, violin, cello or some other musical instrument, although such accomplishment serves merely as a hobby.

FEB 19 1933

China Situation to Be Talk Subject

Mrs. Jack Vallely will discuss the situation in China when she gives her Current Event and Book Review Thursday morning, February 9, in the Gold Ballroom at the Fairmont Hotel. "When Ladies Meet" by Rachel Crothers will be the outstanding New York play mentioned and among the books to be reviewed are the new works of John Erskine, Sinclair Lewis, Daniel Mainwaring and Graham Laing.

FEB 27 1933

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More big names in music are added to radio's list of future national broadcasts.

Ten leading American musical and musical instructors will be featured in a series of Sunday afternoon talks over WEAF-WEAF in auspices of the American Association of Teachers of Singing. The program will be inaugurated by John Erskine, president of the National Association of Music Teachers, Sunday at 4 P. M.

The series, which is to be broadcast under the general title, "Singing Well-Spring of Music," is intended to interest the growing interest in music throughout the nation.

Other noted musical authorities to be heard later are Mary Gard, alto soprano; Edward Johnson, tenor; American-born, tenor; water Kent, radio executive and one of the national auditions; Taylor, American composer; Kramer and Pierre V. Key, musical publications; Herbert Spoon, musical director of the World's Fair; Walter Butterfield, president of the Music Support national conference; and Mars, tholomew, Yale Glee club director.

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An agreement was reached with the company on Tuesday, Erskine revealed, whereby the trustees agreed to make up the deficit which exists at the expense of the Metropolitan's drive by public subscription, the necessary to insure the continuation of operatic productions.

"We decided that the opera go on," he said.

CONVENTION

Groups to Meet in May

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BUFFALO, N. Y. NEWS

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The series, which is to be presented under the general title, "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

Other noted musical authorities to be heard later are Mary Garden, operatic soprano; Edward Johnson, celebrated American-born tenor; A. Atwater Kent, radio executive and sponsor of the national auditions; Deema Taylor, American composer; A. Walter Kramer and Pierre V. Key, editors of musical publications; Herbert Wither- spoon, musical director of the Chicago World's Fair; Walter Butterfield, president of the Music Supervisors' National conference and Marshall Bartholomew, Yale Glee club director.

The need for reform in banking laws with reference to the guarantee of time deposits in banks will be stressed by Senator Arthur H. Vandenberg of Michigan in an address Monday at 10:30 P. M. He talks during the WBEN-WEAF National Radio Forum.

BALTIMORE, MD. SUN

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Brooklyn, N. Y., Eagle

FEB 28 1933

Erskine Offers Plan For Ministry of Arts

Project Rejected by Hoover to Be Placed Before Roosevelt After Inauguration—Writer Would Have U. S. Follow French Method

John Erskine, author, musician and Eagle columnist, will lay before Franklin D. Roosevelt, after his inauguration as President, a plan to create a Ministry of Fine Arts as part of his administration.

Erskine disclosed today that he had broached the subject to some of the political powers under the Hoover Administration but got nowhere.

Their attitude was that it was "a good idea but more important matters need attention," Erskine said.

He said he hoped for better luck with the new administration, because "Mr. Roosevelt has a receptive and open mind on important subjects."

Erskine said he had discussed the plan with painters, architects, musicians and literary men, all of whom had given it the stamp of their approval.

Must Recognize Arts

"It would not make much difference whether or not the head of the proposed ministry of fine arts would be a member of the Cabinet," he explained. "Probably there would be objection to increasing the number in the Cabinet. That is of little importance, as is evidenced by the fact that we have a Federal Department of Education, the head of which is not a Cabinet officer."

"I think, however, that it is time for the Government to recognize the social and public importance of the fine arts. Our country ought to be in the same position as France, which has a department looking after the arts on their social and public side."

"For instance, we are now en-

gaged in an effort to save grand opera; but the effort is entirely in private hands. We make efforts to advance the drama and improve the entire theater; but again the effort is made by private individuals.

Do Not Plan

"Now the people as a whole have ideas on such matters and know their own needs, but there is no way by which they can bring their influence to bear. The Government does not plan constructively for the development of art, although it does pass restrictive measures. A Ministry of Fine Arts would afford an opportunity for practical development and for the influence of the people to be felt."

From the social standpoint, Erskine said, pictures are perhaps the most important of the fine arts. The idea of the proposed ministry, he added, has been received with the most enthusiasm by the musicians, because they are internationally minded as a result of their experience abroad, where France and other nations have ministries.

In France, he pointed out, the Art Ministry preserves many old, historical buildings as museum pieces. In the United States that sort of thing is done haphazardly by private organizations, municipalities, historical societies and the like, and many structures which should have been preserved have been demolished.

Brooklyn, N. Y., Eagle

FEB 23 1933

demns Russia, Hence ould Not Recognize Her tor Brooklyn Daily Eagle:

wish to express disagreement a the arguments set forth by r Mr. John Erskine and others their advocacy of the recogni of Soviet Russia. It seems to that the one vital question, ther Russia deserves to be gnized, has been overlooked. he Soviet Government has perently pursued a policy which aimed at the very ideals upon ch this nation is founded. It undertaken to extirpate all gion and to set up a malign it code of ethics based upon rism. It has abolished private perty and inflicted an iron desm abetted by a reign of ter-

Free speech and press ned; debts repudiated; rights labor violated; religion out- ed; home ties desecrated, So- Russia stands today a chal- e to democracy and an out- against civilization.

uch is the government which nters, international traders, is, Pinks, and pseudo-liberals h us to treat as a friend. ecognition has been justly held by the United States evelopment of art, although it, does sly because the Red Govern- pass restrictive measures. A Min- istry of Fine Arts would afford an eading discord in our land, and ause it has avowed, through Third International, its pur- e to overthrow by violence the verment of the United States. promote world revolution, and force everywhere the accept- e of the Communist philoso- y.

DANIEL M. HYNES, Brooklyn, Feb. 18.

CLEVELAND, OHIO NEWS

MAR 3 - 1933

AID 'MET' FUND

Hard Group Urges Encouragement to American Singers.

NEW YORK.—(P)—The Metropolitan opera announced yesterday just Juilliard musical founda- as given \$50,000 to the \$300,000 fund for next season. Erskine, president of the School of Music and of adation, said the gift was certain conditions, among at the "Met" give further tement to American singers posers.

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CUMBERLAND, MD. TIMES

MAR 2 1933

Ted Husing is to describe for WABC-CBS the departure of the new liner, Queen of Bermuda, from New York on its maiden voyage next Tuesday he will use a Ispel microphone to interview some of the passengers.—Francis A. Bishop, a

Civil War veteran who at 92 is the oldest living holder of the Congressional medal, speaks for WABC-CBS at 1:45 p. m., tomorrow.—A series called "Singing—The Well Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAF-NBC Sunday afternoon under the guidance of John Erskine.

Groups to Meet in
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"I think, however, that it is for the Government, to recognize the social and public importance of the fine arts. Our country ought to be in the same position as France, which has a department looking after the arts on their social and public side.

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"We decided that the opera must go on," he said.

Condemns Russia, Hence
Would Not Recognize Her
Editor Brooklyn Daily Eagle:

I wish to express disagreement with the arguments set forth by your Mr. John Erskine and others in their advocacy of the recognition of Soviet Russia. It seems to me that the one vital question, whether Russia deserves to be recognized, has been overlooked.

The Soviet Government has persistently pursued a policy which is aimed at the very ideals upon which this nation is founded. It has undertaken to extirpate all religion and to set up a malignant code of ethics based upon atheism. It has abolished private property and inflicted an iron despotism abetted by a reign of terrorism. Speech and press are banned; labor, life, and rights of labor violated; religion outraged; home life desecrated. Soviet Russia stands today a challenge to democracy and an out-law against civilization.

Such is the government which financiers, international traders, Reds, Pinks, and pseudo-liberals wish us to treat as a friend.

Recognition has been justly withheld by the United States chiefly because the Red Government continues its program of spreading discord in our land, and because it has avowed, through the Third International, its purpose to overthrow by violence the Government of the United States, to promote world revolution, and to force everywhere the acceptance of the Communist philosophy. DANIEL M. HYNES

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Brooklyn, Feb. 15.

AID 'MET' FUND

Juilliard Group Urges Encouragement to American Singers

NEW YORK (AP)—The Metropolitan opera announced yesterday the August Juilliard musical foundation has given \$50,000 to the \$300,000 guaranty fund for next season. John Erskine, president of the Juilliard School of Music and of the foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers.

This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard in event the opera found it necessary to use the aid of the foundation.

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PITTSBURGH, PA.
SUN-TELEGRAPH

MAR 2 - 1933

Georgie Price To Ballyhoo For Beer

By AIRCASTER

Ten nationally prominent American musicians, headed by John Erskine and Mary Garden, are slated for a weekly series of talks on singing to start on WCAE Sunday at 4 p. m. The broadcasts are intended "to meet the growing interest throughout the nation in vocal music." . . . Jeannie Lang and Tom Howard will be co-starred in a musical-dramatic series opening on the same station a week from tomorrow night.

Georgie Price is said to have a beer program all ready to go with the sponsor's pen poised above the dotted line.

Ben Bernie and all the lads hold forth at the Aragon Club's dance in the Hotel Schenley tonight from 10 to 2 . . . and Don Bigelow breezes into town for the P. C. W. prom at the Schenley ballroom tomorrow night.

Leon Errol, he of the ambidexterous knees who's turning his tricks on his voice, will remain on the Sanderson-Crumit bill following his hit of this week.

Because of her sensational rise on the screen, Mae West has been considered for an air series.

Duke Ellington plans to hire New York's Carnegie Hall to show 'em something about American music.

Exceptional radio interference in Charleroi has resulted in the organization of the Valley Amateur Radio League there, its main purpose being to ferret out illegal and amateur broadcasters who are responsible for interruptions.

Jack Benny will take over Al Jolson's NBC-WCAE spot tomorrow night.

PAWTUCKET, R. I.
TIMES

MAR 3 - 1933

CAMBRIDGE, MASS., Mar. 3.—(UP)—A series of conferences to discuss problems of American education will be held at Harvard University from March 10 to 18, Dean Henry M. Holmes of the Harvard School of Education announced today.

Educators from 41 American schools and colleges will participate. The last meeting will be followed by a luncheon at which members of the Harvard Teachers' Association will be addressed by John Erskine, author and professor of English at Columbia.

CAMBRIDGE, Mass., March 3 (United Press)—"Bulldog ants" are the most formidable "animals" in the Australian bush, according to a book published today by the Harvard University press.

In the book, "Colony-founding Among Ants," Dr. William Morton Wheeler, Harvard professor of entomology, describes these ants as "more than an inch in length, singularly alert, wasp-like, large-eyed, long-jawed, and fiercely-stinging."

GALVESTON, TEXAS
NEWS

FEB 19 1933

John Erskine Turns From Literature to Unemployment Relief

New York, Feb. 18.—(AP)—John Erskine, novelist and musician, has been named director of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juillard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also United States Senator Robert Wagner and State Industrial Commissioners Frances Perkins, mentioned as a possible member of the Roosevelt cabinet.

PITTSBURGH, PA.
SUN-TELEGRAPH

FEB 24 1933

Zona Gale Series Opens On WCAE

The inaugural presentation of Zona Gale's new radio dramatic series, "Neighbors," with the author herself introducing the characters, is listed for WCAE tuners-in at 10:30 tonight.

Centering around Silas Sykes, a small-town postmaster and his wife, the social arbiter of the town, the stories will be presented every Friday night by a cast of stage and radio dramatic stars, including Effie Shannon, May Buckley, Marion Barney, Helen Lowell, Lorna Elliott, George Sweet and Arthur Aylesworth.

Leaders of the business, literary and social worlds, whose hobby is music, will be brought to an NBC microphone during a new series of weekly broadcasts entitled, "My Hobby Is Music," which opens on KDKA at 7:15 tonight.

Such prominent figures as Hendrik Van Loon, Daniel Frohman, John Erskine, Olin Downes and William Woodin, the new Secretary of the Treasury, will participate from time to time. The first "unprofessional artist" is Leonard Lieb-ling, music critic of the New York American.

PROVIDENCE, R. I.
BULLETIN

MAR 3 - 1933

EDUCATORS WILL HOLD SESSIONS AT HARVARD

Series of Conferences Scheduled From March 10 to 18.

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Brooklyn, N. Y.,

FEB 24 1933

Samuel Pepys in New

To the various columnists his name, or formula, there in the tercentenary of the and the exercises the cloth held in the hall of their guiding lyrics Pepys composed, the loving cup of silver-gilt to the company. Distinctly a centenary.

Yet we can imagine the s Monarch, of whose life and the most efficient chronicle demonstration, Charles II merchants and manufacturers their guilds. Their spirit and too Puritanic to win his never forgot that but for the might not have lost his head.

Pepys was the son of a thoroughly, he was a dependent in the Admiralty office. Lay father, he was made manager Workers Company. He was to have been imprisoned a Titus Oates conspiracy days been briefly jailed in 1699 a Jacobite. But charges in effect he was a loyal Englishman.

his country and not content with it, her king or her

The story John Erskine and put into his English column exposure of a swindler's persons of a big slice of British of the present. Borough of the swindler in a sale of secrets to the Foreign in 1679 to a short stay Tower, compelled local attorney century crook who sold the hattan to a confiding foreigner to follow.

It is rather curious for the typewriting machine memoranda of the Diary, eight volumes, were in short till 1835. How much drudgery this ingenuity is not a bit Prodigious industry in London the habit of his contemporaries.

WATERBURY, CONN.
DEMOCRAT

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New York, Feb. 18.—(P)—John Erskine, novelist and musician, has been named director of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juillard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also United States Senator Robert Wagner and State Industrial Commissioners Frances Perkins, mentioned as a possible member of the Roosevelt cabinet.

PITTSBURGH, PA.
SUN-TELEGRAPH

FEB 24 1933

Zona Gale Series Opens On WCAE

The inaugural presentation of Zona Gale's new radio dramatic series, "Neighbors," with the author herself introducing the characters, is listed for WCAE tuners-in at 10:30 tonight.

Centering around Silas Sykes, a small-town postmaster and his wife, the social arbiter of the town, the stories will be presented every Friday night by a cast of stage and radio dramatic stars, including Effie Shannon, May Buckley, Marion Barney, Helen Lowell, Lorna Elliott, George Sweet and Arthur Aylesworth.

Leaders of the business, literary and social worlds, whose hobby is music, will be brought to an NBC microphone during a new series of weekly broadcasts entitled, "My Hobby Is Music," which opens on KDKA at 7:15 tonight.

Such prominent figures as Hendrik Van Loon, Daniel Frohman, John Erskine, Olin Downes and William Woodin, the new Secretary of the Treasury, will participate from time to time. The first "unprofessional artist" is Leonard Lieb-ling, music critic of the New York American.

PROVIDENCE, R. I.
BULLETIN

MAR 3 - 1933

EDUCATORS WILL HOLD SESSIONS AT HARVARD

Series of Conferences Scheduled From March 10 to 18.

Cambridge, Mass., March 3.—(UP)—A series of conferences to discuss problems of American education will be held at Harvard University from March 10 to 18, Dean Henry M. Holmes of the Harvard School of Education announced today.

Educators from 41 American schools and colleges will participate. The last meeting will be followed by a luncheon at which members of the Harvard Teachers' Association will be addressed by John Erskine, author and professor of English at Columbia.

Brooklyn, N. Y.,

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KENOSHA, WIS.

NEWS

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Featured in the program for the evening will be a review of outstanding plays of the year to be given by "Jill" Edwards of the "Jill and Judy" radio program.

Accounts of back stage visits with actors and authors will be used by Mrs. Edwards to illustrate her talk.

Friend of Pearl Buck

Mrs. Edwards is the wife of Prof. Davis Edwards of the University of Chicago. She is a personal friend of Pearl Buck, John Erskine and others.

The mother of three children, she still finds time for innumerable activities outside her home. She is a teacher of speech as well as a lecturer and is said to be a charming speaker.

Her past career has been colorful. Her parents were missionaries and she was brought up in China. She has been around the world three times, has a degree from Oberlin university and has done graduate work at Northwestern university.

Preceding the meeting tomorrow evening, at 8 o'clock, there will be a meeting of the board of directors at the Woman's club at 7 o'clock.

MILWAUKEE, WIS.

LEADER

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Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice.

Prominent national artists will appear on the program, including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony orchestra; Jacques Gordon String quartet; Lyric Male chorus of Milwaukee, and the St. Olaf choir of Northfield, Minn.

LUMBUS, OHIO
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Letters From Herald Readers

JOHN ERSKINE'S ADDRESS
AND SUMMIT'S LEADERSHIP

Editor SUMMIT HERALD:

Dear Sir—I am grateful to John Erskine for the swell talk on the future of music in America he gave the Athenaeum last Thursday night. It was right down our alley. For the future of music in America, as Mr. Erskine sees it, lies in our own local musical activities, creating our own musical appreciation and accomplishment.

This is a gospel we have preached in Summit for the past twenty-five years and there have been times when it seemed to us who were deeply interested that we were a voice crying in the wilderness. We have seen this gospel work for the salvation of the community culture, however, in the Choral Club and in the schools where the influence of Conductor Robert's training has been so strongly demonstrated. Mr. Erskine, by the way, referred to the Westminster Choir, which is now located at Princeton, as another of the outstanding choruses of the country. Dr. Williamson, director of the Westminster Choir School, has joined with Dean Wick in inviting the Choral Club to sing a part of the program it is now preparing in the Princeton cathedral-chapel. When the Choral Club sang there a year ago, it was the only chorus except the Bethlehem Bach Choir and the Harvard Choir, that had been invited there.

Dr. Erskine, who spoke for the Julliard Musical Foundation, represented the progressives in music. I have had some correspondence on the subject with Dr. Walter Damrosch, who shares this faith in the musical activities of the separate communities. Dr. Erskine sees a glowing future coming to music in America through local musical organizations, in the schools and in such institutions as the Choral Club. They are creating a generation in whose lives good music will fill a normal place. It will be as natural for them to read music as to read books. To sing or play an instrument will be as usual an accomplishment as to play tennis or bridge. Appreciation of good music and demand for it will be spontaneous and music will compete with these other activities in popularity. It will not have to rely upon audiences which go to hear it because it is the proper thing to do.

This is what we have long been struggling for. We have insisted these many years that the music we make for ourselves, the training we give and the appreciation we develop, is the constructive part of our undertaking and the most important part of it. Now comes Dr. Erskine, representing the live musical thought of the country, to tell us we were ahead of our times, pioneers in what has become the hope for the future of music in America.

Dr. Erskine sees the day of the virtuoso, the touring musical prodigy, passing as community-created music rises. For more than twenty years we brought these great musicians to Summit. This year that was suspended. But the creative, constructive work we are doing for ourselves remains and we are in great shape to walk into that bright future Mr. Erskine pictured so alluringly. All we need now is to have the community see this picture in clear light and decide to go enthusiastically along with us toward Dr. Erskine's Promised Land.

We are trying to make a complete list of all those who have sung in the Choral Club since it was first established as a women's chorus in 1909. It now looks as if the total would approximate 500 men and women and the list reads like a telephone directory. It should not be too much to expect that those who, at some stage, have had a part in this undertaking would be inspired by Dr. Erskine's speech to take a new interest in the fine institution they helped to create.

ISRAEL L. WHITE.

ATLANTA, GA.
AMERICAN

MAR 5 1925

News of Georgians in N. Y.

By ERSKINE RICHMOND JARNAGIN

NEW YORK, March 4.—Even though Lent has begun, though people seem constantly on the move between travel abroad, Caribbean cruises, recreational visits to Florida and this week-end in Washington for the inaugural festivities, society still finds itself as busy as ever with the usual Lenten program of cultural events, benefit programs of every sort, amateur theatricals, fashion carnivals, card parties, Dutch treat luncheons constantly enlarged by the human needs of the bewildering present and the unpredictable future.

Mrs. Daniel O'Day, the former Caroline Love Goodwin, of Savannah, is among the fashionable matrons serving on the committee which launched this week in the hall of the New York Junior League the drive for the Visiting Nurse Service of Henry Street Settlement. It is necessary, it seems, to have at once an emergency fund of more than \$100,000 to meet the serious problems confronting the nurses at the present time. Well, Mrs. O'Day, as prominent here as on her native heath, in every good work—in society and in politics—was an excellent appointment to this task. What Georgia girl ever attending Lucy Cobb Institute, in Athens, but remembers either by contact or good report the brilliance, the savoir faire and the great humaneness of Carrie Love Goodwin. So many rather to recall these with this beloved Georgia woman at Mrs. William Healey's home one Sunday afternoon about four years ago, when Mrs. O'Day was the honor guest. And in the annals of Georgia schools Carrie Love Goodwin O'Day's name for distinctive post-graduation achievement "leads all the rest." After the opening rally evening Sunday subsequent programs were given each evening featuring fashion models, young artists of society and continuous programs of entertainment for tea time.

The former Idolene Austell, of Atlanta, now Mrs. Harry Watts, with Mr. Watts and their son, Harry Dorsey Watts, Jr., will be meeting perhaps with many Atlanta friends during the inaugural week-end. Their guests in Washington are Mr. and Mrs. Wallace Gray, of Cincinnati, and Josephine Puttkamer, of Baltimore. Meanwhile, the former Audrey Watts, now Mrs. George Henry Wilde, with Mr. Wilde, is at home under the parental roof at 1 East End Avenue.

Sherry's, on Park Avenue, has been chosen for the annual spring breakfast of the Dixie Club Tuesday, March 21, at noon. Although formal announcement of the event has just been sent out, already members and their friends are organizing parties and arranging to be congenially placed for the event. Mrs. W. Alexander Field is president, with Mrs. Justus Alderman chairman of the breakfast.

Youth to the fore! This time it

is Nancy MacGregor, daughter of two former Atlantans, William A. and Lulah Slaton MacGregor, whose rare gifts challenge more than friendly mention. Stepping out of professional ranks in which she has figured previously, Nancy assumed the leading role in Juliet Wilbur Tompkins' "Once There Was a Princess," given Monday and Tuesday evenings in the auditorium of the American Woman's Association Club. That is, as you know, the club projected and sponsored by Anne Morgan and presided over by Mary Battey Bonney, formerly of Atlanta, and of which Nancy MacGregor is a member.

The rest of the capable cast was still in the amateur class in all but attainment. Blessed with a rare prettiness, a charmingly modulated voice, great mentality and a slight, graceful figure, Nancy's stage technique was faultless. From mood of chastened merriment to moments of near tragedy in the life of Youth, the young leading lady kept her audience wholly responsive to her every mood. A charmingly cultured diction came over the footlights in the well-trained voice of the accomplished actor. And since no account of any woman is complete without the clothes in which all women are interested, one must

mention her costuming. First, a natty suit in two-toned gray with matching hat was worn with gun metal gray shoes and a gun metal bag. A smart taffeta blouse of dark blue, with very bouffant sleeves, was disclosed as the pretty leading lady laid aside her coat and doffed the tiny turban covering her dark brown curls. According to the requirements of the play, she wore a resplendent gown of satin, elaborately embroidered in seed pearls and golden sequins, with a court train and a crown of jewels upon the Titian wig employed for the disguise of the princess.

What a scene there was in the Green Room later! Friends crowding about the charming young artist showering her with compliments while she expressed her thanks for an avalanche of flowers which had been sent her but which—for obvious reasons, very professional ones at that—could not be delivered over the footlights. Among well-known persons lingering to greet and congratulate this foster-child of Atlanta were "Graham" and "Helena," the son and daughter of John Erskine, noted novelist and authority on music, drama and practically everything else. They had come to view with critical eye the performance of their friend and remained to express their enthusiastic commendation.

In the spirit of the play—the dazzling effect of titles—may I mention that among patronesses of the evening were Princess Der Ling, Princess Simon Eristoff, Princess Alexander Kropotkin and the Duchess de Richelieu.

Milton Smith, of Columbia University, assisted by David Gaither, directed the play admirably, and Frederick Little was the scenic artist. Although I did not get to see her, it was especially interesting also to note that Dorothy K. Hinman was partly responsible for the effects in lighting.

All honor to the young artists, be they our very own Atlanta daughters and sons or otherwise! Mrs. MacGregor, the former Lulah Slaton, of Atlanta, coming down from her home in Easton, Pa., to attend the premiere, spent a few days in New York renewing old friendships and intervening hours in viewing Radio City, opened since her last visit here. Later she was the guest of friends at dinner preceding the performance.

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HERBERT WITHERSPOON,	former leading bass, Metropolitan Opera Company; Artistic Director, Chicago Opera Company.	"The Future of Opera and the Creation of Audiences."

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Brooklyn, N. Y., Eagle

MAR 8 - 1933

How Wave Danger Signal Without Using Red Flag?

Editor Brooklyn Daily Eagle:

John Erskine's articles have been lately criticised because he knows how to wield his pen and to cast searching glances into the dark nooks of our "enlightened society," and even flashes a danger signal in a very moderate way.

To connect him and the majority of the people with brewery enterprises is not necessary. Facts and the Wickersham report give him the right to it. John Erskine is even a "Communist" when he waves the red flag to warn the World Limited of the smashup right ahead of it.

Thomas Jefferson and his confederates were called rebels and radicals but they had the people and press behind them. I am sure that today a Thomas Jefferson would replace the common enemy of his time by International High Finance. He would call the Tories of today more than hypocrites. What have they done with our country, which we have delivered to them as the first free country of the world, a beacon light for the oppressed and downcast? You hypocrites with your Statue of Liberty; with your pledge to the flag: justice and freedom for all! A revised Declaration of Independence is written into millions of hearts, and America, the giant today, stealthily enchained by golden chains and numbed by hypocrites during unwary hours of sleep, shows signs of awakening. The dope has lost its grip.

ERWIN WELZ

East Setauket, L. I., March 1.

BALTIMORE, MD.
EVENING SUN

MAR 4 - 1933

H. L. MENCKEN is booked as guest speaker for March 17 in Vida Sutton's Friday afternoon series, Magic of Speech, and the topic is "Slang." A series called "Singing—the Well Spring of Music," opens on the WEAF chain tomorrow afternoon under the guidance of John Erskine.



Josephine Hayes

BIRMINGHAM, ALA.
NEWS

MAR 5 1933

A series called "Singing—the well spring of music" in which prominent musicians and musical educators are to participate, opens on WEAF-NBC at 3 p.m. Sunday, under the guidance of John Erskine.

LEWISTOWN, ILL.
RECORD

MAR 2 1933

Music Federation to Hold Biennial Convention

MINNEAPOLIS, Minn., Mar. 2 (UP)—A new musical artist may be discovered for America when the National Federation of Music Clubs biennial convention is held here sometime in May.

The Federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contest. Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists will appear on the program including, John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony Orchestra; Jacques Gordon String Quartet; Lyric Male Chorus of Milwaukee and the St. Olaf Choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

BUFFALO, N. Y.
NEWS

MAR 4 - 1933

CBS has a Sunday afternoon program featuring tangos and rumbas, only. Albert Bartlett, conducts. . . You'll miss the Funnyboners after April 1. Or rather you'll miss the name for the trio will continue broadcasting. . . Tony Wons goes the fig-saw puzzlers one better. He makes them. . . Both networks plan to broadcast the Movie Ball from the Waldorf-Astoria Saturday night. It'll be music by Meyer Davis. That new musical series from NBC-WEAF which will feature John Erskine, Mary Garden and others, starts Sunday afternoon and should be rather fine. . . Mae West, because of her sensational rise to fame on the screen, has been considered for a broadcast series. Her recent broadcast of "Frankie and Johnny" is said to have netted her \$1000. Can you imagine a radio serial based on "Frankie and Johnny"? . . .

FORT SMITH, ARK.
TIMES-RECORD

MAR 2 1933

A series called "Singing—The Well Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAF-NBC Sunday afternoon, under the guidance of John Erskine.

SAN ANTONIO, TEX.
NEWS

MAR 2 1933

Col. Stoopnagle and Budd have a new contract that extends their WEAF-CBS Thursday night program. Comedian Leon Erroll is to continue with Sanderson and Crumit, WEAF-NBC Wednesday night, as a result of his first appearance in that half hour this week. Harold Stern's orchestra, previously in the WEAF-CBS lists, switches to NBC when it takes over Paul Whiteman's place in New York. Ted Husing is to describe for WEAF-CBS the departure of the new liner, Queen of Bermuda, from New York on its maiden voyage next Tuesday. He will use a lapel microphone to interview some of the passengers. Francis A. Bishop, a Civil War veteran, who at 92, is the oldest living holder of the Congressional medal, speaks

for WEAF-CBS at 12:45 p. m. tomorrow. A series called "Singing—the Well Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAF-NBC Sunday afternoon under the guidance of John Erskine.

OSHKOSH, WIS.
NORTHWESTERN

MAR 3 1933

MUSIC FEDERATION TO HOLD CONVENTION

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The musical event will be culminated by massed choruses from leading cities.

CHICAGO, ILL.
AMERICAN

MAR 4

ROOSEVELT Legion to in First in His

Mr. Roosevelt will act today was the bronze row night, as President American Legion program. It is anticipated that the facilities of both networks frequently in ke nation informed of a Washington. He will special microphone from House.

Inaugural Ball.

If you want to make of the inaugural ceremony the broadcast of the ball. . . WBBM-CBS will music and description of from 9 to 10 p. m. . . W carry an NBC feature 11:30 p. m.) reviewing of past inaugurals follow pick up from the ball description by Anne F. Graham McNamee.

Good Music.

The week-end radio increasingly good musical. Tonight—Rochester Philharmonic (KWY, 7:15) . . row—Mormon Tabernacle and choir (WGN, 11 a. m.) New York Philharmonic, Arturo Tint conducting (WGN, 2 p. m.)

PATERSON, N. J.
CALL

MAR 4 - 1933

Teachers of Singing to Broadcast

The American Academy of Teachers of Singing will broadcast of ten lectures on singing day afternoons at 4 o'clock tomorrow, according to announcement made by H. Mowe, of this city, chairman of the committee in charge. Mr. Mowe, director of the girls club of St. Anthony's.

The following will take part: John Erskine, Mary Garden, Butterfield, Edward Johnson, water Kent, Marshall Ba, Deems Taylor, A. Walt, Pierre V. R. Key and Her erspoon.

SAN ANTONIO, TEX.
NEWS
MAR 2 1933

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OSHKOSH, WIS.
NORTHWESTERN
MAR 3 1933

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Minneapolis Symphony orchestra;
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Male chorus of Milwaukee.

the St. Olaf choir of Northfield,
Minn. The musical event will be cul-
minated by massed choruses from
all cities.

CHICAGO, ILL.
AMERICAN

MAR 4 - 1933

ROOSEVELT SPEAKS SUNDAY

Legion to Present Executive in First Radio Message in His New Position

Mr. Roosevelt will be a radio President. His first official
act today was the broadcast of his inaugural address. Tomorrow
night, as President Roosevelt, he will be heard in a special
American Legion program over the NBC (WENR, 10:30 p. m.).

It is anticipated that he will use
the facilities of both major net-
works frequently in keeping the
nation informed of affairs in
Washington. He will speak over a
special microphone from the White
House.

Inaugural Ball.

If you want to make a full day
of the inaugural ceremonies, tune in
the broadcast of the ball tonight.
... WREB-CBS will carry the
music and description of the affair
from 9 to 10 p. m. ... WMAQ will
carry an NBC feature (10:30 to
11:30 p. m.) reviewing the music
of past inaugurations followed by a
pick up from the ball itself with
description by Anne Hard and
Graham McNamee.

Good Music.

The week-end radio offers in-
creasingly good musical programs.
Tonight—Rochester Philharmonic
Orchestra (KYW, 7:15). ... Tomor-
row—Mormon Tabernacle organ
and choir (WGN, 11 a. m.). ... New
York Philharmonic, Arturo Toscani
conducting (WGN, 2 to 4 p. m.)

... In competition is John Tasker
Howard's program of American
music (WMAQ) ... Chicago Little
Symphony with singers (WENR,
4:30 p. m.). ... Paul Whiteman con-
cert (WENR, 5:30 p. m.). ... Efrem
Zimbalist, violin, and Gladys
Swarthout, mezzo (WENR, 8 p. m.).
... Edison Symphony, Reinhold
Schmidt, basso (WENR, 9:15 p. m.)

Come and Go.

Retiring with the administration
and also from the air, Dr. Julius
Klein will be replaced tomorrow
(WREB, 5 p. m.) by H. V. Kalten-
born. ... Wendell Hall gets a Sun-
day spot on the CBS network
(WGN, 1:15 p. m.). ... Bert Lytell
appears on Roses and Drums to-
morrow (WGN, 4 p. m.). ... John
Erskine opens new Sunday musical
education series (WMAQ, 3 p. m.).
... Eddie Cantor will be back in
New York for his Sabbath appear-
ance (WMAQ, 7 p. m.). ... Jose-
phine Haynes heard with Hal
Kemp's parade band (WGN, 8:30
p. m., tomorrow.)

HEAR THESE ON WENR

THE CHICAGO AMERICAN will
interest you even more and you
will enjoy your reading of it even
better if you tune in WENR at
6:30 p. m. today for "WHAT'S THE
NEWS?" a fifteen-minute review
of the world happenings, edited by
WILLIAM J. CLARK and present-
ed by KEN ROBINSON. The CHI-
CAGO AMERICAN-WENR service
also includes frequent daily news
bulletins and the following fea-
tures:

TUESDAYS, 10:15 a. m.—JOYCE
FENLEY, fashions, and MRS.
WILLIAM MITCHELL BLAIR, so-
ciety.

THURSDAYS, 10:15 a. m.—MRS.
MARY MARTENSEN, household
economics; food preparation.

SATURDAYS, 10:15 a. m.—
HAZEL FLYNN, movie critic, talk-
ing of the talkies and their celebri-
ties.

TONIGHT, 6:30, WENR.
"WHAT'S THE NEWS?"

LINCOLN AND THE LIQUOR ISSUE

Alexander McQueen will explain
how Abraham Lincoln came to be
identified with a saloon license and
whether Lincoln was a "wet" or a
"dry," Monday (WMAQ, 8:40 a. m.).

BUFFALO, N. Y.
TIMES

MAR 4 - 1933

Ten leading musicians and mus-
ical educators of America will be
presented in a series of Sunday after-
noon talks over NBC networks un-
der the auspices of the American
Academy of Teachers of Singing.

John Erskine, president of the Ju-
liard School of Music, New York
City, will inaugurate the program
over an NBC-WENR network at 4
p. m. tomorrow.

In addition to Mr. Erskine, the
following noted musical authorities
will be heard in the 10 broadcasts:
Mary Garden, operatic soprano.
Walter Butterfield, president of
the Music Supervisors National Con-
ference.

Edward Johnson, American-born,
conductor of the Metropolitan Opera
company.

A. Atwater Kent, manufacturer
and sponsor of the National Radio
Auditions.

Marshall Bartholomew, director of
the Yale University Glee club.

Deems Taylor, American operatic
composer.

A. Walter Kramer, editor of
Musical America.

Pierre V. Key, editor of Musical
Digest.

Herbert Witherspoon, director of
music, Chicago World's Fair.

DETROIT, MICH.
TIMES

MAR 4 - 1933

TEN LEADING musicians and
musical educators of America
will be presented in a series of
talks over WWJ at 4 p. m. Sun-
day.

John Erskine will inaugurate
the programme.

The series, which is to be pre-
sented under the general title
of "Singing the Well-spring of Mu-
sic," is intended to meet the
need in vocal music
the nation.

BUFFALO, N. Y.
NEWS

MAR 4 - 1933

DONALD SERIES (WENR)
Leading musicians and musical
educators of America will be pre-
sented in a series of Sunday after-
noon talks over National Broad-
cast network, under the
auspices of the American Academy of
Teachers of Singing.

John Erskine, president of the
Juillard School of Music, New York
City, will inaugurate the program
over an NBC-WENR network Sun-
day, P. M.

PHILADELPHIA, PA.
ENQUIRER

MAR 5 1933

John Erskine Begins New Series
John Erskine, educator, writer
and musician, and president of the
Juillard School of Music, will be the
first of ten leading musicians and
musical educators to be heard dur-
ing the series of talks to have its
premiere over WWJ at 4 P. M. to-
day. The series will be
"Singing the Well-spring of Mu-
sic."

Brooklyn, N. Y., Eagle

MAR 5 - 1933

ON WEAF

John Erskine, educator and musi-
cian, president of the Juillard
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The Eagle, will be the first of ten
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of talks to have its premiere at 4
p. m. today. The series, to be pre-
sented under the auspices of the
American Academy of Teachers of
Singing, will be titled "Singing the
Well-spring of Music" and is in-
tended to meet the growing interest in
vocal music throughout the nation.

LYNN, MASS.

ITEM

MAR 4 - 1933

Under the general title "Singing
the Well-spring of Music," John
Erskine, Mary Garden, Deems Tay-
lor, and many other noted musical
authorities will present a series of
musical education talks over the
NBC-WEAF network (WREB), be-
ginning Sunday afternoon at 4 o'clock.
Mr. Erskine will speak on the open-
ing program.

PATERSON, N. J.
CALL

MAR 4 - 1933

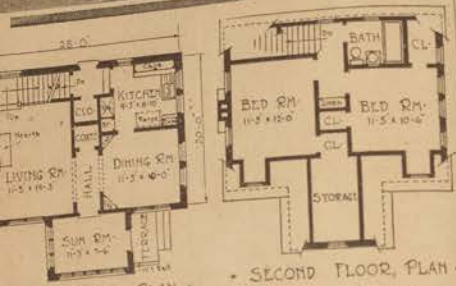
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The American Academy of Teach-
ers of Singing will broadcast a series
of ten lectures on singing on Sun-
day afternoons at 4 o'clock, start-
ing tomorrow, according to an-
nouncement made by Homer G.
Morse, of this city, chairman of the
committee in charge. Mr. Morse is
director of the glee club of the
Girls' club of St. Anthony's guild.

The following will take part:
John Erskine, Mary Garden, Walter
Butterfield, Edward Johnson, A. At-
water Kent, Marshall Bartholomew,
Deems Taylor, A. Walter Kramer,
Pierre V. Key and Herbert With-
erspoon.

SAN ANTONIO, TEX.
NEWS
MAR 2 1933

Stoopnagle and Budd have
contract that extends their
CBS Thursday, 8 p.
RICK HOME AT \$4,800



This home, design No. 5-BV-35, can be built either in
solid masonry or brick veneer. These materials present
a minimum of maintenance cost and a maximum of en-
durance.

...to foster American tal-
...all parts of the United
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...aspirations to compete in
...contests. Seven cash awards of
...each, or \$500 and a New York
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...star; Harold Bauer, violinist;
...apolla Symphony orchestra;
...Gordon String quartet;
...Male chorus of Milwaukee.
...the St. Olaf choir of Northfield,
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CHICAGO, ILL.
AMERICAN

MAR 4 - 1933

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PATERSON, N. J.
CALL

MAR 4 - 1933

Teachers of Singing
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of ten lectures on singing on Sun-
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Brooklyn, N. Y., Eagle

MAR 5 - 1933

ON WEAF

John Erskine, educator and musi-
cian, president of the Juilliard
School of Music and columnist on
The Eagle, will be the first of ten
leading musicians and musical edu-
cators to be heard during a series
of talks to have its premiere at 4
p.m. today. The series, to be pre-
sented under the auspices of the
American Academy of Teachers of
Singing, will be titled "Singing, the
Well-spring of Music" and is intend-
ed to meet the growing interest in
vocal music throughout the nation.

LYNN, MASS.

ITEM

MAR 4 - 1933

Under the general title "Singing,
the Well-spring of Music," John
Erskine, Mary Garden, Deems Tay-
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musical education talks over the
NBC-WEAF network (WEAF), be-
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BUFFALO, N. Y.
TIMES

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DETROIT, MICH.
TIMES

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concerts in vocal music
the nation.

ROCK ISLAND, ILL.
ARGUS

MAR 4 1933

John Erskine, educator, writer
and musician, and president of the
Juilliard school of music, will be
the first of 10 leading musicians
and musical educators to be heard
during a series of talks to have its
premiere over an NBC network at
3 o'clock tomorrow afternoon.

BUFFALO, N. Y.
NEWS

MAR 4 - 1933

NATIONAL SERIES (WBEN)

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educators of America will be pre-
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over WBEN-WEAF network Sun-
day, P. M.

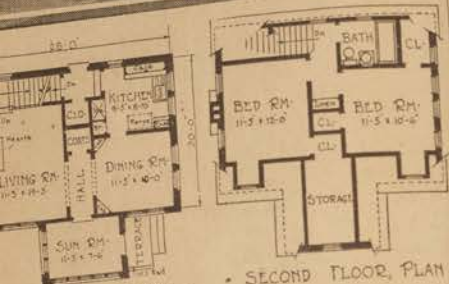
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Polka, Symphony Orchestra
Gordon S.
Male chorus
the St. Olaf ch

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cities.

CHICAGO, ILL.
AMERICAN

MAR 4 - 1933

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Brooklyn, N. Y., Eagle

PATERSON, N. J.

CALL

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PHILADELPHIA, PA.
ENQUIRER

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BUFFALO, N. Y.
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In addition to Mr. Erskine, the
following noted musical authorities
will be heard in the 10 broadcasts:

Mary Garden, operatic soprano.
Walter Butterfield, president of
the Music Supervisors National Con-
ference.

Edward Johnson, American-born
tenor of the Metropolitan Opera
company.

A. Aswater Kent, manufacturer
and sponsor of the National Radio
Auditions.

Marshall Bartholomew, director of
the Yale University Glee club.

Deems Taylor, American operatic
composer.

A. Walter Kramer, editor of
Musical America.

Pierre V. Key, editor of Musical
Digest.

Herbert Witherspoon, director of
music, Chicago World's Fair.

DETROIT, MICH.
TIMES

MAR 4 - 1933

TEN LEADING musicians and
musical educators of America
will be presented in a series of
talks over WWJ at 4 p. m., Sun-
day.

John Erskine will inaugurate
the programme.

The series, which is to be pre-
sented under the general title
"Well-spring of Mu-
sical Education," is intended to meet the
growing interest in vocal music
throughout the nation.

FFALO, N. Y.
NEWS

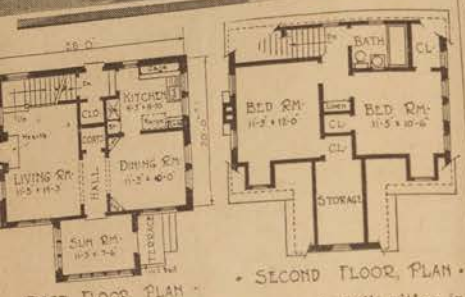
MAR 4 - 1933

NATIONAL SERIES (WBEN)
Ten leading musicians and musical
educators of America will be pre-
sented in a series of Sunday after-
noon talks over National Broad-
cast company networks, under the
auspices of the American Academy
of Singing.

Erskine, president of the
Julliard School of Music, New York
City, will inaugurate the program
over WBEN-WBEN network Sun-
day, P. M.

SAN ANTONIO, TEX.
NEWS
MAR 2 1933

BRICK HOME AT \$4,800



• FIRST FLOOR PLAN •
• SECOND FLOOR PLAN •
This home, design No. 5-BV-35, can be built either in solid masonry or brick veneer. These materials present a minimum of maintenance cost and a maximum of endurance.

CHICAGO, ILL.
AMERICAN
MAR 4 - 1933

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South State
the Century
And in
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PATERSON, N. J.
CALL
MAR 4 - 1933

Teachers of Singing
to Broadcast Series
The American Academy of Teachers of Singing will broadcast a series of ten lectures on singing on Sunday afternoons at 4 o'clock, starting tomorrow, according to announcement made by Homer G. Mowe, of this city, chairman of the committee in charge. Mr. Mowe is director of the glee club of the Girls' club of St. Anthony's guild.
The following will take part: John Erskine, Mary Garden, Walter Butterfield, Edward Johnson, A. Alwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. R. Key and Herbert Witherspoon.

Brooklyn, N. Y., Eagle

MAR 5 - 1933

ON WEAF
John Erskine, educator and musician, president of the Julliard School of Music and columnist on The Eagle, will be the first of ten leading musicians and musical educators to be heard during a series of talks to have its premiere at 4 p.m. today. The series, to be presented under the auspices of the American Academy of Teachers of Singing, will be titled "Singing, the Wellspring of Music" and is intended to meet the growing interest in vocal music throughout the nation.

LYNN, MASS.
ITEM

MAR 4 - 1933

Under the general title, "Singing, the Wellspring of Music," John Erskine, Mary Garden, Deems Taylor and many other noted musical authorities will present a series of musical education talks over the NBC-WEAF network (WEAF), beginning Sunday afternoon at 4 o'clock. Mr. Erskine will speak on the opening program.

86

BUFFALO, N. Y.
TIMES

MAR 4 - 1933

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over NBC networks under the auspices of the American Academy of Teachers of Singing.
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DETROIT, MICH.
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The series, which is to be presented under the general title "Singing, the Well-spring of Music," is intended to meet the need in vocal music the nation.

ROCK ISLAND, ILL.
ARGUS

MAR 4 1933

John Erskine, educator, writer and musician, and president of the Julliard school of music, will be the first of 10 leading musicians and musical educators to be heard during a series of talks to have its premiere over an NBC network at 3 o'clock tomorrow afternoon.

BUFFALO, N. Y.
NEWS

MAR 4 - 1933

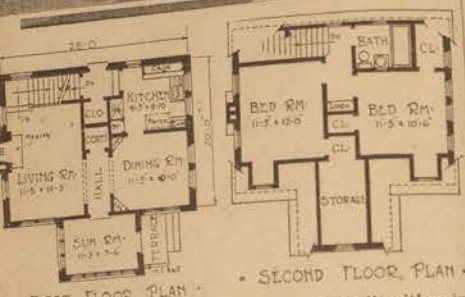
ONAL SERIES (WBEN)
Leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting company networks under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Julliard School of Music, New York City, will inaugurate the programs over the WBEN-WEAF network Sunday at 4 P. M.

Singing Up all
Net

SAN ANTONIO, TEX.
NEWS
MAR 2 1933

ol. Stoopnagle and Budd have
new contract that extends their
CBS-CHS Thursday
RICK HOME AT \$4,800



• FIRST FLOOR PLAN •
• SECOND FLOOR PLAN •
This home, design No. 5-BV-35, can be built either in solid masonry or brick veneer. These materials present a minimum of maintenance cost and a maximum of endurance.

...American tal-
...all parts of the United
...will come young people with
...al aspirations to compete in
...contests. Seven cash awards of
...each, or \$300 and a New York
...prize are given to the winners
...place in the several divi-
...es will be given for first
...in piano, violin, violin cello,
...woman's voice, high or low,
...voice, high or low, and opera
...man or woman.
...minent national artists will
...r, on the program, including:
...Erskine, author and pianist;
...Macbeth, Metropolitan
...star; Harold Bauer, violinist;
...apolis Symphony orchestra;
...Gordon String quartet;
...Male chorus of Milwaukee;
...the St. Olaf choir of Northfield,
...n.
...the musical event will be cul-
...ated by massed choruses from
...ng cities.

CHICAGO, ILL.
AMERICAN

MAR 4 - 1933

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Brooklyn, N. Y., Eagle

MAR 5 - 1933

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LYNN, MASS.
ITEM

MAR 4 - 1933

Under the general title "Singing, the Well-spring of Music," John Erskine, Mary Garden, Deems Taylor and many other noted musical authorities will present a series of musical education talks over the NBC-WEAF network (WEEI) beginning Sunday afternoon at 4 o'clock. Mr. Erskine will speak on the opening program.

BUFFALO, N. Y.
TIMES

MAR 4 - 1933

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over NBC network under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the program over an NBC-WBEN network at 4 p.m. tomorrow. In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts: Mary Garden, operatic soprano; Walter Butterfield, president of the Music Supervisors National Conference; Edward Johnson, American-born tenor of the Metropolitan Opera company; A. Alwater Kent, manufacturer and sponsor of the National Radio Auditions; Marshall Bartholomew, director of the Yale University Glee club; Deems Taylor, American operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago World's Fair.

DETROIT, MICH.
TIMES

MAR 4 - 1933

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BUFFALO, N. Y.
NEWS

MAR 4 - 1933

EDUCATIONAL SERIES (WBEN) Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting company network, under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the program over the WBEN-WEAF network Sunday at 4 P. M.

MAR 5 - 1933

BOSTON, MASS.
GLOBE
MAR 5 - 1933

Molasses 'n' January have just bought what they call a "Technocracy automobile." When it does 70 miles an hour a bell rings; 90, horn blows and bell rings; 100, bell rings, horn blows and a whistle blows; 110, a radio pops out and plays, "Lord, I'm Coming Home!"

MAR 5 - 1933

LOS ANGELES, CAL.
RECORD

MAR 4 - 1933

I BETCHA
THERE IS
TREASURE
RIGHT UNDER
OUR FEET
!!

TOPEKA, KAN.
STATE JOURNAL

AR 4 - 1933

John Erskine, president of the Juilliard School of Music, opening the new series of programs under auspices of the American Academy of Teachers of Singing, via NBC (and WOW, WDAF, KOA) at 3 o'clock Sunday afternoon.

MAR 5 1933

By LOUIS REID

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conflict the greater was the
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cigarette warriors have

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talent of Pearl.

The leaders of the air, undaunted, are taking stock of the new aspect upon their horizon. They recall that back in 1913-14 the motion picture industry was in a similar predicament. Then innumerable business men from various lines of endeavor decided they were going to get rich quick in the film business. In a few years came the denouement, a general financial overhauling of the industry and when the scene was cleared only the pioneers, the sturdy workers of the field, were left to carry on.

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WATERTOWN, N. Y.
TIMES
MAR 4 - 1933

**H. G. MOWE HEAD OF GROUP
TO ARRANGE BROADCASTS**

Homer G. Mowe, formerly of this city, member of the American Academy of Teachers of Singing, has been chosen chairman of its committee on arrangements for a series of broadcasts at 4 each Sunday afternoon from March 5 to May 7 through WEAF over a nationwide network.

Information concerning the series was received today from Mr. Mowe by Miss Irene Galleczek, a former pupil of Mr. Mowe, who has been associated with him in many of his broadcasts.

The first speaker of the series is to be John Erskine, eminent author, musician and educator, March 5, on the subject, "What Chance for the Singer?" On March 12 the speaker will be A. Walter Kramer, famous American composer, on "The Altered Scenery of American Song."

The American Academy of Teachers of Singing is composed of about 40 of the leading singing teachers, who come from various parts of the United States. Mr. Mow, whose residence and studios are in New York city, is one of the 40. He is a native of Watertown and attained his elementary and preparatory education in the local schools, including the high school.

How their enterprise, cul-
ture is leading them to still
a field. To meet the grow-
ing interest in vocal music
throughout the nation—an in-
terest that surely has its inspira-
tion in the receiving acts—the
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cal and musical educators.
The list of speakers includes
Mr. Erskine, Mary Gard-
ner Johnson, Deems Taylor,
Mr. Witherspoon, Marshall
Glomew, director of the
Glee Club; A. Atwater Ken-
nedy, Butterfield, Pierre V.
Walter Kramer.

is a hopeful sign for radio for the singing art in general, that the broadcasters are forming such a group. It, therefore, means the promotion of singing in America. Commercial singing means in the radio programs. There is no doubt about the cloud of depression over lining. Commerce is wish, but art gets a place in the

SEMINOLE, OK
PRODUCE

CAR 1



AMERICA'S SWEETH
March

NEW YORK, March 10.—Literary lights of New York City, the "Thank you" dinner of the New York Newspaper Guild, gave Mary Pickford at the Waldorf-Astoria, donating a library to the city. She promises to add a

John Erskine told M
ed good enough to put
cake." She was in wh
dash of pink velvet

She wears little rou-
sun-tanned, her face
ing and firm, her eye-
faintest line, her lashes
cared. She admits six
weight, is 106 now. "I
it off in a week. I eat
foods," she confided.
desserts anyhow. I do
She never exercises at

En route to meet Dritz, however, she F skirt suit, with Norw included. But she ha Hollywood pants, "built for trousers," little girl voice. "The wrong."

She reads biographies
time, both in French
Dumas, her New York

Brooklyn, N. Y.

MAR 6
Socialized, Alterab

Ground Rents
Editor Brooklyn Daily

In your issue of Feb. 19, 1934, I read Mr. Erskine's comments on the camps of unemployed men along our river shores.

This article, well as, utterly fails to teach a lesson to which so admirably lends its aid. Had the pen that was activated by a mind with the fundamental tenets of Henry George in the book, "Progress and Poverty," might have come to the aid of The Eagle who is deriding. EDWARD MASPETH, L. I., March 10, 1894.

FAIRMOUNT,
WEST VIRG

MAR 2

Spring of Music," in
ent musicians and
calors are to partic
WEAF-NBC Sunday
der the guidance of

BRIDGEPORT, CONN.
POST

MAR 5 - 1933

Miss King to SM At Her Home

BOSTON, MASS.
GLOBE

MAR 5 - 1933

The first in a series of broadcasts by leading musicians and musical directors will be presented this afternoon over WEEI at 4 o'clock when John Erskine will inaugurate the new season.

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DAYTON, O.
JOURNAL

MAR 5 - 1933

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LOS ANGELES, CAL.
RECORD

MAR 4 - 1933

I BETCHA
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TOPEKA, KAN.
STATE JOURNAL

MAR 4 - 1933

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ALBANY, N. Y.
TIMES-UNION

MAR 5 - 1933

Loudspeaker

By LOUIS REID

Radio is now undergoing a drastic period of transition which augurs the steady progress of broadcasting to the topmost peak of all amusement enterprises. For more than a week the salons of the ether lords have been in a state of turmoil, because of the curtailment of radio activity by the cigarette manufacturers.

The cigarette caliphs have long been the chief financial mainstays of the microphone. Their ceaseless war of the sales counters has long echoed through the ether as they feverishly wooed the patronage of the listeners. And the more spirited the conflict the greater was the revenue for the radio men.

The cigarette warriors have

now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talent of Pearl.

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WATERTOWN, N. Y.
TIMES

MAR 4 - 1933

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and to come to radio later. The inevitable will be a blessing for all concerned. We will have a saner management and direction. The minds in charge are trying to bring to even movements a medium of instruction and education still regarded by thousands with awe and

How their enterprise, out- is leading them to still field. To meet the growing interest in vocal music about the nation—an interest that surely has its inspiration in the receiving stations. Masters are planning a of talks by noted musical and musical educators. find in the list such names as Erskine, Mary Garden, Johnson, Deane Taylor, Witherspoon, Marshall, Mow, director of the Glee Club; A. Atwater Kent, Butterfield, Pierre V. A. Walter Kramer.

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SEMINOLE, OK.
PRODUCER

MAR 1



AMERICA'S SWEETEST
NEW YORK, March
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En route to meet Du
ritz, however, she p
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little girl voice. "Thei
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Brooklyn, N. Y.

MAR 6

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Editor Brooklyn Daily

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Invitations Issued to More Than 100 Members of Younger Set.

Miss Jane Trumbull King, daughter of Mr. and Mrs. Edwin L. King, Old Stamford road, New Canaan, will entertain one hundred guests at tea in honor of her house guests, Miss Eloise Boyer, Riverton, N. J.; Miss Olive Chandler, Miss Betty Young, David Hewitt, Robert Linton and her cousin, Curtis King, all of Hartford, at her residence this afternoon.

Mrs. J. Harrington King, 2nd, Miss Estelle Hartshorne, Miss Jeanne Du Pion and Miss Anne King will pour. Guests invited are from Norwalk, New Canaan, Westport, Hartford, Stamford, Greenwich, Old Greenwich, Rye, Scarsdale and New York.

Those who will attend from Norwalk are Miss Virginia P. Blackford, Miss Orina Hill, Miss Jean Aaron, Misses Evelyn and Virginia Greene, Laurence Hill, Carl Ahlstrom 3rd, Arthur and Chester Aaron, Robert Brown and William Rienecke.

Miss Elizabeth Tabner, Miss Anna Erskine, Graham Erskine and Wilson Erskine, Jr. of Wilton, Ray Pierson, Richard Fay, Percy Wood, John Fincke, Peter Laudman, of Westport.

Mr. and Mrs. Kenneth Walton, Robert Zukert, Sam Robinson, Mr. and Mrs. Charles Minor, Norman and William Snow, Justus Hoyt, Mr. and Mrs. George Hatfield, Miss Barbara Stearns, Misses Elizabeth and Polly Ray, Miss Doris Pinkham, Miss Betty Young, Miss Esther Letting, John Clark, Alec Clark, Mr. and Mrs. J. Harrington King, 2nd, Russell Graf, Miss Peggy Farrand, Miss Jane Stuckler, Miss Muriel Keisinger, Miss Mary Hall, Mr. and Mrs. Henry McComas of New Canaan, Miss Lorraine Fielding, Miss Janet Lawrence, Miss Dorothy Hobby, Miss

Byrd and Roswald Van Loan, Frederick Loughton, Douglas Thompson, Daniel Miller, Bindley Gillespie, Russell Hall of Stamford.

Norman Vought, William Wanans, Jr., Robert and Sidney Stretton, Miss Lynne La Jeune, Miss Carol Hamilton, Miss Shirley Woodward, Miss Shirley Swick, Miss Virginia Thomas, Laurence and John Roberts, Laurence Hanson, Otis Overton, Glenn Wiggin, Jack MacLachlan, Miss Bonnie Belle Rutz-Roes of Greenwich, Mr. and Mrs. William Kennedy, Allister Johnston, New York; Misses Jane and Ruth Centing, Scarsdale; Miss Ruth and Irving Pritchard, Rye; Misses Katherine and Caroline Ginand, Bridgeport.

ALBANY, N. Y.
TIMES-UNION

MAR 5 - 1933

Loudspeaker

By LOUIS REID

Radio is now undergoing a period of transition which is the steady progress of casting to the topmost peak of amusement.

For more than a decade the salons have been in a state of oil, because of the lament of activity in cigarette manufacture.

Cigarette smokers have been the financial stays of micro-phones. Their less warlike sales have echoed through the ether as they fevered the patronage of theaters. And the more spirited conflict the greater was the lure for the radio men.

Cigarette warriors have



now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talent of Pearl.

The rulers of the air, undaunted, are taking stock of the new aspect upon their horizon. They recall that back in 1913-14 the motion picture industry was in a similar predicament. Then innumerable business men from various lines of endeavor decided they were going to get rich quick in the film business. In a few years came the denouement, a general financial overhauling of the industry and when the scene was cleared only the pioneers, the sturdy workers of the field, were left to carry on.

Similarly, a period of detraction was bound to come to radio sooner or later. The inevitable results will be a blessing for broadcasting and all concerned. We will have a saner enterprise, because we will have saner management and direction. The more astute minds in charge are already striving to bring to even greater achievements a medium of entertainment and education which is still regarded by thousands of persons with awe and wonder.

And now their enterprise, culturally, is leading them to still another field. To meet the growing interest in vocal music throughout the nation—an interest that surely has its inspiration in the receiving sets—the broadcasters are planning a series of talks by noted musicians and musical educators.

We find in the list such names as John Erskine, Mary Gardes, Edward Johnson, Deane Taylor, Herbert Witherspoon, Marshall Bartholomew, director of the Yale Glee Club; A. Atwater Kent, Walter Butterfield, Pierre V. Key, A. Walter Kramer.

It is a hopeful sign for radio and for the singing art in general that the broadcasters are gathering such a group. It is, of course, means the promulgation of better singing in America. It is, of course, means the promulgation of better singing means in the better radio programs.

There's no doubt about it, a silver lining. Commerce languish, but art gets a permanent place in the

SEMINOLE, OK
PRODUCER

MAR 1



AMERICA'S SWEETEST

NEW YORK, March 1.—Literary lights of New York the "thank you" dinner given by the New York Newspaper Guild to John Erskine told Mary Pickford to add a dash of pink velvet to her promises.

John Erskine told Mary Pickford to add a dash of pink velvet to her promises. She wears little rouged, sun-tanned, her face lined and firm, her eyes faintest line, her lashes curved. She admits six weight, is 100 now. "I cut it off in a week. I cut foods," she confided. "I do desserts anyhow. I do. She never exercises and

En route to meet D. H. H., however, she packed suit, with Norwood included. But she had Hollywood pants, "built for trousers," a little girl voice. "The wrong."

She reads biographies, time, both in French and Pumas, her New York

Brooklyn, N. Y.

MAR 6

Socialized, Alterable

Ground Rents

Editor Brooklyn Daily

In your issue of Feb. 27, Erskine comments on the campments of unemployed on our river shores.

This article, well written, utterly fails to teach a lesson to which so admirably lends itself.

Had the pen that was activated by a mind with the fundamental truth by Henry George in his book "Progress and Poverty" a light of hope for a might have come to mind of The Eagle who is ordering. EDWARD Maspath, L. L. March

FAIRMOUNT, WEST VIRG

MAR 2

"Spring of Music," in which musicians and composers are to participate WEAF-NBC Sunday under the guidance of

Speaker

LOUIS REID

now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talent of Pearl.

The rulers of the air, undaunted, are taking stock of the new aspect upon their horizon. They recall that back in 1913-14 the motion picture industry was in a similar predicament. Then innumerable business men from various lines of endeavor decided they were going to get rich quick in the film business. In a few years came the demerol, a general financial overhauling of the industry and when the scene was cleared only the pioneers, the sturdy workers of the field, were left to carry on.

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...their enterprise, still leading them to still a field. To meet the growing interest in vocal music about the nation—an interest that surely has its inspiration in the receiving sets—the masters are planning a series of talks by noted musical and musical educators, find in the list such names as Erskine, Mary Garden, John Johnson, Deane Taylor, and John Witherpoon, Marshall Glee Club, A. Atwater Kent, Butterfield, Pierre V. A. Walter Kramer.

...a hopeful sign for radio that the broadcasters are forming such a group. It, the Academy of Singing, is composed of leading singers from various States. Mr. Deane and studio city, is one of the live of Watertown elementary and education in the local high school.

SEMINOLE, OKLA.
PRODUCER

MAR 1 1933



In NEW YORK



AMERICA'S SWEETHEART

NEW YORK, March 1.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month.

John Erskine told Mary she looked good enough to put on a birthday cake. She was in white lace, with a dash of pink velvet.

She wears little rouge, is nice and sun-tanned, her face is young-looking and firm, her eyebrows only the faintest line, her lashes heavily mascaraed. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts anyhow. I don't like them." She never exercises and hates sports.

En route to meet Doug at St. Moritz, however, she packs one blue ski suit, with Norwegian trousers included. But she hates the current Hollywood pants. "Women aren't built for trousers," she said in a little girl voice. "Their hips are all wrong."

She reads biographies most of the time, both in French and English. Dumas, her New York hair dresser,

says Mary's French is positively Parisian. She wore no jewels except her three strand pearl necklace that Doug gave her, her handsome zircon pearl, about the size of a dime, set with tiny emeralds supporting it, and her wedding ring which is made of links of platinum, with square cut diamonds and emeralds.

Garbo is her favorite actress, knew her in Sweden before she was imported to make Hollywood famous. She thinks Jean Crawford a tragic figure "with too much success that she doesn't know what to do with. Jean's tragedy comes from wanting everybody to love her and not knowing how to make friends."

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Moises Simon, composer of "The Peanut Vendor," who played and whistled that popular piece, in a ringing clear whistle, looks like a distinguished foreign diplomat—dignified, with military bearing and a finely chiselled face, a handsome head of wavy iron gray hair, snowy white at the temples.

ABERDEEN, WASH.
WORLD

MAR 1 1933

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Brooklyn, N. Y., Eagle

MAR 6 1933

Socialized, Alterable

Ground Rents as a Cure
Editor Brooklyn Daily Eagle:

In your issue of Feb. 24 John Erskine comments on the criticisms of unemployed along our river shores.

This article, well written as it is, utterly fails to teach the economic lesson to which the subject so admirably lends itself.

Had the pen that wrote it been activated by a mind impregnated with the fundamental truths taught by Henry George in his great book, "Progress and Poverty," the light of hope for a better day might have come to many readers of The Eagle who are still wondering.

EDWARD GYGER,
Maspeth, L.I., March 2.

FAIRMOUNT, W. VA.
WEST VIRGINIAN

MAR 2 1933

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CHICAGO, ILL.
HERALD-EXAMINER

MAR 5 1933

Erskine to Launch
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John Erskine, educator, writer and musician, will be the first of ten leading musicians and musical educators to be heard during a series of talks to start over WMAQ and an NBC net work at 3 o'clock this afternoon.

SYRACUSE, N. Y.
POST-STANDARD

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MUSICAL LEADER
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SPRINGFIELD, MASS.
NEWS

MAR 4 1933

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WN, N. Y.

ES

4 - 1933

OF GROUP BROADCASTS

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SEMINOLE, OKLA.
PRODUCER

MAR 1 1933



In NEW YORK



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ABERDEEN, WASH.
WORLD

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CHICAGO, ILL.
HERALD-EXAMINER

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MUSICAL LEADER

MAR 2 - 1933

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OF GROUP BROADCASTS

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SEMINOLE, OKLA.
PRODUCER

MAR 1 1933



In NEW YORK



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MUSICAL LEADER

MAR 2 - 1933

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A series of ten Sunday afternoon broadcasts under the auspices of the American Academy of Teachers of Singing, will present leading musicians and musical educators. John Erskine, president of the Juilliard School of Music, will inaugurate the programs over WEA-F March 3 at 4 p. m. The series is intended to meet the growing interest in vocal music throughout the nation, and the academy believes that it will give the public much information about singing.

SPRING

FREEPORT, ILL.
JOURNAL STANDARD

MAR 4 1933

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MAR 1 1933



IN NEW YORK

with Gilbert Swan



America's Sweetheart

NEW YORK, Feb. 28.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's Club gave Mary Pickford at La Rue's for donating a library to them to which she promises a book a month.

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MAR 5 1933

Musicians Discuss Singing

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting Company networks under the auspices of the American Academy of Teachers of Singing.

John Erskine will inaugurate the programs over an N.B.C.-WEAF network Sunday at 4 p. m.

The series, which is to be presented under the general title, "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the Nation.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts: Mary Garden, operatic soprano; Walter Butterfield, president of the Music Supervisors' National Conference; Edward Johnson, American-born tenor of the Metropolitan Opera Company; A. Atwater Kent, manufacturer and sponsor of the national radio auditions; Marshall Bartholomew, director of the Yale University Glee Club.

Deems Taylor, American operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago world's fair.

The academy has arranged the series of talks in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing.

The American Academy of Teachers of Singing was organized 10 years ago by a small group of New York singing teachers to further the ethical and cultural interests of the profession. They express the opinion that something should be done to tighten the bonds between members of the teaching fraternity throughout the entire country.

MAR 5 1933

11 Conferences On Education Set at Harvard

Current Problems Discussed at Sessions Beginning Next Week

Teachers Also to be

Representatives From Schools to Participate

CAMBRIDGE, Mass., Mar. 4.—Harvard University has planned a series of 11 conferences on education, which will begin next week. The series, which is intended to meet the growing interest in vocal music throughout the Nation, will be held in the School of Education. Representatives from 11 different colleges will participate in the series of conferences. Dean Henry W. Holmes, of the School of Education, reported from fifteen colleges will participate in the discussions. Dean Holmes' twenty-six preparatory schools, public and private, will be at the meetings, which will Friday and extend to March 17.

Eleven conferences have been planned, touching many phases of American education. One timely is the conference on committees and superintendents of schools on March 17, dealing with Public Schools and the Education of the Child. At this conference, Dr. Smith, Commissioner of Education of Massachusetts, will discuss issues in the present crisis. Senator Charles A. Stevens, of public schools from the standpoint. The conferences open to the public.

Teachers Associations National. The conferences of the School of Education are being held in conjunction with the annual meeting of the American Association of Teachers of Singing.

WORCESTER, MASS. TELEGRAM

MAR 5 1933

The Musical Revue

The Musical Revue of today will bring a program of popular ballads and light operetta. Gladys Baxter and her well known singers in comedy field, will supplant numbers and Vincent direct the orchestra. The favorite operetta, "The Merry Widow," in current musical comedy, will feature the 15-minute popular melody. The popular Cleopatra, which has been heard day nights in the past, shifted to Sunday, a broadcast tonight between 7 o'clock.

Another new series start today will bring musicians and musical educators of America to the microphone. The series of programs will be inaugurated after 4 o'clock. John Erskine, president of the School of Music, New York, will be the first to speak. The series will be presented under the general title of "Singing, the Well-Spring of Music."

NEW YORK SUN

MAR 4 - 1933

The American Academy of Teachers of Singing will give a series of broadcasts over the network of the National Broadcasting Company, beginning tomorrow at 4 P. M. Matters of interest to singers and students of singing will be discussed by Mary Garden, Herbert Witherspoon, Edward Johnson, Deems Taylor, John Erskine and Pierre V. R. Key.

WORCESTER, MASS. TELEGRAM

MAR 5 1933

NBC's New Program

That new musical series from NBC-WEAF which will feature John Erskine, Mary Garden and others starts this afternoon and should be rather fine. Mae West, because of her sensational rise to fame on the screen, has been considered for a broadcast series. Her recent broadcast of "Frankie and Johnny" is said to have netted her \$1000. Can you imagine a radio serial based on "Frankie and John-

WORCESTER, MASS. TELEGRAM

MAR 5 1933

Today

4.00—John Erskine, educator, writer and musician, and president of the Juilliard School of Music, will be the first of 10 leading musicians and musical educators to be heard during the series of talks to have its premiere at 4 o'clock. The series, to be presented under the auspices of the American Academy of Teachers of Singing, will be titled "Singing, the Well-spring of Music."

MAR 5 1933

Musicians
Discuss
Singing

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national Conference; Ed-
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the Metropolitan Opera
A. Atwater Kent,
er and sponsor of the
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ew, director of the
erity Glee Club.

aylor, American oper-
ator; A. Walter Kramer,
Musical America; Pierre
ditor of Musical Digest;
Witherspoon, director of
Chicago world's fair.

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WORCESTER, MASS.
TELEGRAM

MAR 5 1933

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New York Herald-Tribune

MAR 5 1933

11 Conferences
On Education
Set at HarvardCurrent Problems Will Be
Discussed at Sessions Be-
ginning Next Friday

Teachers Also to Meet

Representatives From 41
Schools to Participate

CAMBRIDGE, Mass., March 4.—Educators from forty-one American schools and colleges will gather at Harvard University this month to participate in a series of conferences on education, it was announced today by Dean Henry W. Holmes, of the Harvard School of Education. Representatives from fifteen colleges will take part in the discussions, Dean Holmes said, and twenty-six preparatory schools, both public and private, will be represented at the meetings, which will begin next Friday and extend to March 18.

Eleven conferences have been planned, touching many problems of American education. One of the most timely is the conference with school committees and superintendents of schools on March 17, dealing with "The Public Schools and the Economic Crisis." At this conference, Dr. Payson Smith, Commissioner of Education for Massachusetts, will discuss the major issues in the present crisis, and State Senator Charles A. Stevens will speak on public schools from the taxpayer's standpoint. The conference will be open to the public.

Teachers Associations Meeting

The conferences of the Harvard School of Education are being planned in conjunction with the annual meet-

ings of two important teachers associations in New England, and several hundred teachers are expected to gather in Cambridge during the week.

The meetings next Friday and Saturday are sponsored by the New England Association of Teachers of English, headed by Professor Ada L. F. Snell, of Mount Holyoke College, and the meetings on March 18 will be conducted by the Harvard Teachers' Association, under the leadership of W. L. W. Field, headmaster of Milton Academy and president of the association. From Friday March 10 to 17, the Harvard School of Education will conduct its series of conferences on education, open to members of both associations and also to the general public.

The New England colleges, which will be represented by speakers at the various meetings and conferences, include Harvard, Yale, Dartmouth, Boston University, Tufts, Bates and Amherst. The women's colleges include Mount Holyoke, Wellesley, Simmons and Wheaton. Speakers will also be present from most of the leading public and private preparatory schools in New England, including several speakers from Andover, Exeter, Milton, St. Mark's, Boston Latin School, and the high schools at Cambridge, Somerville, Framingham, Springfield and New Haven.

Program Announced

Programs for the meetings of the two associations were announced today at the Harvard School of Education. The New England Association will start its proceedings on Friday with an afternoon conference at Agassiz House, Radcliffe College, at 4 p. m., with a series of five-minute talks on the teaching of English by faculty members from a number of New England schools and colleges. The program also includes a dinner on Friday evening and an annual meeting on Saturday morning.

The meeting of the Harvard Teachers' Association will be held on Saturday, March 18, with a morning program devoted to educational methods

for judging students, appraising their achievements and recording their progress, problems which are now the center for considerable debate among educators. The speakers will include: Mrs. Eleanor Perry Wood, of the Educational Records Bureau in New York; Professor A. B. Crawford, director of the department of personnel study at Yale University; Professor Johnson O'Connor, of the Stevens Institute of Technology at Hoboken, N. J.; and Dean Holmes. The meeting will be followed by a luncheon at which members of the Harvard Teachers' Association will be addressed by John Erskine, author and professor of English at Columbia, and Mark Sullivan, political writer of the New York Herald Tribune.

Topics of Conferences

Dean Holmes also announced the dates for the series of eleven conferences on specific educational problems. The dates and topics of the conferences were announced as follows:

March 10, conference with teachers of English, 4 p. m., Agassiz House, Radcliffe College. Presiding officer, W. L. W. Field, headmaster of Milton Academy.

March 11, conference with teachers of French, 8 p. m., Institute of Geographical Exploration, Chairman, Professor Louis J. A. Morier, Harvard.

March 12, conference on secondary education, 8 p. m., Emerson Hall, Chairman, Professor Bancroft Beasley, Harvard.

March 13, conference on the use of new type tests in diagnostic testing and remedial teaching, 8 p. m., Lawrence Hall, Chairman, Professor Edward A. Lincoln, Harvard.

March 14, conference on building a teaching staff, 8 p. m., Lawrence Hall, Chairman, Dr. Fred C. Smith, Harvard.

March 15, dinner conference on vocational guidance, 6:30 p. m., Harvard Faculty Club.

March 16, conference with teachers of Latin, 8 p. m., Emerson Hall, Chairman, Mr. Cecil T. Mitty, Cambridge High and Latin School.

March 16, conference with teachers of mathematics, 8 p. m., Lawrence Hall, Chairman, by Mr. George T. Mayo, Phillips Academy, Andover, and Professor Ralph Beasley, Harvard.

March 16, conference on instrumental music in schools, 8 p. m., Emerson Hall, Chairman, Russell Ames Cook, Harvard.

March 17, conference with school committees and superintendents of schools, 8 p. m., Leonard Dudley, Harvard, Professor L. Emerson Hall, Chairman.

March 17, conference with teachers of the social studies, 8 p. m., Emerson Hall, Chairman, Professor Howard E. Wilson, Harvard.

The conferences will be open to both men and women.

MUSKOGEE, OKLA.
PHOENIX

MAR 3 1933

MUSIC FEDERATION
TO HOLD CONVENTION

MINNEAPOLIS, Minn., March 3.—A new musical artist may be discovered for America when the National Federation of Music Clubs biennial convention is held here some-
times in May.

The federation, every two years, is contests to develop new artists prominence in the musical world to foster American talent.

From all parts of the United States come young people with musical aspirations to compete in the contests. Seven cash awards of \$1000, \$500 or \$300 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, viola, cello, organ, man's voice, high or low, and opera solo, man or woman.

Prominent national artists will appear on the program including, John Skrine, author and pianist; Florence French, Metropolitan Opera star; Arnold Bauer, violinist; Minneapolis symphony orchestra; Jacques Gordon, singing quartet; Lyric Male chorus of Milwaukee and the St. Olaf choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

PINE BLUFF, ARK.
COMMERCIAL

MAR 2 1933

Colonel Stoopendaal and Budd have a new contract that extends their WABC-CBS Thursday night program. . . . Comedian Leon Errol is to continue with Sanderson and Crumit. WEAP-NBC Wednesday night, as a result of his first appearance in that half hour this week. . . Harold Stern's orchestra, previously in the WABC-

CBS lists, switches to NBC when it takes over Paul Whiteman's place in New York. . . . Ted Husing is to de-

NEWARK, N. J.
LEDGER

MAR 5 1933

The American Academy of Teachers of Singing open a new program—WEAF at 4—with John Erskine, president of the Julliard School of Music as its first lecturer. Mary Garden, Deems Taylor and Herbert Witherspoon are among the ten who will be featured as leaders during the coming weeks.

Putting a sense of humor into the keyboard of a piano is the task selected by Jacques Fray and Mario Braggiotti, piano duo, who will offer original variations of "Yes, We Have No Bananas" and some other numbers from the tin pan alleys of the world. As pianists they are whizwind performers, and ten novelties—WABC at 7:30.

WORCESTER, MASS.
TELEGRAM

MAR 5 1933

The Musical Revue

The Musical Revue on Wednesday will bring a program of popular ballads and light opera tunes. Gladys Baxter and Edward Neil, well known singers in the musical comedy field, will supply the vocal numbers and Vincent Sorey will direct the orchestra. Songs from the favorite operettas, hits from current musical comedies and romantic popular melodies of the day will feature the 15-minute period.

The popular Ciercouler program, which has been heard on Wednesday nights in the past, has been shifted to Sunday, and will be broadcast tonight between 8:30 and 9 o'clock.

Another new series which will start today will bring 10 leading musicians and musical educators of America to the microphone. The afternoon at 4 o'clock by John Erskine, president of the Julliard School of Music, New York City. The series will be presented under the general title of "Singing, the Well-Spring of Music."

NEW YORK SUN

MAR 4 1933

NBC'S NEW PROGRAM.

That new musical series from WEAF which will feature John Erskine, Mary Garden and others starts tomorrow afternoon and should be rather fine. . . . Mae West, because of her sensational rise to fame on the screen, has been considered for a broadcast series. Her recent broadcast of "Frankie and Johnny" is said to have netted her \$1,000. Can you imagine a radio serial based on "Frankie and Johnny"? . . . After listening to rumors for years about a third network, the current rumor is that there won't be a third network. . . . Perelman, the magazine humor writer, will help prepare Fannie Brice's material when she goes on the air. . . . It was really George Givot who imitated Bonnie Meroff on Eddie Cantor's program. . . . Rudy Vallee would like to present excerpts from "Peter Pan" on his radio program if it could be arranged.

CEUSE, N. Y.
ERICAN

AR 5 1933

icians

Millions of Words

ank H. Vizetelly Summarizes Vocabularies
of the Various Dictionaries

New York Herald Tribune:
of fun to be fooled, but much
to know. There is nothing
in the statement recently
Professor Robert L. Ramsay,
University of Missouri, concern-
number of words in the English
language. Professor Ramsay is run-
ning to form of educators to dis-
cuss the matter about which they know
more than they do about them-
selves. Professor Ramsay is of the
opinion that excludes from the language
words what he is pleased to term
"coordinate words, special combina-
tions, and obvious combinations."

We have in English the words "ball"
and "base"—two separate words, each
having a meaning of its own which
when combined into "baseball," form a
new word with as distinct a meaning
as the other two. In every home where
the other two are used, the "table-cloth"
and "tablecloth" covers are used, the
"table-cloth" being a distinct article of house-
hold linen, yet the words of which it is
composed, when used separately, design-
ate two distinct things—"table" and
"cloth." By specious argument, men of
Professor Ramsay's type would exclude
the combination terms "baseball" and
"tablecloth" from the English vocabu-
lary under either one of the classi-
fications—"subordinate words" or "spe-
cial combinations." I forbear from car-
icaturing this further from a feeling of
pity toward my distinguished critic,
Professor Ramsay.

The first dictionary by an American
author published in this country was
compiled by Samuel Johnson Jr., born
in the town of Guilford, Conn., March
10, 1757. It was "published according
to the ethical and cul-
tural interests of the profession.
express the opinion that
the bonds between mem-
bers of the teaching fraternity
throughout the entire country.

ROCESTER, MASS.
TELEGRAM

MAR 5 1933

John Erskine, educator,
and musician, and president
of the Juillard School of Music,
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emy of Teachers of Singing, will be
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New York Herald-Tribune

MAR 5 1933

published between 1828 and 1840, the
edition for that year being announced
as containing "several thousand addi-
tional words." Following that edition,
another was published in 1847, and still
another in 1859, in all essentials the
same as the preceding except for addi-
tions to the appendix, a small supplie-
ment of new words, and a pictorial
supplement. This edition was de-
signed as "a provisional one, designed
to serve only until a more careful and
thorough revision could be perfected."

In 1864 the promised revised edition
was issued, and bore on the title page
the name of Noah Webster and the
statement, "Thoroughly Revised and
Greatly Enlarged and Improved by
Chauncey A. Goodrich, D. D., LL. D."
The vocabulary of this dictionary com-
prised an aggregate of more than
114,000 words, and although the num-
ber was about 10,000 in excess of any
other dictionary of the language pre-
viously issued, very few terms were ad-
mitted that were not entitled to a place
in a dictionary designed for popular
use.

The International of 1890 contained
175,000 words; the New International
of 1909, as stated by its editors in their
preface, 400,000 words, with a claim to
be of more than 425,000.
In 1860 Dr. Joseph Worcester pub-
lished "A Dictionary of the English
Language" containing 104,000 words—
a greater number than had been in-
cluded in any preceding American dic-
tionary up to that time. Worcester had
to his credit earlier dictionaries—"A
Comprehensive Pronouncing and Ex-
planatory Dictionary" in 1830, "A Uni-
versal and Critical Dictionary" in 1844

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Another new series which will
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NEW YORK SUN

MAR 4 1933

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MUSKOGEE, OKLA.
PHOENIX

MAR 3 1933

U. S. MUSIC FEDERATION TO HOLD CONVENTION

MINNEAPOLIS, Minn., March 2—
(UP)—A new musical artist may be dis-
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tional Federation of Music Clubs bi-
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The federation, every two years,
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From all parts of the United States
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Prominent national artists will ap-
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Erskine, author and pianist; Florence
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PINE BLUFF, ARK.
COMMERCIAL

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NEWARK, N. J.
LEDGER

MAR 5 1933

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WABC at 7.30.

N. Y. AMERICAN

MAR 5 - 1933

The Loudspeaker

Wielding of Economy Ax Results in New Burst of Culture on Microphones

By LOUIS REID.

Radio is now undergoing a drastic period of transition which augurs the steady progress of broadcasting to the top-most peak of all amusement enterprises. For more than a week the salons of the ether lords have been in a state of turmoil, because of the curtailment of radio activity by the cigarette manufacturers.

The cigarette caliphs have long been the chief financial mainstays of the microphone.

Their ceaseless war of the sales counters has long echoed through the ether as they feverishly wooed the patronage of the listeners. And the more spirited the conflict the greater was the revenue for the radio men.

The cigarette warriors have now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

Cutting Radio Budget

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talents of Pearl.

The rulers of the air, undiscouraged, are taking stock of the new aspect upon their horizon. They recall that back in 1913-14 the motion picture industry was in a similar predicament. Then innumerable business men from various lines of endeavor decided they were going to get rich quick in the film business. In a few years came the denouement, a general financial overhauling of the industry and when the scene was cleared only the pioneers, the sturdy workers of the field, were left to carry on.

Similarly, a period of deflation was bound to come to radio sooner or later. The inevitable results will be a blessing for broadcasting and all concerned. We will have a saner enterprise, because we will have saner man-

agement and direction. The more astute minds in charge are already striving to bring to even greater achievements a medium of entertainment and education which is still regarded by thousands of persons with awe and wonder.

New Radio Day Dawning

It is safe to assume that programs in general will offer less blah and more sense, whether it be music, speeches or blues singers. Gone, too, forever, are the fabulous salaries paid to drawing cards who are recognized by showmen generally as having no longer a ny genuine drawing power.

Meanwhile, as evidence that a greater day is dawning in radio, the microphone generals have only to call attention to their phony programs, their frequent broadcasts of opera, their

symposiums of leading lawyers, educators, politicians, distinguished amateur musicians, their summoning of high-ranking concert artists, their eager efforts to air the voices of the foremost figures of the world.

And now their enterprise, culturally, is leading them to still another field. To meet the growing interest in vocal music throughout the nation—an interest that surely has its inspiration in the receiving sets,—the broadcasters are planning a series of talks by noted musicians and musical educators.

Better Vocal Programs

We find in the list such names as John Erskine, Mary Garden, Edward Johnson, Deems Taylor, Herbert Witherspoon, Marshall Bartholomew, director of the Yale Glee Club; A. Atwater Kent, Walter Butterfield, Pierre V. Key, A. Walter Kramer.



WOODWARD, OKLA. PRESS

MAR 4 1933

Music Federation Has Biennial Convention

MINNEAPOLIS, Minn., Mar. 4.—(UP)—A new musical artist may be discovered for America when the National Federation of Music Clubs biennial convention is held here sometime in May.

The Federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists who will appear on the program are: John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony Orchestra; Jacques Gordon String Quartet; Lyric Male Chorus of Milwaukee and the St. Olaf Choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

New York Herald-Tribune

MAR 5 - 1933

Teachers of Singing Sponsor Radio Series

John Erskine to Inaugurate First of Programs

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting Company networks under the auspices of the American Academy of Teachers of Singing. Dr. John Erskine, president of the Juilliard School of Music, will inaugurate the programs over WEAF today at 4 p. m.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the ten broadcasts: Mary Garden, operatic soprano; Walter Butterfield, president of the Music Supervisors' National Conference; Edward Johnson, tenor of the Metropolitan Opera Company; A. Atwater Kent, sponsor of the national radio auditions; Marshall Bartholomew, director of the Yale University Glee Club; Deems Taylor, American operatic composer; A. Walter Kramer, editor of "Musical America"; Pierre V. Key, editor of "Musical Digest," and Herbert Witherspoon, director of music, Chicago World's Fair.

PITTSBURGH SUN-TELEGRAPH

MAR 4 1933

Tom Ho Jeannie Open S

Four new radio programs headed by a musical presentation starring American musicians introduced to dial by John Erskine, the Juilliard School instructor, will be known as "Well-Spring of Music" today at 4 o'clock, arranged by the Army of Teachers of Music, intended to meet the interest throughout the vocal music.

Speakers on subjects to be heard: Mary Garden; Walter Butterfield, president of the Music Supervisors' National Conference; Edward Johnson, tenor; A. Atwater Kent, sponsor of the National Radio Deems Taylor, operatic composer; A. Walter Kramer, editor of "Musical America"; Witherspoon, director of music, Chicago World's Fair; Marshall Bartholomew, director of the Yale University Glee Club.

Comedian Tom Jeannie Lang, popular songstress, will be the new 30-minute musical program to have its NBC-WEAF Friday addition to How Lang, the cast with Bert Polesie, strapping Singing Clerks; orchestra and a musical Review, with Edward Nell and orchestra, comes WEAF network, which is the Pittsburgh weekly schedule 4:45 p. m.

The Cook, Tr. Malcolm La Prade, oldest programs, air over NBC-KDE p. m. The feature cast in 1925 and at intervals during succeeding eight is widely known a

HOUSTON CHRONICLE

MAR 2 1933

Francis A. Bligh, veteran who at 92 is in the holder of the Medal, speaks for the 12:45 p. m. tomorrow called "Singing—the Music" in which pianists and musical educators participate, opens on Sunday afternoon on the air of John Erskine

PITTSBURGH, PA.
SUN-TELEGRAPH

MAR 5 - 1933

Tom Howard Jeannie Lang Open Series

Four new radio features, headed by a music education presentation starring 10 leading American musicians, are introduced to dialers this week. John Erskine, president of the Juilliard School of Music, inaugurates the music series, to be known as "Singing the Well-Spring of Music," over WCAE today at 4 o'clock. The programs, arranged by the American Academy of Teachers of Singing, are intended to meet the growing interest throughout the nation in vocal music.

Speakers on subsequent broadcasts, to be heard weekly, will be Mary Garden; Wallace Butterfield, president of the Music Supervisors National Conference; Edward Johnson, Metropolitan tenor; A. Alwater Kent, sponsor of the National Radio Auditions; Deems Taylor, operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago World's Fair; and Marshall Bartholomew, director of the Yale University Glee Club.

Comedian Tom Howard and Jeannie Lang, popular personality songstress, will be co-starred in a new 30-minute musical dramatic program to have its premiere over NBC-WCAE Friday night at 9. In addition to Howard and Miss Lang, the cast will include Herbert Poleste, straight man; the Singing Clerks; Harry Salter's orchestra and a dramatic group. The new edition of Charles Musical Review, with Gladys Baxter, Edward Nell and Vincent Sorey's orchestra, comes to the NBC-WCAE network, of which WCAE is the Pittsburgh outlet, on a weekly schedule Wednesday at 4:45 p. m.

The Cook Travelogues with Malcolm La Prade, one of radio's oldest programs, returns to the air over NBC-KDKA today at 1:15 p. m. The feature was first broadcast in 1925 and has been heard at intervals during each of the succeeding eight years. La Prade is widely known as a traveler.

HOUSTON, TEX.
CHRONICLE

MAR 2 1933

Francis A. Bishop, a civil war veteran who at 92 is the oldest living holder of the Congressional Medal, speaks for WABC-CBS at 12:45 p. m. tomorrow. A series called "Singing the Well-Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAF-NBC Sunday afternoon under the guidance of John Erskine.

BALTIMORE, MD.
SUN

MAR 5 - 1933

President On The Air Tonight

His First Address From
White House Over
WBAL At 11:30 P. M.
On Legion Program

Premiere, Resumption Of
Series And Address By
John Erskine Among
Events Listed

PRESIDENT ROOSEVELT'S first address from the White House, the premiere of a new program, the return to the air of another and broadcasts from France and Germany are among the features of today's radio offerings. President Roosevelt will speak during a special American Legion program at 11:30 P. M. over WBAL.

The first of a series of talks by prominent musicians and musical educators will be inaugurated with John Erskine, president of the Juilliard School of Music, as speaker at 4 P. M. over WFER.

MILWAUKEE, WIS.
LEADER

MAR 2 - 1933

New Artist Sought In Music Meet

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ALBANY, N. Y.
Knickerbocker Press

MAR 5 - 1933

Ten leading musicians and musical educators of America will be presented in a series of Saturday afternoon talks under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the programs over an NBC-WEAF network.

92
J. DENCE, R. I.
JOURNAL

MAR 5 - 1933

SPRINGFIELD, ILL.
STATE REGISTER

MAR 5 - 1933

John Erskine, educator, writer and musician, and president of the Juilliard school of music, will be the first of ten leading musicians and musical educators to be heard during a series of talks over the NBC network stations Sunday at 3 p. m. Outlets include WMAQ, WOW, KSD.

Erskine canters past at up of 10 leading musicians who will be heard in lay series of talks on the WEAF network. Colorful Mary Garvalcade and Compoar. Bucketing up on a dim La Prade, powdered of the Mediterranean. Ill describe in his new ues, the first of which r NBC-WJZ this after-ck.

DECATUR, ILL.
REVIEW

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MONTREAL, CAN.
STAR

MAR 3 1933

Lady Astor.
"Admiration is a form of longing for something we need." — John Erskine.

HAMMOND, IND.
LAKE CO. TIMES

MAR 4 1933

Tomorrow's program: Travelog, sponsored by the famed Tours, Inc., will return to NBC at 12:15 WMAQ.

... Prof. John Erskine, pianist, author, inaugurates an educational series which shape up interesting, 5 p. m., WMAQ. ... Sunday matinee commercial with Vic Ardon, Harry Rose and Jimmy Lyons comes back to CBS (1:30, WBBM). ... Bert Lytell on Roses and Drums at 5, WGN. ... Cantor's back to N. W. German election report, 5:40, KYW.

IND. BEND, IND.
TRIBUNE

MAR 5 1933

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PITTSBURGH, PA.
SUN-TELEGRAPH

MAR 5-1933

Tom Howard Jeannie Lang Open Series

Four new radio features, headed by a music education presentation starring 10 leading American musicians, are introduced to dialers this week. John Erskine, president of the Juilliard School of Music, inaugurates the music series, to be known as "Singing, the Well-Spring of Music," over WCAE today at 4 o'clock. The programs, arranged by the American Academy of Teachers of Singing, are intended to meet the growing interest throughout the nation in vocal music.

Speakers on subsequent broadcasts to be heard weekly, will be Mary Garden; Wallace Butterfield, president of the Music Supervisors' National Conference; Edward Johnson, Metropolitan tenor; A. Arwater Kent, sponsor of the National Radio Auditions; Deems Taylor, operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago World's Fair; and Marshall Bartholomew, director of the Yale University Glee Club.

Comedian Tom Howard and Jeannie Lang, popular personality songstress, will be co-starred in a new 30-minute musical dramatic program to have its premiere over NBC-WCAE Friday night at 9. In addition to Howard and Miss Lang, the cast will include Herbert Polesie, straight man; the Singing Clerks; Harry Saller's orchestra and a dramatic group.

The new edition of Charis Musical Review, with Gladys Baxter, Edward Nell and Vincent Sorey's orchestra, comes to the NBC-WCAE network, of which WCAE is the Pittsburgh outlet, on a weekly schedule Wednesday at 4:45 p. m.

The Cook Travelogues with Malcolm La Prade, one of radio's oldest programs, returns to the air over NEC-KDKA today at 1:15 p. m. The feature was first broadcast in 1925 and has been heard at intervals during each of the succeeding eight years. La Prade is widely known as a traveler.

HOUSTON, TEX.
CHRONICLE

MAR 2 1933

Francis A. Bishop, a civil war veteran who at 92 is the oldest living holder of the Congressional medal, speaks for WABC-CBS, at 12:45 p. m. tomorrow. A series called "Singing—the Wellspring of Music," in which prominent musicians and musical educators are to participate, opens on WCAE-NBC at Sunday afternoon under the guidance of John Erskine.

BALTIMORE, MD.
SUN

MAR 5-1933

President On The Air Tonight

His First Address From
White House Over
WBAL At 11.30 P. M.
On Legion Program

Premiere, Resumption Of
Series And Address By
John Erskine Among
Events Listed

PRESIDENT ROOSEVELT'S first address from the White House, the premiere of a new program, the return to the air of another and broadcasts from France and Germany are among the features of today's radio offerings. President Roosevelt will speak during a special American Legion program at 11.30 P. M. over WBAL.

The first of a series of talks by prominent musicians and musical educators will be inaugurated with John Erskine, president of the Juilliard School of Music, as speaker at 4 P. M. over WFBZ.

MILWAUKEE, WIS.
LEADER

MAR 2-1933

New Artist Sought In Music Meet

MINNEAPOLIS (U.P.)—A new musical artist may be discovered for America when the National Federation of Music Clubs' biennial convention is held here sometime in May.

The federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice.

Prominent national artists will appear on the program, including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony orchestra; Jacques Gordon String quartet; Lyric Male chorus of Milwaukee, and the St. Olaf choir of Northfield, Minn.

ALBANY
Knickerbocker

Ten leading musical educators will be presented in an afternoon talk of the American Teachers' School of Music, which will inaugurate an NBC-WCAE

PROVIDENCE, R. I.
JOURNAL

MAR 5-1933

Author John Erskine canters past at the head of a group of 10 leading musicians and educators who will be heard in a new NBC Sunday series of talks on music, starting on the WEAP network today at 4 p. m. Colorful Mary Garden is in the cavalcade and Composer Deems Taylor... Bucketing up on a mule comes Malcolm La Prade, powdered with the dust of the Mediterranean, borderlands he will describe in his new series of travelogues, the first of which will be heard over NBC-WJZ this afternoon at 1:15 o'clock.

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MAR 5 - 1933

Public Responds to Metropolitan's Call

By GRENA BENNETT

There seems to be a general feeling throughout the country that the Metropolitan Opera Association should go on and that the coming final week of its fiftieth season should not become the closing chapter of its career.

Latest reports from Lucrezia Bori and her committee who have the campaign in charge are to the effect that responses in the form of letters have reached well into the thousands; that the greater part of these evidences of support contain money and checks; and that the donors represent residents of nearly every State in the Union.

Subsequent to the appeals made at the opera house during the recent broadcast presentations of "Tannhauser" and "Manon," more than two thousand letters were received by Miss Bori and her co-workers on the Committee for Saving the Metropolitan Opera Association. During the following half week, the number of communications was doubled. As many of the letters were from persons thousands of miles away from Broadway and 39th st.—California, Vancouver, Manitoba and Texas postmarks were stamped on the envelopes—it can be realized what an important part the radio plays in the lives of these opera-deprived opera lovers.

In her campaign for the cause Miss Bori has offered to broadcast today an address and a group of songs, making another definite effort to reach the goal of \$300,000 which is necessary to insure the company's continued existence. This amount is calculated as imperative as a guarantee fund before those in charge of the Metropolitan's affairs are enabled to proceed with contracts to the singers.

Edward Johnson, Lily Pons, Miss Bori and Lawrence Tibbett form the active members of the committee, which also comprises Cornelius N. Bliss, R. Fulton Cutting, Henry Rogers Winthrop, John Erskine, Robert S. Brewster, Myron C. Taylor, Paul V. Cravath, Charles Hayden, Frederic Potts Moore, Thomas H. McInerney and Adrian Van Sinderen.

All money and checks received for the fund are being cared for by Theodore Hetzler, president of the Fifth Ave. Bank, who has offered his services as controller.

Musicians, like the people of Athens, always are seeking some new thing. During the coming week New Yorkers who follow those that lead in endeavor, are asked to pass judgment on Thomas Wulff's Clavilux, which will be shown Wednesday evening in Carnegie Hall.

It seems, according to manager College's announcement, that the Clavilux projects mobile color, synchronizing units with the music. The Wulff instrument may be entirely new in its construction and in the particular colors it reveals. However, some concert patrons with long memories may recall that in March, 1915, Modest Altschuler and his Russian Symphony Orchestra produced Scriabine's "Poem of Fire" with "mobile lights," the orchestra supplemented with an instrument called "clavier a lumieres." The composition was performed in a darkened hall and the invisible operator of the "clavier a lumieres" flung varied colored lights on a screen placed behind the orchestra. At the time it was printed that a similar experiment had been made in Paris several years previous to the Altschuler event.

Along with this determination to vary the usual offering in concert halls is the featured number in the program promised by the Pan American Association of Composers, Inc. for tomorrow evening in Carnegie Chapter Hall. This is no less than an "Orchestration" by Edgar Varese, who usually blazes a trail with his compositions. The "music" of compressed air ham-

Committee Reports Donations Arrive; Music Notes

mers, electric signals, steel riveters and other machinery din and turmoil has already invaded halls sacred to symphonies of Beethoven and the works of Bach, so the beating of more



Maria Olaszewska, in her first local song recital tonight at Town Hall.

than twoscore percussion instruments may astonish but not surprise ears attuned to "the science and art of the rhythmic combination of tones embracing melody and harmony."

At a private ceremony held a few days ago at the Metropolitan Opera House, Maestro Giulio Setti, chorus master of the Metropolitan, was presented by his assistants and the entire chorus with a bronze tablet, bearing the following inscription:

"To Maestro Giulio Setti, who for the past twenty-five years has guided to the highest successes the chorus of the Metropolitan, of New York, his collaborators and the members of the chorus have had their names engraved in this bronze as a proof of their esteem, gratitude and good wishes."

Mr. Gatti-Casazza, who attended the ceremony, thanked Maestro Setti on behalf of the company for the magnificent services he has rendered during his long association with the Metropolitan.

After its concert this afternoon at Carnegie Hall, the Philadelphia Harmonic-Symphony Orchestra, under Arturo Toscanini, will make its farewell out-of-town tour, conditions causing the abandonment of these musical pilgrimages.

For the last concert at the Metropolitan Opera House next Sunday afternoon, Maestro Toscanini has planned a popular program, consisting of the Franck Symphony, Ravel's "Bolero" and Respighi's "Pines of Rome."

The final concerts, in Philadelphia tomorrow night at the Academy of Music, in Washington Tuesday afternoon at Constitution Hall, and in Baltimore Wednesday night at the Lyric Theatre, will offer a Beethoven-Wagner program, the "Eroica" Symphony, the Overture and Bacchanale from "Tannhauser" and the Prelude and Love-Death from "Tristan and Isolde."

Maria Jeritza made a sporadic return to familiar pastures last week, tackling Chicago opera-goers for the first time and

achieving one of the greatest triumphs of her career. She appeared in a performance of "Tosca," a performance which "drew forth a capacity audience and made news for Chicago," in the words of Herman Devries of the Chicago American. Devries reported:

"Having seen her, we are at her feet. When Jeritza took the stage in the second act there was not a breath left in the throats of several thousand persons—and if you will ask each unit of that vast throng he will tell you that the characterization of Tosca by Jeritza has never been equalled since the day of Terzina and certainly not by any of the exponents of the role in this city—excepting no one."

"A veritable triumph," announced Glenn Dillard Gunn in a seven-column head in the Herald and Examiner, and went on to say, "Mme. Jeritza showed abundant grounds for her long reign as the Metropolitan's first queen of tragedy."

The League of Composers announces an addition to its executive board in Aaron Copland. He is the first "new member" to have been elected by that board in a number of years, and beginning this Spring will take part in the planning of policies and programs of the organization. The board is made up of Mrs. Arthur M. Reis, chairman; Thaddeus Hoyt Ames, treasurer; Marion Bauer, Louis Gruenberg, Frederick Jacobi, Minna Lederman, Lazare Saminsky and Alexander Smallens.

MAR 6 - 1933

NEW YORK
LY LETTEREXCLUSIVELY FOR
PITTSBURGH POST-GAZETTE

NEW YORK, March 5.—There is a Metropolitan Opera here next year. That made certain when Dr. me, president of the School of Music, announced that the Juilliard School of Music, which had reached an agreement with the Metropolitan by which the Juilliard School of Music would make up the Metropolitan's drive public subscription the salary to insure the con-

operative productions, that the opera must go on. With this in mind, it is anticipated that the opera officials may have difficulty in persuading the public to contribute. Dr. Erskine has been asked to contribute to the offer of financial aid. It has been attached certain which would mean a

of the Metropolitan's. These same conditions attached to a financial offer and were refused by the Metropolitan. Times have

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MAR 3 - 1933

NEW YORK
SEASON ASSURED

NEW YORK, March 3.—(Star Special.)—The security of the Metropolitan Opera was assured yesterday when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had promised to "see the Metropolitan through."

An agreement was reached with the opera company on Tuesday, Dr. Erskine revealed, whereby the Foundation agreed to make up whatever deficit might occur by expiration of the \$300,000 contingency.

NEW YORK MIRROR

MAR 5 - 1933

Opera still goes on, and probably will do so next year, for 12 weeks anyway. Mr. William M. Sullivan flashed his rapier again yesterday in the general direction of the Juilliard School and Mr. John Erskine. He made public a letter denying that the Juilliard trustees had granted aid voluntarily to the Metropolitan and hinting that a lawsuit might yet result if proper assistance were not granted in accordance with the Juilliard will. Meanwhile, "Trova-tore" played to a crowded house—Mme. Reiberg, Mr. Martinelli, Mr. Borgioli, Mme. Petrova et al. More appeals to the audience. "Lothengrin" at night. The company goes on the road the week after next.

Aid For Op

It is good news that the Metropolitan Opera company is being saved by a subsidy from the foundation. A heavy season now closing, and encountered in efforts fund of \$300,000, had likely that New York opera next season. This been a cultural disaster for New York alone but for the try, for since the broad the Metropolitan began for grand opera has numbered by millions in thousands.

Aid for such an institution obviously in line with for which the Juilliard was created that many dered at the lack of coo more so because the Gustavus Juilliard, included Metropolitan among the which his bequest of \$10 available. This provision, however, by the aid was not to be given that would mean pro stockholders, and the ganization of the Opera company and of which owns the opera complicated that legal stood in the way of coo

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The Loud

Wielding of Economy
Burst of Culture

By LOUIS

Radio is now undergoing a which augurs the steady progress most peak of all amusement week the salons of the ether longed because of the curtain-moll, because of the cigarette caliph's have long been the chief financial mainstays of the microphone. Their ceaseless war of the sales counters has long echoed through the ether as they feverishly wooed the patronage of the listeners. And the more spirited the conflict the greater was the revenue for the radio men.



The cigarette warriors have now made drastic reductions in their radio advertising budgets, with the result that a large number of employees have been dismissed by the broadcasters and the advertising agencies which sign the radio

communications was doubled. As many of the letters were from persons thousands of miles away from Broadway and 39th St.—California, Vancouver, Manitoba and Texas postmarks were stamped on the envelopes—it can be realized what an important part the radio plays in the lives of these opera-deprived opera lovers.

In her campaign for the cause Miss Bori has offered to broadcast today an address and a group of songs, making another definite effort to reach the goal of \$300,000 which is necessary to insure the company's continued existence. This amount

is a magnificent and imperative as a contribution to the new building in its construction and in the particular colors it reveals. However, some concert patrons with long memories may recall that in March, 1915, Modest Altschuler and his Russian Symphony Orchestra produced Scriabine's "Poem of Fire" with "mobile lights," the orchestra supplemented with an instrument called "clavier a lumieres." The composition was performed in a darkened hall and the invisible operator of the "clavier a lumieres" flung varied colored lights on a screen placed behind the orchestra. At the time it was printed that a similar experiment had been made in Paris several years previous to the Altschuler event.

Along with this determination to vary the usual offering in concert halls is the featured number in the program promised by the Pan American Association of Composers, Inc., for tomorrow evening in Carnegie Chapter Hall. This is no less than an "Ionization" for 41 percussion instruments by Edgar Varese, who usually blazes a trail with his compositions. The "music" of compressed air ham-

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In flush times, more interest was shown in which Mr Juilliard had posed and a supplement to make opera more available to the general public. It is known that more than the Metropolitan was a the foundation with an operation which was d ground that the nor ought not to be disturbed to finance a supplement unusual operas and Ar was also rejected.

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MAR 6 - 1933

NEW YORK LY LETTER

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MAR 5 - 1933

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ganization of the Metropolitan
Opera company and of the company
which owns the opera house is so
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In flush times, moreover, opera did
not seriously need help and no great
interest was shown in the reforms
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unusual operas and American works
was also rejected.

In the present crisis, however, it
would have been both absurd and
tragic to allow technicalities and dif-
ferences of opinion to stand in the
way of needed support. That a new
attempt was being made to carry
out this part of the Juilliard will
might have been suspected from the
publicity given a week or so ago to
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This led immediately to the an-
nouncement of what is to be done,
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satisfactory. It includes a grant of

\$50,000 for the present needs of the
Opera company, and a promise to
"see the company through," which
means making good what part of its
deficit cannot be met in other ways.
John Erskine, head of the founda-
tion, states its aims under five
heads. These include further encour-
agement to American singers and
composers, admission of qualified
students to the opera rehearsals, a
supplementary opera season, per-
haps including opera comique, mod-
ern stage facilities for the opera
house and the production next sea-
son of American opera for which
composers have already received
commissions. It is not a very rev-
olutionary program, and the conces-
sions which it involves are slight in
comparison with the assurance given
that the Metropolitan will be en-
abled to carry on despite hard times.
Unfortunately the first effect of the
announcement has been to handicap
the effort to secure contributions, so
that the management of the opera is
not yet out of the woods but a sat-
isfactory arrangement is hoped for.

The Juilliard foundation from the
first has come in for much criticism,
part of which has been due to mis-
understanding. That it has at no
time ignored the desire of its
founder to aid the Metropolitan
Opera company is shown by the re-
cord, and the agreement now reached
is a matter for congratulating both
sides and the music-loving public as
well.

John Erskine, president of the
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MAR 5 1933

Opera Lovers Answer Appeal For Funds to Carry on Concerts

The people who occupied inex-
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For Metropolitan authorities de-
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Foreign teachers outnumber
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The Juilliard Foundation an-
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The New York American is
America's Greatest Want Ad
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MAR 4 - 1933

Foundation Aids Opera

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John Erskine, president of the
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As a result of the Metropolitan's
acceptance of conditions providing
that grand opera next season will be
more American, more modern and
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continuance of the opera for another
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Erskine said the decision of the
Juilliard Foundation to "see the
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raised to make up the necessary
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MAR 6 - 1933

NEW YORK LY LETTER

CLUSIVELY FOR
BURGH POST-GAZETTE

ORK, March 5.—There is a Metropolitan Opera here next year. That made certain when Dr. Erskine, president of the School of Music, announced that the Metropolitan had reached an agreement with the Juilliard Foundation to make up the deficit which may exist at the end of the Metropolitan's drive to the offer of financial aid. The Metropolitan has been attached certain which would mean a loss of the Metropolitan's assets. These same conditions attached to the offer of financial aid and were refused by the Metropolitan. Times have

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OPERA SEASON ASSURED

W YORK, March 3.—(Star Al.)—The security of the Metropolitan Opera was assured yesterday when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had agreed to "see the Metropolitan through."

An agreement was reached with the opera company on Tuesday, Dr. Erskine revealed, whereby the Foundation agreed to make up whatever deficit might exist at the expiration of the \$200,000 guarantee.

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Aid For Opera

It is good news that the Metropolitan opera company is to be saved by a subsidy from the Juilliard foundation. A heavy deficit in the season now closing, and the difficulty encountered in efforts to raise a fund of \$300,000, had made it unlikely that New York would have opera next season. This would have been a cultural disaster not for New York alone but for the whole country, for since the broadcasting from the Metropolitan began the audience for grand opera has come to be numbered by millions instead of by thousands.

Senator Walsh (D. Mass.): "The address will make a most favorable impression on the people of the country. It emphasizes and gives promise of the courage and action that the times demand."

Senator Wheeler (D. Mont.): "In the main, I think it a very able speech. I don't know what he meant by some money, because there isn't any such thing. What the people want today is stable money. The President can put through any constructive program he wants to put through without any difficulty or extra powers."

Senator Byrnes (D. S. C.): "It was a reassuring speech and the only speech a man could make when Congress is called into immediate session for a specific program. The program for specific action will be presented to Congress, the only body that can consider it."

Tydings Halls "Fighting Speech"
Senator Tydings (D. Md.): "A fighting speech, comprehending the distress of the country as a whole. It has considerably raised my hopes as an individual that an aggressive and fighting campaign to relieve distress will be inaugurated by the new President. It should hearten every one."

Senator Smith (D. S. C.): "He served notice that he intends to meet this situation, through Congress if possible, and if not, through the powers that have been granted him. His reference to currency seems very significant. There must be an adequate but sound circulating medium of currency." Representative McFadden of Pennsylvania, ranking Republican in the

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Announces the

attempt was being made to carry out this part of the Juilliard will might have been suspected from the publicity given a week or so ago to a statement in behalf of the owners of the opera house that this had never been a profit-making enterprise. Negotiations were already going on when a New York lawyer and patron of music, William Matheus Sullivan, made public a letter asking under threat of court examination what the foundation and the Opera company were doing to carry out the intentions of Augustus Juilliard.

This led immediately to the announcement of what is to be done, and the aid promised is considered satisfactory. It includes a grant of

MAR 5 1933

Opera Lovers Answer Appeal For Funds to Carry on Concerts

The people who occupied inexpensive seats at the Metropolitan Opera House yesterday dug down into their pockets and contributed their bit toward the continuation of the opera next season.

For Metropolitan authorities declare they need more money to supplement the \$50,000 contributed by the Juilliard Foundation. Two more appeals were made at performances yesterday, one by Edward Johnson during "Il Trovatore" in the afternoon, and another by Gladys Swarthout between acts of "Lohengrin" in the evening. The opera needs a total of \$300,000 to continue next season, officials say.

ANONYMOUS APPEAL

An anonymous appeal directed to the balcony audience was made at a matinee. Someone distributed hundreds of slips there during the performance of "Tristan und Isolde," bearing this typewritten legend:

"This magnificent Wagner Cycle must be repeated next season. It would be a shame if the Metropolitan were to close."

It was signed "A group of Wagner lovers." Opera officials said small contributions are on the increase.

The argument between John Erskine, head of the Juilliard Foundation, and William Sullivan, opera subscriber and former president of the Society of the Friends of Music, continued yesterday with another letter sent by Sullivan to Dr. Erskine.

CONTINUE ARGUMENT.

In it Sullivan spoke of the Foundation's "belated announcement of its conditional contribution of \$50,000" and referred again to the terms of the Juilliard will which said the Foundation was "to aid the Metropolitan Opera Co. in giving opera." He continued discussion of foreign versus American teachers at the Juilliard School saying:

"I am sure it is a matter of public interest to learn why American teachers of the same standing as foreign teachers should not receive equal consideration from the Foundation." Foreign teachers outnumber Americans there by 3 to 1, Sullivan said.

The Juilliard Foundation announced its \$50,000 contribution the day following publication of Sullivan's first letter of inquiry into its opera attitude.

The New York American is America's Greatest Want Ad newspaper.

MAR 4 1933

Foundation Aids Opera

NEW YORK, March 3.—(AP)—The Metropolitan Opera has announced that the August Juilliard Musical Foundation has given \$50,000 to the \$200,000 guaranty fund for next season.

John Erskine, president of the Juilliard School of Music and of the foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers. This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard in event the

opera found it necessary to use the aid of the foundation.

As a result of the Metropolitan's acceptance of conditions providing that grand opera next season will be more American, more modern and more educational, Erskine said, the continuance of the opera for another season is assured.

Erskine said the decision of the Juilliard Foundation to "see the Metropolitan through" meant the foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

MAR 2 - 1933

Juilliard Fund Suit Is Urged To Help Opera

Lawyer Asks Foundation if It Has Heeded Will's Mention of Metropolitan

The courts may be asked to interpret the will of Augustus D. Juilliard, who died in 1919, leaving a \$14,000,000 trust fund for aid to the production of opera and the promotion of musical education in New York, to determine if an obligation rests on the Juilliard Foundation to assist the Metropolitan Opera Company in its attempt to raise \$300,000 to insure its continuance next year.

The possibility of court action was suggested yesterday by William Mathews Sullivan, a lawyer with offices at 36 West Forty-fourth Street, who has long been interested in the Metropolitan Opera Association, in a letter to the New York Herald Tribune.

Mr. Sullivan is a subscriber of the association and a member of the Opera Club and was an executive vice-president of the Society of Friends of Music. Several stars of the Metropolitan Opera are among his clients. He contended that by the terms of Mr. Juilliard's will the Metropolitan was mentioned specifically as a beneficiary on equal terms with students of music. He demanded answers to several questions of intent, notably whether it was Mr. Juilliard's purpose that the public should be called on for a guarantee of \$300,000 to insure another season of opera "without receiving from the Juilliard Foundation the financial aid to which it is entitled under the terms and provisions of the will."

Mr. Sullivan intimated that if the question were not raised directly by the Metropolitan Opera Association it might be raised through quo warranto proceedings by the State's Attorney General.

Mr. Sullivan's letter follows:
322 East Fifty-seventh Street,
New York City, N. Y.
March 1, 1933.
Editor of New York Herald Tribune,
230 West Forty-first Street,
New York City, N. Y.

Dear Sir:—The recent appeal to the musical public of the City of New York for a guarantee fund of \$300,000 to insure another season of opera by the Metropolitan Opera Company has revived the long-standing interest and controversy as to whether the Juilliard Foundation is fulfilling the intention of that great patron of music, Augustus Juilliard, as set forth in his last will and testament, in which he specifically referred to the Metropolitan Opera Company.

Mr. Juilliard was for many years the president of the board of directors of the Metropolitan Opera Company and one of its most prominent members. He was devoted to the progress of that institution, and his last public appearance was his attendance at the Metropolitan Opera House shortly before his deeply regretted death in 1919.

The greater portion of his estate of many millions of dollars was generously bequeathed by him in the cause of music. Under the terms of Mr. Juilliard's will his specific reference to the Metropolitan Opera Company was as follows:

"To aid by gift or part of income at such times and to such extent in such amount as the trustees of such foundation may in their discretion deem proper the Metropolitan Opera Company in the City of New York for the purpose of assisting such organization in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary benefit."

In addition to this clause relating to the Metropolitan Opera Company his will further provided:

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give without profit to it musical entertainments, concerts and recitals of a character appropriate for the education and entertainment of the general public in the musical arts and to aid the Metropolitan Opera Company in the City of New York for the purpose

of assisting it in the production of operas."

Since the probate of Mr. Juilliard's will, the Juilliard Foundation has come into being and is now functioning in this city. The musical public of the City of New York and many of those who were privileged to know Mr. Juilliard during his lifetime and to whom he often expressed his interest in the Metropolitan Opera Company and its future, feel they are entitled to know at this time to what extent his wishes have been carried out by the Juilliard Foundation relative to the Metropolitan Opera Company and how much, if any, of Mr. Juilliard's estate has been contributed to aid the Metropolitan Opera Company in the production of opera in accordance with the terms of his will.

Was it the intention of Mr. Juilliard when he provided for the aid of worthy students of music, that the foundation created under his will should amalgamate with another musical institution leaving unsold, untenanted and unproductive of income, the large and apparently ample building it had occupied for many years?

Was it Mr. Juilliard's intention to create a very expensive faculty and corps of instructors to secure this musical education?

Was it Mr. Juilliard's intention that foreign instructors should be given preference in this country over the many equally able and competent American teachers?

Finally and of paramount importance both to the musical public of this city and to the Metropolitan Opera Company, was it the intention of Mr. Juilliard at this critical time and condition of the Metropolitan Opera Company, that an appeal should be made to the public for a guarantee of \$300,000 to insure another season of opera by the Metropolitan Opera Company without receiving from the Juilliard Foundation the financial aid to which it is entitled under the terms and provisions of the will of the late August Juilliard?

The patrons and lovers of opera to whom the loss of next season's opera

by the Metropolitan Opera Company would be a calamity, are entitled to an answer to these queries both from the Juilliard Foundation and the Metropolitan Opera Company.

If the Juilliard Foundation and the Metropolitan Opera Company cannot answer these questions, an application to a court of proper jurisdiction will result in a judicial interpretation and construction of Mr. Juilliard's will so far as it affects the opera public of New York City and the present critical financial need of the Metropolitan Opera Company. Very truly yours,

WILLIAM MATHEWS SULLIVAN.

Dr. John Erskine, president of the Post Graduate School of the Juilliard Foundation, said yesterday that he had no comment to make at this time upon Mr. Sullivan's letter.

BUFFALO, N. Y. NEWS

MAR 4 - 1933

Metropolitan Season Fund Held Not Assured

From the New York Bureau of the Buffalo Evening News.

NEW YORK, March 4.—The Metropolitan Opera has not yet attained the pinnacle of financial safety upon which it was thought to rest following Dr. John Erskine's announcement on Thursday that the Juilliard Music foundation would see the Metropolitan through.

This was indicated when Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, Inc., declared emphatically that the Juilliard foundation has given us only \$50,000 and beyond that we have no promise, assurance or pledge of any kind."

MAR 3 - 1933

Juilliard Tides Over C

Erskine Reveals Deficit in Public Contributions to \$300,000

Conditions Reveal 10 Yrs. Ago

Opera Comique Provisions; For Critics Are A

The security of the Opera was assured yesterday when Dr. John Erskine, president of the Juilliard Foundation, announced that the trustees of the Juilliard Foundation had reached an agreement on Tuesday with the Metropolitan Opera Association, Inc., and the Metropolitan Opera and Real Estate Company by which the foundation would make up whatever deficit the expiration of the Metropolitan drive to raise by public subscription the \$300,000 necessary to insure the continuance of operatic production.

"We decided that the opera was on," Dr. Erskine said.

Indignant at criticism recently against the execution of the \$14,000,000 fund left by Mr. Juilliard for the encouragement of American music, Dr. Erskine closed further that to the financial assistance had been certain conditions which a drastic revision of the Metropolitan policies.

These conditions, said similar to those offered with grant to the opera company, but refused at that time, represented the real estate, and Paul D. Cravath, chairman of the board of the opera association.

In Dr. Erskine's statement was made public at his home, 815 First Street, the five not described as "conditions" definitions of the purpose of the fund.

1. To enable the Metropolitan to further encourage the singers and composers, and Mr. Juilliard's wish.
2. To secure educational facilities at the Metropolitan, privilege of attending religiously qualified students.
3. To enable the Metropolitan to serve a larger audience, to mount a season of opera or other supplementary program.
4. To enable the Metropolitan to produce modern stage methods.
5. To insure the production of American opera commissions, such as the Howard Hanson and Richard Strauss.

MAR 3 - 1933

Juilliard Gift Tides Opera Over Crisis

Erskine Reveals Agreement Tuesday to Cover Deficit in Public Donations to \$300,000 Fund

Conditions Refused 10Yrs.Ago Accepted

Opera Comique Among Provisions; Foundation Critics Are Answered

The security of the Metropolitan Opera was assured yesterday, when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement on Tuesday with the Metropolitan Opera Association, Inc., and the Metropolitan Opera and Real Estate Company by which the foundation would make up whatever deficit may exist at the expiration of the Metropolitan's drive to raise by public subscription the \$300,000 necessary to insure the continuance of operatic productions.

"We decided that the opera must go on," Dr. Erskine said.

Indignant at criticism leveled recently against the executors of the \$14,000,000 fund left by Augustus D. Juilliard for the encouragement of American music, Dr. Erskine disclosed further that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies.

These conditions, said Dr. Erskine, similar to those offered with a proposed grant to the opera company ten years ago, but refused at that time, were accepted Tuesday by Cornelius N. Bliss, representing the real estate corporation, and Paul D. Cravath, chairman of the board of the opera association.

In Dr. Erskine's statement, which was made public at his home, 11 West Eighty-first Street, the five clauses are not described as "conditions" but as "definitions of the purpose of our gift. They follow:

1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.
2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.
3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.
4. To enable the Metropolitan to introduce modern stage methods.
5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

The relative status of American and European singers and composers long has been an issue between the management of the opera company and its critics, notable among whom have been Dr. Erskine and the trustees of the Juilliard Foundation. The latter contended that it was the wish of Mr. Juilliard that the spotlight be played more brightly upon native musicians, and for this reason they had attached stipulations to the offer made ten years ago.

Similarly, conflicts had arisen over the proposals for a supplementary season and for attendance by students at rehearsals.

"Shall Be Able to Agree" Cravath Feels
Mr. Cravath, who issued a statement a few hours after Dr. Erskine's announcement was made public, but who made no mention of the conditions prescribed, was questioned on this point last night and replied that "no doubt we shall be able to agree."

His statement, moreover, described the Juilliard Foundation's grant as a flat sum of \$50,000, rather than as the sliding sum described by Dr. Erskine. When he learned of this, Dr. Erskine said he "rather imagined" that the Juilliard trustees had paid \$50,000 directly, but reiterated that more would be coming if the public was unable to raise the difference between that and the projected \$300,000.

He explained the financial relationship between himself and the executors of Mr. Juilliard's fund by saying that the trustees of the Juilliard Foundation had created a secondary board called the Juilliard School of Music, of which he is president. Though theoretically he does not hold the purse strings, actually, he said, the trustees had sought his advice on the question of aiding the opera and had accepted his recommendations.

Assails Foundation's Critics
In his statement Dr. Erskine rebuffed vigorously the critics who held that the Juilliard Foundation, in failing to support the opera company, had been remiss in its trust of executing the provisions of Mr. Juilliard's will.

He assailed in particular the statements made by William Matthews Sullivan, a lawyer, who has long been interested in the Metropolitan Opera Association, published in yesterday morning's New York Herald Tribune. "This is not the first time," he said, "that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees have failed to deliver."

"I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and letter."

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously. The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste."

"The third was that the foundation might aid, out of its income, in the production of certain operas at the Metropolitan. Mr. Sullivan reverses the order of the suggestions, making it appear that the Metropolitan was Mr. Juilliard's first thought."

Put U. S. Composers First
Mr. Juilliard wished the Foundation, Dr. Erskine said, to assist in the production of operas which otherwise might not be heard at the Metropolitan—the works of obscure or American composers.

"As soon as Mr. Juilliard's trust was founded," he continued, "the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal program of the Metropolitan should not be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined."

Pointing out that certain men—Allen Wardwell, Mr. Bliss and Mr. Cravath—serve on the boards of both the opera company and the Juilliard School, Dr. Erskine observed that "there has been no predisposition to neglect the Metropolitan." He added, incidentally, that the Juilliard trustees had made a grant last year, hitherto unannounced, of \$5,000 toward the opera's guaranty fund.

Dr. Erskine also replied to a charge made last May by Olin Downes, who asserted that the funds which Mr. Juilliard intended for the Metropolitan in a possible time of need, have gone into bricks and mortar, and they are not available."

The Juilliard School's new building on Claremont Avenue and 122d Street is entirely paid for, Dr. Erskine declared, and despite the outlay of nearly \$3,000,000 Mr. Juilliard's fund of \$14,000,000 is still intact. He said that the building had been built entirely with interest on the sum—surplus interest, moreover, which was left over each year after financing the other activities established by the fund. These include concerts, scholarships, composers' competitions and the maintenance of the school as well as of the seven music centers created in different parts of the United States. All these activities, he said, had been financed with an annual budget of about \$500,000 and each year there was enough left over to pay for the new school building.

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Though most of the cuts were of 10 per cent, thereby reducing all salaries at the school to "about \$7,000 or \$8,000" for the school year, he himself, he said, had taken a 35 per cent cut. As a matter of fact, Dr. Erskine had served for two years without any salary at all, but had consented to accept one only for bookkeeping purposes. He turned it all over to "music," however, he declared, adding that he paid for his office and his secretary out of his own pocket.

Ready to Give "Every Last Cent"

Dr. Erskine said that all the cuts had been taken voluntarily "so that more might be extended to students and musical enterprises outside the school." Further cuts might be necessary to meet the opera crisis, he said. "But we're prepared to give every last cent," said Dr. Erskine. "We'll ask our backs if necessary."

Continuing his defense of the management of the Juilliard fund, Dr. Erskine recalled a recent correspondence with Otto Kahn, Mr. Cravath's predecessor as chairman of the opera company, in which Mr. Kahn wrote that he had found no complaint with the way in which the Juilliard Foundation had executed its trust.

Dr. Erskine replied also to Mr. Sullivan's criticism of the fact that the foundation had moved its present location without offering for sale or rent its previous quarters in East fifty-second Street.

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"For over half a year," he said, "we had been discussing informally the problem of the Metropolitan at each monthly meeting of the Juilliard directors. I hoped from the first that if the Juilliard was to save the Metropolitan, the Metropolitan would cease to be a foreign opera house, would take a more cordial attitude toward American composers and singers and would bring down its salaries."

Asked to Join Fund Committee

"When the crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as well as desired."

"I hope the Juilliard Foundation will put through its plans for the Metropolitan, in spite of Mr. Downes and Mr. Sullivan. But if the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the school."

Present at the meeting on Tuesday, where the gift and the conditions were accepted, were Mr. Bliss and Mr. Cravath, representing the opera company, and Dr. Erskine, George W. Davidson, William C. Potter, John M. Perry and Dr. Eugene Noble, representing the foundation.

The meeting was held in Mr. Davidson's office in the Central Hanover Cravath, "that the announcement of this \$50,000 contribution should be made next Monday evening at the Metropolitan Opera House, but we make it today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

A separate statement was issued last night by Miss Lucretia Bori, reporting that the campaign to raise the \$300,000 was progressing satisfactorily and that a statement of the total fund subscribed to date would be made at the performance Monday night.

She announced also that Mrs. Marcella Sembrich had been elected as an additional member of the committee.

MAR 3 - 1933

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Erskine Reveals Agreement Tuesday to Cover Deficit in Public Donations to \$300,000 Fund

Conditions Refused 10Yrs. Ago Accepted

Opera Comique Among Provisions; Foundation Critics Are Answered

The security of the Metropolitan Opera was assured yesterday, when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement on Tuesday with the Metropolitan Opera Association, Inc., and the Metropolitan Opera and Real Estate

Company, Inc., to provide a fund of \$300,000 to tide the opera over its present financial crisis.

"We decided that the opera must go on," Dr. Erskine said. "Indignant at criticism leveled recently against the executors of the \$14,000,000 fund left by Augustus D. Juilliard for the encouragement of American music, Dr. Erskine disclosed further that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies.

These conditions, said Dr. Erskine, similar to those offered with a proposed grant to the opera company ten years ago, but refused at that time, were accepted Tuesday by Cornelius N. Bliss, representing the real estate corporation, and Paul D. Cravath, chairman of the board of the opera association.

In Dr. Erskine's statement, which was made public at his home, 11 West Eighty-first Street, the five clauses are not described as "conditions" but as "definitions of the purpose of our gift. They follow:

1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.
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4. To enable the Metropolitan to introduce modern stage methods.
5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

The real estate company has been the subject of criticism since its purchase of the Juilliard building. The company's critics have charged that it is a purely speculative venture, and that the company is not interested in the welfare of the opera company.

Dr. Erskine also replied to a charge made last May by Olin Downes, who asserted that the funds which Mr. Juilliard "intended for the Metropolitan in a possible time of need, have gone into bricks and mortar, and they are not available."

The Juilliard School's new building on Claremont Avenue and 122d Street is entirely paid for, Dr. Erskine declared, and despite the outlay of nearly \$300,000 Mr. Juilliard's fund of nearly \$300,000 is still intact. He said that the interest on the sum—surplus interest, moreover, which was left over each year after financing the other activities established by the fund. These include concerts, scholarships, composers' competitions and the maintenance of the school as well as of the seven music centers created in different parts of the United States. All these activities, he said, had been financed with an annual budget of about \$500,000 and each year there was enough left over to pay for the new school building.

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Juilliard for the American music, Dr. Erskine disclosed further that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies.

These conditions, said Dr. Erskine, similar to those offered with a proposed grant to the opera company ten years ago, but refused at that time, were accepted Tuesday by Cornelius N. Bliss, representing the real estate corporation, and Paul D. Cravath, chairman of the board of the opera association.

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5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

The relative status of American and European singers and composers long has been an issue between the management of the opera company and its critics, notable among whom have been Dr. Erskine and the trustees of the Juilliard Foundation. The latter contended that it was the wish of Mr. Juilliard that the spotlight be played more brightly upon native musicians, and for this reason they had attached stipulations to the offer made ten years ago.

Similarly, conflicts had arisen over the proposals for a supplementary season and for attendance by students at rehearsals.

"Shall Be Able to Agree" Cravath Feels Mr. Cravath, who issued a statement a few hours after Dr. Erskine's announcement was made public, but who made no mention of the conditions prescribed, was questioned on this point last night and replied that "no doubt we shall be able to agree."

His statement, moreover, described the Juilliard Foundation's grant as a flat sum of \$50,000, rather than as the sliding sum described by Dr. Erskine.

When he learned of this, Dr. Erskine said he "rather imagined" that the Juilliard trustees had paid \$50,000 directly, but reiterated that more would be coming if the public was unable to raise the difference between that and the projected \$300,000.

He explained the financial relationship between himself and the executives of Mr. Juilliard's fund by saying that the trustees of the Juilliard Foundation had created a secondary board called the Juilliard School of Music, of which he is president. Though theoretically he does not hold the purse strings, actually, he said, the trustees had sought his advice on the question of aiding the opera and had accepted his recommendations.

Assails Foundation's Critics

In his statement Dr. Erskine belabored vigorously the critics who held that the Juilliard Foundation, in failing to support the opera company, had been remiss in its trust of executing the provisions of Mr. Juilliard's will. He assailed in particular the statements made by William Matthews Sullivan, a lawyer, who has long been interested in the Metropolitan Opera Association, published in yesterday morning's New York Herald Tribune.

"The first time," he said, "I made that statement was the first time I said that Mr. Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter."

"We have had no difficulty in learning what Mr. Juilliard's wishes were," he said. "He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously. The first was that this foundation should provide for the training of musicians, and he named among the possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste."

"The third was that the foundation might aid, out of its income, in the production of certain operas at the Metropolitan. Mr. Sullivan reveals the order of the suggestions, and it appears that the Metropolitan determination in the ad-

Put U. S. Composers First

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"As soon as Mr. Juilliard's trust was founded," he continued, "the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal program ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined."

Pointing out that certain men—Allen Wardwell, Mr. Bliss and Mr. Cravath—serve on the boards of both the opera company and the Juilliard School, Dr. Erskine observed that "there has been no predisposition to neglect the Metropolitan." He added, incidentally, that the Juilliard trustees had made a grant last year, hitherto unannounced, of \$5,000 toward the opera's guaranty fund.

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The economic crisis has affected the

abandoning it! No better school than either of Mr. Hoover's. The American ideal or his support of it, let the more they might.

Herbert Hoover, a strong force in the most formidable crisis ever experienced, a true humanitarian and, above all, a great

Political Tragedy

say that Senator Walsh's political tragedy. A fear of a public servant of outstanding ability time would have been if he was about to assume the department of Justice in a way by all odds the most

What confidence the President's list of department heads in his choice of Senator Walsh now, therefore, is will be keenly felt by the from the President-elect

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Bank and Trust Company, 70 Broadway, of which he is president, Mr. Potter is president of the Guaranty Trust Company of New York and treasurer of the foundation. Dr. Noble is secretary, Mr. Perry, trustee of the foundation and a director of the school, is the lawyer who drew Mr. Juilliard's will.

To these men, Mr. Erskine said, must go the credit for the skillful administration of the Juilliard money, "which is the best managed fund I've ever heard of."

Planned Announcement Monday

Mr. Cravath and Dr. Erskine said that the announcement of the support the Juilliard Foundation would give to the opera company had been forced into being because of Mr. Sullivan's attack yesterday.

"We had intended," said Mr. Cravath, "that the announcement of this \$50,000 contribution should be made next Monday evening at the Metropolitan Opera House, but we make it today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

A separate statement was issued last night by Miss Luerella Bort, reporting that the campaign to raise the \$300,000 was progressing satisfactorily and that a statement of the total fund subscribed to date would be made at the performance Monday night.

She announced also that Mme. Marcelle Sembrich had been elected as an additional member of the committee.

MAR 3 - 1933

OPERA IS ASSURED BY JULLIARD FUND

Metropolitan Gets a \$50,000
Gift and Pledge of Sum
Needed for Guaranty.

OPERETTAS CALLED FOR

Trustees Also Insist Works
Be "More American" and of
Educational Nature.

Grand opera at the Metropolitan next season was assured yesterday, after a month of suspense during which the Committee to Save Metropolitan Opera labored to raise a \$300,000 guarantee fund, without which the Metropolitan Opera Association had announced it would have to yield to the depression.

The situation was saved by the decision of the trustees of the Julliard Musical Foundation, in view of the incomplete results of the fund-raising effort, to "see the Metropolitan through on certain conditions."

John Erskine, who formulated the conditions as head of the Julliard interests, said yesterday that the \$14,000,000 endowment left by Augustus Julliard in 1919 for the encouragement of music in America had been so carefully administered that the principal was intact and still yielding an income of about \$600,000 a year.

The conditions which the Julliard trustees made, and which were declared acceptable by Paul D. Cravath and Cornelius N. Bliss for the opera-producing and opera-owning organizations, respectively, provide that grand opera at the Metropolitan next season will be more American, more modern and more educational.

Rehearsals Open to Students.

One of the conditions stipulated was that qualified music students shall have the privilege of attending rehearsals at the opera house. The right to do this had been refused by Giulio Gatti-Casazza, general manager of the opera association, even as late as a month ago, according to Mr. Erskine, who explained that leading European opera houses regarded this as an accepted practice.

Another feature of the new deal at the Metropolitan is to be a supplementary season of opera comique, which has long been agitated by patrons of music in this city.

In announcing these proposed changes, Mr. Erskine also revealed yesterday that support had been offered to the Metropolitan by the Julliard trustees with somewhat less conditions more than ten

ago, when the opera had reserve funds, and that it then declined. Since then the administration of the Julliard under the leadership of Mr. Erskine has actively criticized the Metropolitan and devoted itself to finding and producing opera independently, at the Julliard School.

Sembrich Joins Committee. In earnest of the forthcoming part of the Metropolitan Opera, part of \$50,000 by the Julliard Foundation was announced yesterday by Messrs. Cravath and Bliss; as evidence of the cooperation achieved between the two institutions, the name of Ella Sembrich, one of the outstanding artist-instructors at the Julliard School, was added to the committee to save Metropolitan Opera.

These arrangements were made several days ago in the office of George W. Davison, president of the Central Hanover Bank, is one of the Julliard trustees; it was not planned to reveal until the fund-raising efforts been completed and until William C. Potter, president of the Guaranty Trust Company, who is one of the Julliard trustees, determined how the foundation fund would be transferred to the Metropolitan Opera Association.

The announcement was precipitated yesterday, however, by a publication of William Mathews Sullivan, a lawyer and prominent musician, asking under threat of litigation what the Julliard

Foundation and the Metropolitan Opera were doing to fulfill the intentions of Augustus Julliard's will, in which he provided that his \$14,000,000 bequest should be used to educate musicians, give free concerts and aid the Metropolitan Opera. Answering for the Metropolitan Opera Association and for the Metropolitan Real Estate Company yesterday, Messrs. Cravath and Bliss not only announced the \$50,000 grant but also said it was made upon application of the Metropolitan and added: "We make this announcement today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Julliard trustees."

"Seeing Through" Explained.

For the Julliard Foundation, the announcement of the decision to "see the Metropolitan through on certain conditions" was made yesterday by Mr. Erskine, who explained informally that the "seeing through" phrase meant the foundation would provide as much money as could not otherwise be raised to make up the necessary guarantee fund.

In his formal statement, Mr. Erskine explained his responsibility for the policy of the Julliard Musical Foundation and ended by saying: "If the money were handed over to the Metropolitan without such conditions as would insure Mr. Julliard's intention, I should not care to be connected with either the foundation or the Julliard School."

Mr. Erskine's statement read, in part: "The morning papers carry a letter by William Mathews Sullivan, threatening court proceedings against the Julliard Foundation unless certain questions of his are answered."

"He wants to know whether the Julliard Foundation is fulfilling the intention of Mr. Julliard's will, to what extent Mr. Julliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Julliard's intention that the foundation should take over the Institute of Musical Art, or that the building on East Fifty-second Street should remain unoccupied and un-

productive of income; whether the Julliard School should employ a very expensive faculty or that foreign instructors should be employed; and finally, whether it was Mr. Julliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that company had not received the financial aid to which it is entitled under Mr. Julliard's will."

"This is not the first time that the charge has been made that Mr. Julliard left something to the Metropolitan which his trustees have failed to deliver. I am as much responsible as any one for the policy of the Julliard in recent years. I believe that what Mr. Julliard has done has been true to Mr. Julliard's wishes in spirit and in letter."

Sees Spirit of Will Fulfilled.

"We have had no difficulty in learning what Mr. Julliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously."

"The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste. The third was that the foundation might aid out of its income in the production of certain operas at the Metropolitan."

"Mr. Sullivan reverses the order of the suggestion, making it appear that the Metropolitan was Mr. Julliard's first thought."

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his trustees showed that the foundation to assist the production of operas which might not get a hearing in the Metropolitan—operas of high quality to students and operas of high American composers.

Offer Ten Years Ago.

"As soon as Mr. Julliard was founded, the Metropolitan approached more than a year ago with an offer to carry out Mr. Julliard's wish. The offer declined, on the ground, I believe, that the normal program of the Metropolitan should not be disturbed. The Julliard Foundation then suggested for a supplementary opera at the Metropolitan production of unusual American compositions, the management of the Metropolitan also declined."

"The foundation then offered to carry out Mr. Julliard's wish."

"Mr. Sullivan implies that should not have any artists on our faculty, they are not yet American composers. Our trustees can answer for our trustees that they are devoted to the American music and the best of American music they all speak English. With interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid I raised a ghost which will stop walking."

"When I became president of the Julliard School of Music, I was very satisfactory convinced that Otto H. Kahn, then chairman of the Metropolitan, had me that the Julliard School should produce the kind of operas which Mr. Julliard had in mind."

"To have proper facilities for the training of opera students, the production of operas, as other advantages, the Julliard School moved the school from second Street to its present location on Claremont Avenue, in East Fifty-second Street, and has been for sale or for rent. Mr. Sullivan wishes to know whether this is in accordance with Mr. Julliard's wish. It is not the property of the vacant property."

"Mr. Sullivan speaks of salaries paid to teachers."

N. Y.

JULLIARD

Musical Foundation
Bey

Julliard Foundation committed itself to a gift of \$50,000 to the Metropolitan Opera, for the production of operas next season. The chairman of the foundation, Mr. John M. Perry, said, he said,

Including the now totals \$300,000. The opera company has issued a statement. He issued a statement. Erskine, Julliard said he had a commitment that the Julliard commitment to the Metropolitan pledge a

NEW YORK

MAR 3
OPERA IS AS
BY JULLIA

Metropolitan Gets
Gift and Pledge
Needed for Gua

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Trustees Also In
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Educational

Grand opera at the Metropolitan next season was assured after a month of struggle in which the Committee for the Metropolitan Opera Laboratory, which the Metropolitan Association had announced, have to yield to the decision of the trustees.

The situation was a decision of the trust Juilliard Musical Foundation view of the incomplete fund-raising effort, Metropolitan through conditions."

John Erskine, who the conditions as he Juilliard interests, said that the \$14,000,000 endowment by Augustus Juilliard the encouragement of America had been so administered that the principal and still yielding of about \$600,000 a year.

The conditions which Juilliard trustees made, were declared acceptable D. Cravath and Cornell for the opera-producing owning organizations, re provide that grand opera Metropolitan next season more American, more musical and more educational.

Rehearsals Open to Students
One of the conditions was that qualified music shall have the privilege of rehearsing at the opera. The right to do this had been refused by Giulio Gatti-Casaca, general manager of the opera, even as late as a month ago, according to Mr. Erskine, plained that leading opera houses regarded this as accepted practice.

Another feature of the at the Metropolitan is to supplement the season of opera, which has long been by patrons of music in the city.

In announcing these changes, Mr. Erskine also yesterday that support had been offered to the Metropolitan Juilliard trustees with similar conditions more

years ago, when the opera had ample reserve funds, and that it was then declined. Since then the administration of the Juilliard funds under the leadership of Mr. Erskine has actively criticized the Metropolitan and devoted itself to fostering and producing opera independently, at the Juilliard Schools.

Mme. Sembrich Joins Committee.

As earnest of the forthcoming support of the Metropolitan Opera, a grant of \$50,000 by the Juilliard Foundation was announced yesterday by Messrs. Cravath and Bliss; and, as evidence of the cooperation at last achieved between the two musical institutions, the name of Marcella Sembrich, one of the outstanding artist-instructors at the Juilliard School, was added to the committee to save Metropolitan Opera.

These arrangements were made privately several days ago in the office of George W. Davison, president of the Central Hanover Bank, who is one of the Juilliard trustees; but it was not planned to reveal them until the fund-raising efforts had been completed and until William C. Potter, president of the Guaranty Trust Company, who is another of the Juilliard trustees, had determined how the foundation income would be transferred to the opera association.

The announcement was precipitated yesterday, however, by a public letter of William Mathews Sullivan, lawyer and prominent music patron, asking under threat of court examination what the Juilliard

Hard Foundation and the Metropolitan Opera were doing to fulfill the intentions of Augustus Juilliard's will, in which he provided that his \$14,000,000 bequest should be used to educate musicians, give free concerts and aid the Metropolitan Opera.

Answering for the Metropolitan Opera Association and for the Metropolitan Real Estate Company yesterday, Messrs. Cravath and Bliss not only announced the \$50,000 grant; but also said it was made upon application of the Metropolitan and added: "We make this announcement today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

"Seeing Through" Explained.

For the Juilliard Foundation, the announcement of the decision to "see the Metropolitan through on certain conditions" was made yesterday by Mr. Erskine, who explained informally that the "seeing through" phrase meant the foundation would provide as much money as could not otherwise be raised to make up the necessary guarantee fund.

In his formal statement, Mr. Erskine explained his responsibility for the policy of the Juilliard Musical Foundation and ended by saying: "If the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the Juilliard School."

Mr. Erskine's statement read, in part: "The morning papers carry a letter by William Mathews Sullivan, threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered."

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will, to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the foundation should take over the Institute of Musical Art, or that the building on East Fifty-second Street should remain unoccupied and un-

productive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed, and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that company had not received the financial aid to which it is entitled under Mr. Juilliard's will."

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees have failed to deliver. I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter."

Sees Spirit of Will Fulfilled.

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously."

"The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such quality as to educate public taste. The third was that the foundation might aid out of its income in the production of certain operas at the Metropolitan."

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Offer Ten Years Ago.

"As soon as Mr. Juilliard was founded, the Metropolitan approached more than a year ago with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I believe, that the normal program of the Metropolitan was to be disturbed. The Juilliard then suggested for a supplementary opera at the Metropolitan production of unusual American compositions. The management of the Metropolitan also declined."

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N. Y.

JULLI

Musical Foundation

Reveals

Juilliard committed itself to a grant of \$50,000 to the Metropolitan for the production of the next opera season, chairman of the board of trustees for the reason to be given, he said.

Including now totals \$300,000. The opera company has issued a statement, Erskine, Juilliard said he had no intention that the Juilliard commitment to the Metropolitan pledge o-

NEW YORK TIMES

MAR 4 - 1933

OPERA STILL SEEKS AID OF THE PUBLIC

Directors Find Erskine Stand
'Embarrassing' and Deny It
Assures Next Season.

FUND IS AT \$110,000 MARK

"Seeing Through" Phrase by
Head of Juilliard Held to Give
Public False Impression.

GIFT LIMITED TO \$50,000

Educational Group's Commitment
Now Are \$500,000 Yearly While
Income Is \$600,000.

The publication of the statement yesterday morning that grand opera at the Metropolitan next season had been assured by the Juilliard Musical Foundation produced a series of statements from the Metropolitan, declaring that the public must not get the impression that there is no further need to contribute to the \$300,000 guaranty fund, which was launched a month ago by a committee to save Metropolitan opera.

The impression produced by John Erskine's revelation that the Juilliard foundation, at a private meeting last Tuesday, had "decided to see the Metropolitan through" was pronounced "disturbing" by Paul D. Cravath, chairman of the Metropolitan Opera Association, which is the producing body.

It was called "embarrassing" by Cornelius N. Bliss, chairman of the Metropolitan Real Estate Company, representing the prominent families who own the opera house, occupy the parterre boxes of the "golden horse shoe" and contribute the use of the premises.

In a curtain speech during a performance of "Tristan und Isolde" yesterday afternoon, Lucrezia Bori, singer and chairman of the \$300,000 fund-raising drive opened by the operating and real estate companies in cooperation with the artists and staff of the Metropolitan, renewed the fund appeal and referred to the impression created by Mr. Erskine's statement, which she described as not only "unfortunate but erroneous."

What Mr. Erskine wrote in his prepared statement as president of the Juilliard Musical Schools, saying he was "as much responsible as any one for the policy of the Juilliard in recent years," was: "At a meeting of the foundation last Tuesday we agreed in principle to see the Metropolitan through on certain conditions." He said the meeting was attended by Mr. Cravath and Mr. Bliss.

Erskine Explained "See Through."

When Mr. Erskine issued this prepared statement Thursday afternoon he was questioned by reporters for almost two hours, and explained informally that the "see-through" phrase meant that the Juilliard Musical Foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

He had invited questions for clarification because, he explained, the statement had been prepared hurriedly in answer to the public letter of William Mathews Sullivan, attorney and prominent opera patron, who that morning had accused the Juilliard Foundation of withholding from the Metropolitan the aid contemplated among the provisions of Augustus D. Juilliard's music bequest of \$14,000,000.

None of the counter-statements issued from the Metropolitan yesterday was inconsistent with Mr. Erskine's declarations, although they were generally taken to denature the published assurance of grand opera next season. An examination of the situation indicated that the Juilliard agreement to "see the Metropolitan through" applied to the provision of the necessary funds after the popular campaign had raised all it could. It was not intended to put all the load on the Juilliard endowment, which, with an annual income of \$600,000, has a budget for its schools and educational enterprises of \$500,000.

The publication of the eventual assurance of next season's grand opera yesterday, however, had the immediate and unforeseen effect of causing one or two persons who had made or pledged contributions to the popular guarantee fund to ask for their money back on the ground that the emergency no longer existed. The paralyzing effect of such a reaction on the further efforts of the popular campaign was immediately recognized.

When Messrs. Cravath and Bliss met reporters yesterday to offset the effect of the replies to Mr. Sullivan on the previous day they were supported by Edward Ziegler, business manager of the Metropolitan, and Ivy Lee, publicity director.

Says \$50,000 Is the Limit of Gift.

Mr. Cravath said: "The Juilliard Foundation have only given us \$50,000 and beyond that we have no promise or pledge."

Mr. Bliss interrupted: "We have assurance that more will not be given."

Mr. Cravath hesitated and then went on: "We have to continue our campaign to raise the guaranty fund of \$300,000. To date our total, including the \$50,000 from the Juilliard Foundation, amounts to \$110,000. The completion of the fund is necessary to assure the giving of opera at the Metropolitan next season."

Mr. Bliss and Mr. Lee then called Mr. Cravath out of the room for a few moments, and when they returned Mr. Cravath revised his statement, saying, "We have a definite assurance that we will not get more than \$50,000."

He also produced a statement which he released in the name of Mr. Erskine, reading: "Mr. Erskine said that he had not intended to give the impression that the Juilliard Musical Foundation had made any commitment toward the Metropolitan Opera Guaranty Fund beyond the \$50,000 definitely pledged."

Later in the day Mr. Erskine authenticated this wording, but refused to make it any more definite by saying whether his present declaration that he "had not intended to give the impression" meant that the impression was erroneous in fact. In his original statement and his discussion with reporters he had mentioned only the open pledge to "see the Metropolitan through."

The "definite pledge" of \$50,000 was announced later by Messrs. Cravath and Bliss.

NEW YORK TIMES

MAR 7 - 1933

FUND TO AID OPERA REACHES \$125,000

Miss Bori Urges That Bank
Moratorium Not Interfere
With Needed Pledges.

\$175,000 IS STILL SOUGHT

Juilliard Foundation's \$50,000 Is
All That It Can Give Next Season,
Treasurer Notifies Bliss.

The popular guarantee fund to assure the continuance of grand opera at the Metropolitan next season has risen to \$125,000, according to an announcement made from the stage of the opera house last night by Lucrezia Bori, prima donna and chairman of the fund-raising committee.

During an entr'acte of "Sonnambula," Miss Bori appeared before the curtain and told the audience that the banking moratorium, which unfortunately coincides with the last week of the present opera season, should not be allowed to interfere with the guarantee of the Metropolitan's next season.

She explained that it was not necessary even to send a check, but simply to pledge an amount which would not be called for unless the entire required fund of \$300,000 was pledged.

The total announced last night represents an advance of \$15,000 from that announced four days ago. It includes the \$50,000 grant from the Juilliard Musical Foundation out of the income of the \$14,000,000 bequest of Augustus D. Juilliard for various methods of encouraging music in this country.

The announcement by John Erskine last Friday that the Juilliard Foundation would "see the Metropolitan through" was further explained by Cornelius N. Bliss, chairman of the board of the incorporated owners of the Metropolitan Opera, who said he had since been notified that \$50,000 was the most that could be expected from this source.

Mr. Bliss said that William C. Potter, president of the Guaranty Trust Company, one of the trustees under the Juilliard will and treasurer of the foundation, had notified him that the present financial position of the foundation, with regard to its income and its outgo for the Juilliard music schools, fellowships and scholarships and other commitments, indicated that the grant of \$50,000 would be the maximum available.

According to Mr. Bliss, the guaranty fund has \$125,000 pledged and asks for \$175,000 still to be pledged if grand opera at the Metropolitan next season is to be assured.

Box office officials of the Metropolitan said yesterday that the moratorium had caused no perceptible diminution in the window sale for the coming week's performances, which will close the season. Payment for all seats purchased was made in cash.

New York Herald

MAR 4

Opera De Still in Ba Officials A

Metropolitan to
\$50,000 Juill
Fund Lags, Th

The Metropolitan Opera attained the pinnacle safety upon which it was resting following Dr. John nouncement on Thursday Juilliard Musical Foun "see the Metropolitan th

This was indicated Cravath, chairman of the Metropolitan Opera Ass and Cornelius N. Bliss, Metropolitan Opera an Company, called reporter vath's office at 15 Bro declared emphatically rliard Foundation "has \$50,000, and beyond this promise, assurance or kind."

Mr. Cravath revealed \$300,000 necessary to season of opera only \$11 raised in the drive th figure, he said, included Foundation's grant of \$5

"We are very much Cravath observed, "by given in the morning p Juilliard Foundation I give all the money nee opera next year."

Mr. Bliss interjected pretty serious situation impression get around, the campaign, that ther necessity of raising fun

On Thursday Dr. Er president of the Juilli Music, had announce foundation would supp to the extent of makin difference existed betw subscription and the had been fixed as a goa ence had been unoffic he said, as high as \$100

"But we prepared last cent," he had decla Yesterday, however, phoned Mr. Cravath an

productive of income, whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed, and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that company had not received the financial aid to which it is entitled under Mr. Juilliard's will.

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees have failed to deliver. I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter.

Sees Spirit of Will Fulfilled.

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously. "The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste. The third was that the foundation might aid out of its income in the production of certain operas at the Metropolitan.

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"There has been, therefore, on our two boards no predisposition to neglect the Metropolitan. Mr. Juilliard's expressions during his lifetime to the men who later became

his trustees showed that he wished the foundation to assist in the production of operas which otherwise might not get a hearing at the Metropolitan—operas of historic interest to students and operas written by American composers.

Offer Ten Years Ago Declined.

"As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached more than ten years ago with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal programs ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of operas at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan also declined.

"The foundation then proceeded to carry out Mr. Juilliard's other wishes.

"Mr. Sullivan implies that we should not have any foreign-born artists on our faculty, or any who are not yet American citizens. I can answer for our teachers, that they are devoted to the cause of American music and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking.

"When I became president of the Juilliard School of Music I had a very satisfactory conversation with Otto H. Kahn, then chairman of the Metropolitan. He agreed with me that the Juilliard School ought to produce the kind of operas Mr. Juilliard had in mind.

"To have proper facilities for the training of opera students and the production of operas, as well as for other advantages, the foundation moved the school from East Fifty-second Street to its present location on Claremont Avenue. The building in East Fifty-second Street has been for sale or for rent ever since. Mr. Sullivan wishes to know whether this is in accordance with Mr. Juilliard's wish. It is not. Mr. Juilliard is not responsible for any of the vacant property on Manhattan.

"Mr. Sullivan speaks of the high salaries paid to teachers at the

Juilliard School. The average salary is well under \$10,000 for a school season of eight months. What the salaries at the Metropolitan are I do not know. At the Juilliard School the artist-teachers have voluntarily taken a heavy cut in their already moderate salaries, so that more aid might be extended to students and to musical enterprises outside the school.

"When the Metropolitan crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as we all desired.

"At a meeting of the foundation last Tuesday we agreed in principle to see the Metropolitan through on certain conditions. I submitted these definitions of the purpose of our gift:

- "1. To enable the Metropolitan to give further encouragement to American singers and composers according to Mr. Juilliard's wish.
 - "2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.
 - "3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera, or by other supplementary programs.
 - "4. To enable the Metropolitan to introduce modern stage methods.
 - "5. To insure the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes.
- "If the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the school."

Opera Chiefs Explain Action.

The statement by Messrs. Cravath and Bliss explained that, although both were directors of the Juilliard Musical Foundation, they appeared before the foundation as representatives of the Metropolitan, application for aid in the meeting at the Central Hanover Bank, were "accorded a most sympathetic hear-

ing" and on the next day received word of the grant of \$30,000.

"We regard this as a very liberal contribution in light of the other commitments of the foundation," Messrs. Cravath and Bliss continued. "Last year the Juilliard trustees contributed \$3,000 toward our guaranty fund, which was all they were asked to give. In previous years they had made us offers of cooperation."

When Mr. Erskine was questioned about the commitments of the musical foundation he said that its present establishment represented a capital investment of less than \$3,000,000, which had been paid out of accumulated interest on the original \$1,000,000 bequest, the bequest being therefore intact.

He said salaries of the instructors at the Juilliard schools had been cut voluntarily 10 per cent, and more in the higher brackets. As to his own salary, he said he had served several years without any salary. Later the trustees insisted that he take \$10,000, out of which, he said, he thereupon undertook to pay his secretary and office expenses and give the rest to musical enterprises. In recent years, he said, his salary was fixed at \$20,000, but he had cut it last year to \$15,000. He said the highest salary was for Mme. Sembrich, which was fixed before he took charge, at \$20,000 a year, and next highest Ernest Hutcheson, at \$15,000.

Mr. Erskine said he was preparing a detailed report of Juilliard activities which would be published in a few weeks. It would describe the expenditure of about \$300,000 a year, including the maintenance of seven musical centres through the country, contributions to the Musicians' Emergency Unemployment Fund, the support in cooperation with the Carnegie Corporation of the National Bureau for the Advancement of Music, the annual publication of the best orchestral piece by an American composer, grants to musicians and composers of ability and the maintenance of the Juilliard schools.

These consist of the graduate school, with an attendance of 180 students on fellowships, awarded after nation-wide competition and lasting about three years, depending on merit, and the musical institute, with an attendance of 700 students who either pay or receive scholarships.

N. Y. Morn. Wall St. Journal

MAR 7 - 1933

JUILLIARD OPERA GIFT

Musical Foundation Has Not Committed Itself Beyond \$50,000 for Next Year

Juilliard Musical Foundation has not committed itself to give more than its contribution of \$50,000 to the Metropolitan Opera Association, for the latter's guarantee fund to support opera next year, according to Paul Cravath, chairman of the Metropolitan. "We have no reason to believe the foundation will give more," he said.

Including the Juilliard contribution, the fund now totals \$110,000, Mr. Cravath said. Goal is \$300,000. "Without contributions of \$300,000, the opera cannot continue," Mr. Cravath added. He issued a statement, authorized by John Erskine, Juilliard trustee, in which the latter said he had not intended to give the impression that the Juilliard Foundation had made any commitment toward the fund beyond the definite pledge of \$50,000.

BRONX HOME NEWS

MAR 4 1933

Metropolitan Opera Heads Say Public Aid Is Needed

Metropolitan Opera officials yesterday hastened to assure the public that, despite the announcement that continuance of opera at the Metropolitan next season had been assured by the Juilliard Musical Foundation, it is still vitally important to raise the \$300,000 guaranty fund being sought by the Committee to save Metropolitan Opera. Only \$110,000 of this has been subscribed.

Paul D. Cravath, chairman of the Metropolitan Opera Assn., described as "disturbing" the impression produced by John Erskine's statement that the Juilliard foundation had "decided to see the Metropolitan through." Cornelius N. Bliss said the statement was "embarrassing." Lucrezia Bori said the impression created was not only "unfortunate but erroneous."

Although yesterday's statements were not inconsistent with Erskine's declaration, they were generally taken as weakening the published assurance that the opera will be continued next season.

YORK TIMES MAR 7 - 1933 TO AID OPERA CHECKS \$125,000

Urges That Bank
Not Interfere
Needed Pledges.

IS STILL SOUGHT

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Can Give Next Season,
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New York Herald-Tribune

MAR 4 - 1933

Opera Destiny Still in Balance, Officials Assert

Metropolitan to Get Only
\$50,000 Juilliard Gift;
Fund Lags, They Report

The Metropolitan Opera has not yet attained the pinnacle of financial safety upon which it was thought to rest following Dr. John Erskine's announcement on Thursday that the Juilliard Musical Foundation would "see the Metropolitan through."

This was indicated when Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, Inc., and Cornelius N. Bliss, director of the Metropolitan Opera and Real Estate Company, called reporters to Mr. Cravath's office at 13 Broad Street and declared emphatically that the Juilliard Foundation "has given us only \$50,000, and beyond that we have no promise, assurance or pledge of any kind."

Mr. Cravath revealed that of the \$300,000 necessary to insure another season of opera only \$110,000 had been raised in the drive thus far. This figure, he said, included the Juilliard Foundation's grant of \$50,000.

"We are very much dismayed," Mr. Cravath observed, "by the impression given in the morning papers that the Juilliard Foundation has agreed to give all the money needed to present opera next year."

Mr. Bliss interjected that "it is a pretty serious situation to have the impression get around, at the start of the campaign, that there is no further necessity of raising funds."

On Thursday Dr. Erskine, who is president of the Juilliard School of Music, had announced that the foundation would support the opera to the extent of making up whatever difference existed between the public subscription and the \$300,000 which had been fixed as a goal. This difference had been unofficially estimated, he said, as high as \$100,000.

"But we're prepared to give every last cent," he had declared.

Yesterday, however, Dr. Erskine telephoned Mr. Cravath and said he "had

intended to give the impression that the Juilliard Musical Foundation made any commitment toward the Metropolitan Opera guaranty fund beyond the \$50,000 definitely pledged."

He explained the conflict in his statements later in the day by pointing out that when he made his first announcement of the foundation's offer assistance he had not been aware of "any definite sum had been decided upon."

It was learned that Mr. Cravath and Bliss had been much incensed on a number of subscribers to the foundation's guaranty fund requested that by contributions be returned in the belief that the Juilliard Foundation agreed to bear the entire burden.

This Mr. Cravath, Mr. Bliss and Dr. Erskine all agreed was decidedly unfortunate. The extent to which the foundation was willing to aid the opera should more in \$50,000 be needed, is still a matter of speculation.

Dr. Erskine's connection with the \$200,000 fund left by the late Augustus D. Juilliard for the encouragement of American music is indirect.

He was equally reluctant to comment in his first description of the pledge, stating that he wished to avoid creating the impression that "nobody was to give any more money."

"I don't want to say any more at this time," he said.

None of the trustees, however, was willing to say yesterday just what had been decided at the meeting on Tuesday, when representatives of the foundation and representatives of the opera had met. It was at this meeting, held in the office of George W. Davidson, president of the Central Hanover Bank and Trust Company and a trustee of the foundation, according to Dr. Erskine, that the executors of the Juilliard Foundation had agreed to help the opera "under certain conditions."

Dr. Eugene Noble, secretary of the

foundation, said: "I have nothing to say."

John M. Perry, trustee and the lawyer who drew Mr. Juilliard's will, said, "I refer you to Mr. Davidson."

Mr. Davidson could not be reached. Equally inaccessible was William C. Potter, trustee of the foundation and president of the Guaranty Trust Company of New York.

Mr. Cravath and Mr. Bliss, who, in addition to their connection with the Metropolitan, are associated with the Juilliard School, reiterated that "we know positively that the foundation can give us nothing more."

Says Drive Must Continue

"It is essential," Mr. Cravath added, "that friends of the opera shall understand that the campaign must continue and that the fund required is essential to insure giving opera at the Metropolitan next year."

There will be no time limit to the campaign, Mr. Cravath said, adding that he "expected the drive would succeed."

"It's going to be hard," Mr. Bliss said. Regarding the conditions attached to the foundation's gift—prescribing greater emphasis on American talent, a supplementary season of opera comique, the introduction of modern stage methods and the attendance by music students at rehearsals of the opera—Mr. Cravath said:

"We have accepted in principle the changes as suggested by Dr. Erskine in defining the terms of the Juilliard gift. I would rather not discuss them all now."

"We undertook to satisfy Dr. Erskine that every effort would be made to utilize American talent. But I don't think Dr. Erskine quite realizes how much American talent the Metropolitan uses now. Right now we have more American talent in the Metropolitan than in any opera company in history, with the exception of the opera presented by the Eastman School of Music. We have assured Dr. Erskine that we will make use of talent from the Juilliard School."

He added that students would probably be admitted to rehearsals despite the objections of Giulio Gatti-Casazza. The other conditions he would not discuss, declaring that the matter was irrelevant until the impression that the full fund had been guaranteed was dispelled and the sum sought had been actually raised.

Refers to Critic's Letter

Mr. Cravath spoke of William Mathews Sullivan's letter, published Thursday, which charged that the Juilliard trustees, in failing to aid the opera, had been remiss in their execution of the provisions of Mr. Juilliard's will, and of his subsequent assertion that it was the publication of his letter which goaded the trustees into action.

"Mr. Sullivan is entitled to his own opinion," said Mr. Cravath, "but the fact remains that Mr. Bliss and I approached the members of the foundation board long before the letter was written. We were very cordially re-

ceived, and reached an agreement Tuesday afternoon."

Present at the interview yesterday in addition to Mr. Cravath and Mr. Bliss were Edward Ziegler, assistant manager of the Metropolitan, and Ivy Lee, public relations counsel.

Two opera singers also had comments to make during the day on Dr. Erskine's announcement of the Juilliard grant.

Miss Lucrezia Bori, chairman of the "Campaign to Save the Metropolitan Opera," came before the curtain during the afternoon performance of "Tristan and Isolde" and said that "an erroneous and very unfortunate impression" had been created.

Announcing that the total sum subscribed so far was only \$110,000, Miss Bori added that "opera next season has not been saved."

"The friends of opera," she continued, "should be under no illusion as to the realities of the situation. Unless the necessary guaranty fund can be obtained, opera cannot be given next winter. To stop giving opera would deprive the whole American people of a very precious cultural opportunity. I appeal to every one who hears my voice to help us. Upon the success of our appeal depends the possibility of giving opera next winter."

Miss Gladys Swarthout, mezzo-soprano, issued a statement from her home, 409 East Fifty-seventh Street, defending the opera against Dr. Erskine's charge that the Metropolitan was a "foreign opera house."

"Neither the Metropolitan nor any great opera house can be a purely national institution," she said. "It must be international in the scope, not alone of its music, but of its artistic personnel. As one of the very large percentage of American artists at the Metropolitan, I am in a position to say that not only do we receive an equal consideration with the foreign singer, but, if anything, Mr. Gatti-Casazza leans over backward in his desire to give the American artist every possible opportunity."

Cites Lawrence Tibbett

Miss Swarthout pointed to Lawrence Tibbett as an example of an American whose operatic success had been achieved in the Metropolitan. She emphasized that any singer could receive an audition at the Metropolitan upon application and that an average of 250 American voices were heard there every season. Moreover, she called attention to the fact that the Metropolitan endeavors to produce a great variety of operas, in so far as possible, in their original languages.

"To no other great opera house in the world," she continued, "is there such encouragement given to American singers of no previous experience. Abroad they expect the singer to be routinized in the smaller theaters. Here, without the opportunity of working in small companies, the Metropolitan has to train all the Americans whom they engage."

"Some, to be sure, have had experience abroad. I personally have not, but my husband, Frank Chapman, spent several seasons in European opera companies and he found that Americans have been well received in foreign opera houses, which speaks pretty badly for our present attitude toward foreign singers."

"The complaint that the American singer has not received the opportunity that the foreign singer receives comes not from the singers themselves but from outside sources. But the foreign singers in the opera have a tendency to feel that the American singers are getting all the breaks."

YORK TIMES MAR 7 - 1933 TO AID OPERA CHECKS \$125,000

Urges That Bank
Not Interfere
Needed Pledges.

IS STILL SOUGHT

Foundation's \$50,000

grand opera
\$125,000, according to an
ment made from the stage
era house last night by
Bori, prima donna and
of the fund-raising com-

an entr'acte of "Sonnem-
Bori appeared before
n and told the audience
making moratorium, which
tely coincides with the
of the present opera sea-
d not be allowed to inter-
the guarantee of the Met's
next season.

ained that it was not nec-
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be called for unless the
ired fund of \$300,000 was

al announced last night
an advance of \$15,000
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ard Musical Foundation
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the present financial posi-
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larships and other commit-
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would be the maximum

ing to Mr. Bliss, the guar-
ant has \$125,000 pledged and
\$175,000 still to be pledged
opera at the Metropolitan
ason is to be assured.
Office officials of the Met-
n said yesterday that the
ium had caused no percep-
turbation in the window sale
coming week's perform-
which will close the season,
at for all seats purchased
ade in cash.

New York Herald-Tribune

MAR 4 - 1933

*Lady at the Co-
widow of the
Charles S. Hamilton,
and Boston*
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The Metropolitan Opera
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first appearance in the
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This Mr. Cravath, Mr. Bliss and Dr.
Erskine all agreed was decidedly un-
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The extent to which the foundation
is willing to aid the opera, should more
than \$50,000 be needed, is still a matter
of speculation. Dr. Erskine was not
inclined to repudiate in entirety his
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tion's grant would be a sliding sum
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His Connection Indirect
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ment of American music is indirect.

The trustees of the Juilliard Founda-
tion created a secondary organization
known as the Juilliard School of Music.
As president of the school Dr. Erskine's
advice has been sought repeatedly upon
the administration of Mr. Juilliard's
estate. It was he who recommended
to the trustees that assistance be given
to the opera, and his recommendations
were accepted by them.

None of the trustees, however, was
willing to say yesterday just what had
been decided at the meeting on Tues-
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"In no other great opera house in
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Abroad they expect the singer to be
routinely in the smaller theaters. Here,
without the opportunity of working
in small companies, the Metropolitan
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they engage."

"Some, to be sure, have had experi-
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but my husband, Frank Chapman,
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MAR 3 - 1933

DENIES BEQUEST ASSURES OPERA

Cravath Says Juilliard Gift
Is Only \$50,000.

CONTINUES \$300,000 DRIVE

No Likelihood That Foundation
Will Make Up Full Fund.

There is no ground for hoping that the \$300,000 necessary to continue the production of opera next year by the Metropolitan Opera Association, Inc., will be donated by the trustees of the Juilliard Foundation, Paul D. Cravath, chairman of the board of the opera association announced today.

In making this statement at his office at 15 Broad street, Mr. Cravath emphasized the need to continue the present popular subscription campaign for the \$300,000 guaranty fund. The Juilliard Foundation, he declared, has donated \$50,000 to the fund but there is little likelihood that any more will be given.

He issued this statement in the company of Cornelius N. Bliss, chairman of the board of the Metropolitan Opera and Real Estate Company which owns the opera house; Edward Ziegler, assistant manager of the Metropolitan Opera Association, and Ivy Lee, a director of the association.

No Pledge of More.

"We have been considerably disturbed by the impression given in the morning papers that the Juilli-

ard Foundation has agreed to make up the guaranty fund of \$300,000," said Mr. Cravath. "They have only given us \$50,000. We have no promise or pledge or assurance that we will get any more."

At this point Mr. Bliss interrupted to remark that they had assurance that no more would be given—that no more could be given.

"We must continue the campaign to raise the \$300,000 fund," Mr. Cravath said. "The total subscriptions to date are \$110,000. This includes a very encouraging number of small contributions. But it is essential that friends of the opera should understand that the campaign must be continued until the money is raised. The fund is essential to the giving of opera in this city next year."

Mr. Cravath was questioned about the statement given out last night by John Erskine, president of the Juilliard School of Music, to the effect that if certain terms relating to the management and production of opera were agreed to the foundation would subscribe the necessary fund. He replied that Mr. Erskine did not wish to give out this impression; that he talked with him over the telephone this morning and that he expressed a wish to be made clear on the point.

"Mr. Erskine said that he had not intended to give the impression that the Juilliard Musical Foundation had made any commitment toward the Metropolitan Opera guaranty fund beyond the \$50,000 definitely pledged," said Mr. Cravath. He said he wished to correct two erroneous impressions, namely that he and Mr. Bliss were directors of the foundation and that Mr. Erskine was president of the foundation.

"Mr. Bliss and I are directors of the Juilliard School of Music and Mr. Erskine is president of the school. This is not the same thing as the foundation," he added.

Terms Submitted.

The terms submitted to the opera

association as drawn up by Mr. Erskine, follow:

"1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

"2. To secure educational opportunities at the Metropolitan such as the privilege of attending rehearsals for properly qualified students.

"3. To enable the Metropolitan to serve a larger audience by a supplementary season of opera comique or by other supplementary programs.

"4. To enable the Metropolitan to introduce modern stage methods.

"5. To insure the production next season of American operas already commissioned, such as the works of Howard Hanson and Richard Stokes."

Mr. Cravath said he was not prepared to say whether these terms will be incorporated in the management of the opera next year. He said that the opera under his regime employed more American talent than any other similar company in the country. He turned to Mr. Ziegler for corroboration. The latter agreed, but added that the one exception was the Eastman Opera Company of Rochester.

Mr. Bliss was also eager to emphasize the need for the successful completion of the campaign for the guaranty fund. The recent controversy was engendered by a public letter of William Mathews Sullivan, an attorney long interested in the opera, to the effect that the Juilliard Foundation was not assisting the opera according to the expressed wishes of Augustus Juilliard, the founder.

WASHINGTON, D. C.
STAR

MAR 3 - 1933

METROPOLITAN OPERA SEASON IS ASSURED

Juilliard Foundation Agrees to Provide Money to Make Up Necessary Guaranty Fund.

By the Associated Press.

NEW YORK, March 3.—The Metropolitan Opera announced yesterday the August Juilliard Musical Foundation has given \$50,000 to the \$300,000 guaranty fund next season.

John Erskine, president of the Juilliard School of Music and of the foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers. This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard in event the opera found it necessary to use the aid of the foundation.

As a result of the Metropolitan's acceptance of conditions providing that grand opera next season will be more American, more modern and more educational, Erskine said, the continuance of the opera for another season is assured.

Erskine said the decision to "see the Metropolitan through" meant the foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

MAR 3 -

Juilliard Give

Another season at the Metropolitan yesterday through the trustees of the Juilliard Foundation.

The Juilliard donated \$50,000 fund being sought for next year's opera, it and has further pledge to see through on certain

It was understood that the Juilliard prepared to make difference there the amount sub public and the Results of the drive be announced at day night.

The "conditions" musical foundation signed to comply of the late Augustus former chairman politan board and \$14,000,000 endow

As explained yesterday Erskine, president School of Music, the Metropolitan and more modern tend certain educational denied.

Under these ter

MAR 3 -

\$50,000 L ON OPE

Cravath Declares

Still Needs \$190

spite Juilliard

Paul D. Cravath, chairman of the Metropolitan Opera Association, pressed "great disturbance" over reports in the morning papers that grand opera was assured for the Metropolitan next season. He said the Juilliard Foundation to underwrite a \$14,000,000 deficit.

The foundation act only \$50,000, he said, and a more complete understanding of the situation will be forthcoming. Only \$14,000,000 has been collected to date, he said.

MAR 3 - 1933

Juilliard Foundation Gives \$50,000 to Aid Opera

Another season of grand opera at the Metropolitan was assured yesterday through a decision by the trustees of the Juilliard Musical Foundation.

The Juilliard interests have donated \$50,000 to the \$300,000 fund being sought to finance next year's opera, it was announced, and has further agreed "in principle to see the Metropolitan through on certain conditions."

It was understood from this that the Juilliard Foundation is prepared to make up whatever difference there may be between the amount subscribed by the public and the \$300,000 needed. Results of the drive for funds will be announced at the opera Monday night.

The "conditions" imposed by the musical foundation are all designed to comply with the wishes of the late Augustus D. Juilliard, former chairman of the Metropolitan board and founder of the \$14,000,000 endowment.

As explained yesterday by John Erskine, president of the Juilliard School of Music, they will make the Metropolitan more American and more modern and will extend certain educational privileges hitherto denied.

Under these terms the Metro-

politan will "give further encouragement" to American singers and produce more American operas; will reach a larger audience by a supplementary season of opera comique, or by other supplementary programs, and will introduce modern stage methods.

As an educational advantage, properly qualified students are to be allowed to attend rehearsals. Acceptance of the Juilliard aid was formally announced by Paul D. Cravath, chairman of the Metropolitan Opera Association, and Cornelius N. Bliss, chairman of the opera emergency fund committee.

The original intention to defer the announcement until Monday was abandoned, it was explained, in view of recent criticism levelled at the Juilliard Foundation for not coming to the help of the Metropolitan.

Erskine said yesterday that the \$14,000,000 endowment has been administered so carefully that the principal is still intact and yielding an income of about \$600,000 a year.

MAR 5 - 1933

Help for the Opera.

The announcement that the Juilliard Foundation would give \$50,000 toward the fund for the maintenance of opera next season is reassuring to music lovers. The opera management has met certain conditions that the Foundation desired and Dr. John Erskine, who has authority to speak for the Foundation, intimates that the gift may be made larger in the event that public subscription falls below expectations.

There is some doubt as to the status of the subscription list at the present time. The last attempt to raise money for opera that was resulted in a number of pledges that were not redeemed. It would not be surprising if this condition should recur. People promise to pay, and mean to pay, but when paying time comes they cannot find the money. According to the best obtainable information the amount already received in checks and pledges, a good deal of it in small sums, is about \$110,000.

With the Juilliard gift this would leave a balance of \$140,000 still to be raised, for the total required is \$300,000. There ought to be at least as much money as that within the power of giving among the multitude of people who derive enjoyment and instruction from the performances at the Metropolitan. There is no reason why a fund of this kind should depend upon the generosity of the few remaining rich. It should represent popular support of opera in the broadest sense. Nor should those who can give and who have not yet given content themselves with the thought that Juilliard Foundation can be relied upon to shoulder the remainder of the burden. The Foundation has been generous. It should not be expected to do more than it has done already.

MAR 3 - 1933

\$50,000 LIMIT ON OPERA GIFT

Cravath Declares Metropolitan Still Needs \$190,000 Despite Juilliard Aid.

Paul D. Cravath, chairman of the Metropolitan Opera Assn., Inc., expressed "great disturbance" today over reports in the morning papers that grand opera was assured at the Metropolitan next season by a pledge of the Juilliard Musical Foundation to underwrite its \$300,000 deficit.

The foundation actually pledged only \$50,000, he said, with the definite understanding no more would be forthcoming. Only \$60,000 has been collected to date by popular subscription, he said, leaving \$190,

000 still to be raised, so the campaign must be continued.

Dispels Impression.

Mr. Cravath said he wished to dispel the impression created by Dr. John Erskine, president of the Juilliard School of Music, and made public a statement from Dr. Erskine denying that more than \$50,000 was pledged.

Cornelius Bliss, of the opera's owning company, who was present, said, "It is very serious to have a thing like this happen in the midst of our campaign." He pointed out

that Mr. Erskine was president only of the school and had no connection with the foundation which finances the school.

No Change in Policy.

Mr. Cravath denied the opera had committed itself to any radical changes in policy in return for the gift.

Of the report that the Juilliard trustees had exacted the promise that the Metropolitan would be more American, he said, "People don't realize that the Metropolitan

uses more American talent than any opera in the world."

The question of adding a season of opera comique had not been considered, he said.

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1933

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MAR 3 - 1933

'MET' IN JEOPARDY DESPITE BIG GIFT

Campaign for Public Aid Must
Go On—Juilliard Limit
Is \$50,000

The newspapers today were requested to announce that a pledge of \$50,000 is the utmost that the Metropolitan Opera can expect from the Juilliard Foundation, that the continuation of the opera season remains uncertain, and that it depends entirely on the success of the present campaign for contributions from the public.

This request was made by Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, and Cornelius N. Bliss, chairman of the board of the Metropolitan Opera and Real Estate Company. They summoned reporters to an interview in the office of Mr. Cravath at 15 Broad Street, where in reply to questions they made it plain that the opera has not capitulated to the Juilliard Foundation to the extent implied in a published statement from John Erskine, president of the Juilliard School of Music.

"We are much disturbed," said Mr. Cravath, in opening the interview, "by an impression given in the morning newspapers that the Juilliard Foundation had agreed to give all that is needed to see the opera through. Only \$50,000 has been offered. Beyond that we have no promise, pledge or assurance."

Must Push \$300,000 Drive

"That is all that we can get," Mr. Bliss remarked. "We must continue the present campaign to raise \$300,000. Total subscriptions, including the amount from the Foundation, total \$110,000 now, with an encouraging number of small contributions."

"It is essential that friends of opera understand that the campaign to complete the fund must be continued until the amount is raised, for the completion of the fund is essential. It must be provided if the opera is to go on for another season."

Mr. Cravath then remarked that he had been talking with Mr. Erskine, who authorized this statement:

"Mr. Erskine said that he had not intended to give the impression that the Juilliard Musical Foundation had made any commitment toward the Metropolitan Opera guarantee fund beyond the \$50,000 definitely pledged."

No Radical Changes

In reply to questions concerning Mr. Erskine's statement about what the opera authorities must do in order to receive the \$50,000, Mr. Cravath said that there probably would be "no radical changes" and that so far as he knew there was no likelihood of the retirement of Giulio Gatti-Casazza, general manager of the Metropolitan, whose policies have not been entirely in conformity with the conditions which the Juilliard Foundation is laying down, according to Mr. Erskine.

"I have no doubt that we can agree with the Juilliard authorities," said Mr. Cravath. "Mr. Erskine is not connected with the foundation itself, but with the school."

Mr. Cravath was asked about an assertion by William Mathews Sullivan, lawyer, 36 West Forty-fourth Street, to the effect that a letter by Mr. Sullivan had forced the hand of the Juilliard Foundation, which previously had shown no intention of aiding the opera. Mr. Sullivan had quoted from the will of the late Augustus Juilliard, whose money established the foundation, to show that Mr. Juilliard was deeply interested in the opera and that the foundation, therefore, is under obligations to aid the Metropolitan.

The letter from Mr. Sullivan appeared in the newspapers yesterday. Mr. Erskine's announcement that the foundation would give aid on certain conditions appeared today. In comment on this Mr. Sullivan remarked:

"Mr. Erskine's announcement makes it appear that the Juilliard Foundation has been intending to aid the opera. The facts do not bear him out. Two weeks ago I wrote my letter of challenge to the foundation. Immediately I was requested to withhold publication on the ground that it gave the impression that a club was being held over the heads of the foundation trustees. I agreed to withhold the letter. A week passed and there was no announcement of any contribution from the foundation to the opera."

"I refused to hold the letter any longer. I authorized its publication. After that there came Mr. Erskine's announcement that the Juilliard Foundation was prepared to aid the opera."

When Mr. Cravath was questioned about this matter today, he said:

"Every one is entitled to his own opinion. We have been sympathetically received by the trustees of the foundation and we received their pledge before Mr. Sullivan's letter appeared."

Student Privilege Demanded

One stipulation mentioned by Mr. Erskine is that Juilliard students have the privilege of attending rehearsals of the Metropolitan. Mr. Gatti has refused to permit this.

"I think it can be arranged to give the students this privilege," said Mr. Cravath today.

Mr. Sullivan also said that the Juilliard Foundation did not contribute \$5,000 to the opera for the present season, as was asserted by Mr. Erskine, but lent the money, on 6 per cent interest, on a promissory note from the opera.

Edward Ziegler, assistant manager of the Metropolitan, and Ivy Lee, public relations counsel, were present at today's interview.

In concluding, Mr. Cravath and Mr. Bliss agreed that it would be impossible to get more money from the Juilliard Foundation and again requested that the importance of the present campaign receive as much emphasis as possible.

MAR 3 - 1933

MUSIC

By JULIAN SEAMAN

Spring and the Bostonians.

Boston Symphony Orchestra, Carnegie Hall, 8:15 p. m. Serge Koussevitzky, conducting.

THE PROGRAM.

Ballet Suite No. 2.....Gluck

(Arranged by Felix Mottl)

Symphony No. 1 in B flat

(Opus 38) Schumann

"Le Sacre du Printemps".....Stravinsky

Spring peeped coyly into Carnegie Hall last night where the Boston band. Mr. Serge Koussevitzky enthroned, dispensed various strains in the vernal manner—beginning with the Schumann "Spring" symphony and ending quite properly, with "Le Sacre," which wasn't nearly as pagan as it should have been.

It is a lovely thing, this symphony of Schumann's—a golden, joyous, sunlit song, but I think Mr. Koussevitzky must have studied it in one of those Boston fogs, which are apt to discourage our most sanguine, although last night they were scarcely as concise as they have been in the past. The whole performance was conventional, adequate but hardly inspired, and marred occasionally by minor defects in phrasing and attack.

Schumann wrote his first two symphonies, in B flat and D minor, in 1841, two years before he joined the faculty of the Leipzig Conservatory, founded by Mendelssohn. The opening theme, given to horns and trumpets, was written by Schumann on a portrait of himself he gave to Adolph Boettger, author of the poem which inspired the score. The symphony was first performed from manuscript at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipzig, March 31, 1841.

Mr. Fritz Kreisler, playing for the Town Hall Endowment Fund, entertained a large audience in that temple of art and discourse last night. Mr. Kreisler seemed tired, but not too tired to play with his customary intangible magic, which defies time and tide and the ruinous process of definition. The Beethoven "Kreutzer" sonata (No. 9, A major); the Mozart concerto in G, of which the adagio was a heavenly dream; pieces by Gluck (the air for flute, from "Orpheus e Euridice," transcribed for violin), Tartini, Ravel and himself, formed the printed program. Encores were numerous. Mr. Carl Lamson was the accompanist.

While this drive for public sustenance is on, the Metropolitan sends its German tenors into Italian territory and reverses the process on German nights. Hence Mr. Martinelli spoke last night, during an intermission of "Tannhaeuser." The cast was familiar—Rethberg, Olczewska, Laubenthal, Schorr, Tappolet, Mr. Bodanzky at the helm. Incidentally, the Juilliard Musical Foundation, heeding a rather pointed hint publicly expressed, announced its contribution of \$50,000 to the opera fund. Mr. William M. Sullivan, lawyer and music patron, had remarked, in every newspaper in town, the apparent reluctance of the Juilliard group to lend its aid, despite the provisions of the will of the late Augustus Juilliard, which specifically mentions the Metropolitan. Mr. John Erskine, dean of the Foundation, announced the gift yesterday. And I understand it was \$50,000, not \$100,000.

MAR 3 - 1933

Erskine

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NEW YORK SUN

MAR 2 - 1933

Erskine Tells Offer to Opera

Says Juilliard Foundation's Support Depends
on Acceptance of Terms.

John Erskine, president of the Juilliard Foundation, announced today that the foundation's support of the Metropolitan Opera next season would depend largely on the opera directors' agreement to certain stipulations the foundation insists on.

He listed these as follows:

1. That the Metropolitan give further encouragement to American singers and composers in accordance with Mr. Juilliard's wish.
2. That certain educational opportunities be offered, such as permission for properly qualified students to attend rehearsals.
3. That larger audiences be served by supplementing the regular season with one of opera comique at which new and unknown operas could be presented.
4. That modern stage methods be introduced.
5. That the production of American opera next season, such as the works of Howard Hanson and Richard Stokes, be assured.

Mr. Erskine, who met reporters at his home at 11 West Eighty-first street, said that these stipulations were presented at a recent meeting with several members of the opera's board, among them Paul G. Cravath, the president, and Cornelius Elies, William C. Potter and Dr. Eugene Noble.

If the foundation supplies the Metropolitan with funds to carry on next season it will have to reduce the salaries of its own faculty, he explained. Since some of the opera stars of foreign birth have refused to take a cut in salary, he said, he sees no reason why the faculty should be called upon to make a sacrifice.

Mr. Juilliard expressed three wishes in his will, Mr. Erskine said. They were that provision should be made for the training of musicians, that concerts be given for the benefit of the public and that the foundation might aid in the production of certain operas at the Metropolitan.

Critics of the foundation have made it appear that the third wish was Mr. Juilliard's first thought, he said.

PITTSFIELD, MASS.

EAGLE

MAR 3 - 1933

of Opera

With the future of the Metropolitan Opera Company assured yesterday by a guarantee from the \$14,000,000 fund of the Juilliard Musical Foundation, The Eagle is sending to each of the Berkshire contributors a letter of appreciation for his generous response to the Metropolitan's cultural appeal.

In a letter received recently, Lucresia Bori, Spanish prima donna, wrote to this newspaper that she "would appreciate it very much if you would express to each of those whose checks you sent in to me the sincere thanks of myself and the entire committee for saving the Metropolitan."

Gifts Forwarded.

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Conditions Attached.

Certain conditions, called definitions of the purpose of our gift, are attached to the Juilliard guarantee. These include special privileges and advantages for American singers and composers. "Properly qualified students" are to be allowed to attend rehearsals, and works by such American composers as Howard Hanson and Richard Stokes are to be produced next season. Further, the Metropolitan is to "serve a larger audience by a supplementary season of opera comique." Another provision will enable the Metropolitan "to introduce modern stage methods."

"Tristan und Isolde," the supreme expression of Wagnerian opera, is being broadcast, by the Metropolitan this afternoon over a national hookup. Under the direction of Arthur Bodansky, the cast includes Leider, Schoor, Melchior, Olszewski, and Hoffman.

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MACON, GA.
TELEGRAPH

MAR 6 - 1933

Drive to Save Opera

The Metropolitan Opera company for several weeks has been conducting a campaign for \$300,000 to insure its season next year. Unless this sum is raised, the directors of the famous company, have said, there will be no Metropolitan opera next season.

The drive has been enlivened during the past few days by a friendly controversy with John Erskine, the author and musician who is also president of the Juilliard Musical Foundation, over how much aid can be expected from the foundation. Heretofore the Metropolitan has received nothing from the \$14,000,000 fund set aside by the late Augustus D. Juilliard to aid music in this country. The opera company recently asked for a gift from the foundation and \$50,000 was granted. Mr. Erskine said that the foundation would "see the opera through."

This was interpreted to mean that the entire amount had been guaranteed. This has been denied by the Metropolitan and Mr. Erskine has made no statement. The opera company has announced, meanwhile, that \$190,000 still is needed to provide opera next season and that the drive must go on.

The opera company has reduced its season this year, this week being its last in New York, and has effected economies elsewhere but it has been caught in the economic jam because the people who usually contribute most heavily to it have refused to carry it along.

Broadcasts of the operas have been permitted to raise revenue and the management has accepted revivals of some of the florid but popular old operas which it kept out of the repertory as unworthy and production of novelties by some modern composers, in an effort to popularize the opera with the balcony and balcony patrons whom it now asks to support it.

The season just closing has been notable because of the importation of a group of outstanding German singers who have given what the critics call the finest performances of Wagnerian opera heard in New York in many years.

The Metropolitan's remounting and recasting the operas of the German master has resulted in a better attendance at the performances.

Another notable event was the first production of the American opera based on Eugene O'Neill's play, Emperor Jones, with Lawrence Tibbett in the title role. The opera met such a fine reception that it was repeated many times and will be given by the company on its spring tour. It is generally regarded the finest American opera.

From the Chicago Civic opera the Metropolitan recruited Tito Schipa, already famous in this country as a lyric tenor, and he replaced the disgruntled Gigli. Richard Crooks, who was well known for his concerts, was engaged to strengthen the tenor force and his debut last week was highly successful.

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MAR 3 - 1933

METROPOLITAN HAS FUTURE ASSURED

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MAR 5 1933

Young Soprano Finds Opera Personnel Largely American



AT PIANO—Gladys Swarthout, mezzo-soprano of the Metropolitan Opera Company, pictured at her piano.

N. Y. American Staff Photo.

Gladys Swarthout, young Deepwater, Mo., mezzo-soprano of the Metropolitan Opera Co., does not share the belief of her operatic godmother, Mary Garden, that "the Met." would do well to establish itself on more of an All-American basis.

She likewise believes that Dr. John Erskine, president of the Juilliard Foundation, has small reason to express the hope that "the Metropolitan would cease to be a foreign opera house."

Miss Swarthout, in an interview with the New York American yesterday, said:

"Both Miss Garden—who is responsible for my being in opera today—and Dr. Erskine are wrong in assuming that the Metropolitan is a foreign institution given to pushing the talents of foreign singers at the expense of our native talent.

CITES TIBBETT.

"It has been my personal experience that Gatti-Cazazza has actually leaned backward in his attempts to further the careers

of American singers—if they have the requisite talent.

"I think Lawrence Tibbett is an outstanding example of what happens when a native artist has the necessary talent. An analysis of the personnel of the opera house shows that it is preponderantly American. A large percentage of the artists are American, the orchestra is 100 per cent American-native or naturalized—and the chorus and the union workers are all American citizens.

MANY GET AUDITIONS.

"The charges that the 'Met.' favors foreigners come always from outsiders. Any American singer can get a sympathetic audition by merely requesting it on a post card if necessary. More than 250 American singers get auditions at the Metropolitan each year.

"If the Metropolitan is to continue in its role as the greatest opera organization in the world, it must draw its talent from all parts of the globe. There is no room for mediocrity."

MAR 7 - 1933

Juilliard Foundation To the Rescue of Opera

ALTHOUGH assured of continuance next year, the Metropolitan Opera will bear the marks of the times. Like most other institutions, change is forced upon it. In order to obtain assistance in meeting its \$300,000 anticipated deficit from the Juilliard Musical Foundation, the Metropolitan has to accept conditions it refused when a grant was formerly proposed by the foundation's trustees.

In brief, opera at the Metropolitan is to be made more American, more educational and more modern. Further encouragement must be given American singers and composers, qualified students are to be privileged to attend rehearsals, a larger audience is to be served by a supplementary season of opera comique or other supplementary programs, modern stage methods are to be introduced and the production of American operas already commissioned is assured.

Dr. John Erskine, president of the Juilliard School of Music, has long been a critic of grand opera as it is given. In a recent speech he declared he would not despair of America's musical future if the Metropolitan had to close its doors, believing this country's true musical future lies in the development of native musical ability and in the cultivation of musical appreciation among the people, beginning with the work in the schools and local organizations. As an interpreter of the will in which Augustus D. Juilliard left a \$14,000,000 fund for the encouragement of American music, Dr. Erskine and the trustees have been at loggerheads with the Metropolitan over the relative status of American and European singers and composers. They now exercise the power of the purse to compel the Metropolitan to give American music and musicians a better break. Of course all that can be offered is encouragement. It is up to the singers and

composers to prove themselves equal to the opportunity.

What should come out of this is amicable co-operation between the Juilliard Foundation and the Metropolitan, both trying to do good jobs in their respective fields. The Juilliard Foundation has done a worthy thing in going to the Metropolitan's rescue. If it can produce some fine American operatic voices and operas by American composers which the public will pay good money to hear, the Metropolitan will welcome it with a warm embrace.

American Chance To Met.

\$50,000 Juilliard Forces Refused Turned Down

Revolutionary changes in Metropolitan Opera policies by musical critics and patrons but steadfastly Metropolitan managers been forced by the musical Foundation in 1930 to cover any deficit of 100,000 fund sought to get next season.

Giulio Gatti-Casazza, director of the Metropolitan, is credited with the backbone of the change which he overcame.

Terms Once Refused.

John Erskine, novelist and president of the Juilliard School of Music, is credited with the grant, discarding changes to be made by the Juilliard Foundation years ago and rejected by the Metropolitan.

The changes, as of agreement between the Metropolitan and the Juilliard Foundation, characterize as of the gift and not as follows:

The opera to give full encouragement to American singers, according to the expressed wish.

The opera to extend qualified music student privilege of attending rehearsals.

The opera to appeal audience by including opera and more diversified programs.

The opera to introduce modern stage methods.

The opera to include production of American operas by Howard Richard Stokes.

Approached By Erskine.

Explaining what the done to carry out the will of Augustus D. Juilliard, under which the Juilliard Foundation was established and provided for aid to the Metropolitan, Erskine said:

"As soon as Mr. Juilliard was founded, the Metropolitan approached more than a year ago with an offer to the Juilliard's wish.

"The offer was declined, I understand, but the program ought not to be disturbed.

"The Juilliard Foundation suggested that it pay for a supplementary season of opera at the Metropolitan for the unusual operas and American compositions. This offer was declined by the Metropolitan."

MAR 3 - 1933

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The Juilliard Founda-
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me public will pay good
the Metropolitan will
a warm embrace.

Brooklyn, N. Y., Eagle

MAR 3 - 1933

Americans Get Chance by Aid To Met. Opera

\$50,000 Juilliard Gift Forces Reforms Once Turned Down by Gatti

Revolutionary changes in Metro-
politan Opera policies, long urged
by musical critics and many pa-
trons but steadfastly resisted by the
Metropolitan management, have
been forced by the Juilliard Musi-
cal Foundation in granting \$50,-
000 to cover any deficit in the \$300,-
000 fund sought to guarantee opera
next season.

Giulio Gatti-Casazza, managing
director of the Metropolitan for 23
years, is credited with having been
the backbone of the opposition to
the change which has now been
overcome.

Terms Once Rejected

John Erskine, novelist, Eagle col-
umnist and president of the Jul-
liard School of Music, in announc-
ing the grant, disclosed that the
changes to be made were suggested
by the Juilliard Foundation 10
years ago and rejected by the Met-
ropolitan.

The changes, as outlined in the
agreement between the Juilliard
and the Metropolitan, which Erskine
characterizes as "definitions of
the gift" and not as "conditions,"
follow:

The opera to give further encour-
agement to American composers and
singers, according to Mr. Juilliard's
expressed wish.

The opera to extend to properly
qualified music students the privi-
lege of attending rehearsals.

The opera to appeal to a larger
audience by including opera comiques
and more diversified programs.

The opera to introduce more mod-
ern stage methods.

The opera to include next season
production of American works, such
as those by Howard Hanson and
Richard Stokes.

Approached Before

Explaining what the trustees had
done to carry out the provision of
the will of Augustus Juilliard, un-
der which the Juilliard Foundation
was established and which pro-
vided for aid to the Metropolitan,
Erskine said:

"As soon as Mr. Juilliard's trust
was founded, the Metropolitan was
approached more than ten years
ago with an offer to carry out Mr.
Juilliard's wish.

"The offer was declined, on the
ground, I understand, that the nor-
mal programs ought not to be dis-
turbed.

"The Juilliard Foundation then
suggested that it pay for a supple-
mentary season of opera at the
Metropolitan for the production of
unusual operas and American com-
positions. This offer the manage-
ment of the Metropolitan also
declined."

Far Short of \$300,000

Despite the Juilliard pledge, the
Metropolitan is still far short of the
necessary \$300,000 fund.

That was announced this after-
noon by Paul D. Cravath and Cor-
nelius Bliss, representing the Met-
ropolitan Opera Association and
the Metropolitan and Real Estate
Company, respectively, who did so
to dispel any impression that the
whole amount had been secured or
that the Juilliard Foundation had
promised more than the \$50,000.
Including that amount, they said,
only \$110,000 has been obtained.

"We are disturbed at the impres-
sion created, based on Mr. Erskine's
statement yesterday that the Jul-
liard Foundation has agreed to give
all the money needed in the fund,"
Mr. Cravath explained.

Must Continue Drive

"The Foundation has only agreed
to give us \$50,000," he continued.
"Beyond that we have no promise,
pledge or assurance of any fund
from the Foundation.

"We have got to continue the
campaign to raise the guarantee
fund to \$300,000.

"It is essential that friends of
the opera understand that the
campaign to complete the guar-
anty fund must be continued until
the full fund is raised and that
completion of the fund is essential
to insuring the giving of opera at
the Metropolitan next year."

Mr. Erskine, he said, had not in-
tended to create the impression
the Juilliard Foundation would com-
plete the fund.

Sembrich to Help

The announcement of the founda-
tion aid was made by Dr. Erskine,
Cravath and Bliss. Marcella Sem-
brich, former diva and one of the
leading instructors of the Juilliard
School, has been added to the
committee to save the opera.

Dr. Erskine revealed the founda-
tion of \$14,000,000 is intact, and
that its investments are yielding an
annual income of \$600,000.

N. Y. TELEGRAPH

MAR 13 1933

Peggy Wood to Talk Over Radio

Peggy Wood, who recently re-
turned to the United States to star
in "A Saturday Night," will speak
over a National Broadcasting Com-
pany network next Sunday, March
19, on "Voice and the Stage." Miss
Wood will speak during one of the
regular Sunday programs presented
over an NBC-WEAF network at
4.00 o'clock under the title of "Sing-
ing, the Well-Spring of Music."

The series was opened by John
Erskine, president of the Juilliard
School of Music, and the second
speaker was A. Walter Kramer,
editor of Musical America. Others
to be heard in the future include
Mary Garden, Deems Taylor,
Walter Butterfield, president of the
Music Supervisors' National Con-
ference; Edward Johnson, Metro-
politan tenor; A. Atwater Kent,
sponsor of the National Radio Audi-
tions; Marshall Bartholomew, di-
rector of the Yale Glee Club; Pierre
V. Key, editor of Musical Digest;
and Herbert Witherspoon, director
of music of the Chicago World's
Fair.

MILWAUKEE, WIS.
SENTINEL

MAR 6 - 1933

NEW YORK DAILY LETTER

EXCLUSIVE FOR
MILWAUKEE SENTINEL

NEW YORK, March 5 — There
will be a Metropolitan opera
season here next year. That much
was made certain when Dr. John
Erskine, president of the Juilliard
School of Music, announced that
the trustees of the Juilliard Musical
Foundation had reached an agree-
ment with the Metropolitan by
which the foundation would make
up whatever deficit may exist at
the expiration of the Metropolitan's
drive to raise by public subscrip-
tion the \$300,000 necessary to insure
the continuance of operatic produc-
tions. "We decided that the opera
must go on," Dr. Erskine said. With
this statement made public, it is
anticipated that the opera officials
may have some difficulty in per-
suading the public to contribute.
Dr. Erskine explained that to the
offer of financial assistance had
been attached certain conditions
which would mean a drastic rev-
ision of the Metropolitan's present
policies. These same conditions
were attached to a financial offer
10 years ago and were refused by
the Metropolitan. Times have
changed.

N. Y. EVENING POST

MAR 3 - 1933

WELL DONE, JUILLIARD

We are devoutly glad that the Ju-
illiard Musical Foundation has come to
see its duties toward opera in the way
which we suggested some weeks ago.
We then expressed the hope that the
foundation would come to the rescue
of the Metropolitan with a sizable con-
tribution to the \$300,000 fund neces-
sary to save grand opera for New York
next year. This has now been done.
A grant of \$50,000 was made yester-
day, and Mr. John Erskine, as spokes-
man for the Juilliard interests, an-
nounced the foundation's intention to
"see the Metropolitan through." It is
true that this is to be done "on certain
conditions." Of these some seem to
us wise and some unwise. We do not
much believe in drawing the lines of
Americanism or any other nationalism
in art. However, it is to be said that
the conditions appear to carry out the
founder's will. We feel that the \$50,-
000 subscription and the pledge of sup-
port also carry out in a broader way
what New York hoped for from the
magnificent bequest of Augustus Jul-
liard—a bequest that has in the main
been permitted to slumber while it
rolled up its income and maintained
its capital intact. For years, it was
more of a banking than a musical op-
eration. Mr. Erskine and the trustees
are to be congratulated upon a depart-
ure from this policy. So is New York.
Well done, Juilliard.

NEWARK, N. J.
STAR EAGLE

MAR 4 1933

NEW YORK DAILY LETTER

EXCLUSIVE FOR
NEWARK STAR-EAGLE

NEW YORK, March 4.

THERE will be a Metropolitan Opera season here next year. That much was made certain when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement with the Metropolitan by which the foundation would make up whatever deficit may exist at the expiration of the Metropolitan's drive to raise by public subscription the \$300,000 necessary to insure the continuance of operatic productions. "We decided that the opera must go on," Dr. Erskine said. With this statement made public, it is anticipated that the opera officials may have some difficulty in persuading the public to contribute. Dr. Erskine explained that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies. These same conditions were attached to a financial offer ten years ago and were refused by the Metropolitan. Times have changed.

Frankly asserting that it apparently is impossible to elect a Republican mayor of New York city, former Governor Charles S. Whitman recommended fusion support of the "right kind of a Democrat" to defeat Tammany Hall in the mayoralty campaign next fall. "Of course, it is not possible to elect a Republican mayor in New York," said Governor Whitman, who is chairman of the Republican Fusion Committee. "Let's be frank. It isn't possible, but we can support the right kind of a Democrat. We can contribute all we can to good government. Every time there has been an honest fusion—when the Republican party stood together with the independents—it has won." The fusion party is handicapped now, Mr. Whitman said, because "there is no other party for the Republican to fuse with." It looks promising for Joseph V. McKee.

PHILADELPHIA, PA.
PUBLIC LEDGER

MAR 4 - 1933

SEASON OF OPERA ASSURED BY GRANT

Juilliard Foundation Aids Metropolitan After Five Conditions Are Accepted

REJECTED 10 YEARS AGO

Public Ledger Bureau
New York, March 3

Fears that the Metropolitan Opera Company would be forced to disband next season were laid to rest last night with an announcement that the Juilliard Musical Foundation has agreed "to see the Metropolitan through on certain conditions."

During a month of suspense, because of the general business conditions, it appeared that the New York season and the Philadelphia season of Tuesday night performances would have to be discontinued.

The Metropolitan had used up a large reserve fund and was carrying on a drive for a \$300,000 guaranty fund.

The announcement from the Juilliard Foundation, originally intended for Monday night's performance of the opera, was made last night by John Erskine, president of the Juilliard School of Music and head of the Juilliard interests.

\$14,000,000 Fund Intact

Dr. Erskine also announced that the \$14,000,000 endowment left by Augustus Juilliard in 1919 for the encouragement of music in America is still intact and is yielding an annual income of about \$600,000.

The announcement was made prematurely because of criticism voiced concerning the failure of the Juilliard Foundation to come to the aid of the Metropolitan. According to Dr. Erskine, this was "unjust criticism on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

The conditions stipulated by the Juilliard Foundation are approximately the same as those proffered ten years ago. The offer was refused at that time by the Metropolitan, which was then in very satisfactory financial condition.

According to Dr. Erskine, the five clauses are not conditions, but "definitions of the purpose of our gift."

They are:

First, To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

Second, To obtain educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.

Extra Season Is Proposed

Third, To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.

Fourth, To enable the Metropolitan to introduce modern stage methods.

Fifth, To insure the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes.

The conditions were accepted Tuesday by Cornelius N. Bliss, representing the Metropolitan Opera and Real Estate Company; and Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, Inc., at a meeting in the office of George W. Davidson, of the Foundation, in the Central Hanover Bank and Trust Company, 70 Broadway, of which he is president.

An immediate gift of \$50,000 was made from the Foundation to the opera association. Although the announcements of Mr. Cravath indicated that \$50,000 was the extent of the grant, Mr. Erskine described it as a sliding sum of an amount sufficient to provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

Court Proceedings Threatened

Mr. Erskine's statement read in part:

"The morning papers carry a letter by William Matheus Sullivan, threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered."

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will; to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the foundation should take over the Institute of Musical Art, or that the building on East 52d street should remain unoccupied and unproductive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed, and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that company had not received the financial aid to which it is entitled under Mr. Juilliard's will."

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees failed to deliver. I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and letter."

"As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached more than ten years ago with an offer to carry out Mr. Juilliard's wishes. The offer was declined on the ground, I understand, that the normal program ought not to be disturbed. The Juilliard then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions."

"This offer the management of the Metropolitan also declined. The foundation then proceeded to carry out Mr. Juilliard's other wishes."

PHILADELPHIA
ENQUIRER

MAR 5

Aid, Not O

OPERAGOERS here to hail with de the news that Musical Foundation rescue of the Metropolitan Opera Company with sufficient to insure next season. possibility that Philadelphia as New York might opera for the first time years is thus averting a calamity will afford opportunity to work out picture of opera after it has been met.

Enjoyment of the "Tristan and Isolde" night was clouded by inserted in the program management "will be undertake another season the Metropolitan unassured of a substantial fund." The "drive" for this purpose was when attention was clause in the will of Juilliard dealing with aid Metropolitan in time of result of this was information that the foundation officials had \$50,000 to the Metropolitan season, with the actual assurance from president of the Juilliard Music, that the Foundation "see the Metropolitan providing whatever necessary to make up guaranty fund."

Conditions laid down by Erskine for the benefit of the Juilliard may have sound value and remaking of finances of today. Some conditions, or rather, "the purpose of our gift," students of the Juilliard Music and have no public at large.

Erskine's insistence Metropolitan should be more American, more there can only be ment on the part of and enlightened opera. Perhaps Dr. Erskine's able opera librettist wittily disrespectful literary razzberries Troy, Launcelot, Tri Godiva, was thinking line in Noel Cow new comedy. "Design One of the players—in fact—says, "People when they say th what it used to be. used to be—and that s with it!"

NEWARK
STAR EAGLE

MAR

John Erskine will g in a series of lectures at the Workers Theatre, Seventh street, tonight.

Season Is Proposed
To enable the Metropolitan
to give a larger audience, by
presenting a season of opera
or by other supplement-
ary means.
To enable the Metro-
politan to introduce modern stage

To insure the production
of American operas
commissioned, such as the
Howard Hanson and Rich-
ard Strauss.
Conditions were accepted
by Cornelius N. Bliss,
president of the Metropolitan
and Real Estate Company;
D. Cravath, chairman of
the Metropolitan Opera
Association, Inc., at a meet-
ing of the Foundation, in the
Manhattan Bank and Trust
Company, 70 Broadway, of which
Erskine is president.

A gift of \$50,000 was
made to the Foundation to the
association. Although the
amount of Mr. Cravath in-
tended to give was the ex-
cess of the grant, Mr. Erskine
declined it as a sliding sum of an
amount sufficient to provide as
much as could not other-
wise be raised to make up the
guaranty fund.

Proceedings Threatened

Erskine's statement read in

morning papers carry a let-
ter from William Mathews Sullivan,
attorney at law, threatening
the Julliard Foundation
certain questions of his are

to know whether the
Foundation is fulfilling the
wishes of Mr. Julliard's will;
to what extent Mr. Julliard's
wishes have been carried out with
reference to the Metropolitan
Company; whether it was
Julliard's intention that the
Foundation should take over the
Metropolitan School of Music Art, or that
it should remain on East 52d street
remain unoccupied and un-
productive of income; whether the
School should employ a
sufficient faculty or that for-
eign instructors should be em-
ployed; and finally, whether it was
Julliard's intention that the
Foundation should be asked for \$300,000
to the Metropolitan Opera Com-
pany, that company had not
the financial aid to which
entitled under Mr. Julliard's

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large has been made that Mr.
Julliard left something to the Met-
ropolitan which his trustees failed
to carry out. I am as much respon-
sible as any one for the policy of
Julliard in recent years. I be-
lieve that what the Julliard has
has been true to Mr. Julliard's
wishes in spirit and letter.
Soon as Mr. Julliard's trust
funds, the Metropolitan was
founded more than ten years
ago with an offer to carry out Mr.
Julliard's wishes. The offer was
accepted, and on the ground, I under-
stand, that the normal program
was not to be disturbed. The
offer then suggested that it pay
supplementary season of opera
to the Metropolitan for the produc-
tion of unusual operas and Ameri-
can compositions.

It is offered the management of
the Metropolitan also declined. The
offer then proceeded to carry
out Julliard's other wishes." I

PHILADELPHIA, PA. ENQUIRER

MAR 5 1933

Aid, Not Obsequies

OPERAGERS here are certain
to hail with delight and relief
the news that the Julliard
Musical Foundation has come to the
rescue of the Metropolitan Opera
Company with sufficient funds to
insure next season. The appalling
possibility that Philadelphia as well
as New York might be without
opera for the first time in uncounted
years is thus averted. The emer-
gency aid will afford ample oppor-
tunity to work out plans for the fu-
ture of opera after this acute crisis
has been met.

Enjoyment of the performance of
"Tristan and Isolde" last Tuesday
night was clouded by the warnings
inserted in the program that the
management "will be unable to un-
dertake another season of opera at
the Metropolitan unless it can be
assured of a substantial guaranty
fund." The "drive" to raise \$300,000
for this purpose was intensively on
when attention was focussed on a
clause in the will of August Julliard
dealing with aid for the Metro-
politan in time of necessity. The
result of this was to elicit the in-
formation that the Julliard Founda-
tion officials had already pledged
\$50,000 to the Metropolitan for next
season, with the additional infor-
mal assurance from John Erskine,
president of the Julliard School of
Music, that the Foundation "will
see the Metropolitan through" by
providing whatever money may be
necessary to make up the required
guaranty fund.

Conditions laid down by Dr.
Erskine for the Metropolitan on
behalf of the Julliard Foundation
may have sound value in moderniz-
ing and remaking opera for audi-
ences of today. Some of these con-
ditions, or rather "definitions of the
purpose of our gift," apply purely to
students of the Julliard School of
Music and have no significance for
the public at large. But with Dr.
Erskine's insistence that the Metro-
politan should be more modern,
more American, more educational,
there can only be general agree-
ment on the part of more advanced
and enlightened opera enthusiasts.
Perhaps Dr. Erskine, himself an
able opera librettist and author of
wittily disrespectful historical and
literary razzberries about Helen of
Troy, Launcelot, Tristan and Lady
Godiva, was thinking of an enlight-
ening line in Noel Coward's praiseworthy
new comedy, "Design for Living."
One of the players—Lynn Fontanne,
in fact—says, "People are not right
when they say that Opera isn't
what it used to be. It is what it
used to be—and that's what's wrong
with it!"

NEWARK, N. J. STAR EAGLE

MAR 13 1933

John Erskine will give the sixth
in a series of lectures on the theater
at the Workers Theater, 7 East Fif-
teenth street, tonight.

BOSTON, MASS.

Christian Science Monitor

MAR 8 - 1933

Gifts and Good Singing

RECONCILIATION between an artistic group
and an educational group which have
been for some time at odds seemed to
have come about with the announcement of a
pledge of \$50,000 to the Metropolitan Opera
guaranty fund from the Julliard Musical
Foundation.

Perhaps the offer of the gift and the accept-
ance of it meant, altogether, only a truce, defi-
nite understandings and agreements being put
off until the Committee to Save Metropolitan
Opera, over which Miss Lucrezia Bori presides,
raises the \$300,000 that is desired. But a dona-
tion of the sort, made on whatever terms, could
hardly fail to assure the public that little is
essentially wrong, even if much is obviously
unsettled, in the New York opera situation.

The theater, representing something prac-
tical, and the classroom, representing some-
thing theoretical, must always, no doubt, be at
variance. Completed achievement will vaunt
itself against untried idea, while idea will insist
upon opportunity for expression.

In regard to the conflict in hand, no one
should be surprised if officials of the Metropolitan
Opera, on the one side, assert their inde-
pendence of pedagogues, and if a spokesman
for the Foundation, on the other, proclaims
loudly the value of the Julliard School of
Music as a training center for vocalists. The
Julliard benefaction will go but a small way,
generous as it is, toward paying a year's opera
expenses; and the opera management may be
expected, accordingly, to oppose conditions at-
taching to it that would make their stage an
adjunct to a conservatory.

Nevertheless, Dr. John Erskine, as head of
the school, undoubtedly acts within reason

when requesting, and even demanding, that the
money be applied in a manner advantageous,
or at least not disadvantageous, to accepted
views of American music education.

In any case, the controversy is only a new
form of one as ancient as opera itself. Who
shall run the institution, anyway? Handel
made a historic decision with a prima donna
as to who should and who should not. As far as
the public counts, there must be—impresarios
know and other persons eventually learn—good
singing. That is a basis of guaranty that re-
mains immovable and unalterable.

HOLLYWOOD, CAL. CITIZEN-NEWS

MAR 4 1933

John Erskine, president of the
Julliard School of Music, New York
City, speaks at 1 over KFI on
"Singing, the Well-spring of Music."
Ruth Terry Koechig, contralto; Wil-
liam Knight, one of the finalists in
the 1932 Atwater Kent Auditions
in New York, and Max Mendenloff's
orchestra will be heard from 2 to 4
on KNX. "The Lawyer's Influ-
ence on Public Opinion" is Judge
Samuel Seabury's subject at 3 on
KHJ. The historical drama to
be broadcast by KFI at 4:30 is
"James H. Hill and Lord Strath-
more." It is the story of railroad
building in the great Northwest. . . .
Upton Sinclair is scheduled to ap-
pear on a new book program to be
broadcast by KNX at 5.

N. Y. TELEGRAPH

MAR 7 - 1933

Met Aid Fund Heads Worry

Many Ask for Return of
Money in Misunderstand-
ing of Julliard Gift.

Alarmed by demands from a num-
ber of contributors to the fund being
raised by the Committee to Save
the Opera that their money be re-
turned, because the Julliard Founda-
tion "would see the opera
through," officials of the Metro-
politan yesterday declared anew
that the drive would go on.

Misunderstanding of the state-
ment of John Erskine, head of the
Julliard Foundation, was responsi-
ble for the demands. Paul D. Cra-
vath and Cornelius N. Bliss, heads
of the two organizations which op-
erate the Metropolitan, were in-
formed. Their new statements
followed.

The Foundation will be unable to
give more than \$50,000 to the fund,
it was said. This, together with
what has already been contributed,
totals only \$100,000. The commit-
tee's goal is \$300,000, without which
there can be no 1933-34 opera
season.

Cravath, speaking Sunday night
over Station WJZ and an NBC net-
work, reiterated the necessity for
popular support of the drive.

Mme. Lucrezia Bori, who is chair-
man of the committee, renewed her
appeal, making a curtain speech be-
tween acts of "Tristan and Isolde."
Mme. Gladys Swarthout, mezzo-
soprano of the Metropolitan, also
issued a personal appeal.

"The drive must go on, and it
must be successful," the two artists
said.

PERU, IND. DAILY TRIBUNE

MAR 6 1933

Music Federation Will Hold Biennial Convention

MINNEAPOLIS, Minn.—A new
musical artist may be discovered for
America when the National Federa-
tion of Music Clubs biennial conven-
tion is held here some time in May.

The Federation, every two years,
holds contests to develop new artists
of prominence in the musical world
and to foster American talent.

of the United States
people with musical
impulse in the con-
ests awards of \$1,000
and a New York ap-
peal to the winners of
several divisions,
given for first places
in violin, cello, organ,
high or low, man's
voice, and opera voice.

ional artists will ap-
pear including John
and pianist; Flor-
Metropolitan Opera
through WCAE in the series—Bauer, violinist; Min-
launched last Sunday by John Er-
Erskine under the general title
"Singing—the Well-Spring of
Music."

ing cities.

Season is Proposed
To enable the Metropolitan
opera a larger audience, by
presenting a season of opera
or by other supplement-
ary means.

To enable the Metro-
politan to introduce modern stage

To insure the production
of American operas
commissioned, such as the
Howard Hanson and Rich-
ards.

Conditions were accepted
by Cornelius N. Bliss,
president of the Metropolitan
and Real Estate Company;
D. Cravath, chairman of
board of the Metropolitan
Association, Inc., at a meet-
ing of the office of George W.
of the Foundation, in the
Hanover Bank and Trust
Company, 70 Broadway, of which
Erskine is president.

An immediate gift of \$50,000 was
made from the Foundation to the
Association. Although the
amount of \$50,000 was the ex-
treme limit, Mr. Erskine de-
clined it as a sliding sum of an
amount sufficient to provide as
much money as could not other-
wise be raised to make up the
guaranty fund.

Proceedings Threatened
Erskine's statement read in

morning papers carry a let-
ter from William Matthews Sullivan,
president of the court, threatening
the Juilliard Foundation
certain questions of his are

Erskine wants to know whether the
Foundation is fulfilling the
intent of Mr. Juilliard's will;
at least Mr. Juilliard's
have been carried out with
to the Metropolitan
Company; whether it was

Erskine's intention that the
Foundation should take over the
of the Metropolitan School of
Music, or that
the Juilliard School of
Music and have no significance
for the public at large. But with Dr.

Erskine's insistence that the Metro-
politan should be more modern,
more American, more educational,
there can only be general agree-
ment on the part of more advanced
and enlightened opera enthusiasts.

Perhaps Dr. Erskine, himself an
able opera librettist and author of
wittily disrespectful historical and
literary razzberries about Helen of
Troy, Laocoe, Tristan and Lady
Godiva, was thinking of an enliven-
ing line in Noel Coward's pranking
new comedy, "Design for Living."

One of the players—Lynn Fontanne,
in fact—says, "People are not right
when they say that Opera isn't
what it used to be. It is what it
used to be—and that's what's wrong
with it!"

is not the first time that
change has been made that Mr.
Erskine left something to the Metro-
politan which his trustees failed
to carry out. I am as much respon-
sible as any one for the policy of
the Metropolitan in recent years. I be-
lieve that what the Juilliard has
has been true to Mr. Juilliard's
wishes in spirit and letter.

soon as Mr. Juilliard's trust
funds, the Metropolitan was
sought more than ten years
with an offer to carry out Mr.
Erskine's wishes. The offer was
made, on the ground, I under-
stand, that the normal program
not to be disturbed. The
Erskine then suggested that it pay
supplementary season of opera
to the Metropolitan for the produc-
tion of unusual operas and Ameri-
can compositions.

Erskine offers the management of
the Metropolitan also declined. The
action then proceeded to carry
out Mr. Juilliard's other wishes."

PHILADELPHIA, PA. ENQUIRER

MAR 5 1933

Aid, Not Obsequies

OPERAGERS here are certain
to hail with delight and relief
the news that the Juilliard
Musical Foundation has come to the
rescue of the Metropolitan Opera
Company with sufficient funds to
insure next season. The appalling
possibility that Philadelphia as well
as New York might be without
opera for the first time in uncount-
ed years is thus averted. The emer-
gency aid will afford ample oppor-
tunity to work out plans for the fu-
ture of opera after this acute crisis
has been met.

Enjoyment of the performance of
"Tristan and Isolde" last Tuesday
night was clouded by the warning
inserted in the program that the
management "will be unable to un-
dertake another season of opera at
the Metropolitan unless it can be
assured of a substantial guaranty
fund." The "drive" to raise \$300,000
for this purpose was intensively on
when attention was focused on a
clause in the will of August Juilliard
dealing with aid for the Metro-
politan in time of necessity. The
result of this was to elicit the in-
formation that the Juilliard Founda-
tion officials had already pledged
\$50,000 to the Metropolitan for next
season, with the additional infor-
mal assurance from John Erskine,
president of the Juilliard School of
Music, that the Foundation will
"see the Metropolitan through" by
providing whatever money may be
necessary to make up the required
guaranty fund.

Conditions laid down by Dr.
Erskine for the Metropolitan on
behalf of the Juilliard Foundation
may have sound value in moderniz-
ing and remaking opera for audi-
ences of today. Some of these con-
ditions, or, rather, "definitions of
the purpose of our gift," apply purely
to students of the Juilliard School
of Music and have no significance
for the public at large. But with Dr.

Erskine's insistence that the Metro-
politan should be more modern,
more American, more educational,
there can only be general agree-
ment on the part of more advanced
and enlightened opera enthusiasts.
Perhaps Dr. Erskine, himself an
able opera librettist and author of
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Troy, Laocoe, Tristan and Lady
Godiva, was thinking of an enliven-
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new comedy, "Design for Living."

One of the players—Lynn Fontanne,
in fact—says, "People are not right
when they say that Opera isn't
what it used to be. It is what it
used to be—and that's what's wrong
with it!"

NEWARK, N. J. STAR EAGLE

MAR 13 1933

John Erskine will give the sixth
in a series of lectures on the theater
at the Workers Theater, 7 East Fifth
street, tonight.

BOSTON, MASS. Christian Science Monitor

MAR 8 - 1933

Gifts and Good Singing

RECONCILIATION between an artistic group
and an educational group which have
been for some time at odds seemed to
have come about with the announcement of a
pledge of \$50,000 to the Metropolitan Opera
guaranty fund from the Juilliard Musical
Foundation.

Perhaps the offer of the gift and the accept-
ance of it meant, altogether, only a truce, defi-
nite understandings and agreements being put
off until the Committee to Save Metropolitan
Opera, over which Miss Lucrezia Bori presides,
raises the \$300,000 that is desired. But a dona-
tion of the sort, made on whatever terms, could
hardly fail to assure the public that little is
essentially wrong, even if much is obviously
unsettled, in the New York opera situation.

The theater, representing something practi-
cal, and the classroom, representing some-
thing theoretical, must always, no doubt, be at
variance. Completed achievement will vaunt
itself against untried idea, while idea will insist
upon opportunity for expression.

In regard to the conflict in hand, no one
should be surprised if officials of the Metro-
politan Opera, on the one side, assert their in-
dependence of pedagogues, and if a spokesman
for the Foundation, on the other, proclaims
loudly the value of the Juilliard School of
Music as a training center for vocalists. The
Juilliard benefaction will go but a small way,
generous as it is, toward paying a year's opera
expenses; and the opera management may be
expected, accordingly, to oppose conditions at-
taching to it that would make their stage an
adjunct to a conservatory.

Nevertheless, Dr. John Erskine, as head of
the school, undoubtedly acts within reason

when requesting, and even demanding, that the
money be applied in a manner advantageous,
or at least not disadvantageous, to accepted
views of American music education.

In any case, the controversy is only a new
form of one as ancient as opera itself. Who
shall run the institution, anyway? Handel
made a historic decision with a prima donna
as to who should and who should not. As far as
the public counts, there must be—impresarios
know and other persons eventually learn—good
singing. That is a basis of guaranty that re-
mains immovable and unalterable.

HOLLYWOOD, CAL. CITIZEN-NEWS

MAR 4 1933

John Erskine, president of the
Juilliard School of Music, New York
City, speaks at 1 over KFI on
"Singing, the Well-spring of Music."
Ruth Terry Koechig, contralto; William
Knight, one of the finalists in the
1932 Atwater Kent Auditions, with J. Ba-
the New York, and Max Mendenhall, with the
orchestra will be heard from 2 to 3 on
KNX. . . . "The Lawyer's Subject" is Jud-
ence on Public Opinion" is subject at 3:30 of the third frame.
KHJ. . . . The historical drama "Dribbling expertly,
he broadcast by KFI at 4:30 in a flock of pretty
"James H. Hill and Lord Strathcona." It is the story of railroad
building in the great Northwest.
Upton Sinclair is scheduled to appear on a new book program to
be broadcast by KNX at 5.

N. Y. TELEGRAPH

MAR 7 - 1933

Met Aid Fund Heads Worry

Many Ask for Return of
Money in Misunderstand-
ing of Juilliard Gift.

Alarmed by demands from a num-
ber of contributors to the fund being
raised by the Committee to Save
the Opera that their money be re-
turned, because the Juilliard Founda-
tion "would see the opera
through," officials of the Metro-
politan yesterday declared anew
that the drive would go on.

Misunderstanding of the state-
ment of John Erskine, head of the
Juilliard Foundation, was responsi-
ble for the demands, Paul D. Cravath
and Cornelius N. Bliss, heads of
the two organizations which oper-
ate the Metropolitan, were in-
formed. Their new statements
followed.

The Foundation will be unable to
give more than \$50,000 to the fund,
it was said. This, together with
what has already been contributed,
totals only \$110,000. The commit-
tee's goal is \$300,000, without which
there can be no 1933-34 opera
season.

Cravath, speaking Sunday night
over Station WJZ and an NBC net-
work, reiterated the necessity for
popular support of the drive.

Mme. Lucrezia Bori, who is chair-
man of the committee, renewed her
appeal, making a certain speech be-
tween acts of "Tristan and Isolde."
Mme. Gladys Swarthout, mezzo-
soprano of the Metropolitan, also
issued a personal appeal.

"The drive must go on, and it
must be successful," the two artists
said.

PERU, IND. DAILY TRIBUNE

MAR 6 1933

Music Federation Will Hold Biennial Convention

MINNEAPOLIS, Minn.—A new
musical artist may be discovered for
America when the National Federa-
tion of Music Clubs biennial conven-
tion is held here some time in May.
The Federation, every two years,
holds contests to develop new artists
of prominence in the musical world
and to foster American talent.

From all parts of the United States
will come young people with musical
aspirations to compete in the con-
tests. Seven cash awards of \$1,000
each, or \$500 and a New York ap-
pearance are given to the winners of
first place in the several divisions.

Prizes will be given for first places
in piano, violin, violin cello, organ,
woman's voice, high or low, man's
voice, high or low, and opera voice,
man or woman.

Famous national artists will ap-
pear on the program including John
Erskine, author and pianist; Flo-
rence Ziegfeld, Metropolitan Opera
star; Harold Bauer, violinist; Min-
neapolis Symphony Orchestra;
Jacques Gordon String Quartet; Lyric
Male Chorus of Milwaukee and the
St. Olaf Choir of Northfield, Minn.

The musical event will be culmi-
nated by massed choruses from lead-
ing cities.

MAR 6 - 1933

The Juillard Gift

IF depression has accomplished nothing else, it has at least stimulated a revaluation of American institutions and customs. And in this revival of interest in things American, native music has had no small share. He who has followed the programs of our major orchestras must surely have noticed the increasing number of American compositions "The Emperor Jones", whose recent premiere evoked

such fanfares of praise from critics, is an example in the operatic field. And, though it may be stretching causal reflections a bit to claim depression responsible for revived musical interest, certainly it is responsible for the shift in policy now promised by the Metropolitan Opera.

It was last Thursday that John Erskine, president of the Juillard School of Music, issued the announcement originally intended for tonight's performance at the Opera House. The Foundation has presented fifty thousand dollars to the fund for continuance of productions. This money is important, but the conditions are significant. The Metropolitan may accept the offer, that is, if its purposes are observed; to give further encouragement to American singers and composers; to secure educational opportunities for properly qualified students; to serve a larger audience with supplementary programs; to introduce modern stage methods; to insure production next season of American operas already commissioned.

One result of Thursday's announcement is a definite settlement of the ancient quarrel of critics with the Juillard Foundation. They have long belabored the directors for failure to help the Metropolitan. But we now learn that help has been offered more than once and has been refused precisely because of the "definitions" now accepted. Critics have argued that Mr. Juillard left his money to encourage musical appreciation and composition, that no strings should be attached to grants. But Mr. Erskine makes it very clear that the Juillard estate was to be used to encourage American music. And the Metropolitan—the Cosmopolitan it should have been labelled—has always, with rare exceptions, considered American performers and composers as scarcely worth musical respect.

MAR 11 1933

Refuting the alleged scarcity of good American concert songs, A. Walter Kramer, editor of Musical America, will point out the wealth of material at the disposal of singers in a talk over a National Broadcasting company network on Sunday. He speaks in the series launched last Sunday by John Erskine, under the general title, "Singing the Well Spring of Music." He will be heard over an NBC-WEAR network at 4 p. m.

MAR 6 - 1933

Saving the Metropolitan

With the performance of "Manon" tomorrow evening the Philadelphia season of the Metropolitan Opera Association comes to an end. There is every reason to believe that there will not be another next year unless a fund of \$300,000 is raised as a guarantee. Miss Lucrezia Bori, who is head of the committee to secure it, will appeal directly to the audience at the Academy for support. While it may be said that the main responsibility rests upon New York, this city can not be indifferent to the fate of an organization upon which has fallen the burden of giving it the only opera on a grand scale it is likely for a time to have. There should therefore be some response here to Miss Bori's request for subscriptions.

The outlook has been bettered, it is true, by the promise of \$50,000 from the Juillard Foundation; but this alone will not be enough. Furthermore, Dr. John Erskine, who seems to have the largest say in the matter, has made certain stipulations which might well lead the directors of the Metropolitan to obtain the money, so far as possible, from other sources. Some of Dr. Erskine's ideas are sensible, but there is no apparent reason why he should attempt to dictate the future policy of the Association. When he criticizes Mr. Gatti-Casazza for insufficient recognition of American talent, he is distinctly unfair. There are many American singers in the company, and the implication that foreign singers should be discriminated against does not suggest any improvement in the performances.

In any case, there must be reasonable assurance of large audiences at the Academy if performances are to be resumed here next autumn. Otherwise the Association could hardly be expected to venture upon another Philadelphia season, even if the New York house remained open. Should it feel unable to do so, the cause of musical culture would receive a heavy blow. A curtailment of all other orchestral activities save those of the Philadelphia Orchestra is already in prospect, and this unequalled organization is also in need of more generous appreciation.

There is hope that financial conditions will soon improve, and that normal attendance at musical entertainments of the highest class will be resumed as a matter of course. Meanwhile the need of preserving what we have is more than ever apparent. Neither New York nor Philadelphia can afford to spare the Metropolitan.

MAR 10 1933

Personal Opinions

IGNACE FADEREWSKI—Man is the wolf of man.

JOHN ERSKINE, novelist—Admiration is a form of longing for something we need.

G. R. CLOVER, sales agent—For better or for worse, we are living in the most interesting period in American history.

GEORGE BERNARD SHAW—Keeping down nationalism is like sitting on a horse's head—there's no time to do anything else.

LADY ASTOR—Communism won't work except on the basis of the fatherhood of God and the brotherhood of man, and any system would work on that basis.

MRS. FRANKLIN D. ROOSEVELT—There has been in the past too much emphasis on school buildings and too little on the people who are going to teach in them.

MATTHEW BRANDEIS, carpenter—It is not fear but greed that has caused our present difficulties, and greed has never been the failing of the underprivileged classes.

MAR 7 - 1933

OPLE

Interest
and
They
Joining

es "Met" Caters
Singers

ARK, March 7.—Without, young Deep-mezzo-soprano of the Metropolitan Opera Co., does not share the belief of her operatic god-mother, Mary Garden, that "the Met." would do well to establish itself on more of an All-American basis.

She likewise believes that Dr. John Erskine, president of the Juillard Foundation, has small reason to hope that the Metropolitan would cease to be an opera house."

about said: "Mary Garden—who is or my being in—and Dr. Erskine assuming that the is a foreign institution pushing the tal- gers in at the r native talent. n my personal ex-

perience that Gatti-Casazza has actually leaned backward in his attempts to further the careers of American singers—if they have the requisite talent."

MAR 7 - 1933

REVAMPING
It has been said that the Metropolitan Opera Association is a foreign institution. To all such criticism and prospered could be expected. arrived, however, and financial trouble every corner.

In 1919 the Juillard left \$14,000,000 in American principal is still in the \$600,000 a year depression.

Years ago the fund agreed to be tant if it turned changed its policy. The Metropolitan dignantly turned tions and prefer "foreign" as it cost.

But the tune is Metropolitan is speaking, to start- ance with "The A if the Juillard assist.

John Erskine, w- nces the Juillard down the condition opera. It must be not overlook the f- lish language and a reality, that ther- tions of an educat- that there must formed.

The Metropolitan saves itself. It v- same. A turning America has come

MAR 13

HARVARD TEACHERS TO HEAR

Authority on Bank Annual Meeting Prof. John H. Will- vard authority on bar- cy, will be the princi- 42d annual meeting Teachers' Association day at the Commanc- bridge.

The meeting will fe- and besides Prof. Will- cently returned from served as United States on the preparatory co- peria for the coming conference at London author and professor of hambia University, v- meeting.

Saturday's meeting week of sessions and by the Harvard Teach- in co-operation with th- of Education on a wide- tional topics.

NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 6 - 1933

The Juillard Gift

IF depression has accomplished nothing else, it has at least stimulated a revaluation of American institutions and customs. And in this revival of interest in things American, native music has had no small share. He who has followed the programs of our major orchestras must surely have noticed the increasing number of American compositions "The Emperor Jones", whose recent premiere evoked

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to the fund for continuance of productions. This money is important, but the conditions are significant. The Metropolitan may accept the offer, that is, if its purposes are observed; to give further encouragement to American singers and composers; to secure educational opportunities for properly qualified students; to serve a larger audience with supplementary programs; to introduce modern stage methods; to insure production next season of American operas already commissioned. One result of Thursday's announcement, hence, a definite settlement of the ancient quarrel of the critics with the Juillard Foundation. Thereby have long belabored the directors for failure, to help the Metropolitan. But we now learn, that help has been offered more than once and has been refused precisely because of the "definitions" now accepted. Critics have argued that Mr. Juillard left his money to encourage musical appreciation and composition, that no strings should be attached to grants. But Mr. Erskine makes it very clear that the Juillard estate was to be used to encourage American music. And the Metropolitan—the Cosmopolitan it should have been labelled—has always, with rare exceptions, considered American performers and composers as scarcely worth musical respect.

YORK, PA.
GAZETTE-DAILY

MAR 11 1933

Refuting the alleged scarcity of good American concert songs, A. Walter Kramer, editor of Musical America, will point out the wealth of material at the disposal of singers in a talk over a National Broadcasting company network on Sunday. He speaks in the series launched last Sunday by John Erskine, under the general title, "Singing the Well Spring of Music." He will be heard over an NBC-WFAP network at 4 p. m.

PHILADELPHIA, PA.
ENQUIRER

MAR 6 - 1933

AS IT BEEN SIN

every day, you know . . . slipping young lady's bob! But right now a good photograph. And think now. There's one in your neighborhood. And it's only a small p

A boy feels considerably gentleman—and acts he's set up in a new incentive to neatness. Koppera Shopper suggests burg outfit of fancy with important-looking coat and two pairs of furs. You can keep you—as you like to see fuel-saving money.

And burg's have \$1.98, oxford stitches that no will lo



DETROIT, MICH.
NEWS

MAR 10 1933

Personal Opinions

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WASHINGTON, D. C.
TIMES

MAR 7 - 1933

PEOPLE

Who Interest
You and
What They
Are Doing

Singer Denies "Met" Caters
To Foreign Singers

NEW YORK, March 7.—Gladys Swarthout, young Deepwater, Mo., mezzo-soprano of



the Metropolitan Opera Co., does not share the belief of her operatic god-mother, Mary Garden, that "the Met." would do well to establish itself on more of an All-American basis.

She likewise believes Gladys Swarthout that Dr. John Erskine, president of the Juillard Foundation, has small reason to express the hope that "the Metropolitan would cease to be a foreign opera house."

Miss Swarthout said: "Both Miss Garden—who is responsible for my being in opera today—and Dr. Erskine are wrong in assuming that the Metropolitan is a foreign institution given to pushing the talents of foreign singers at the expense of our native talent.

"It has been my personal experience that Gatti-Cazazza has actually leaned backward in his attempts to further the careers of American singers—if they have the requisite talent."

NEW BRITAIN, CT.
HERALD

MAR 7 - 1933

REVAMPING

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BOSTON, MASS.
HERALD

MAR 13 1933

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MAR 4 - 1933

REVAMPING U. S. OPERA

It has been said for years that the Metropolitan Opera in New York is "a foreign institution." But oblivious to all such criticisms it carried on and prospered about as well as could be expected. When the slump arrived, however, it failed to prosper and financial trouble was around every corner.

In 1915 the will of Augustus Julliard left \$14,000,000 to encourage music in America. Today the principal is still intact and is yielding \$600,000 a year—even during the depression.

Years ago the trustees of this fund agreed to help the Metropolitan if it turned "American" and changed its policy in other respects. The Metropolitan management indignantly turned down the conditions and preferred to remain as "foreign" as it could.

But the tune is now different. The Metropolitan is willing, figuratively speaking, to start every performance with "The Arkansas Traveler" if the Julliard Foundation will assist.

John Erskine, who runs and operates the Julliard Foundation, laid down the conditions of aid for the opera. It must be "more American," not overlook the fact that the English language and American music is a reality; that there must be productions of an educational nature, and that there must be operettas performed.

The Metropolitan accepts and thus saves itself. It will never be the same. A turning point in opera in America has come.

MAR 13 1933

HARVARD TEACHERS TO HEAR WILLIAMS

Authority on Banking to Address
Annual Meeting

Prof. John H. Williams, noted Harvard authority on banking and currency, will be the principal speaker at the 42nd annual meeting of the Harvard Teachers' Association to be held Saturday at the Commander Hotel, Cambridge.

The meeting will follow a luncheon, and besides Prof. Williams, who has recently returned from Europe, where he served as United States representative on the preparatory commission of experts for the coming world economic conference at London, John Erskine, author and professor of English at Columbia University, will address the meeting.

Saturday's meeting will conclude a week of sessions and conferences held by the Harvard Teachers' Association in co-operation with the Harvard School of Education on a wide range of educational topics.

MAR 2 - 1933

Julliard Fund Head Is Studying Opera's Request

Statement to Be Issued,
Prof. John Erskine Says
—\$300,000 Is Sought

Prof. John Erskine, head of the Julliard Foundation, novelist, and columnist of The Eagle, today was considering a request that the \$14,000,000 trust fund left by the late Augustus Julliard in 1915 be enlisted in the aid of the Metropolitan Opera Company's quest for a \$300,000 fund to assure continuation of the opera in the 1933-34 season.

"The request is being studied," said Professor Erskine, "and a statement will be issued later in the day."

The suggestion of foundation aid for the opera was made in a statement issued by William Mathews Sullivan, lawyer and music patron and former president of the Society of Friends of Music, who recalled that the late Mr. Julliard was for many years president of the board of directors of the Metropolitan Opera Company and one of its most prominent members.

The statement also recalled that Mr. Julliard's will, setting up the trust fund, mentioned the Metropolitan Opera by name, and suggested that if necessary a court interpretation of the testament be sought that the trust's funds may be applied to assisting the opera in its emergency.

MAR 5 1933

Why sing?—Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over KGW under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Julliard Foundation of Music, New York city, will inaugurate

the programs over a NBC nation-wide network today at 1 o'clock.

The series, which is to be presented under the general title "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the nation. In addition to Mr. Erskine, the following noted musical authorities will be heard in the ten broadcasts:

Mary Garden; Walter Butterfield, president of the music supervisors' national conference; Edward Johnson, American-born tenor of the Metropolitan Opera company; A. Atwater Kent, manufacturer and sponsor of the national radio auditions; Marshall Barlow, director of the Yale University Glee club; Deana Taylor, American operatic composer; Walter Crumer, editor of Musical America; Pierre V. Roy, editor of Musical Digest; Herbert Winterspoon, director of music, Chicago world's fair.

The academy has arranged the series of talks with NBC in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing. The American Academy of Teachers of Singing was organized ten years ago by a small group of New York singing teachers to further the ethical and cultural interests of the profession. They express the opinion that something should be done to tighten the bonds between members of the teaching fraternity throughout the entire country.

MAR 10 1933

On the Gangplank With

HARRY ACTON

The Big "T" Column

I always think of lucky kiddies when I see the chute-the-chutes in the playrooms aboard the Bremen and Europa...and

then I think of the little bellhops aboard these seagoing house-boats whose mothers and fathers are working in other liners passing them at sea...I'll never forget that Lens



HARRY ACTON.

Lad who had the murder suspect posed and everything aboard an incoming ship—and the camera jammed...

I always consider Miss Anna Case one of the most charming gangplankers of the singing world...I can't recall that any of the great writers of the sea—chaps like Conrad, Masefield, McPeck, Riesenbergs—ever did any of their stuff while aboard ship...they always waited until they got ashore...

I've found that the playwrights are different from the writers of the sea...they do a lot of their writing while crossing the Atlantic, and for evidence I have Freddy Lonsdale, Marc Connelly, George White and John Erskine...I always feel sorry for folks of prominence (like Gene Tunney and Gloria Swanson) who are always afraid of showing their children for fear of the kidnapers...

I never pass through the third-class quarters of any ship upon arrival that I don't remember that little fellow I met once who forgot all about the excitement of gazing at the New York skyline to tell me he had on a new pair of shoes which his mother promised he could wear when he arrived here...

NASHVILLE, TENN.
TENNESSEAN

MAR 8 - 1933

"New Deal" in Opera.

It begins to appear as if the Metropolitan Opera is to come eventually out of the financial crisis, which has all but cost its life, greatly enhanced in the hearts of American music lovers and serving better the interests of American music and American composers.

There is no doubt that until the depression came the Metropolitan was a foreign institution. The names of the artists were for the most part difficult for Americans to pronounce and even the Americans who sang in the Metropolitan found it helpful to adopt foreign-sounding names. American opera found practically no welcome within its sacred precincts until the coming of Mr. Gatti-Casazza in 1908, and during his regime there has been complaint that American composers and American singers have not had sufficient opportunity, that there have been too many time-worn operas and not enough new ones produced and that the Metropolitan has not kept pace with progress.

If these complaints were well justified, it is not entirely the fault of Mr. Gatti-Casazza. Grounded in the tradition of European opera, it might have been more or less natural for him to look across the ocean for his singers and his operas. But it is a fact that there is in America a certain glamour about a foreign name, and the Metropolitan has profited by the prestige which such names enjoy in now and, some may say, unsophisticated America.

Recently the Metropolitan has been campaigning to raise a \$300,000 guaranty without which the Metropolitan Opera Association announced it would have to yield to the depression. After a month of suspense the situation was saved by the decision of the Juilliard Musical Foundation to "see the Metropolitan through on certain conditions."

The conditions were formulated by John Erskine, perhaps the staunchest friend of American music. Dr. Erskine, is head of the Juilliard interests, stipulated that grand opera at the Metropolitan next season will be more American, more modern and more educational.

To that end qualified students of the Juilliard school shall have the privilege of attending rehearsals at the opera house. This right, though an accepted one in European opera houses, had been refused by Mr. Gatti-Casazza as late as a month ago.

Dr. Erskine said the grant of \$50,000 extended to the Metropolitan as an earnest of the forthcoming support from the Juilliard foundation and of the "new deal" in opera. The following points were agreed upon between officers of the two organizations as the purposes of the gift:

1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.
2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.
3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.
4. To enable the Metropolitan to introduce more modern stage settings.
5. To insure the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes.

The concessions now made were asked of the Metropolitan ten years ago but were denied. Now it appears to be a question of yielding either to these conditions or to the depression, and the Metropolitan has wisely chosen the former. It promises a "new deal" for American composers, for those opera goers who want freshness and the American spirit to predominate in our greatest opera house.

PROVIDENCE, R. I.
JOURNAL

MAR 11 1933

METROPOLITAN OPERA PROSPECTS

Next season's activities at the Metropolitan Opera House appear to be assured by the decision of the trustees of the Juilliard Musical Foundation to contribute fifty thousand dollars to the guaranty fund now being raised under the leadership of Miss Lucrezia Bori. More than this, the trustees have announced their readiness to make up any deficiency beyond that sum which may be needed to complete the full amount of \$300,000 which is required to insure the Metropolitan's continuance.

The Juilliard trustees have announced their intention to "see the Metropolitan through on certain conditions." The "conditions" were formulated by John Erskine, director of the Juilliard School of Music, and have been accepted by the heads of the opera-producing and opera-owning organizations. The main stipulations are that grand opera at the Metropolitan next season shall be "more American, more modern and more educational." Two other concessions of importance are that qualified students of the Juilliard School shall have the privilege of attending rehearsals at the opera house and that the Metropolitan shall conduct a supplementary season of opera comique.

The various terms for the lighter forms of opera are confusing to most people. There is a distinction, as we understand it, between "opera comique" and "opera bouffe." According to Grove's Dictionary of Music an opera bouffe is "a French comic opera, of exceedingly light character, and constructed on too trivial a scale to entitle it to rank as an opera comique." The latter is a form with a happy ending and usually with spoken dialogue.

And then there is the "operetta," which is "a little opera, generally of a buffo character, too short to furnish an evening's amusement, but useful as an afterpiece or intermezzo." This often appears in longer form, however, as, for instance, in the works of Gilbert and Sullivan, which are generally classified as "operetta." In this country we find all the lighter forms commonly designated as "comic opera," or in the past few decades as "musical comedy," a vague term which covers nearly the entire range from operetta to topical revues.

As to the exact character of a Metropolitan season of "opera comique" we cannot be sure. Such pieces as "The Bohemian Girl" and "The Barber of Seville" have always been reckoned as legitimate items in the grand opera repertoire. Whether the new tolerance for the "comique" will permit performances of "Boccaccio," "Chimes of Normandy," "Robin Hood," "The Mikado" and the like remains to be seen. But the stipulation for a supplementary season of lighter opera would suggest that the grandness of grand opera may be wearing rather thin.

Perhaps it is enough to be assured that the Metropolitan is to go on, for another season at least. In a recent appeal for public support Miss Bori said: "You will not let the Metropolitan die. We cannot. This is not a problem for the few in a big way, but for the many in a moderate way."

That has a truly democratic ring that is inspiring, but possibly it is to be said

that the Metropolitan has never been "a problem for the few in a big way." Until within the past two or three years the Metropolitan for a half century has been practically a self-supporting institution, and the only big way in which the "few" have given their support to its maintenance was by their ownership of boxes in the "golden horseshoe." A support, it may be suspected, that has been perpetuated in the interest of social prestige quite as much as through a benevolent concern for the progress of music.

As for the new order at the Metropolitan we cannot be sure that a forward step will be marked by Mr. Erskine's demand for more works that are "more American and more modern." The occasional tentative experiments in those lines have not been very encouraging. If the world is really tired of the "standard" operas then it may well be that it is nearly time to let opera die a natural death. It would hardly seem worth while to attempt the cure of its anemia by a liver diet of works like the fantastic "Emperor Jones."

LOS ANGELES, CAL.
RECORD

MAR 11 1933

WHAT FOLKS SAY About Many Things

I believe that our economic life, if we did not interfere with it, would speedily right itself.—John Erskine, novelist.

A husband and father has an absolute right to eat a plate of frogs' legs and give his wife none.—Supreme Court Justice Steinbrink.

The big shots are still loafing. They think they are working to bring business back, but most of them are asleep at the switch.—Edgar M. Falby, iron worker.

By simply letting things alone, the American people can have all the adversity they could possibly desire.—Nicholas Murray Butler, educator, president Columbia University.

"Expediency instead of God now rules the church."—Howard L. Holmes, Michigan Prohibition party chairman.

New York Herald

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A Singular Business

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New York Herald-Tribune

MAR 12 1933

THE FUTURE OF THE METROPOLITAN

By LAWRENCE GILMAN

THE opera season is over. Will there be another at the Metropolitan next winter, or have the gilded cherubs of that storied proscenium heard the last of Mimi and Mime, Violetta and Elektra and Aida, Lakmé and Gilda and Tristan and Brünnhilde, for an indefinite term? At this writing, no one seems to know—although one understands that Miss Bori's Committee for Saving Metropolitan Opera has by no means lost hope of raising the necessary guarantee fund.

The times are scarcely propitious for obtaining money in behalf of any cause less sternly necessities than that of feeding the hungry and sheltering the homeless. Miss Bori's valiant and idealistic Committee has encountered more than its share of slings and arrows. As if the Bank Holiday were not enough to dishearten any Friend of Opera, the Committee has had to counteract as best it could the adverse effect of the very odd performance of Mr. John Erskine, who, having declared on one day that the Julliard Musical Foundation would "see the Metropolitan through," was emphatically contradicted the following day by various Julliard officials and by spokesmen for the Metropolitan to the effect that the Foundation would do no such thing.

A Singular Business

THIS singular business has never been quite satisfactorily explained; but its immediate effect was crystal clear. Many Friends of Opera, hearing that the Julliard Musical Foundation, in the words of its representative, would "see the Metropolitan through," and remembering that the will of Mr. Julliard desired his trustees to "aid . . . the Metropolitan Opera Company . . . for the purpose of assisting such organization in the production of operas," naturally assumed that the Metropolitan would be tided over the crisis. Such of these reassured opera-lovers as were in the audience or listening to their radios during the "Tristan" performance of March 3d were therefore astonished to be told by Miss Bori, in a speech before the curtain, that "an erroneous and very unfortunate impression had been given in the morning papers," and that "the friends of opera should be under no illusion as to the realities of the situation"—those realities being, as other spokesmen for the Metropolitan explained, that the Julliard Foundation had contributed only \$50,000 to the required guarantee fund of \$300,000, without further promise or pledge, and that it was up to the public to contribute the rest.

Of course it was not the incorrigible newspapers, but the declaration of the ebullient Mr. Erskine, which gave that "erroneous and very unfortunate impression" referred to by the dismayed Miss Bori (Miss Bori is an exquisitely tasteful lady, and the newspapers' shoulders are broad and strong). However, the Metropolitan and its innumerable friends cannot but feel grateful to the Julliard Foundation for whatever aid it has been able to give; and doubtless there are few lovers of opera, between New York and Wahoo, Neb., who have not already adjusted themselves to the consequences of the Erskinian contretemps, and are doing what they can to insure the resumption of opera-giving at the Metropolitan next winter.

A Rewarding Season

THAT the Metropolitan, on the strength of its record in the season just closed, deserves to survive, is a conviction that has lately found utterance in these columns. Mr. Gatti-Casazza has carried through his twenty-fifth season at the Metropolitan with extraordinary gallantry and skill, and with results that have definitely enhanced the prestige of the house. We have had no more stimulating and engrossing winter at the Metropolitan in many moons—and this tribute must be paid with especial pleasure by those who have felt constrained in recent years to express the view that the Metropolitan, when the goose hung highest, did not fulfill all its obligations as a great civic and national institution with immense opportunities for artistic achievement. It is strange and ironic that now, in its days of adversity, the Metropolitan should have dispensed artistic largess with a bounty as incongruous as it has been surprising and delightful.

Intelligent and responsive operagoers hereabouts will not soon forget the Metropolitan's recent claims upon their gratitude. They will remember that it aroused intense and unexpected interest by its addition to the repertoire of an exacting masterwork of the contemporary lyric stage, Strauss's "Elektra," produced with exceptional effectiveness; that it mounted admirably a new and provocative American opera, Mr. Gruenberg's setting of O'Neill's "The Emperor Jones"; that it acquired a number of eminent and gifted singers, previously unheard in New York, with whose co-operation it has been enabled to accomplish some unforgettable performances of the greatest works in the operatic list.

Reforms and Conditions

IF IS still true that the Metropolitan as an artistic institution is in need of reformation—that it cannot function as it should without new settings, new methods of production, new stage direction, new mechanical equipment, a better orchestra, laborious and fresh-visioned restudying of a large part of its repertoire.

But to dwell upon these needs at the present time, under present conditions, would be unrealistic. All these desirable improvements spell money—money in large and certainly unobtainable quantities.

We need not take more seriously than they deserve the "conditions" which Mr. Erskine attached to his promise of financial assistance to the Metropolitan. Mr. Erskine thinks, for example, that the Metropolitan should "give further encouragement to American singers and composers." As to American singers, Mr. Cravath has remarked, with admirable courtesy and good temper, that "right now we have more American talent in the Metropolitan than in any opera company in history, with the exception of that of the Eastman School of Music." As for American composers, it is an interesting commentary upon Mr. Erskine's "condition" regarding them that since Mr. Gatti-Casazza came to the Metropolitan twenty-five years ago, he has given ninety performances of operas by American composers—a record that might be considered in relation to the fact that during the same period, the Metropolitan has given no more than 100 performances of "Tristan und Isolde."

Mr. Erskine further requires "a supplementary season of operatic" (in which there appears to be hereabouts, as indicated by past experiments, a rather languid interest); "the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes" (this we may all hope for); the introduction by the Metropolitan of "modern stage methods" (altogether desirable, as noted above); and Mr. Erskine wants students to have the privilege of attending rehearsals as "an educational opportunity."

According to Mr. Cravath, these conditions—or, as Mr. Erskine preferred to call them, "definitions of the purpose of our gift"—have been "accepted in principle" by the Metropolitan. So let us not worry.

The Hour's Need

IF THERE be any who still wonder, after the past season's record, whether the Metropolitan, in its present state, is indispensable, it might be said to them that the need for those beneficent imponderables which the lyric theater is capable of providing was never greater than at present.

"O Rose, thou art sick!"

The matchless poet, could he look today at the spirit's bounds, might well be tempted to repeat his immortal diagnosis. The fabric of men's minds and the texture of their imaginations were never in more urgent need of some inner benison that is not subject to the mere wanton disarticulation of life. Many will always find this benison in that release and enlargement of the spirit which are afforded by contact with great testaments of the creative will. There are moments of transcending beauty and extraordinary exhilaration in certain lyric-dramas which yield this restorative benison. There are other moments, among the most exalting that one can know, which make us aware of something within us or about us, "in the consciousness of which we are for a time set free from fear and desire—when we feel that it would be easy to do what were otherwise the hardest things in the world, for no other motive than that they are supremely worth doing."

By OLIN DOWNES.

4 Crooks, the tenor, who, Des

It hardly seems logical to question the intent of Augustus Juilliard's will where the Metropolitan is concerned, although in making their gift the trustees proceeded in a manner directly contrary to the judgment of John Erskine, who constituted himself spokesman of the foundation in an article which he contributed to THE TIMES of last June 12. In this article Mr. Erskine made some surmises

There was only one point that it seemed desirable to clear up. Mr. Erskine had made some remarkable paraphrases of the text of the Juilliard will, without quoting the original sentences. THE TIMES reviewer, having repeatedly perused these sentences when they were published in 1919 and

The writer's construction of the Juilliard tardiness in proceeding to the Metropolitan's assistance, preceding Mr. Erakine's published statement, was a simple one. He reasoned that the Metropolitan Opera Company, until the stock market fiasco, had not needed

Arthur

APR 12 1933

METROPOLITAN AND JULLIARD POLICIES

By OLIN DOWNES.

THE season of the Metropolitan Opera Association now ending has been one of exceptional accomplishment. It was shorter by eight weeks than seasons preceding, in which the average number of operas performed was forty-five. Thirty-seven operas have been given this Winter. There were fewer novelties than in preceding seasons, but two works added to the repertory were of special importance, and their very successful performance added lustre to the Metropolitan's fame.

Richard Strauss' "Elektra," officially a "novelty," had been given by Oscar Hammerstein in 1910, but it was then far ahead of public understanding and was not appreciated until Mr. Gatti-Casazza's admirable production here, following the brilliant performance of the late Philadelphia Grand Opera Company, under Fritz Reiner. But the word "novelty" applies in every respect to Louis Gruenberg's "Emperor Jones"—novelty of subject, novelty of musical treatment, novelty of presentation, in which the services of an American scenic artist were employed, and a young American baritone who had grown up, operationally speaking, in the Metropolitan made the greatest triumph of his career. It is a pleasure to note that this opera, ultra-modern in its character, wholly unconventional in theme, led, with Puccini's "Bohème," the whole repertory in the number of performances given. The last Saturday night performance was attended by this writer, and the reception of the work was nearly as enthusiastic as at the opening matinee, the audience remaining long after the curtain to cheer and applaud.

The writer thinks that "Emperor Jones" is the most mature and the most effective American music drama yet presented by the Metropolitan. It is also the fourteenth American work that Mr. Gatti-Casazza has produced, following a policy which he has pursued consistently and energetically ever since he gained control of affairs at this Opera House.

American composers and American public, as well as a large number of American singers, have reason to be grateful to the Metropolitan, which, since Mr. Gatti's incumbency, has never been forgetful of the moral and artistic obligation of a great operatic institution to promote native art. During the season past five American singers joined the institution, and justified their engagements not by the fact of nationality but of talent. They were Richard Bonelli, the admirable baritone, who is leading roles immediately showed his value as a member of the association; Crooks, the tenor, who,

Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall, 11 A. M. Conductor, Ernest Schelling; soloist, Gulla Bustabo, violin.

Request program, to be announced later.

"The Emperor Jones" and the second act of "Lakmé," benefit performance, Metropolitan Opera House, afternoon.

Lawrence Tibbett will sing the title role in "The Emperor Jones" and Lily Pons will be heard in "Lakmé."

Intercollegiate Glee Club concert, Town Hall, 8:30 P. M. Alfred M. Greenfield, conductor; Dan Gridley, tenor soloist.

The following choruses will participate in the concert: New York University Glee Club, Columbia-Barnard Chorus, Princeton Glee Club, Rutgers Glee Club, Yale Glee Club.

Victor Alter, piano recital, MacDowell Club, 8:30 P. M.

Mr. Alter will be heard in a program of compositions by Bach, Scarlatti, Leo, Beethoven, Brahms, Scriabin, de Falla and Liszt.

Free orchestral concert, Metropolitan Museum of Art, 8 P. M. Conductor, David Mannes.

Cortège of Bacchus, from the ballet "Sylvia." Delibes Symphony No. 7, in C major. Schubert Overture, "Impromptu in Autumn." The Swan, from "The Carnival of the Animals." Minuetto from "Informez-vous." Goldenland, from "The Rose of the Desert." Act III and Finale of the production from "Die Meistersinger."

Review of Season—Mr. Erskine's Interpretation of Opera Patron's Will

Trovatore, Dec. 31.....125
Mignon, Jan. 2.....125
"Emperor Jones," Jan. 3.....125
Romeo et Juliette, Jan. 9.....125
Lohengrin, Jan. 14.....125
Oracolo, Jan. 20.....125
Rienzi, Jan. 27.....125
Pelléas et Mélisande, Jan. 28.....125
Rienzi, Jan. 27.....125
"Bartered Bride," Feb. 4.....125
"Gondoliers," Feb. 11.....125
Parafal, Feb. 12.....125
"Amore del Tre Re," Feb. 17.....125

Total presentations of operas.....125
Revival. "Novelty."

It is an impressive achievement. It would be an impressive achievement at any time. It is doubly so under the conditions which have confronted the Metropolitan. The season has been one of quality as well as quantity. There is room for improvement, now, in the presentation of operas of the conventional repertory. The Wagner presentations have been more than satisfactory, and it is very doubtful if they could be equaled anywhere in the world today. Some of the Italian and French works could have had more brilliant exposition, and there are singers and orchestra players who could well be replaced by new blood.

In sum and total the Metropolitan season has been of a quality that would cause the public deep regret if lack of financial support should force it to suspend or curtail its activities to any greater extent than has been necessary this season.

The public, with good reason, is much interested in the Metropolitan's future. A development of recent years has very materially increased the extent and amount of this interest, since the radio has made the Metropolitan a national and not only a local institution. The question of its future is closely associated with that of the new and very helpful attitude which the Julliard Foundation showed when it announced in the newspapers of March 3 its decision, in accordance with Augustus Julliard's will, to contribute \$50,000 toward the \$300,000 needed as a guarantee fund by the Metropolitan, if it is to function next season. And there is the further question of what the Julliard Foundation will feel able to do toward the assistance of the Metropolitan if it is needed in later seasons.

It hardly seems logical to question the intent of Augustus Julliard's will where the Metropolitan is concerned, although in making their manner directly contrary to the judgment of John Erskine, who constituted himself spokesman of the foundation in an article which he contributed to THE TIMES of last June 12. In this article Mr. Erskine made it plain that the Western encounters in China today gives no more idea of the richness and beauty of this classic music, he says, than a jazz dance tune would give a Chinese about the music of Brahms or Wagner. The system, he explains, is unique in its elaborate and scientific development of melody from an approach entirely different from that of Western music.

Mr. Levis's recital will explain and give examples of this classical music, as well as folk-music, using a variety of instruments. According to reviews by leading Chinese critics, he is among the first successfully to interpret the classic music of China to the West, and the first to rediscover the system governing its structure; research incorporated in his book "Fundamentals of Chinese Melody, Rhythm and Form as Seen Through Music Poems of Ancient China," to which the distinguished Dr. Fu Liu, Professor of Experimental Phonetics of the National University of Peking, wrote the introduction.

"As early as the fourth century A. D. efforts were made to understand the nature of melody," says Mr. Levis. "Such an understanding in the West is absent today.

such results? Could you get better results, with less cost, by other methods?" (3) That the Julliard students (in Mr. Erskine's opinion) were doing for opera what Mr. Julliard desired, while the Metropolitan was not carrying out his wishes. And Mr. Erskine added that "some day we shall have an American opera house in New York City. Its characteristic features, I hope, will be these"—he thereupon gave a list of what he hoped these features would be.

Possibly in saying these things Mr. Erskine had in mind an opera house of the future, to be erected from Julliard funds, of which he once spoke to the writer, mentioning his plan of a lyric theatre situated near the Julliard Graduate School, that would present a modern repertory and give opportunities to American librettists and composers. Or was he merely giving his views about operatic production, by way of indicating his strong disapproval of the methods of a famous artistic institution then fighting for its existence, thereby furnishing reasons why the Julliard Foundation should not and by implication would not subscribe from its funds to Metropolitan relief?

Mr. Erskine's article was written in answer to a paragraph by this writer, included in a disquisition on the past, present and presumable future of opera in New York, which was printed last May 22. The paragraph said:

"The days of the Maecenases and of gifts of millions of dollars to opera companies are flown. Augustus Julliard planned otherwise when he left his millions to be employed as a musical foundation, but the part of the funds which he intended for the Metropolitan in a possible time of need have gone into bricks and mortar and they are not available."

The writer had sailed from America before his own article appeared and was far from New York when Mr. Erskine's rejoinder was printed. When he read it he was astonished by some of Mr. Erskine's dicta. He found them, in the main, so prejudiced and misinformed that it seemed unnecessary, especially as the matter was weeks old, to discuss them.

There was only one point that it seemed desirable to clear up. Mr. Erskine had made some remarkable paraphrases of the text of the Julliard will, without quoting the original sentences. THE TIMES reviewer, having repeatedly perused these sentences when they were written, explains the color.

The Emperor Yao's court musician, Konei, refers to the effect produced by these instruments: "When I smite my musical stones, be it soft or be it loud, then do the fiercest hearts leap for joy and the chiefs do agree amongst themselves. When ye make to resound the stone melodious, when ye touch the lyre that is called Chin, then do the ghosts of the ancestors come to hear."

The Chin referred to above, according to Mr. Levis, is one of the most magnificent and highly developed of instruments in the world today. It is over 2,000 years old. He considers it a more complete medium of musical expression in certain aspects than our modern piano.

The songs of ancient China in Mr. Levis's program are balanced with groups containing the melodious cries of street vendors and workers' chants, all representing the folk and living music of today.

ment to reporters, at a cost nearly three million, the present establishment of the Julliard Graduate School had left any funds, if it desired so to employ them, available for the Metropolitan. Mr. Erskine ignored this topic, and never vouchsafed any information on the subject, either in conversation or correspondence, until his statement to the press of ten days ago. He then announced that the yearly income of the Julliard Foundation from its capital of \$14,000,000 was \$800,000 and that the various commitments of the Julliard Foundation were annually about \$300,000, leaving a balance of \$500,000. From this sum the trustees of the Julliard have contributed \$50,000.

Confining himself in his article of June 12 to personal interpretations of Julliard's will and his very unfavorable opinions of Metropolitan Opera, Mr. Erskine said:

"As a matter of fact the one suggestion in his [Augustus Julliard's] will for a possible collaboration between the foundation and the Metropolitan Opera House refers to artistic ideals, to the production of desirable works, not to deficits." And in a later sentence, "In paragraph (c) he [Augustus Julliard] suggested that the foundation might aid, out of its income, in the production of important works at the Metropolitan."

The Julliard will, in the paragraph mentioned, says, "to aid by gift or part of such income at such times and to such extent and in such amount as the trustees of said foundation may in their discretion deem proper, the Metropolitan Opera Company in the City of New York, for the purpose of assisting such organization in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary profit."

There seems to be no ambiguity in these phrases. But supposing that in some way Mr. Erskine could read into the sentence the words "desirable" and "important"; it may then be asked whether the operas of "The Ring," "Tristan," "Pelléas," "Aida," "Elektra" and "Emperor Jones" or other leading features of the Metropolitan's repertory are "important" or "desirable." If so, is there record of the Julliard Foundation offering to finance these productions, or in any way contributing toward their cost to the Metropolitan?

The writer's construction of the Julliard tardiness in proceeding to the Metropolitan's assistance, preceding Mr. Erskine's published statement, was a simple one. He reasoned that the Metropolitan Opera Company, until the stock

Putting existing and incomplete renditions definitely out of court, not only is the balance between voices and orchestra well high perfect, but the music is really sung, not given off in a series of explosive ejaculations which test the reproducing medium and the patience of the listeners to the limit. After hearing these one feels hope for a worthy recording of a complete "Tristan and Isolde." Given this treatment, there is nothing in the latter score too great for equally excellent reproduction.

Equally fine is an addition to the "Lohengrin" list, still in imported (H. M. V.) form and evidently recorded in Germany. On two sides this gives the arrival of the knight in Act I, from the ecstatic chorus of welcome, through the thanks to the swan, the greeting to King Henry and the duet with Elsa in which her mysterious savior dictates the terms on which he will fight for her name. The participants are Marcel Wittrich (Lohengrin) and the Metropolitan Opera Chorus.

MUSIC.

NBC ARTISTS SERVICE announces

TODAY AT 3

ONLY NEW YORK RECITAL

John THOMAS

Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall, 11 A. M. Conductor, Ernest Schelling; soloist, Gulla Bustabo, violin.

Request program, to be announced later.

"The Emperor Jones" and the second act of "Lakmé," benefit performance, Metropolitan Opera House, afternoon.

Lawrence Tibbett will sing the title role in "The Emperor Jones" and Lily Pons will be heard in "Lakmé."

Intercollegiate Glee Club concert, Town Hall, 8:30 P. M. Alfred M. Greenfield, conductor; Dan Gridley, tenor soloist.

The following choruses will participate in the concert: New York University Glee Club, Columbia-Barnard Chorus, Princeton Glee Club, Rutgers Glee Club, Yale Glee Club.

Victor Aller, piano recital, MacDowell Club, 8:30 P. M.

Mr. Aller will be heard in a program of compositions by Bach, Scarlatti, Leo, Beethoven, Brahms, Scriabin, de Falla and Liszt.

Free orchestral concert, Metropolitan Museum of Art, 8 P. M. Conductor, David Mannes.

Cortege of Bacchus, from the ballet "Sylvia".....Delibes
Symphony No. 7, in C major.....Schubert
Overture, "Isabella in Aulla".....Glinka
The Swan, from "The Carnival of the Animals".....Saint-Saëns
Prelude e Minuetto from "Intermezzo".....Goldoni
Introduction to Act III and Dance of the Apparition from "Die Meistersinger".....Wagner
Waltz, "Tales From the Vienna Woods".....Strauss

Next Sunday, March 19.

Josef Hofmann will be heard at Carnegie Hall in the afternoon in a program which includes compositions by Chopin, Debussy, Bach, d'Albert, Handel-Brahms and others.

The Don Cossack Russian Male Chorus will make its farewell appearance at Carnegie Hall in the evening.



Photo by Markin.
Arthur Andersen, Singing Tonight at the Last "Ones"

the Westerner encounters in China today gives no more idea of the richness and beauty of this classic music, he says, than a jazz dance tune would give a Chinese about the music of Brahms or Wagner. The system, he explains, is unique in its elaborate and scientific development of melody from an approach entirely different from that of Western music.

Mr. Levis's recital will explain and give examples of this classical music, as well as folk-music, using a variety of instruments. According to reviews by leading Chinese critics, he is among the first successfully to interpret the classic music of China to the West, and the first to rediscover the system governing its structure; research incorporated in his book "Fundamentals of Chinese Melody, Rhythm and Form as Seen Through Music Poems of Ancient China," to which the distinguished Dr. Fu Liu, Professor of Experimental Phonetics of the National University of Peking, wrote the introduction.

"As early as the fourth century A. D. efforts were made to understand the nature of melody," says Mr. Levis. "Such an understanding in the West is absent today. The Chinese increased their knowledge through the centuries. It reached its highest point during the Sung Dynasty (960-1280 A. D.). In the light of this, it seems strange that melody, one of the three most important phases in any music, should still remain a mystery in the West. Melody is not taught here. It is largely left to the musical instinct, and the art of melody-writing is practically unknown. Shen Yo (fourth century A. D.) was as important a figure in the field of melody as Bach is for harmony and counterpoint in the West. The art he founded became as deep and involved as our Occidental art of harmony. Perfection in design, symmetry and balance was attained with no counterpart in the West.

"Such great European masters as have written beautiful melody have adhered instinctively to Chinese fundamental concepts of melodic combinations because they are of universal application. The fact that one can render Western musical compositions in terms of Chinese fundamental tone types proves this.

The ancient Chinese system regards movement as of fundamental importance in melody writing. The universal laws underlying melodic movement would not interfere with the type of scale used, the pitch or level of the successive tones, the national character of the actual melody, tonality or atonality. Thus the basic universal elements contained in Chinese melody writing should be significant to Western musicians, since they place matters that are creating the greatest contemporary music in Western melody

with exquisite tone color.

The Emperor Yao's court musician, Konei, refers to the effect produced by these instruments: "When I smite my musical stones, be it soft or be it loud, then do the fiercest hearts leap for joy and the chiefs do agree amongst themselves. When ye make to resound the stone melodious, when ye touch the lyre that is called Chin, then do the ghosts of the ancestors come to hear."

The Chin referred to above, according to Mr. Levis, is one of the most magnificent and highly developed of instruments in the world today. It is over 2,000 years old. He considers it a more complete medium of musical expression in certain aspects than our modern piano.

The songs of ancient China in Mr. Levis's program are balanced with groups containing the melodious cries of street vendors and workers' chants, all representing the folk and living music of today.

Putting existing and incomplete renditions definitely out of court, not only is the balance between voices and orchestra well nigh perfect, but the music is really sung, not given off in a series of explosive ejaculations which test the reproducing medium and the patience of the listeners to the limit. After hearing these one feels hope for a worthy recording of a complete "Tristan und Isolde." Given this treatment, there is nothing in the latter score too great for equally excellent reproduction.

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MUSIC.

NBC ARTISTS SERVICE announces
TOWN HALL, TODAY AT 8 ONLY NEW YORK RECITAL

John THOMAS
Charles BARITONE Steinway Piano

GUILD THEATRE, TONIGHT AT 8:30 DANCE CONCERT
ELIZABETH DELZA Steinway Piano

WIDE DANCE GROUP
CARNEGIE HALL, TUESDAY EVENING, MARCH 21, AT 8:30
RACHMANINOFF Steinway Piano

(By arrangement with C. J. FOLEY)
TOWN HALL, TUESDAY EVENING, MARCH 21, AT 8:15 LAST CONCERT
MUSICAL ART QUARTET ZIMBALIST, Violinist and STRING ORCHESTRA
WALTER DAMROSCH, Conductor

CARNEGIE HALL, FRIDAY EVENING, MARCH 24, AT 8:30
KREISLER Steinway Piano

(By arrangement with C. J. FOLEY)
TOWN HALL, MONDAY EVENING, MARCH 27, AT 8:30 PIANO RECITAL
PESCHA KAGAN Steinway Piano

BARRISON-PLAZA CONCERT HALL, TODAY AT 8:30
HAMILTON COLLEGE CHOIR
Prof. PAUL A. FANCHER, Director Tickets at Box Office

"MUSICIANS' SYMPHONY, TUES. EVE. Mar. 21, Metropolitan Opera House
GIESEKING
SOLOIST in Rachmaninoff's C Minor Concerto Op. 18
HALL JOHNSON
in Spirituals, Work Songs & Ballads, including "RUM, LITTLE CHILLUM!"
CONDUCTOR TO BE ANNOUNCED LATER

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financial assistance—was, in fact, as informed persons well knew, more than making its expenses. Ergo, the Julliard Foundation, which could not have predicted the financial future of the Metropolitan nor the stock market, had probably agreed to the project of the new building in days of wealth and apparently unlimited general prosperity. Then, those days having suddenly flown, it had presumably found that too great a proportion of its available funds had gone into bricks and mortar, without sufficient cash to assist the Metropolitan.

He is glad to find, on reading the figures of the Julliard funds given out by Mr. Erskine, that he was not entirely accurate in his calculations as to Julliard resources, and that \$50,000—\$100,000 if the trustees had decided to go the limit in the matter—were available for other purposes than the foundation's existing commitments. It remains true, however, that the figures concerning which Mr. Erskine and the trustees of the Julliard Foundation had so long remained silent, show that Julliard resources are not such as to justify the Foundation in meeting more than one-sixth of the amount needed by the Metropolitan for its guarantee fund. And if the income of \$14,000,000, invested with a shrewdness that all indigent Americans must envy, yields \$800,000 a year, the income of about \$3,000,000, under similar conditions, adding thereto the amount lost by leaving a valuable building unsold, untenanted and liable to taxes, would have kept the Julliard Foundation in a situation where it could have given a much greater degree of assistance to the Metropolitan than is now possible.

The trustees of the Julliard Foundation have reversed Mr. Erskine's judgment and outruled it by the alacrity of their response to the letter that William Matthews Sullivan published in the newspapers of this city on March 2, demanding if necessary a court's interpretation of the will in regard to the Metropolitan. They hastened, less than twenty-four hours after the publication of the Sullivan letter—which, with Mr. Sullivan's consent, had been long withheld by THE TIMES from publication—to summon newspaper representatives and announce their gift and the amount of it. It is hardly to be assumed that this announcement would have been made, and made so precipitately, if they had agreed with Mr. Erskine that, so far as the Julliard bequest was concerned, the Metropolitan was in the same position as any other institution that might ask for money.

By what right or reason did Mr. Erskine arrogate to himself the position of inspired interpreter of Mr. Julliard's will? What did he

reasoned that the Metropolitan Opera Company, until the stock market fiasco, had not needed

mean by saying that the Metropolitan was not carrying out the testator's wishes in its productions of opera? And that the Julliard Graduate School was? What did he mean by the statement that "the relations of the Julliard to the Metropolitan, as Mr. Julliard in his will suggested . . . have imposed our policy upon us, including our policy as to opera?"

Augustus Julliard was a very warm admirer of the Metropolitan and, as a letter in Mr. Gatti-Casazza's possession shows, of that gentleman's artistic direction of the institution. Only a few weeks before he died he had asked Mr. Gatti-Casazza and Mr. Ziegler, in an informal conversation such as he was frequently in the habit of holding with them, if there was anything they needed for the Metropolitan that he could supply. On being told that a storage house was needed for scenery, Mr. Julliard promptly set about securing an option on a lot near the Metropolitan, but he died before the project had advanced further. The question of the interpretation of Mr. Julliard's will was not a question of the operative opinions of Mr. Erskine. It was a question only of what Mr. Julliard wanted. What he wanted was given general and undisputed editorial interpretation at the time his will was published in 1919. Before us is an editorial of The New York Sun, dated June 27, 1919. It is selected for quotation from other editorials only because it expresses with succinctness an uncontroverted construction of the will.

It reads, in part: "Thus in the briefest form this lover of music [Augustus Julliard] set forth his intentions unmistakably. . . . The field of the foundation's generosity appears to be local in only one particular—the provision of assistance for the opera company; nor can that be viewed as purely a New York organization when its road tours are taken into consideration. . . . Those who have watched the Metropolitan company's struggle to keep up the standards of grand opera in hard times (as they were in 1919) will be glad to know that help is coming from the will of one who, as president of the board of directors of the institution, knew its needs as well as its virtues."

Assistance of the Metropolitan when it did not redound to the financial profit of the institution was implicit in the Julliard will. It was not implicit, though it was not in any way forbidden, to put up a new building, far from the centre of the city, where the public concerts that the will recommended can be given only to small audi-

ences—public concerts which, if given on a larger scale, in a more accessible place, for bigger audiences than can be brought to the present Julliard headquarters, would have been a boon alike to public and artists. It certainly appears that the money so spent, to apply one of Mr. Erskine's sentences about the Metropolitan, could have been used to get the same and better results for the amounts expended, no doubt with perfectly honorable intentions, on bricks and mortar.

When Mr. Erskine announced the Julliard Foundation's gift to the Metropolitan he also presented five "definitions of the purposes of our gift." In his *Times* article of last June he offered six other definitions of what he thought opera should be. The first points raised were based upon premises which this writer considered for the greater part eminently unsound. Mr. Erskine said, for instance: "It is no wonder, it is not surprising that our opera has a deficit. It costs more than any other opera in the world." This is not so. The Metropolitan does not cost, compared to the length of its season and its offerings, more than any other opera in the world, and until the nationwide financial disaster of 1929 it had no deficit.

He spoke confidently of the superiority of opera given in Milan, Stockholm, Central Europe and Russia over that given in this city. He hoped Mr. Downes would agree with him "that opera at La Scala does get better results than the Metropolitan." Mr. Downes has heard opera at La Scala and does not agree. Mr. Downes found that opera at La Scala owed its most admirable features to the presence there as conductor of Arturo Toscanini. This was in 1929. The Scala casts would not have commanded extensive patronage in New York. The ensemble was in no respect superior to Mr. Toscanini's ensemble when he conducted at the Metropolitan. The singers, though in many cases highly accomplished, were in point of individual ability so far behind those whom Mr. Toscanini had at his disposal here that there was no comparison.

It may be asked whether Mr. Erskine has seen opera in Russia. The writer has attended a number of performances of opera in Moscow and of ballet in Leningrad. These performances were interesting because of a Russian repertory which it would have been risky to try to transplant to this country. They were usually highly dramatic in intention, and sometimes in accomplishment. In general they were

highly experimental, not technically finished and the singing seldom had artistic quality.

Opera is probably best given in Central Europe at Baireuth, where a theatre devoted to a special purpose gives nothing but Wagner for a few weeks, with intervals of nearly a year and sometimes more than a year between festivals. There is very careful and admirable attention to ensemble. There is zealous and scrupulous observance of traditions, but the general level of singing and conducting is mediocre, and three seasons of listening to opera at Baireuth has not furnished a parallel to the splendor and eloquence of the Wagner performances of the past season at the Metropolitan. Unless Mr. Toscanini or (in 1924, 1927) Karl Muck conducted, the performances lapsed into conscientious ensemble and energetic routine. On the other hand, the Metropolitan does not approach the style of the Mozart productions given by the Vienna Opera Company or equal in this respect the best Salzburg performances of certain classic operas. There are pros and cons of this question, but the legend of the European spirit, the European ensemble, the European perfection of production is partly a myth.

Mr. Erskine also said that the Metropolitan gave opera which was little else than a concert with orchestral accompaniment, and implied that its performances were gotten up by the business manager and the conductor without intelligent dramatic direction. This, he added, was one method of giving opera. "The other method assumes that opera is a theatrical show, and it aims at a total production, in which the conductor and the singers are important, but the stage director is equally so. . . . This second method is the one which artists in most of the cities of the world prefer. . . . The other method is followed at the Metropolitan."

Apparently Mr. Erskine, when he wrote these words, did not know or else did not pause to reflect that the Metropolitan has never been without dramatic directors, and that in the season previous to the publication of his article two of the best-known and most modern stage managers in the world had been engaged to supervise its performances on the dramatic side. One of these is Alexander Sanine, stage director of the Hansas Niedeecken-Gebhard, whose productions Mr. Erskine so greatly admires. The other is the reputation in Germany as one of the leading modern exponents of the lyric theatre is equal to Mr. Erskine's, has waited twenty-five years to obtain one.

5. "To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes."

The Metropolitan does not need admonishment by the Julliard to keep its promises to American composers. Long before Mr. Erskine's message was given the world the definite acceptance of this opera for production in the season of 1933-34 had been announced in these columns, with the express sanction of Paul Cravath, chairman of the board of directors of the opera company. In this connection, and in view of Mr. Erskine's championship of the American composer, librettist and singer, and his statement that the Julliard Graduate School was doing for opera what Mr. Julliard wanted, while the Metropolitan was not, it is of interest to ask just what the Julliard Foundation has done up to the present time for American opera.

Last season the school gave public performances of four operas by European composers, past and present, and one opera by an American composer. The four operas were "Dido and Aeneas," "La Serva padrona," "Il finto Arlecchino" (American premiere) and "The Secret of Suzanne." The American opera was "Jack and the Beanstalk," libretto by John Erskine, music by Louis Gruenberg. Its first performances given at the Julliard Graduate School were reviewed in the newspapers as a creditable student achievement. The production was then transplanted to the Forty-fourth Street Theatre for a two weeks' season.

Neither in point of public attendance nor financial receipts was the offering a success. The writer does not believe that this method of production fulfills Mr. Julliard's wishes about opera. He does not believe that it comes nearly as close to Mr. Julliard's wishes as the productions given night in and out by the Metropolitan Opera Association. He does believe that "better results with less cost" could have been gained "by other methods." During the musical season now approaching its end no American opera has been given public performance by the Julliard Graduate School. But enough. Let us hope, the contribution it could, and the public has been apprised of the Metropolitan situation, that the guarantee fund will be speedily completed, and that the Metropolitan next year will equal or surpass the accomplishments of Mr. Gatti-Casazza's twenty-fifth season.

NEW YORK TIMES

MAR 12 1933

OPERA AND THE PUBLIC

Opinions and Suggestions Regarding the Situation of Our Own Metropolitan

To the Music Editor:

So the Metropolitan is coming to the public for aid! The boxholders, surrendering beneath a burden which, according to Deems Taylor, they never here, can no longer support the palace of polychrome and plush. Heretofore the darling of society, opera finds itself obliged to turn to the vast new public which the radio has brought it.

Happily the public response has thus far been gratifying, and is ample proof that the millions who are dependent upon the radio for that great music which the Metropolitan artists sing so gloriously want their pleasure continued.

Let us, however, view this present transaction in the light of a bargain. What if the public does rally to the support of opera and contributes enough to establish the Metropolitan on a secure financial basis; what if the so-called "burden" is definitely shifted from the shoulders of the Four Hundred to those of the millions? Will the policies of the operating company and the conditions of presentation be altered accordingly?

It seems to me that the contributing public should have some assurance that this will be the case. The Metropolitan Opera Company should pledge itself to the obtaining of a new house in which—

1. Every seat will possess visibility and audibility comparable to those of the seats in our large movie palaces.

2. The number of seats at the lower prices will be greatly increased, and the feudal custom of selling "standing room" will be abolished except with capacity houses.

3. Stage, scenery, lighting effects and machinery will be of the most modern type.

4. Boxes will be available at appropriate prices, but the boxholders will not determine the policy of the company.

5. Provision will be made for regular broadcasts of performances.

Unless this is done, the Metropolitan will remain the plaything of gilded show-offs and the public will have been, as usual, the sucker.

As a test of whether opera can be made self-supporting, I suggest that the Metropolitan give a performance of a well-known opera with a good cast in some large, modern auditorium. Perhaps the old Roxy can be available for this purpose. AN OPERAGOER.
New York, March 1, 1933.

To the Music Editor:

That the Metropolitan Opera Association in its present financial extremity appeals to the general public for aid in order to carry on is surprising presumption.

The great general public has been persistently excluded from operatic audiences at the Metropolitan Opera

House for the past twenty-five years because of the high prices of comfortable seats.

We are a music-loving family with a moderate income. When we are in Paris we go to the palatial Grand Opera House, hear French opera sung in perfect French, have a seat in the orchestra, the best part of the house, for two dollars. In the top balcony of the Grand Opera House in Paris, seats may be had for ten cents.

In the opera houses in Berlin, Dresden, Munich, Vienna and Brussels the orchestra seats cost in the neighborhood of two dollars. In Covent Garden, London, we paid four dollars for orchestra seats at a beautiful production of grand opera.

Are we able to enjoy grand opera in our native land? We are not. The high prices for comfortable seats make opera prohibitive. In the United States of America opera is produced for the pleasure of the ultra-rich.

If the Metropolitan Opera Association is wise and far-seeing it will urge Dr. John Erskine to join its directorate. Dr. Erskine is a man of genius, culture, ability and vision.

Our city government should subsidize opera as do the European cities.

We hope, with Mr. Olin Downes, for a healthier system of artists' salaries and an opportunity for the general public to hear good music.

A MUSIC-LOVING FAMILY.
New York, March 6, 1933.

New York Herald
Paris

4 MAR. 1933

N. Y. Opera Saved by Juilliard Fund; Board Agrees to Produce U.S. Works

(By Special Cable to The Herald.)

NEW YORK, Friday.—Continuation of the Metropolitan Opera next season was assured today, when the Juilliard Musical Foundation, through its president, Dr. John Erskine, announced it would make up any deficit that existed at the end of the Metropolitan's drive to obtain \$300,000 in public subscriptions to underwrite another season.

Criticism has been levelled at the foundation because it apparently was ignoring the provision in the will of the late Augustus Juilliard, who left \$14,000,000 for the encouragement of American music and specifically mentioned the Metropolitan as an undertaking to be fostered.

Dr. Erskine, indignant at this criticism, disclosed that a grant had been

BILLBOARD

MAR 11 1933

Juilliard Body To Aid Opera

Metropolitan will resume next fall—musical foundation votes to give \$50,000

NEW YORK, March 4.—Metropolitan Opera will be resumed next fall thru the decision of trustees of the Juilliard Musical Foundation to come to its rescue. Dr. John Erskine, president of the Juilliard School of Music, announced that \$50,000 was the sum voted to assist the institution and that more would be provided if the difference between this figure and the \$300,000 sought could not be raised.

In making the grant Dr. Erskine took particular pains to point out what he referred to as "definitions of the purpose of our gift." The primary intention, he stated, was to enable the Metropolitan to give further encouragement to American singers and composers in accordance with Mr. Juilliard's wishes.

Other aims of the gift will be to enable the Metropolitan to serve a larger audience thru supplementary programs, to permit the introduction of modern stage methods and to insure the production next season of American operas already commissioned, such as the works of Howard Hanson and Richard Stokes.

Another objective which the Juilliard Foundation will attain thru its grant will be the widening of the educational opportunities for its students inasmuch as they will henceforth be permitted to attend rehearsals at the Metropolitan.

HARTFORD, March 4.—Fresh impetus to the campaign for funds launched recently by the Metropolitan Opera Association was given this week by the announcement of *The Hartford Times* that it would co-operate locally with the association's drive. The newspaper was prompted to make the move because of the Metropolitan Opera Company's appearances at Horace Bushnell Memorial Hall in this city for the last three seasons.

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SPECIAL CORRESPONDENT

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Dr. Erskine took pains to point out what he meant by "definitions of the purpose." The primary intention was to enable the Metropolitan to further encourage and composers in accordance with the wishes of Mr. Juilliard's wishes.

of the gift will be to enable the Metropolitan to serve a larger audience of supplementary programs, to produce modern stage works, to insure the production of American operas already known, such as the works of Richard Stokes.

jective which the Juilliard Foundation will attain thru its grant is to insure the educational value of the students inasmuch as the Metropolitan is permitted to sell at the Metropolitan.

March 4.—Fresh impetus was given for funds launched by the Metropolitan Opera Association this week by the announcement of The Hartford Times that it would operate locally with the assistance of the newspaper. The newspaper was to make the move because of the Metropolitan Opera Company's apathy. The Business Memorial City for the last three seasons.

Juilliard Fund; U.S. Works

the Opera 10 years ago with the purpose of greater encouragement of composers and artists, and it had been refused because of conditions attached.

Cravath, chairman of the Metropolitan Opera Association, announced that Dr. Erskine described as the purpose of the gift "an 'conditions'."

cluded the admission of bona-fide students to rehearsals as is abroad, but refused here; extension of the repertoire to include a variety season of opera-comique or supplementary programs to older public; improvement of the production next of American operas already known, such as the works of Hanson and Richard Stokes.

CINCINNATI, O.
ENQUIRER

MAR 12 1933

To The Rescue!

Metropolitan Opera Company Expected To Accept
Aid From Juilliard Foundation—Rumor Has
It That Gatti-Casazza Soon Is To
Quit Control Of The "Met."

By Joseph Kaye.

SPECIAL CORRESPONDENCE TO THE ENQUIRER.

New York, March 11.

THE JUILLIARD FOUNDATION finally has come to the assistance of the Metropolitan Opera House. The Foundation was created by the \$15,000,000 which Juilliard left for the benefit of music, particularly in New York, and one of his intentions was that the Metropolitan should, to a certain extent, be subsidized by his money.

The administrators of the fund, headed by John Erskine, musician-novelist (he wrote "Helen of Troy"), interpreted his bequest as meaning the subsidization of American operas at the Metropolitan, and claimed that their cooperation had been refused by Gatti-Casazza, director-general of the Metropolitan, because of the "American opera" strings attached to it.

Seemingly the Metropolitan has now capitulated to the demands of Erskine and his fellow directors; and in this connection it should be interesting to report the rumors that the regime of Gatti is about to come to an end, and that his office will be taken over by Edward Johnson, the Metropolitan tenor.

To this writer the emphasis on American opera which so many of our good citizens put is a bit farcical. The entire history of native opera creation—indeed, the entire history of English opera in general—is one of acute disappointment, almost leading to thoughts of futility.

Not a single opera has ever been written by an English-speaking composer which approaches in worth any of the first-rate operas in the standard repertoire; and only two operas were written which edged into the category known as "grand" and gained popularity.

These two exceptions are Balfe's "Bohemian Girl" and Wallace's "Maritana." There is a third opera which, though a failure, is better than the other failures, Victor Herbert's "Natoma." Oddly enough—or is it odd?—all three works were composed by Irishmen born in Ireland. Two, Herbert and Balfe, were even born in the same city, Dublin.

Yet it cannot be said that Englishmen and Americans were denied the opportunity to have their operas produced. The agitation for English opera dates back to more than a hundred years ago. In the last 30 years it was an agitation amounting to intense propaganda. Millions of dollars were spent on the production of English opera, and composers, one after another, were nursed and coddled into yielding scores. But in no art has there been such a complete dearth of worth-while results.

The Metropolitan alone has produced a large number of operas by Americans. Not one was successful. Critics, under the influence of flag-waving and in the spirit of self-intoxication, might have declared a number of them great, but in the cold gray light of the next season the enthusiasm waned completely.

The present writer will long remember the terrific boredom with which he witnessed several of these productions. There was one by Henry Hadley called "Cleopatra's Night." Apart from witnessing the incongruity of a middle-aged and buxom enchantress of the Nile, the opera was so absolutely devoid of merit that were it not for its shortness it would have been unbearable. Another was a Monezumanian epic by Reginald DeKoven called "Azora." Terrible is the only word that fits can be applied to it. The same composer's "Canterbury Pilgrims" had a few agreeable scenes and some fine choral numbers, but on the whole it was most wearisome.

Deems Taylor's two operas, "King's Henchman" and "Peter Ibbestson," aroused columns of comment, but were never played beyond the few performances following their premieres. The latest Gruenberg's "Emperor Jones," has been noticed in this newspaper before. Unless for patriotic reasons, or as a vehicle for Lawrence Tibbett or some other ambitious and interesting actor-barytone, the opera is not likely to be given again.

Why the English-speaking races have been unable to produce good opera is a question that has no concern with talent, but must be answered psychologically. This answer is simply this: The English-speaking races are too practical and to restrained in their emotions to take freely to opera. At no time have even the performances of opera been as popular in England or America as in Europe. The English traits of character militate

against the mongrel form of art which is opera.

Europeans are emotional; they are never so restrained as the English-speaking races; even European acting is far more given to gesturing than English acting. To the English the use of singing for speech seems incongruous. Convinced that opera is an art to be accepted, and fascinated by the music, they have taken opera for granted. But there are few Englishmen or Americans who ever at through an opera without feeling at least a few tremors of amusement or embarrassment.

Therefore, in creating grand opera the English or American composer has the urge, but not the spirit. He must fight against himself during the writing, and a sterile work is usually the result.

Of course, when an Englishman or an American attempts comic opera he is more at ease and consequently more successful. He knows he is writing caricature, and that in caricature everything is permissible and what is more, logical.

Not all the encouragement in the world is likely to bring about an American Puccini or even a Gounod. Nor even an originator in the operatic form. The English-speaking soul just cannot live in the house of opera.

For the Irish composer there is more hope. Irish romanticism lends itself more readily to the peculiar demands of opera. Logic in the Irish character is not always the dominant trait, and emotionalism is one of its ruling forces. But even so, it is hard to conceive of more than a Balfe or a Herbert emerging from the Green Isle.

Jazz Artist.

After admiring Ferdie Grofe for some years, the writer had the opportunity of meeting him and hearing him play at a private recital.

Grofe is the finest arranger of jazz music that we have. He came to public attention—at least to that small portion of the public which is familiar with the inside of Broadway—with his orchestration of Gershwin's piano piece, "Rhapsody in Blue." It was the Grofe scoring which made this composition world-famous.

In appearance Grofe is an acute disappointment. He is short, pudgy, bald, moon-faced, and has the shortest and stubbiest fingers the writer has seen on any pianist's hands.

On this occasion Grofe played excerpts from his suite, "Tibetoid," which Paul Whiteman recently gave. Since this composition was written for the orchestra, and relies a great deal on the effects which only instruments played in the jazz manner produce, Grofe found it very difficult to play it, and was forced to augment his interpretation at the keyboard with what amounted to a lecture.

These explanations he gave haltingly. He is extremely diffident, and his embarrassment at having to talk to a group of people, all of whom were of the literary caste, was marked.

Grofe has reached a point in his career where he leans strongly to original composition. This is a pity for his own creations have little originality and are often commonplace. It is as an arranger that Ferdie Grofe will go down in the musical record.

Brooklyn, N. Y., Eagle

MAR 9 - 1933

Fingerprints for All;

No Disgrace Is Involved

Editor Brooklyn Daily Eagle:

"John Erskine presents his views." Does he really present his views, or does he charge well for them?

When I know nothing of his subject, or agree with him, I go along with him gleefully, as he has the gift of narration. But when, in today's Eagle, he utters a tirade against a reported action of the Government because the purpose to him, it is time for him to take inventory.

I refer to his assertions concerning an order to take fingerprints of immigrants. He calls it a procedure which all the world connects with criminal procedure; and all the world connects language with criminal procedure, but that does not make language necessarily disgraceful.

Why ridicule or disparage a Government ruling that likely has an excellent reason, and try to arouse readers against what they know not?

Fingerprinting is not applied to criminals or suspected persons until they have been arrested. It is applied to the fullest extent to those of the highest character and best reputation who are privileged by law to carry firearms. Balmes are now fingerprinted or footprinted to prevent a mixup among them, as has happened in the past. Does any one think that that incriminates them?

Many persons are found wandering about in the condition of amnesia; many meet with accidents causing unconsciousness for many hours; many are killed by accident or by murder. If any of them have no identification papers when found, days, months, perhaps forever, they will not be identified.

It should be compulsory that every man, woman and child be completely fingerprinted. Note that I am not in the paper or the ink industry and am not in the Police Department.

ALFRED M. SHUTT.

Brooklyn, March 4.

ALBANY, N. Y.

NEWS

MAR 10 1933

ENTS of singing and music overers generally ought to be ind in a new air series that last Sunday over WEA and scored by the American Acad Teachers of Singing. Many vocal artists and teachers and active in musical circles will and if you don't think the would interest you, look at names of people to be heard Sunday afternoons.

Erskine, Mary Garden, Waltherfield, Edward Johnson, water Kent, Marshall Barrow, Deems Taylor, A. Walter, Pierre V. R. Key and Herlierson.

MAR 1 2 1933

Sharps and Flats

By Pierre Key

If the facts had been looked into concerning the Juilliard Musical Foundation's plans to help the Metropolitan Opera Association give the 1933-34 season, the writer of a criticizing-letter to New York morning newspapers would have no occasion to do any writing. The outcome was to stir up what needn't and shouldn't have been stirred up. Because the Juilliard trustees had already decided to give a substantial sum of money towards creating a guaranty fund to be drawn upon, in case a deficit were to ensue.

The withholding of this decision from the public until as late a day as circumstances justified was far-sighted. A campaign to raise as large a sum as could be raised was proceeding vigorously, and the public was responding in encouraging fashion. It was the intention of the Juilliard interests to step in at the eleventh hour and make known what it purposed doing. That would have come during the final week in the current Metropolitan season; and the outcome scarcely could have failed to put a fresh impetus into the necessary business of securing pledges.

Everything was nicely set, then came "Billy" Sullivan's letter, and its regrettable aftermath. Even that need not have happened if reportorial acumen had prevailed. Or if certain controls to the citizens' guaranty fund had not chosen, and without warrant, to interpret Mr. Erskine's remarks in his letter of reply to Mr. Sullivan's communication as indicating that the Juilliard Foundation was willing to foot the entire next season's opera deficit.

Misinterpreting A Phrase.

In his letter of reply, which covered many points and carried five stipulations in connection with the proposed Juilliard money grant, Mr. Erskine stated that the Foundation would "see the Metropolitan through." He mentioned no specified amount. What the Juilliard trustees and Mr. Erskine had in mind when they decided, on February 28, to come to the rescue, was to make a substantial contribution which could be added to what the public subscription guaranty totalled. It might turn out to be the difference between what the public pledged and the required \$300,000; as much, say, as \$50,000, or even more.

Reportorial enthusiasm appears to have extended even to copy-readers who put "hence" on the lines with the result that the readers of these newspapers were told that "the opera was saved."

It was an unfortunate outcome to so manifestly fine an act, because explanations were an immediate necessity. Even as these lines are typed the kinks in the situation have not been ironed out. That they can be is of course only a matter of a clear presentation of the facts, and an appeal to intelligent understanding.

Juilliard's Other Commitments.

What needs to be fully appreciated at this time is the schedule to which the Juilliard Musical Foundation is committed. Its income of approximately \$600,000 from a capital of about \$14,000,000 never has been fully spent. Mr. Erskine has kept to a budget that would permit the piling up of an annual surplus which, over a period of years, has given the Juilliard Graduate School of Music a proper edifice to carry out certain of Mr. Juilliard's expressed wishes. It adjoins its undergraduate affiliate, the Institute of Musical Art, and has been erected without requiring any of the original \$14,000,000 principal.

All these years other worthy music causes, and musicians, have been aided by income from this Juilliard principal. Money grants to establish music centers in various communities, to aid orchestras, public school music activities, composers, and the publication of meritorious orchestra and other scores are among them. Something like half a million a year has been required to do all these things—including the operating expense of the two schools.

Obviously, this program cannot be materially altered—regardless of how keen may be the desire to give without stint to save so great and useful an institution as the Metropolitan Opera. The \$50,000 which seems about as much as can be spared from uncommitted Juilliard

Foundation funds for the coming year is no inconsiderable sum.

That is might be stretched to some extent is a possibility; but for anyone to ask, or to expect as due from, the Juilliard interests anything approaching \$300,000 a year to pay any threatened Metropolitan deficit is neither reasonable nor in accordance with Mr. Juilliard's intent when he planned his munificent gift for music.

Mr. Juilliard's Stipulations.

Mr. Juilliard specified three things in his will covering that portion relating to the proposed Foundation. First, to aid musically talented Americans to further their education; second, to give concerts and to otherwise aid in educating public taste in music; and, third, to assist the Metropolitan Opera in giving certain performances—providing no profit was derived from them.

As Mr. Erskine pointed out in his letter answering the correspondence directed at the Juilliard interests by Mr. Sullivan, these stipulations have been scrupulously respected by the trustees. Tenders made the Metropolitan Opera Company more than ten years ago were continued; and the course pursued since Mr. Erskine assumed active direction of the Graduate School has met with the full approval of the trustees. So much so that although not himself an officer of the Foundation proper, he has enjoyed the increasing confidence of the trustees in a degree that has made him their spokesman, and principal adviser in the dispensing of Juilliard Foundation funds.

Sleeping into the Juilliard picture at a time when it was in sore need of wise guidance, Mr. Erskine has brought its endeavors to a steadily broadening scope. He has displayed courage in standing firm for his convictions, and now and again in the face of outside opposition and criticism. The very nature of his position was sure to enlist that; and it has cost him much monetary compensation, either. In point of fact, he served for some time without compensation—until the trustees rightly insisted he must accept a sum considerably less than he could have earned through employing the time he gave Juilliard to his writing.

Erskine's Opera Ideas.

Along with other persons having more than a speaking acquaintance with opera-giving, Mr. Erskine has felt that the policies and the methods of the Metropolitan management might be reshaped to advantage. The fusing of the music, drama, production, and lighting elements he has regarded as possible in a greater degree than they have prevailed during recent seasons. He also has favored a supplementary season, with a different repertory; a curtailing of expenditures, without sacrifice of quality; and a more extensive Americanization of the Metropolitan than has been the general practice.

Not that Americans do not gain recognition at the Metropolitan; they do. And American-made operas are produced there, as everyone familiar with such matters is aware. It is perhaps the feeling that the foreigners get the first nod, and that certain European artists (especially in these times) are favored over the native product—certainly as Americans are not favored today in Italy, France and Germany as statistics and common knowledge show.

These and other reasons prompted Mr. Erskine to suggest certain conditions to the substantial contribution which the Juilliard trustees are gratified to make the guaranty fund now being solicited from the public.

What Mr. Erskine seems really interested in is to see the Juilliard interests function to the fullest possible ends in carrying out Mr. Juilliard's wishes for the good of music in this country. And it would be a pity if from accomplishments and certain plans formed to add to them that when the sum total is reached they will prove to extend very much above and beyond what actually has been done for gifted music students, and through the summer school music classes in the Juilliard School of Music.

TIME

MAR 1 3 1933

MUSIC

Metropolitan

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SULLIVAN, IND.
TIMES
MAR 6 1933

OPERATION TO

BIENNIAL CONVENTION

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To many, the fact that the Juilliard was not seeing the Metropolitan through its difficulties seemed as unaccountable as Mr. Erskine's erroneous implication. When Augustus ("A. D.") Juilliard died in 1919 he was president of the Metropolitan boxowners. He had grown up in Stark County, Ohio, migrated to Manhattan, made a fortune in textiles which toward the end of his life interested him far less than the opera. He went to nearly every performance. He was in his box the night he became fatally ill. In his will he left \$14,000,000 to create a Juilliard Musical Foundation which should supply funds for a school of music and give help, at the discretion of the trustees, to the Metropolitan. The Juilliard School of Music has thrived on its fat capital. Under President Erskine's administration a \$3,000,000 building has been erected, where students put on their own opera. *Jack & the Beanstalk*, a collaboration of President Erskine and Composer Louis Gruenberg, was given as part of the house-

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BUFFALO, N. Y.
NEWS

MAR 1 0 1933

Opinions

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HARTFORD, CONN.
COURANT

MAR 1 2 1933



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TIME

MAR 1 3 1933

MUSIC

Ghost at the Metropolitan

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Augustus Juilliard's money, the public was informed, had saved the life of the Metropolitan Opera Company. Author-Musician John Erskine, in his capacity as president of the Juilliard School of Music, said so. Fifty thousand Juilliard dollars had been given outright toward the \$300,000 needed to guarantee another opera season (Time, Feb. 20). Should public appeal fail to bring in the rest, Mr. Erskine implied that the Juilliard would make up the difference. Stipulations had been made, he said, to which the Metropolitan had agreed: more encouragement would be given to U. S. singers and composers; Juilliard students would be permitted to attend rehearsals; a supplementary season of opera-comique would be given in which Juilliard students would presumably play the important parts; the opera *Merry Mount* by Richard Leroy Stokes and Howard Hanson (see col. 3) would surely be produced.

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To many, the fact that the Juilliard was not seeing the Metropolitan through its difficulties seemed as unaccountable as Mr. Erskine's erroneous implication. When Augustus ("A. D.") Juilliard died in 1919 he was president of the Metropolitan boxowners. He had grown up in Stark County, Ohio, migrated to Manhattan, made a fortune in textiles which toward the end of his life interested him far less than the opera. He went to nearly every performance. He was in his box the night he became fatally ill. In his will he left \$14,000,000 to create a Juilliard Musical Foundation which should supply funds for a school of music and give help, at the discretion of the trustees, to the Metropolitan. The Juilliard School of Music has thrived on its fat capital. Under President Erskine's administration a \$3,000,000 building has been erected, where students put on their own opera, *Jack & the Beanstalk*, a collaboration of President Erskine and Composer Louis Gruenberg, was given as part of the housewarming.

William Mathews Sullivan, a music-indented lawyer, made public the details Augustus Juilliard's will the day before John Erskine announced the Juilliard foundation's gift. For two weeks Lawyer Sullivan had withheld his statement waiting for the Juilliard to act. Then he attacked the Foundation for shunning its Metropolitan obligations, for leaving unoccupied an "apparently ample building," for engaging too many foreign instructors. Erskine claimed in his report that the capital of the \$14,000,000 endowment still intact, still yielding an annual income of \$600,000. He said that last spring Juilliard had given the Metropolitan \$20,000, all that was asked.

The \$5,000 was a loan to be repaid in with 6% interest. The Metropolitan chairman, Lawyer Paul Drennan, who is also a trustee of the Juilliard School, contradicted only the statement that the Juilliard Foundation had no solid backing. But both he and Cornelius Bliss, the boxholder who was working hardest to raise the \$300,000, said that as a mouthpiece John Erskine had overstepped his bounds.

SULLIVAN, IND.
TIMES

MAR 6 1933

MUSIC FEDERATION TO HOLD BIENNIAL CONVENTION

MINNEAPOLIS, Minn., Mar. 6.—A new musical artist may be discovered for America when the National Federation of Music Clubs biennial convention is held here sometime in May.

The Federation, every two years holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Even cash awards of \$1,000 each, or 500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists will appear on the program including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Haroldauer, violinist; Minneapolis Symphony orchestra; Jacques Gordon Strin; Quartet; Lyle Male Chorus of Milwaukee and the St. Olaf Choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

BUFFALO, N. Y.
NEWS

MAR 1 0 1933

Opinions

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HARTFORD, CONN.
COURANT

MAR 2 1933

TIME

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BUFFALO, N. Y.
NEWS

MAR 10 1933

Opinions

"ADMIRATION is a form of longing for something we need."—John Erskine.



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Juilliard Fund to Help Opera

Dr. John Erskine Comes to Rescue

The trustees of the Juilliard Musical Fund announce that they will present fifty thousand dollars toward the \$300,000 guarantee asked by the Metropolitan Opera Co. in order that it may continue next season. A premature announcement of the gift was made necessary, said Paul Cravath, president of the Metropolitan Opera Co., "because of unjust criticism in the newspapers on the part of persons who are not informed of the generous action already taken by the Juilliard Trustees."

Dr. John Erskine, president of the Juilliard Musical Foundation, makes the following statement, which is quoted in full:

"The morning papers carry a letter by Mr. William Mathews Sullivan threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered.

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will; to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the Foundation should take over the institute of Musical Art, or that the building on East 52nd Street should remain unoccupied, and unproductive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed; and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that Company had not received the financial aid to which it is entitled under Mr. Juilliard's will.

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his Trustees have failed to deliver.

"I am as much responsible as anyone for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter.

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his Trustees free to encourage American music as they thought best, but he expressed three wishes which his Trustees have tried to respect scrupulously. The first was that this Foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste.

"The third was that the Foundation might aid out of its income in the production of certain operas at the Metropolitan.

"Mr. Sullivan reverses the order of the suggestions, making it appear that the Metropolitan was Mr. Juilliard's first thought.

"Mr. John M. Perry, who drew Mr. Juilliard's will, is a Trustee of the Foundation and a Director of the Juilliard School of Music. Mr. Allen Wardwell, counsel for the Metropolitan Real Estate Corporation, is Chairman of the Directors of the Juilliard School of Music. Mr. Cornelius N. Bliss, one of the Trustees of the Metropolitan Real Estate Corporation, is a Director of the School. And Mr. Paul D. Cravath, Chairman of the Metropolitan Opera Company, is also one of the Directors.

"There has been, therefore, on our two Boards, no predisposition to neglect the Metropolitan.

"Mr. Juilliard wished the Foundation to assist in the production of operas which otherwise might not get a hearing at the Metropolitan—operas of historic interest to students, and operas written by American composers.

"As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal programs ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined.

"The Foundation then proceeded to carry out Mr. Juilliard's other wishes.

"Mr. Sullivan implies that we should not have any foreign-born artists on our faculty, or any who are not yet American citizens. I can answer for our teachers, that they are devoted to the cause of American music, and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking.

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(Continued on page 8)

LOS ANGELES, CAL.
NEWS

MAR 11 1933

OPINIONS

"The hungry, suffering millions of unemployed will not again get employment until the high cost of government is cut."—Admiral Richard E. Byrd.

"There is little recognized leadership in America today."—Newton D. Baker.

"There's no bigger sucker job in the world than being angel to a political party."—Ogden L. Mills.

"We evidently have slowed down considerably in regard to spiritual and moral progress."—Patrick Cardinal Hayes.

"A leader is merely one who knows where he wishes to go, and gets up and goes."—John Erskine.

"It is paradoxical, but nevertheless true, that the very instruments of science, instead of being devoted to help the common man to a greater understanding of realities, are doing just the opposite, and befuddling the world still more."—Albert Einstein.

"Logic is an addiction that drives men into acute melancholia and makes dumb bunnies of its devotees."—William Allen White.

"Whether you ride in the subway or a Rolls-Royce is completely unimportant."—Kathleen Norris.

"The American farmer is the very symbol of law and order."—William E. Borah.

During the summer the weekend dances and theatrical shows at the Barn are notable in the artistic life of the debs and sub debs of the vicinity.

BRIDGEPORT, CONN.

HERALD

MAR 12 1933

WATTON

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PORTLAND, ORE.
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According to Kramer, most singers wouldn't know a good song if it came up and shook hands with them. Volume of applause is their criterion, he avers, because they are thinking more of the cash register than of art. Certain songs carry too much meaning to an audience to stir them to superficial clapping of hands, and there is a large repertory of American songs in this category which are neglected by singers who confuse popularity with quality, according to the distinguished music editor.

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Dr. John Erskine Comes to Rescue

Dr. John Erskine, president of the Juilliard Musical Foundation, makes the following statement, which is quoted in full:

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will; to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the Foundation should take over the institute of Musical Art, or that the building on East 52nd Street should remain unoccupied, and unproductive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed; and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that Company had not received the financial aid to which it is entitled under Mr. Juilliard's will.

"I am as much responsible as anyone for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter.

"We have had no difficulty in learning what Mr. Bullard's wishes were. He left his Trustees free to encourage American music as they thought best, but he expressed three wishes which his Trustees have tried to respect scrupulously. The first was that this Foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste.

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MAR 11 1933

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WITTE

MAR 12 1933

Every once in so often the John Erskines come up to their country home in Wilton for the weekend. The Barn is the scene, during the summer months, of many interesting affairs, given by the Erskine children, Anna and Graham. But the young uns are always more or less bothered in this day of the hip flask by the orders of the Erskine mother that no liquor shall be drunk or served in the "Barn." And maybe there isn't some scurrying around outside with repeated visits to the charming woods which surround the house to imbibe,

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MUSICAL LEADER

MAR 9 - 1933

Juilliard Fund to Help Opera

(Continued from page 3)

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"The myth that Mr. Juilliard left an emergency fund on which the Metropolitan was entitled to draw, first appeared in print, so far as I know, in an article by Mr. Olin Downes in the New York Times for May 22nd last. Mr. Downes said:

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"In conversation with Mr. Ernest Hutcheson and me Mr. Downes offered the somewhat original argument that he was absolved from all responsibility in making that charge, because at the time that he made it he had not read Mr. Juilliard's will. He said he had got the idea from Mr. Otto Kahn. I wrote Mr. Kahn, asking why he had made such a charge. He replied that he had never made it, that he always understood Mr. Juilliard's warm interest in the Metropolitan, and he had never criticized the way in which the Foundation had executed its trust. I then asked Mr. Downes whether he didn't think it best to retract his statement. He wrote me that he did not owe the Juilliard the slightest apology.

"When I answered Mr. Downes' charge, I took occasion to speak of certain differences between the practices at the Metropolitan and Mr. Juilliard's ideals for American opera, as I understood them. For over half a year we had been discussing informally the problem of the Metropolitan at each monthly meeting of the Juilliard Directors. I hoped from the first that if the Juilliard was to save the Metropolitan, the Metropolitan would cease to be a foreign opera house, would take a more cordial attitude towards American composers and singers, and would bring down its salaries.

"When the crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the Committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as we all desired.

"At a meeting of the Foundation last Tuesday we agreed in principle to see the Metropolitan through on certain conditions. I submitted these definitions of the purpose of our gift.

"1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

"2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.

"3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.

"4. To enable the Metropolitan to introduce modern stage methods.

"5. To insure the production next season of American operas already commissioned such as the work by Howard Hanson and Richard Stokes.

"At this meeting Mr. Bliss told us that Mr. Sullivan's letter, as yet unpublished, had been brought to his at-

VARIETY

MAR 14 1933

Juilliard Group Opera Season Sure If Metropolitan Should Slip Up

SANTA MONICA, CAL.
OUTLOOK

MAR 8 1933

Music Federation Plans For Biennial Convention

MINNEAPOLIS, March 8 (U.P.)—A new musical artist may be discovered for America when the National Federation of Music Clubs sometime in May.

The Federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice high or low, and opera voice, man or woman.

Prominent national artists will appear on the program, including John Zetser, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis symphony orchestra; Jacue Gordon string quartet; Lyric male chorus of Milwaukee and the St. Olaf choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

New York will have grand opera next year whether the Metropolitan Opera opens or not. Juilliard Foundation, although trying to help the Met make a go of it next year, is meantime fortifying itself to put on a full season of opera on its own in case the Met decides to call things off.

Metropolitan has asked for a \$300,000 general subscription, sans which it is announced, no opera can be presented next winter. Only \$160,000 of this sum has been subscribed thus far, that figure including \$50,000 offered by the Juilliard School. The Juilliard sum, however, carries two stipulations—first, that the program be lightened somewhat to include some comic opera, and second, that none of the money goes to the Met if the entire \$300,000 is not subscribed.

Met was considerably heartened at the b.o. results during the final week of this season's opera, which was practically sell-out, but now isn't any too sure that the rest of the money needed will be forthcoming. Several radio broadcasts are being planned to appeal for the funds.

Meantime, it is insided that the Juilliard School has definitely bought and contracted to produce at least one new opera in the fall that being George Antheil's "Helen of Troy". Libretto for this is by John Erskine, one of the strongest Juilliard leaders and an admitted opponent to the Met's general program.

Erskine has allowed himself to be quoted on several occasions as opposing the Metropolitan's staid and old-fashioned production ideas. It was he, incidentally, that was the first protégé of Louis Gruenberg, whose first opera, "Jack and the Beanstalk", the Juilliard school produced on a small scale for a couple performances two years ago.

Several months ago Gruenberg's operatic version of "Emperor Jones" was produced by the Metropolitan and brought that company the biggest amount of word of mouth pub-

years. Juilliard's position is that it will aid the Metropolitan if that body shows a more modern spirit, as Met can't or won't, itself will see that New York gets opera.

tention, and that he had seen Mr. Sullivan and Mr. Downes personally, and had explained to them why the letter should not be published.

"Mr. Sullivan speaks of the high salaries paid to teachers at the Juilliard School. The average salary is well under \$10,000 for a School season of 8 months. What the salaries at the Metropolitan are I do not know.

"The artist-teachers at the Juilliard School have voluntarily taken a heavy cut in their already moderate salaries, so that more aid might be extended to students and to musical enterprises outside the School.

"I hope the Juilliard Foundation will put through its plans for the Metropolitan, in spite of Mr. Downes and Mr. Sullivan. But if the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the Foundation or the School.

"March 2, 1933.

"JOHN ERSKINE."

THREE of the current season's most entertaining plays, "Hearts Enticing," by John Erskine; "House of Connelly," by Paul Green, and "Dinner at Eight," by Edna Ferber and Irving Kaufman, were reviewed by Mrs. Wm. T. Ryman, of Girard, at the College Women's club annual guest meeting held Monday night, at the Y. W. O. A. Mrs. Ryman saw the play "Hearts Enticing," something new in the dramatic world, at Columbia university, last winter. This short play she gave in full. Several acts from the other two plays were given in full by the reviewer.

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"At a meeting of the Arthur P. Schmidt Company has issued a pamphlet of "Helpful Hints for Success in Piano Class Handling," prepared by an experienced teacher in this field, and planned to fill the need of the mature teacher, who will find a list of compositions with which to follow up the class work convenient. This text matter is also of special value to the young teacher, as it suggests processes in piano class handling which are the results of practical tests. The pamphlet is carefully and logically grouped with compositions chosen from the Arthur P. Schmidt catalogue.

The Vesper Choir of Hattiesburg, Miss., will sing on the program at the biennial convention of the National Federation of Music Clubs at Minneapolis next May.

Joseph F.

VARIETY

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ERIE, PA.

DISPATCH-HERALD

MAR 14 1933

Mrs. W. T. Ryman Reviews Plays At College Club Meet

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DR. JOHN ERSKINE

President of the Juilliard School of Music, Who on Behalf of the Juilliard Musical Foundation Has Pledged Fifty Thousand Dollars Towards the Guarantee Fund of Three Hundred Thousand Dollars Now Being Sought by the Metropolitan Opera Company to Insure the 1933-34 Season

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Walt Whitman's Work in Civil War Disclosed

Poet More Patriotic Than Critics Charged, Pennsylvania U. Volume Says

PHILADELPHIA, March 11.—Assailed by his detractors as one who would neither work nor fight in the early days of the Civil War, Walt Whitman, "the good, gray poet," is shown in a far more patriotic light in a collection of his original articles and manuscripts which has just been published by the University of Pennsylvania Press.

The collection, which is edited by Charles I. Glicksberg and is entitled "Walt Whitman and the Civil War," contains much hitherto unpublished material relating to the war which Whitman wrote at various times but failed to develop into finished literary productions.

The greatest contribution which the new work makes in defense of Whitman's patriotism, however, is to identify him for the first time as the author of certain articles which were printed in "The New York Leader" in 1862 and which revealed that he took an active interest in war relief work.

Charges of Critics

Hitherto comparatively little information concerning Whitman's movements in 1862 had been brought to light, and a number of his more severe critics pointed out this as evidence that he was indifferent to the many opportunities for patriotic service which existed during that period of the Civil War.

The charge was made also that his later work among the wounded in Washington was inspired more by personal interest in the welfare of his wounded brother, George, than by any deliberate desire to make a helpful contribution to the Union cause.

There were seven articles in the series which Whitman wrote for "The

Leader" under the name of "Velox Brush," and the first four of these are devoted to the Broadway Hospital in New York.

Referring to the four articles on the hospital, Glicksberg writes that they "prove conclusively that he (Whitman) was drawn into the war and ministered to wounded soldiers before he began his duties in the Washington hospitals."

"His work as a self-appointed missionary among the sick and wounded was no accident; it was a deliberate decision, and he served his apprenticeship, so to speak, as a nurse in the Broadway Hospital."

Letter Identifies Articles

The research work which led to identification of Whitman as the author of the articles in "The Leader" was inspired by the discovery that reference to such articles was contained in a letter written in 1862 by John Burroughs, who was a disciple of Whitman's.

The search of the files of "The Leader" for 1862 failed to disclose any signed contributions by the poet, but the articles signed by "Velox Brush" were found, and this alone provided a sufficient clue for the name of Whitman's mother was Louisa Van Velsor and his grandmother's name was Hannah Brush.

The most striking corroborative evidence that Whitman wrote "The Leader" articles was provided, however, by study of the hospital notebooks in which he made rough notes later used as the basis for his account of the Broadway Hospital. Some of these notes are duplicated almost word for word in "The Leader" articles.

Although Whitman wrote his "Memoranda During the War" and contributed a number of articles on his war experiences to newspapers and magazines, Mr. Glicksberg's work reveals that the poet assembled a vast amount of material bearing on these experiences which failed to find their way into print.

Included among this material being published for the first time are rough memoranda of the camp and hospital, some of which are in notebooks, unfinished poems and manuscripts.

PROVIDENCE, R. I. JOURNAL

MAR 12 1933

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OKLAHOMA CITY OKLAHOMAN

MAR 12 1933

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LOS ANGELES, CAL. NEWS

MAR 7 1933

Opinions

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A letter from Mr. Erskine was read yesterday by Horatio Connell, Philadelphia singer, when he addressed the luncheon of the Matinee Musical Club at the Bellevue-Stratford Hotel. Mr. Connell read the letter to bring out suggestions of Mr. Erskine for the young musicians to carry on during the depression.

"Young musicians must look toward the part they are destined to play in the musical education of the young," the letter from Mr. Erskine declared. "The extension of interest in music in the public schools is the next step in the education of the country and will require trained musicians to carry it through."

Following the luncheon there was a concert in which artist members of the club displayed their abilities to advantage. Mr. Connell and Suzanne Dercum gave several duets displaying their fine vocal abilities and training. Others on the program were Mary Elizabeth Adams, soprano; the Matinee Musical Club piano ensemble, directed by Agnes Clune Quinlan, and the Petit Ensemble, directed by Nicholas Douty.

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I go to my people and talk with them directly, when there is something I want to know."—King Carol.

If evolution is to hold its own in the revolution, capitalism must somehow manage to transfer to labor the benefits of technological progress."—Edward A. Filene.

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OKLAHOMA CITY
OKLAHOMAN

122

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PHILADELPHIA, PA.
ENQUIRER

LOS ANGELES, CAL.
NEWS

MAR 15 1933

MAR 7 1933

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Newark, N. J., March 4, 1933.

MYRON H. CLARK.

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JACK BENJAMIN.

New York, Feb. 31, 1933.

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DAILY QUAKER

MAR 8 1933

Editorial Observations

The claim now is that George Washington is not only the father of his country, but also the father of the apple pie. The story is that G. W. encouraged the cook, on a day when by mischance the larder was inadequate, to try apples for pies instead of meat. Such a thing had not been heard of before that time, but it was the earnest opinion of the general—and none knew better than he how nicely one could manage on short rations—that so fine a fruit as the apple might just possibly make a pie. And, beside, there was naught else to offer. So, putting their heads together in the kitchen at Mount Vernon, George and the cook boldly determined to accept the hazard. The result is known to the world.

Homer S. Cummings of Stamford, Conn., picked by President Roosevelt as attorney general in place of Senator Walsh of Montana will, it is expected, serve as attorney general only temporarily until Mr. Roosevelt can make a permanent choice. He had been definitely slated for governor general of the Philippines and unless there is a change in plans will assume that post as soon as Mr. Roosevelt decides upon a permanent attorney general. Mr. Cummings was formerly chairman of the Democratic national committee and was an active supporter of Mr. Roosevelt for the presidential nomination. He is a close friend of Senator Cordell Hull, the secretary of state.

The Lucy Stone League advocates that all married women continue to be known by their maiden names. Frances Perkins, the new secretary of labor, was married to Paul Wilson in 1913, when he was secretary to James Purroy Mitchell, then mayor of New York. They had separate interests and Mrs. Wilson thought it would be better if she did not use her married name. In Washington the situation may become somewhat complicated. Social Washington knew what to do about a cabinet member's wife, but how to treat a cabinet member's husband, especially when the member does not use her husband's name, is more of a problem.

Grand opera at the Metropolitan has been assured by the decision of the trustees of the Juilliard Musical Foundation, in view of the incomplete results of the fund-raising effort, to "see the Metropolitan through on certain conditions." John Erskine, who formulated the conditions as head of the Juilliard interests, stated that the \$14,000,000 endowment left by Augustus Juilliard in 1919 for the encouragement of music in America had been so carefully administered that the principal was intact and still yielding an income of about \$600,000 a year.

MAR 15 1933

Top o' the Morning

By GEORGE RYAN

The Voice of New England

"The world would be much better off without pie"—Maurice Parrish, New York restaurateur.
Oh, why not say the world would run
As well without the gladsome sun,
Or that a better place 'twould be
Devoid of love and poesy,
Of lilting laughter, flowers, youth,
Of charity and hope and truth?
Oh, why not say 'twould get along
Without a smile, without a song?
For what's the good of life, say I,
Without its joys, without its pie?

Without a pie our days, I guess,
Would be akin to nothingness,
And 'neath the blows of fate we'd wince,
Were we deprived of squash or mince,
Or apple, lemon, Washington,
Prune, custard, peach, but why go on?
Of course, there's blueberry besides.
And as to critics, darn their hides,
Who asked 'em for their fool advice?
Say, how about another slice?

The psychology of progress is once more in evidence everywhere, insists a heavy cogitator. Hooroo! Mebbe our trains of thought are on the right track again.

For once our conscience is clear. If we returned all the gold we possess to the bank, we'd have to get a new tooth.

Babe Ruth, we see, isn't going to work for a salary of \$50,000 this season. Neither are we.

Strong drink, a German scientist believes, is sometimes a preventive of contagion, but, on the other hand, it won't prevent what you're likely to catch from the missus, if you take too much of it.

We don't know exactly why the recent protest of a group of teachers of English against the growing use of slang should call to mind dear Mrs. Primly, who always referred to the neighborhood fat boy as "Burstler."

There is no place where you can better cultivate a sense of leisure than in a garden, writes an enthusiast in a household publication. This, of course, may be quite true, that is, if you don't have to cultivate the garden at the same time.

"I believe my best course, henceforth, is to shut up," says G. Bernard Shaw, who never before, to our knowledge, has so nearly coincided with the opinion of the general public.

Brief Lines to a Tunefully Brief Music Box

Tinkle, tinkle, little box,
Sweet precisions key unlocks.
Notes like crystal flocks of ice
After coronning seem so nice.

—CONSTANCE KEMPER.

Probably we shan't be able to have those two-car families right away, but possibly, with immediate beer in the offing, we might increase our national resources by having two-can families, instead, for a starter.

The country's most famous liar has passed away, but we feel assured that each of us in his small way will continue to carry on.

We sympathize with the preacher who wishes men would revive the old query: "What's the good word?"—most of them have been using the other kind so long.

St.

I wonder (for I do not claim
Much education)

Why saints and streets should have the same
Abbreviation.

One thing in common I must own;
For, sure enough,
Some saints (so-called) that I have known
Were pretty rough.

Ah, yes, and just as street-repair
Is never-ending,
So saints require, here and there,
A lot of mending.

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Well, after all, there is a measure of cheer, even if it's only 3.2 per cent., in the thought that trouble won't be the only thing that's brewing pretty soon.

The Note Book

By S. H.

Pepys, Self Analyst

One wonders whether as a matter of fact Samuel Pepys, famous English diarist, whose intimate daily life, with all its acts and thoughts, creditable to him or not, frankly described, written in cipher, became known more than 100 years after his death—was not actually writing for posterity.

He was born February 23, 1633—died May 26, 1703. According to the record someone discovered the key to the cipher quite by chance with the result that Samuel took his place among the immortals. He was accustomed to refer to his wife as "poor wretch" which in those days did not have the words suggest connotation which the words suggest today. Contrariwise they were words of pity, sympathy perhaps endearment, conceivably. That he was not altogether loyal, likewise may be taken for granted. The translation came into favor in 1889 and few there be among the literati who have not perused the curious pages.

Not every man yields to the not uncommon impulse to put to paper a record of his daily meditations—all the surges of his emotions—all his likes and dislikes—all his deceptions and aversions—in fact all those curious twists and turns of his emotional nature that go to make up what is described as his spiritual life. A very large number of the human race in non-professional life are afflicted with cacoethes scribendi. Not all of them exercise their penchant to the extent that Pepys exercised his. The product of his pen was literature that possesses this tantalizing quality. One may read it again and again with ever increasing wonder and delight.

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"Well, we have a new President. Prof. Dale," hailed The Wanderer.

"Yes and a good one," was the prompt reply. "The greatness of Mr. Hoover consisted in his ability to meet and address men in the mass. Mr. Roosevelt is more for the individual. Christ was like that. He spoke to multitudes, to be sure, but he spoke to the individual man and some of his noblest utterances were directed to him. One of the most significant references to the President that I have seen came from his secretary who said that when the mail came it was the humble letter the one that had been written by hand, that arrested his attention first. The typewritten ones came after. He wanted to know what the common man was thinking about. That reveals his spirit and his character."

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It is just dawning on most of us that our banks would have remained open, if our minds had, too.

After prolonged diagnosis it is apparent that the ills of the body politic can't be cured without the assistance of the dock.

"The younger generation must be shown," declares a California educator, Mebbe, then, we'd better take that con out of the bright lexicon of youth.

The Note Book

By S. H.

Pepys, Self Analyst

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MUSI

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The Ame Singing is s broadcasts o on Sunday programs be May 7, T Erskine, M Edward Joh Bartholome Kramer, P Witherspoon

PITTSFIELD, MASS.
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MAR 15 1933

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Pepys, Self Analyst

One wonders whether as a matter of fact Samuel Pepys, famous English diarist, whose intimate daily life, with all its acts and thoughts, creditable to him or not, frankly described, written in cipher, became known more than 100 years after his death—was not actually writing for posterity.

He was born February 23, 1633—died May 26, 1703. According to the record someone discovered the key to the cipher quite by chance with the result that Samuel took his place among the immortals. He was accustomed to refer to his wife as "poor wretch" which in those days did not have the unpleasant connotation which the words suggest today. Contrarywise they were words of pity, sympathy perhaps endearment conceivably. That he was not altogether loyal, likewise may be taken for granted. The translation came into favor in 1829 and few there be among the literati who have not perused the curious pages.

Not every man yields to the not uncommon impulse to put to paper a record of his daily meditations—all the surges of his emotions—all his likes and dislikes—all his detestations and aversions—in fact all those curious twists and turns of his emotional nature that go to make up what is described as his spiritual life. A very large number of the human race in non-professional life are afflicted with cacophonous scribbles. Not all of them exercise their penchant to the extent that Pepys exercised his. The product of his pen was literature that possesses this tantalizing quality. One may read it again and again with ever increasing wonder and delight.

Prof. Dale was doing his good deed for the day—sprinkling sand on the sidewalk so that the unwary might not come to grief.

"Well, we have a new President, Prof. Dale," hailed The Wanderer. "Yes and a good one," was the prompt reply. "The greatness of Mr. Hoover consisted in his ability to meet and address men in the mass. Mr. Roosevelt is more for the individual. Christ was like that. He spoke to multitudes, to be sure, but he spoke to the individual man and some of his noblest utterances were directed to him. One of the most significant references to the President that I have seen came from his secretary who said that when the mail came it was the humble letter the one that had been written by hand, that arrested his attention first. The typewritten ones came after. He wanted to know what the common man was thinking about. That reveals his spirit and his character."

John Erskine, in the course of an educational radio address spoke of the marvelous voice possessed by his father. The grandfather also was musical. The talent ran in the family like the wooden leg. Erskine bemoaned the fact that he had not inherited the vocal excellence of his father. The fact is, however, that he has one of the most musical voices in America and one of the most charming heard on the radio.

New York Herald-Tribune

MAR 12 1933

Notes for Bibliophiles

Edited by LEONARD L. MACKALL

American First Editions

"AMERICAN First Editions. Bibliographic Check Lists of the Works of 146 American Authors. Revised and Enlarged. (By) Merle Johnson. New York: R. R. Bowker Company, 1932. 1,000 copies printed. This volume is one of the latest "Fifty Books of the Year" (listed here in BOOKS for February 12, 1933) selected by the American Institute of Graphic Arts, and recently exhibited at the New York Public Library; and the first edition, 1929, was one of the Fifty Books of 1930 (listed in BOOKS, February 23, 1930). This book has been materially enlarged and revised since its previous appearance, and now there are X, 390 pages instead of VIII, 242, of similar size (and some Additions and Corrections printed in "The Publishers' Weekly" for May 4, 1929, pp. 2,113-2,118, and separately). The 1929 edition of 1,000 copies printed by Updike went out of print very quickly, and has been very hard to obtain ever since then.

The present preface assures us that "every name here given represents an author whose works are today (1932) being collected." We find that only one name in the first edition has been omitted; C. G. D. Roberts, a Canadian! and that the following forty-three have been added: Alcott, Rachel; R. M. Bird (1805-54); H. H. Brackenridge (1749-1818); Beak Bradford; M. B. Brown (1771-1810); A. Byrnes, W. Churchill, E. E. Cummings, E. H. Dana Jr. (1815-92); M. Deland, Dos Passos, P. L. Dunbar, Eggleston, Paulkner, Ferber, J. Fox Jr., Mary E. Wilkins Freeman, Frenau, Garland, Glasgow, Hemingway, H. W. Herbert ("Frank Forester"), Will James, Jeffers, Mary Johnston, J. P. Kennedy, R. Kent, Kilmer, R. Nathan, J. K. Paulding, Morgan Robertson, Susanna Rowson, W. G. Simms, G. Sterling, Stowe, D. P. Thompson, Glen-

way Westcott, E. N. Westcott, T. Wilder and Elinor Wylie. (Mr. Johnson's rather subjective book "High Spots of American Literature... A practical Bibliography and Brief Literary Estimate of Outstanding American Books." New York: Bennett Book Studios, Inc., 1929, 750 copies, describes similarly one or more works by the following additional writers: E. Bellamy, F. H. Burnett, E. P. Butler, W. A. Butler, Will Carleton, G. W. Curtis, M. M. Dodge, H. Frederic, E. E. Hale, E. Rough, E. Hubbard, H. H. Jackson, T. A. Janvier, C. G. Leland, A. F. Lewis, E. Markham, D. G. Mitchell, C. G. Moore, D. G. Phillips, C. G. D. Roberts, Seeger, Sinclair, H. Van Dyke, Van Loo, R. S. Baker, Bangs, Beach, Boyd, Chambers, J. Egan, W. Frank, A. C. Gunter, J. Habberton, E. W. Howe, Fannie Hurst, J. O. Kaler, I. e. "James Otis"; Ben King, Joe Lincoln, C. Major Margaret Marshall, I. e. "Marshall Saunders"; McCutcheon, G. P. Morris, Alice Hegan Rice, Elizabeth M. Roberts, J. J. Rooney, Service, H. A. Shute, Vance Thompson and K. D. Wiggin.)

In the first edition of the "American First Editions" the "compiler" (or original compiler) of each check list and short head-note was definitely named, as had been done when many of these lists were previously printed in the Publishers' Weekly, where, for instance, the Tarkington list appeared as early as September 9, 1922, and the Holmes list as late as November 27, 1926. In the new edition fifty-seven "Contributors" are, instead, listed all together in alphabetical order at the beginning of the volume. Bibliographically speaking, these contributors are almost necessarily a rather miscellaneous aggregation of very varied degrees of bibliographical experience and authority. In many cases we should very much like to know just who is actually responsible for just which specific statements and precisely what alterations, if any, were made in these original contributions and for what reasons. It is notoriously almost impossible to make such alterations with-

out introducing positive errors or at least misleading ambiguities, often latent and unsuspected. But a certain amount of "editing" must have been often practically unavoidable. Evidently Mr. Johnson and his contributors have worked hard and made innumerable notes; and he admits expressly that "perfection is not claimed." No one could expect it, and certainly we are not ungrateful for all that is here given us. But even a somewhat casual perusal of this book soon showed clearly that further revision is still very obviously required.

The preface says: "When a complete bibliography exists it is presumably listed." That is a valuable feature, and it serves in particular to indicate the sources from which the information embodied in these lists has very often been derived, as is but natural, no doubt. It may well be regarded as a mere detail that there is for instance no reference to the important Lanier bibliography by G. S. Wills in the Southern History Association Publications for July, 1899, and also as a mere detail that the Boston Bibliophile Society's edition, 1919, of Irving's Journals is listed, but the handsome Grolier Club edition, 1921, 3 vols. (printed by Updike) of his unpublished "Notes and Journals of Travel in Europe 1804-1805" is not mentioned at all. However, the listing "Sidney Lanier, by Edward Mims. Boston, 1905, 150 copies designed by Bruce Rogers," is a much too scrambled record of the fact that this (ordinary) book was produced under the general supervision of Rogers (though omitted, no doubt purposely, from the semi-official list by Warde), and that 150 copies of it were issued uncut with paper label. Certainly it is most extraordinary that a professed bibliographer, twenty-two years after the publication of his useful Mark Twain Bibliography, still, in 1932, uses the word "colophon," evidently without knowing what it really means and does not mean, and in particular that nothing can be a colophon unless it occurs at the end of a book or manuscript. (See Miss Grannis's essay at the beginning of Part One of The Colophon, a Book Collectors Quarterly, 1930; also BOOKS for March 17, 1929, and March 9, 1930.) In Johnson's book, under Gamaliel Bradford, a note on the title "D. L. Moody: A Worker in Souls" (1927) says: "First edition has small

NEW YORK TIMES

MAR 13 1933

THEATRICAL NOTES.

one Valley," the new play by Treadwell, which opened on Saturday night at the Plymouth Theatre, was among the closings on Saturday evening, having played but three performances. "Our Wife," the play at the Booth, which had been expected to close on Saturday night, continues at that theatre.

"Mr. Away Horas," a comedy by J. M. Barrie, which was scheduled to open Wednesday evening at the Mar-Beck, has been postponed until Friday evening, March 24, at the theatre.

A price of orchestra seats for the first night, which was scheduled for Saturday evening, March 24, at the theatre, has been reduced for special performances from \$3.50 to \$3.00.

ed Stone, his daughter, Dorothy, and a team of Vilma and Buddy Shoen, several other stars will be seen in several spectacles at the large entertainment which will be held on Friday evening, March 24, at the Metropolitan Opera House for the benefit of the Stage Relief Fund.

After Kingsford, last seen in a minimal at Large, will appear in a cast of "The Dream of King Lear," which will be presented by the Verdi Club in the grand hall of the Plaza Hotel on Wednesday evening to aid the Veterans' Main Camp.

"The Sun and I," which the Morning Players of Columbia University will present on April 3, is said to be based on the Biblical legend of Joseph and his brothers. It is written by Barrie and Leona Stavis.

Julius Bankhead will speak at P. M. today over station WEAP on behalf of the Stage Relief Fund, an Erskine, author, will speak tonight on "Plays for the Social Theatre" at the Workers' Theatre, 7 East 6th Street.

A eighth annual benefit entertainment for the Shoe, Brace and Band Fund for Crippled Children will be held on Sunday evening, March 12, at the Imperial Theatre.

A second touring company of "Of a Sing and also the company "Counselor-at-Law," with Otto Ger in the leading role, are playing in San Francisco this week. The tour is at the Curran Theatre and later at the Alcazar.

A Piccoli, Italian marionette company, played 150 performances Broadway this season before going on tour, is showing this week at the Majestic Theatre in Brooklyn.

AL COURIER

MAR 11 1933

A. G. O. Holds Public Service

Harold V. Milligan arranged and carried out the February 21 public service of the American Guild of Organists at Riverside Church, New York. Many prominent organists were in the procession and the choir of fifty voices was heard in anthems by Darke, Gale and Davies. The solo quartet consists of sopranos, Alice Perkins, Mildoradovich; tenors, Dan Gridley, Chilton Swanson; contraltos, Dorothea Flexer, Delphine March; basses, Herbert Gould, Eugene Frey. Chanting of the Lord's Prayer, the responses by the choir in the litany and the address by Dr. Fosdick, were features of the service. Dr. Erskine will address the Guild at the Beethoven Association rooms, New York, March 27, followed by Mrs. Clarence Dickinson in April.

MUSICAL COURIER

MAR 11 1933

American Academy of Teachers Sponsors Series

The American Academy of Teachers of Singing is sponsoring a series of nation-wide broadcasts over the NBC's WEAF network on Sunday afternoons at four o'clock. The programs began March 5 and continue until May 7. The list of speakers holds John Erskine, Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. R. Key, and Herbert Witherspoon.

PITTSBURGH, PA. POST-GAZETTE

MAR 11 1933

Starting tomorrow, the Aeolian String Quartet will replace the Compinsky Trio on the Columbia network and WJAS at 10:30 a. m. . . . A. Walter Kramer, editor of "Musical America" will speak tomorrow afternoon at 4 o'clock through WCAE in the series launched last Sunday by John Erskine under the general title: "Singing—the Well-Spring of Music."

PITTSFIELD, MASS.
EAGLE
MAR 15 1933

New York Herald-Tribune

NEW YORK TIMES

MAR 13 1933

THEATRICAL NOTES.

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"Far Away Horace," a comedy by Michael Birmingham and Gilbert Emery, which was scheduled to open next Wednesday evening at the Martin Beck, has been postponed until Tuesday evening, March 21, at the same theatre.

The price of orchestra seats for "Dinner at Eight," playing at the Music Box, has been reduced for evening performances from \$3.50 to \$3, plus tax.

Fred Stone, his daughter, Dorothy, the team of Vilma and Buddy Ebsen and several other stars will be seen in a dance spectacle at the large entertainment, which will be held on Sunday evening, March 26, at the Metropolitan Opera House for the benefit of the Stage Relief Fund.

Walter Kingsford, last seen in "Criminal at Large," will appear in the cast of "The Dream of King Henry VIII," which will be presented by the Verdi Club in the grand ballroom of the Plaza Hotel on Wednesday evening to aid the Veterans' Mountain Camp.

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MAR 11 1933

Choose Education Instead Of Just A College Degree, Dr. John Erskine Urges

Noted Educator, Author and
Musician Talks Before
Mothers' Association Of N. R.
School and Kindergarten

Performance should be the object and end of education John Erskine last night told his audience at the New Rochelle School and Kindergarten. He addressed the Mothers' Association of the school and its guests on "Problems in Education."

Our school system starts out well, said Dr. Erskine. It gets pretty bad in the middle but becomes excellent at the finish. The two ends of it are all right but the period between the kindergarten and the professional school kills interest, and interrupts the normal process of mental development started when the child first enters school.

Halt Early Program

He pointed out that the child in kindergarten has awakened in him an interest in music, dancing, constructive activity with his hands and has a right to expect that he will go on building on the foundation which has been laid.

"Then," said Dr. Erskine, "we tell him he must stop all this and begin to be educated, that he has just been killing time. Instead of giving him more of his kindergarten mud pies in modelling and sculpture and carrying on his interest in various other lines, such things are dropped for nondescript training equally good or bad for any subject to which he may eventually decide to devote himself."

Dr. Erskine advocated finding the child's main aptitudes early in life and shaping out his education from his aptitudes in every direction. Thus his interest broadens naturally and reaches out to embrace many subjects.

He defined science as having the discovery of power for its object and art as having performance as its purpose. Few persons are of a disposition to become scientists, he said. The average human being wants to perform. At the beginning and end of our educational system, this is made possible but when this opportunity is taken away during the middle years, students turn their interest in other directions where they can perform.

This accounts for the popularity of sports. Baseball and football teams prepare for a definite performance. We make sports worth more than studies by the way in which they are handled, he believes.

All preparation should be toward the definite end — performance, said Dr. Erskine. This offers an object for endeavor and gives opportunity for the individual to measure himself. Studies which have no real reason for being included should be omitted from the curriculum, he declared.

No Place For Arts

"We talk about arts and sciences," he said, "but there are no arts. Universities and colleges have no place for them; but, if you have to take the choice between education and a degree you should really take education."

He held that life is a performance and the only justification for our brooding and thinking is their outcome in action. Therefore he considered much of the academic work offered in modern education a waste of time or worse, because it had no relation to the student's ultimate career.

He illustrated with stories from his own experience, the great value of an awakened interest and a knowledge of how to study and gather desired facts on any subject. He likewise showed how study of Latin and Greek might be made worth while by teaching them as living, rather than as dead languages and how the proper study of the classics could encourage rather than stifle a love of literature.

Makes Suggestions

Dr. Erskine's talk was informal, humorous and constructive. He was not satisfied with pointing out flaws in the present system of education, but offered as suggestions, for improvement, methods which he had tried in his experience both as student and teacher.

He was introduced by Mrs. W. S. Woodruff, president of the Mothers' Association, who presented him as scholar, novelist, essayist, poet, musician president of the Juilliard School of Music in New York.

At the close of the address refreshments were served with Mrs. Donald Battey presiding at the punch bowl and Mrs. Herbert Grant pouring coffee.

DENVER, COLO.
POST

MAR 10 1933

Live Remarks by Live People

"The world does its best to break its genius' hearts, or, failing, their heads."
—John Masefield.

"To be worth noticing now or worth remembering afterward, we must first live with ourselves alone, in self-respecting solitude."
—John Erskine.

"It is nonsense to call the machine a Frankenstein monster which is crushing its creator."
—Henry Ford.

ASHEVILLE, N. C.
CITIZEN

MAR 12 1933

MUSICIANS TO BE FEATURED

Mary Garden and Other
Notables Signed For
Broadcasts

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting company networks and Station WWNC under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Juilliard School of Music, New York City, inaugurated the programs over an NBC network last Sunday at 4 o'clock.

The series, which is to be presented each week under the general title "Singing, the Well-spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the ten broadcasts:

Mary Garden, internationally known operatic soprano.
Walter Butterfield, president of the Music Supervisors National Conference.

Edward Johnson, American-born tenor of the Metropolitan Opera company.

A. Atwater Kent, manufacturer and sponsor of the National Radio Auditions.

Marshall Bartholomew, director of the Yale University Glee Club.

Deema Taylor, American operatic composer.

A. Walter Kramer, editor of Musical America.

Pierre V. Key, editor of Musical Digest.

Herbert Witherspoon, director of music, Chicago World's Fair.

The Academy has arranged the series of talks with NBC in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing.

The American Academy of Teachers of Singing was organized ten years ago by a small group of New York singing teachers to further the ethical and cultural interests of the profession. They express the opinion that something should be done to tighten the bonds between members of the teaching fraternity throughout the entire country.

TACOMA, WASH.
LEDGER

MAR 5 1933

John Erskine, educator, writer and musician, will be the first of 10 leading musicians and musical educators to be heard during the series of talks with the premiere over a NBC network and KOMO this afternoon at 1 o'clock.

PHILADELPHIA
PUBLIC LEADER

MAR 1

MUSIC

Kathryn Boghetti

Kathryn Boghetti, concert pianist, gave an interesting recital at Plays and Players, 1111 Locust street, before a large artistic audience. She was in voice, though seemingly from a slight cold, which had little effect on her none at all on her execution of tone production.

Her program was uninteresting and well-balanced toward German lieder, emphasized by Schubert, although also containing the best songs of French and Russian composers, including with a group of Italian songs.

Of equal importance Boghetti's actual singing, unusually sympathetic and gentle interpretations, especially the lieder of Schubert. She won much applause, close of each number and first part of the program several baskets of flowers.

Four Beautiful Schubert

The recital opened with Schubert group consisting of the finest songs—the seldom some unknown reason that, "Die Krähe" from Journey, "Wohin," and "Death and the Maiden" was given with admirable sensitivity of feeling and intonation.

The Brahms group following consisted of the "Sappho Ode," "To the Gale," and the jovial "De Again, all were sung with precision of the different ments expressed by both text.

Next came "Amour, v from Saint-Saens' "Samila," excellently sung with matic values of voice action.

The second half of the consisted of Fourdrain's "Norwegian," Respighi's Vassilenko's "Tar" and Burleigh's "Sometimes a Motherless Child" and Boatner's "Go Do. The final group was a Mrs. Boghetti gave "De an encore.

Mary Miller Mount, accompaniments in her tic and sympathetic m

MONTREAL
STA

MAR 10

"If you believe the world will get along without religion, you are probably wrong, without man's religion."

—John

VILLE, N. C.
TIZEN

MAR 12 1933

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MA, WASH.

EDGER

MAR 5 1933

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PHILADELPHIA, PA.
PUBLIC LEDGER

MAR 15 1933

MUSIC : : : By SAMUEL L. LACIAR

Kathryn Boghetti Pleases

Kathryn Boghetti, contralto, gave an interesting recital last evening at Plays and Players, 17 Delancey street, before a large and enthusiastic audience. She was in good voice, though seemingly suffering from a slight cold, which, however, had little effect on her voice and none at all on her excellent style of tone production.

Her program was unusually interesting and well-balanced, tending toward German lieder as exemplified by Schubert and Brahms, although also containing some of the best songs of French, Italian and Russian composers, and concluding with a group of Negro spirituals.

Of equal importance with Mrs. Boghetti's actual singing were her unusually sympathetic and intelligent interpretations, especially in the lieder of Schubert and Brahms. She won much applause at the close of each number and after the first part of the program received several baskets of flowers and bouquets.

Four Beautiful Schubert Songs

The recital opened with a Schubert group consisting of four of his finest songs—the seldom-sung (for some unknown reason) "Aufenthalt," "Die Krähe," from the Winter Journey, "Wohin," and the somber "Death and the Maiden." Each was given with admirable voice and sensitivity of feeling and interpretation.

The Brahms group followed, being composed of the impressive "Sappho Ode," "To the Nightingale" and the jovial "Der Schimmel." Again, all were sung with full appreciation of the different sentiments expressed by both music and text.

Next came "Amour, veine alder," from Saint-Saens' "Samson et Dalila," excellently sung with full dramatic values of voice and implied action.

The second half of the program consisted of Fourdrain's "Chanson Norvegienn," Respighi's "Noble," Vassilenko's "Tar" and spirituals—Burlingame's "Sometimes I Feel Like a Motherless Child" and "Trampin'" and Boatner's "Go Down, Moses." The final group was so successful Mrs. Boghetti gave "Deep River" as an encore.

Mary Miller Mount played the accompaniments in her usual artistic and sympathetic manner.

Interpretation two duets by Brahms—"The Water Rushes" and "Before the Door."

Mary Elizabeth Adams, soprano, with Mary Winslow Johnston as accompanist, sang appealingly the aria, "Vissi d'arte," from Puccini's "La Tosca"; Sindina's "Sylvella" and Gilbert's "Moonlight—Starlight."

Piano Ensemble in Seven Numbers

The Matinee Musical Club Piano Ensemble, of which Agnes Glune Quinlan is director, played on seven pianos—thirteen pianists participating—Liszt's "Storm March," the overture to Rossini's "Italians in Algeria," the Menuetto and the Allegro spiritoso from Haydn's Symphony No. 2 ("London"), in commemoration of the 200th anniversary of the birth of the composer; Brahms' "Academic Festival" overture, in commemoration of the fiftieth anniversary of his death; Chaminade's "Pas des cymbales" and a march by Schubert.

At the club luncheon which preceded the concert, Mr. Connell quoted approvingly from a letter in which John Erskine urged that young music students on completing their educational course go back to their own communities. Mr. Erskine's prediction was that "if they have the spirit of Bach—the industrious, clever master, teacher and organizer—they will succeed in the United States, but if they desire the career of Liszt or Wagner they will be unsuccessful; virtuosos careers today are not the mode."

George Lindsay, in charge of music in the public schools of Philadelphia, talked on the work of the Musicians Council.

ST. PAUL, MINN.
PIONEER-PRESS

MAR 12 1933

TOSCANINI LAUDED AS NEW AS ORCHESTRA'S LEADER

By Elizabeth Hastings.

NEW YORK, MARCH 11.—The return of Toscanini as conductor of the Philharmonic-Symphony society and the struggle of the Metropolitan Opera house to insure the opening of its doors next season have engrossed the major share of New York's musical attention this past week.

As usual, the performances given under the Toscanini baton have attained a near-perfection that disarms criticism and causes the reviewers to fall back on more resolute comments that the world's greatest conductor is here and at work again.

THIS SPECIAL WAGNER MATINEES at the Metropolitan have been admirably sung and enthusiastically received. It may be only by a happy coincidence that the current cele-

bration of the 50th anniversary of the composer's death finds the opera house better equipped than for a long time with competent Wagnerian singers. Such, however, is the fortunate situation, and casts which include Frida Leider, Maria Olcese, Lauritz Melchior, Friedrich Schorr and their more important supporters, have been doing memorable justice to the fame of Wagner.

MUSICAL NEW YORK HAS been much stirred by the controversy concerning allotment of the funds left by the late August Juillard for the advancement of music. There has long been dissatisfaction in some quarters with what seemed like the exclusive diversion of the great legacy to the establishment and maintenance of the Juillard foundation, of which the new Juillard School of Music is the most important manifestation. It is pointed out that the terms of the will specify the Metropolitan, of which Mr. Juillard had long been a director, as one of the beneficiaries of his bequest.

Following the publication last week of a letter of protest in this connection, John Erskine, director of the art school, hastened not only to denounce the foundation's policy, but also promised a donation of \$50,000 to the operatic deficit.

His reports of this gift conveyed ideas that the entire burden of year's subsidy would be assumed by the Juillard administration, resulting in a widespread idea, Metropolitan sponsors, that refusal to maintain it was no longer necessary, whereas \$50,000 represents exactly one-sixth of the minimum guarantee necessary.

Final adjustment of the legal and fiscal questions involved rests with executives of the two institutions, but meanwhile the persuasive efforts of the opera-singers themselves, aided by the beautiful and immensely popular "Lac des Etoiles," have been helpfully successful, the financial difficulties of the time being considered, and it may be that, as they go, popular aid supplied in great numbers of small donations will prove sufficient to swing next year's program.

It also seems generally agreed that present upheaval is likely to result in some wholesome investigation of commercial musical matters, and as much-needed reorganization.

JOLIET, ILL.
HERALD-NEWS
MAR 10 1933

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(By United Press)

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Prizes will be given for first places in piano, violin, cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists will give program including author and pianist; Isabella, Metropolitan; Arnold Bauer, violinist; Symphony Orchestra; on String Quartet; Thorus of Milwaukee; and Choir of North-

Evening Telegram
St. John's Newfoundland

24 JAN 1933

MONTREAL, CAN.
STAR

MAR 10 1933

"If you believe the world can very well get along without religion, you probably mean, without the other man's religion."
—John Erskine.

I believe that in economic life, it would not interfere with it, would speedily right itself.—John Erskine.

VILLE, N. C.
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PHILADELPHIA, PA.
PUBLIC LEDGER

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MUSIC : : : By SAMUEL L. LACIAR

Kathryn Boghetti Pleases

Kathryn Boghetti, contralto, gave an interesting recital last evening at Plays and Players, 17 Delancey street, before a large and enthusiastic audience. She was in good voice, though seemingly suffering from a slight cold, which, however, had little effect on her voice and none at all on her excellent style of tone production.

Her program was unusually interesting and well-balanced, tending toward German lieder as exemplified by Schubert and Brahms, although also containing some of the best songs of French, Italian and Russian composers, and concluding with a group of Negro spirituals.

Of equal importance with Mrs. Boghetti's actual singing were her unusually sympathetic and intelligent interpretations, especially in the lieder of Schubert and Brahms. She won much applause at the close of each number and after the first part of the program received several baskets of flowers and bouquets.

Four Beautiful Schubert Songs

The recital opened with a Schubert group consisting of four of his finest songs—the seldom-sung "For some unknown reason" ("Aufenthalt"), "Die Krähe" from the Winter Journey, "Wohin," and the sombre "Death and the Maiden." Each was given with admirable voice and sensitivity of feeling and interpretation.

The Brahms group followed, being composed of the impressive "Sappho Ode," "To the Nightingale" and the joyful "Der Schmied." Again, all were sung with full appreciation of the different sentiments expressed by both music and text.

Next came "Amour, viens aider," from Saint-Saens' "Samson et Dalila," excellently sung with full dramatic values of voice and implied action.

The second half of the program consisted of Fourdrain's "Chanson Norvegienne," Respighi's "Nebbia," Vassilenko's "Tar" and spirituals—Burleigh's "Sometimes I Feel Like a Motherless Child" and "Trampin'" and Boatner's "Go Down, Moses." The final group was so successful Mrs. Boghetti gave "Deep River" as an encore.

Mary Miller Mount played the accompaniments in her usual artistic and sympathetic manner.

Interpretation two duets by Brahms—"The Water Rushes" and "Before the Door."

Mary Elizabeth Adams, soprano, with Mary Winslow Johnston as accompanist, sang appealingly the aria, "Vissi d'arte," from Puccini's "La Tosca"; Sindig's "Sylvellin" and Gilberte's "Moonlight—Starlight."

Piano Ensemble in Seven Numbers

The Matinee Musical Club Piano Ensemble, of which Agnes Clune Quinlan is director, played on seven pianos—thirteen pianists participating—Liszt's "Storm March," the overture to Rossini's "Italiana in Algeria," the Menuetto and the Allegro spiritoso from Haydn's Symphony No. 2 ("London"), in commemoration of the 200th anniversary of the birth of the composer; Brahms' "Academic Festival" overture, in commemoration of the fiftieth anniversary of his death; Chaminade's "Pas des cymbales" and a march by Schubert.

At the club luncheon which preceded the concert Mr. Connell quoted approvingly from a letter in which John Erskine urged that young music students on completing their educational course go back to their own communities. Mr. Erskine's prediction was that "if they have the spirit of Bach—the industrious, clever master, teacher and organizer—they will succeed in the United States, but if they desire the career of Liszt or Wagner they will be unsuccessful; virtuosos careers today are not the mode."

George Lindsay, in charge of music in the public schools of Philadelphia, talked on the work of the Musicians Council.

ST. PAUL, MINN.
PIONEER-PRESS

MAR 12 1933

TOSCANINI LAUDED ANEW AS ORCHESTRA'S LEADER

By Elizabeth Hastings.

NEW YORK, MARCH 11.—The return of Toscanini as conductor of the Philharmonic-Symphony society and the struggle of the Metropolitan Opera house to insure the opening of its doors next season have engrossed the major share of New York's musical attention this past week.

As usual, the performances given under the Toscanini baton have attained a near-perfection that disarms criticism, and causes the reviewers to fall back on mere restatements that the world's greatest conductor is here and at work again.

THE SPECIAL WAGNER MATINEES at the Metropolitan have been admirably sung and enthusiastically received. It may be only by a happy coincidence that the current cele-

bration of the 50th anniversary of the composer's death finds the opera house better equipped than for a long time with competent Wagnerian singers. Such, however, is the fortunate situation, and casts which include Frida Leider, Maria Olszewska, Lauritz Melchior, Friedrich Schorr and their more important supporters, have been doing memorable justice to the fame of Wagner.

MUSICAL NEW YORK HAS been much stirred by the controversy concerning allotment of the funds left by the late August Julliard for the advancement of music. There has long been dissatisfaction in some quarters with what seemed like the exclusive diversion of the great legacy to the establishment and maintenance of the Julliard foundation, of which the new Julliard School of Music is the most important manifestation. It is pointed out that the terms of the will specify the Metropolitan, of which Mr. Julliard had long been a director, as one of the beneficiaries of his bequest.

Following the publication last week of a letter of protest in this connection, John Erskine, director of the art school, hastened not only to issue of the foundation's policy, also promised a donation of \$50,000 to the operatic deficit.

at reports of this gift conveyed the idea that the entire burden of year's subsidy would be assumed by the Julliard administrators, resulted in a widespread idea, Metropolitan sponsors, that public effort to maintain it was no longer necessary, whereas \$20,000 represents exactly one-sixth of the minimum guarantee necessary.

Final adjustment of the legal and local questions involved rests with the executors of the two institutions, but meanwhile the persuasive efforts of the opera-singers themselves, aided by the beautiful and immensely popular Lucieia Rori, have been long and successful. The financial difficulties of the time being considered, and it may be that, as yet, popular aid supplied in great numbers of small donations will prove sufficient to swing next year's program.

It also seems generally agreed that present upheaval is likely to result in some wholesome investigation of commercial musical matters, and a much-needed reorganization.

JOLIET, ILL.
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Prominent national artists will appear on the program including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony Orchestra; Jacques Gordon String Quartet; Lyric Male Chorus of Milwaukee and the St. Olaf Choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

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LITTLE ROCK, ARK.
GAZETTE

MAR 12 1933

New York Day by Day

BY O. O. McINTYRE

Nothing has aroused New York's anger of late as much as the recent front-page story of the shabbily-dressed woman who swooned opposite one of New York's hospitals and was refused admission. The buck was passed to a receiving clerk when the woman died, neglected on a curb.

There have been insidious rumors for some time about a lack of courtesy and sympathy in hospitals here. I have heard patients discuss what they called near-brutality on the part of nurses and internes. I have believed none of them. Sick patients usually are cantankerous.

But this rather concrete example of heartlessness crystallizes a doubt. I can understand how a large hospital might be bothered by hypochondriacs, dropping in for free treatment and examination. But when a human being falls unconscious in front of a hospital, and is not admitted without red tape, it is time for more than an investigation.

It demands Grand Jury action. A hospital should epitomize the very highest in human sympathy. When it doesn't, something dangerously serious has happened to what we call civilization.

Charlie Judels, who lives, appropriately enough, in Nutley, N. J., recently invited Frank McIntyre, the 300-pound comedian, to visit. As a gag, Judels went to the station in a basket cart drawn by a pony. McIntyre, carrying out the gag, stepped into the cart. And the pony went up in the air.

It strikes me, no other city swings so furiously through the 24 hours as New York. It does this with such great speed, noise and good humor. Catching up the bemused tourist with octopus tentacles, it spread-eagles him into the midst of it all. He must find his own salvation. It never is strange that, when tourists depart, such an infectious tornado of living causes them to cry: "What a town! What madness!"

A philosophical wife from a Middle West town writes: "Whenever a husband decides to philander, he always can find something wrong with his wife. She suddenly has become too fat, too thin, a poor housekeeper, or lacking in understanding. When that time arrives, the sensible wife will step out of the picture, and be saved much misery."

Don Marquis, in one of his many-mooded moments, observes that, when he gets around to it, "he would like to dramatize one of George Bernard Shaw's plays."

A gentleman from Dixie sends me a letter written by a Negro in jail to his employer: "Dear Sir—A big nigger came into me wif a knife and I had to take my gun and kill him and dey's got me locked up in the jail house and won't let me outen until white folkses pays my bail. Will you come plase here and pays the bail sos I kin git right out. P. S. I'll wait right here until you come."

Recently, I expressed a longing to see a belpoer yanked off by a British actor in one of those British dramas. Thackeray had the same idea, some one tells me, in the third chapter of "Vanity Fair." It reads: "Good gad! Amelia!" cried the brother in alarm, "what do you mean?" and, plunging with all his might at the belpoer, that article of furniture came away in his hand, and increased the honest fellow's confusion."

Short shavings: John Erskine now is a daily columnist for the Brooklyn Eagle . . . Nellie Revell, with all her jobs, has become associate editor of the "Society" magazine, Mayfair . . . She's a big hit on the radio too . . . The Town Hall recently presented a guitar virtuoso, Luise Walker, from the Soviet . . . Katharine Cornell's "Lucrece" experiment cost her \$50,000 . . . But it was in the cause of art . . . Edwin Balmer and Philip Wylie's "When Worlds Collide" is the most exciting novel of the season . . . Three of New York's greatest revues, Follies, Vanities and Scandals, have passed from the theatrical picture . . . Switzerland is the cleanest country in the world, atmospherically . . . And they send their crooked bankers to jail there, too . . . John T. McCutcheon, the cartoonist, is living on his Triangle T ranch, at Dragon, Arizona . . . The coldest place on earth is a spot in Russia, where the thermometer touches 90 below . . . The hottest spot is at Singapore . . . Eva Le Gallienne's Civic Repertory theater idea has been abandoned temporarily, for a move up-town . . . Edgar Saltus had an impediment in his speech, as did Arnold Bennett and Somerset Maugham . . . Vaudeville entertainment reached a new low at the Palace, with exploitation of the bogus Prince Romanoff and the so-called society playboy, Jack de Ruyter . . . "Imitation of Life," (Harper's) by Fannie Hurst, was written in her usual readable vein . . . Arthur Hopkins, after several flop productions, is writing a play himself . . . The most popular speakeasy of the moment is "No. 21" on East 52nd street . . . Pleasant American Rawlins is a native of White Hall, Ill. . . "The Decade of Illusion," (Knopf) by Maurice Sachs, will interest all lovers of Paris . . . The Frazier Hunts frequently are dinner companions of Helen Keller . . . Scotti's farewell at the Metropolitan was the most touching ever seen in the old opera house . . . Hazlitt said: "Nothing inclines the egotist to fury like indifference" . . . Leon Gordon is doing a portrait of Katherine Brush . . . The busiest bar in the world, the Ritz in Paris, closes at 9 o'clock, nightly . . . Former Magistrate Jean Norris now is in the private practice of law . . . The former Betty Inche is writing a novel . . . France considers Ruth Draper America's most talent actress . . . Noel Coward's novelized version of his play is dedicated to Alexander Woolcott.

(Copyright, 1933).

NORWALK, CONN.
HOUR

MAR 20 1933

JOHN ERSKINE HITS COLLEGE EXAMINATIONS

Cambridge, Mass. (A) — Condemnation of the present systems of examinations, both in college entrance and in school and college curricula, was expressed Saturday by speakers at the closing sessions of the 42nd annual meeting of the Harvard Teachers' Association.

Those joining in criticism of the present method were: Professor A. B. Crawford, director of the Department of Personnel Study at Yale University; Dean Henry W. Holmes of the Harvard School of Education; Professor Johnson O'Connor of the Stevens Institute of Technology; Professor John Erskine of Columbia University and Mrs. Eleanor Perry Wood of the Bureau of Educational Records of New York.

OMAHA, NEB.
MORNING BEE NEWS

MAR 12 1933

SING IS THEME OF NEW SERIES

Nine more leading musical educators will be presented in the series of Sunday afternoon talks over NBC networks under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Juilliard School of Music, inaugurated the program last Sunday.

The series is under the title "Singing, the Wellspring of Music."

The following noted musical authorities will be heard:

Mary Garden, internationally-known operatic soprano.

Walter Butterfield, president of the Music Supervisors National conference.

Edward Johnson, American-born tenor of the Metropolitan Opera company.

A. Atwater Kent, sponsor of the national radio auditions.

Marshall Bartholomew, director of the Yale University Glee club.

Deems Taylor, American operatic composer.

A. Walter Kramer, editor of Musical America.

Pierre V. Key, editor of Musical Digest.

Herbert Witherspoon, director of music, Chicago world fair.

The academy has arranged the series of talks with NBC in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing. WOW carries the programs.

LOS ANGELES, CAL.
TIMES

MAR 12 1933

THE AMERICAN ACADEMY OF TEACHERS OF SINGING

is entering the field of radio education with a series of nation-wide broadcasts Sunday afternoons with well known musicians and writers supplying the programs. John Erskine, novelist and head of the Juilliard School in New York, began, and other contributors will be Mary Garden, Edward Johnson, A. Atwater Kent, Deems Taylor, Al Walter Kramer, Pierre Key and Herbert Witherspoon.

Clifford Lott of Los Angeles is the only western member of this distinguished organization.

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the auspices of the Amer-
Academy of Teachers of
ing.
John Erskine, president of
Juilliard School of Music,
the program last
day.
The series is under the title
ing, the Wellspring of
ic."
The following noted musical
ortities will be heard
Mary Garden, International-
known operatic soprano,
Valter Butterfield, president
the Music Supervisors Na-
tional conference.
Edward Johnson, American-
tenor of the Metropolitan
era company.
A. Atwater Kent, sponsor of
national radio auditions.
Marshall Bartholomew, di-
r of the Yale University
e club.
Edna Tilton, American op-
ic composer.
A. Walter Kramer, editor of
ical America.
Pierre V. Key, editor of Mu-
al Digest.
Herbert Witherspoon, di-
r of music, Chicago world
r.
The academy has arranged
series of talks with NBC
the belief that the repre-
sative list of speakers will
e the American public much
ormation of importance re-
rding the promotion of sing-
g. WOW carries the pro-
grams.

LOS ANGELES, CAL.
TIMES

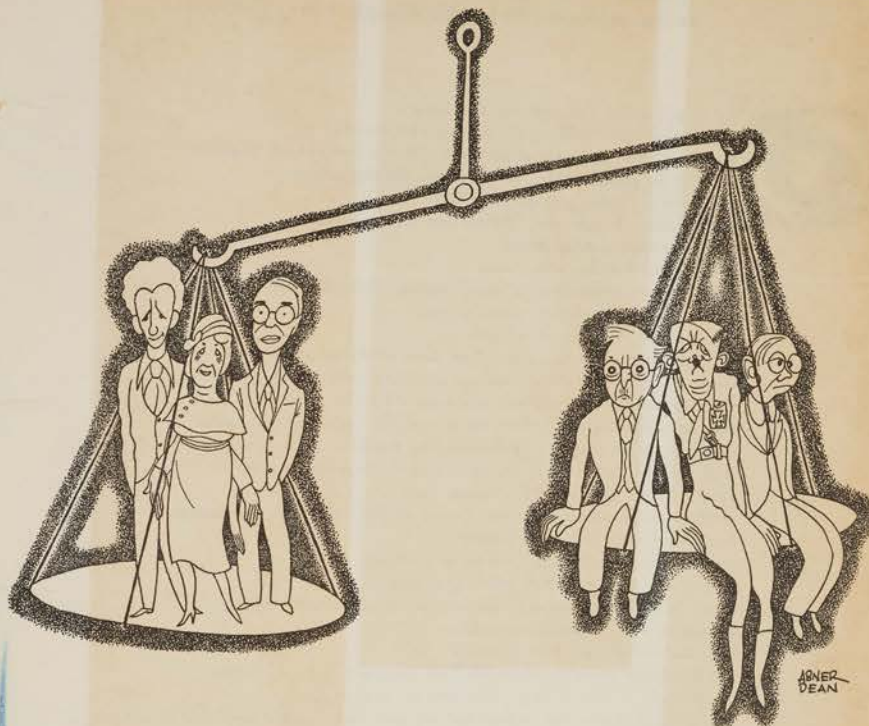
MAR 12 1933

THE AMERICAN ACADEMY OF
TEACHERS OF SINGING is enter-
g the field of radio education with
series of nation-wide broadcasts
nday afternoons with well known
usicians and writers supplying the
ograms. John Erskine, novelist
nd head of the Juilliard School in
ew York, began, and other con-
tributors will be Mary Garden, Ed-
ard Johnson, A. Atwater Kent,
Edna Tilton, Al Walter Kramer,
Pierre Key and Herbert Withers-
poon.
Clifford Lett of Los Angeles is the
only western member of this distin-
guished organization.

128

Handwritten signature

Tonics and Poisons



ROMAIN ROLLAND, because he has done more than any other living man to carry on the peace work of Jean Jaures, thus helping in a practical way to prevent the chaos and universal destruction to civilization that would follow another World War.

MARGARET SANGER, because she has devoted her life to a cause that needs no restating, and because, despite a life-long fight against illness, she has displayed almost super-human energy, made heart-breaking sacrifices, for this cause.

JOHN ERSKINE, because his liberality and active interest in youth, notably in his connection with the Juilliard Foundation and Columbia University, have been a constant source of inspiration.

ADOLF HITLER, because, backed by munitions manufacturers, he is trying to revive a dangerous type of nationalism, militarism and anti-Semitism, in a movement that attempts to set youth back on the old path that led our elders to cataclysmic self-destruction.

JOHN S. SUMNER, because he has read all of the so-called obscene books ostensibly to suppress them, and because the result of his meddling has been the suffering, misery and heart-ache which feeds upon ignorance.

WILLIAM N. DOAK, because he has furthered ill-will by attempting to discriminate against foreign students who wished to work in America, an act which justly evoked the protest of our nation.

The Little Minister



Church of Our Father
Meeting House

415 Clinton Ave
Brooklyn, N.Y.

Minister
Thomas Edward Potterton D.D.

VOL. XXVIII

BROOKLYN, N. Y., MARCH 18, 1933

No. 3

Published weekly, except in the summer
Rev. Thomas Edward Potterton, D.D.
Editor, Owner, Publisher
415 Clinton Avenue, Brooklyn, N. Y.
Telephone, PRospect 9-4702
Entered as Second Class Matter, March 1st,
1917, at the Post Office, at Brooklyn, N. Y.,
under the Act of March 3rd, 1879.
Subscription Price, One Dollar a Year

In Memoriam

The flowers in the Memorial Vase, Sunday, March 19, are given by Mrs. Laura I. Child in memory of her parents.

Sunday, March 19, 1933

11:00 A. M. Morning worship with sermon by the Minister. Theme: The Higher Ups.

Special Notice

Next Sunday, March 19, our minister, Dr. Potterton, begins the 31st year of his pastorate. I respectfully urge all our people to be present at the morning service, and show honor and affection to the man who has served us for a generation. Let there be a great friendship service, Sunday morning, March 19.

Sincerely yours,
John G. Murray,
Pres., Board of Trustees

The Metropolitan Alliance

held Friday, March 10, in the Meeting House was a great success. Miss Grace L. White presided with fine tact and wisdom. Our musicians struck twelve, as they have acquired the habit. The Woman's Alliance realized the ideal in furnishing the luncheon for the guest table, and as active hostess for the day.

Mrs. McFarland and her workers earned and deserve our thanks. The speaker was Mrs. Molly Anderson Haley, whose book of poems, "The Window Cleaner" has received recognition and commendation from lovers of poetry. Mrs. Haley is a woman of grace and charm, and as an interpreter of the best in literature won the goal of 100% approval. She enjoyed our Meeting House, and we folk of the Temple of Heresy will be mighty glad to see the Poetess again.

The religious editor of the Eagle is a gracious minister of good-will and fraternalism—a friendly soul, Mrs. Esther Coster. Sister Esther knows a thousand ministers and is still a Christian. In a recent issue (March 12) of the Eagle there was an article from her pen dealing with the Minister of the Meeting House, picturing the Thirty Year's War (weapons—Truth and Love) in Brooklyn, and the beginning of the 31st year of the present pastorate. It was kindly, generous, overflowing with good cheer and abundantly appreciative. The Little Minister thanks the religious editor of the Big Eagle for the ideal, and the inspiration to realize the part of a useful city pastor.

Special Notice, No. 2

I thank Mr. Murray for his kindly word to all our people to attend the Friendship Meeting, Sunday morning, March 19. It will be a joy to greet a large company of friends, and in dear togetherness make a pilgrimage to The Higher Ups. Yes—let it be a Friendship Service.

Thomas Edward Potterton.

BUFFALO, N. Y.
NEWS

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KANSAS
JOURNAL

HERE

IN THESE days of a musician who is walking the streets and disheartened a hungry state, similar organization first to step forward to pay adequate fees for the members.

The members of course, asking for free. Yet the dunning for free.

Thus it is that the bane of the they are supposed. They ask good worthy students them without paying money on flowers and the money to need.

Would it not be the members go to the money to need.

Roland Hayes, now owns the place his parents were.

As the New York poppy and the more singer below.

Mann, a kindly gentleman, three years ago.

Mann had a 600-acre plot. Mann up many years.

Curryville in Georgia big emancipation asked to stay on.

The Hayes couple acre plot. Mann up many years.

bought it in 1926 families, most of of Mann's former on the place.

"They remain raising cotton. They have built and a power plant them in the spring and they pay his crops mature.

any profit from calls the place. memory of his is a word he made and mother."

The hitherto Wahfried architecture soon will be open visitors. It is no whether this music secrets and all the life will be brought the day.

It seems that has consented to many of the confried archives of this summer.

This exhibition under the auspices of Baireu the personal character Strobel, widely authority.

John Erskine, one of the too many by accident, has place by New York pontifical attitude metropolitan Opera.

As a mouthpiece foundation, Mr. Erskine's bounds where the policies of and in doing so the recipient of should not be forgotten.

THE LITTLE MINISTER

My Youth

My youth was my old age,
Weary and long;
It had too many cares
To think of song;
My moulting days all came
When I was young.

Now, in life's prime, my soul
Comes out in flower;
Late, as with Robin, comes
My singing power;
I was not born to joy
Till this late hour.

—William H. Davies

A Catch For Singing

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Old Man:
"Alack, and well-a-day!"
Said the Young Old Man to the Old
Young Man:
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For the end of life is nearing;
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—Wilfrid Wilson Gibson

The Comfort of the Stars

When I am overmatched by petty cares
And things of earth loom large, and look
to be
Of moment, how it soothes and comforts
me
To step into the night and feel the airs
Of Heaven fan my cheek; and, best of all,
Gaze up into those all-uncharted seas
Where swim the stately planets: such as
these
Make mortal fret seem light and temporal.
I muse on what of Life may stir among
Those spaces knowing naught of metes
nor bars;
Undreamed-of dramas played in outmost
stars,
And lyrics by archangels grandly sung.
I grow familiar with the solar runes
And comprehend of worlds the mystic
birth:
Ringed Saturn, Mars, whose fashion apes
the earth,
And Jupiter, the giant, with his moons.
Then, dizzy with the unspeakable sights
above,
Rebuked by Vast on Vast, my puny heart
Is greatness for its transitory part,
My trouble merged in wonder and in love.
—Richard Burton

Pepigrams

When the rule of gold displaces the
golden rule, there is always loss.
The world will soon forget its masters,
but will cling with loving remembrance
to its servants.
Far and away the best prize that life
offers is the chance to work hard at work
worth doing.
Patriotism is God's way of training in-
dividuals for common action for unselfish
ends.
It is manly to love one's country; it is
God-like to love the world.
Kindness is the golden chain by which
society is bound together.
The surest way of making the world
better is to begin with ourselves.
Time is a commodity for which some-
body must pay—no matter how plausible
is the guise under which it hides.
There is only one real failure possible,
and that is not to be true to the best one
knows.
The best way to break a bad habit is
to drop it.
Of a sane man there is only one safe
definition: he is a man who can have
tragedy in his heart and comedy in his
head.

—Selected.

THE LITTLE MINISTER

Pert Paragraphs by Potterton

I read with interest the writings of John
Erskine in the Eagle. He is a preacher
never dull; a teacher always persuasive; a
man who has his hand upon the pulse of
every-day events but commands a vision
of the finer and better; a winsome winner
for the higher life; a believer in the su-
premacy of the spiritual. Listen to his
words: "The opinion of our neighbors,
the luxuries of the home, good clothes,
travel, pleasant amusements—these are
worth seeking, if they do not cost too
much, but they are not the heart of life.
Deep within us we must live with our
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it is a council or holding company is
asserted. To my sense it is not a holding
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to my mind is an organized fellowship of
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"I can not be found antagonistic to
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Meanwhile I shall pursue the way of
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Universalist Church. And this is what
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T. E. P."

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and love as brethren: there is little union
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Meet me at the Meeting House.
Thomas Edward Potterton.

BUFFALO, N. Y.
NEWS

MAR 23 1933

Opinions

"TO SIT by the wayside and smile at the enthusiasm of others is an occupation for 'ghosts.'"—John Erskine.

Evening Telegram
St. John's Newfoundland

22 FEB 1933

I think we should count that nation happiest and most prosperous which has in it the greatest number of individuals who are happy and prosperous.—John Erskine.

PRATT, KAN.
TRIBUNE

MAR 11 1933

In his book, "The Delic Great Books," John Erskine votes one chapter his final modern Irish poetry.

KANSAS CITY, MO.
JOURNAL-POST
MAR 19 1933

HERE AND THERE

IN THESE days when many a musician who has given much and received too little for reserve, is walking the streets discouraged and disheartened, if not actually in a hungry state, musical clubs and similar organizations should be the first to step forward and offer adequate fees for their entertainment.

The members of these organizations, of course, would not think of asking for free food or refreshments. Yet they are continually dunning for free music.

Thus it is that these societies are the bane of the artists although they are supposed to help them. They ask good musicians and worthy students to sing or play for them without pay, meanwhile lavishing money on luncheons, teas, flowers and the like.

Would it not be preferable to let the members go without luncheons, teas and the usual tinsel and give the money to needy musicians?

Roland Hayes, the Negro tenor, now owns the plantation in which his parents were slaves.

As the New Yorker has it, "the poppy and the mammy of the colored singer belonged to a Joseph Mann, a kindly gentleman who died three years ago at the age of 100. Mann had a 600-acre estate near Curryville in Georgia, and after the big emancipation most of his slaves asked to stay on as tenant-farmers. The Hayes couple took over a 10-acre plot. Mann gave the old farm up many years before Hayes bought it in 1926, but about forty families, most of them descendants of Mann's former slaves, were still on the place.

"They remain there as tenants, raising cotton and some wheat. They have built roads and dams and a power plant. Hayes finances them in the spring and summer, and they pay him back when the crops mature. He doesn't make any profit from their labors. He calls the place Angelmo farm, in memory of his mother. Angelmo is a word he made up from angel and mother."

The hitherto jealously guarded Wahnfried archives at Baireuth soon will be opened to the gaze of visitors. It is not known, however, whether this means that all the secrets and all the sumptuous family and other skeletons of Wagner's life will be brought to the light of the day.

It seems that Winifred Wagner has consented to an exhibition of many of the contents of the Wahnfried archives during the festival this summer.

This exhibition will take place under the auspices of the municipality of Baireuth, and will be in the personal charge of Dr. Otto Strobel, widely known Wagner authority.

John Erskine, who happens to be one of the too many musical heroes by accident, has been put in his place by New York critics for his pontifical attitude toward the Metropolitan Opera company.

As a mouthpiece of the Julliard foundation, Mr. Erskine overstepped his bounds when he tried to dictate the policies of the Metropolitan, and in doing so he made himself the recipient of a lesson which he should not easily, nor hurriedly forget.

WESTERLY, R. I.
SUN

MAR 26 1933

MORE MUSIC NOW

PEOPLE have been saying that music has no future—that music as a living thing has become mechanical, and musicians have lost their profession. It does seem so when you consider the number of musicians unemployed. Yet there is probably more music being played in this country today by human beings than there ever was. And it isn't jazz, either—it's music!

Even Westerly is in a revival of music. We have our orchestras in the high school, the junior high and even in the grades of the Elm Street School. Youngsters big and small are striving for a place in the harmony makers. We must not forget the band with its drum major. All these things are new to us. The schools have been fostering the taste for them.

John Erskine tells in the American Magazine what has happened elsewhere. People who used to support music by professionals are now giving the concerts themselves. And those concerts are well attended. He describes a performance, which he represents as typical, where the concert master was a woman school teacher, and the players included boys and girls, an engineer, a doctor, a telephone man, a banker and a plumber. All of them "bought tickets to hear themselves play."

The program was Mozart, Beethoven, Tschalkowsky and Schumann. There was no such enthusiasm as that in the old days. The country is full of high school orchestras and amateur orchestras of all kinds, just as here in Westerly. We may some day do as they are doing at Poquonnoc, and have a community orchestra.

They are starting young in the schools. A full orchestra of children none of whom are more than twelve years old, is playing at Elm Street School. Music lessons are coming back again. Pianos are coming back. There is a good market for violins. As for the empty tom-tom stuff that still comes in over the air, though in lessening volume, the kids will take care of that.

MUSICAL AMERICA

MAR 10 1933

Short Waves

A new hour, Music Is My Hobby, on the WJZ network, Fridays at 7:15 p.m., enlists people from many circles, who are talented amateurs. Among the names are William H. Woodin, new Secretary of the Treasury, Hendrik Van Loon, Daniel Frohman, John Erskine, Olin Downes, Judge Leopold Prince and others. Leonard Liebking inaugurated the series on Feb. 24.

BUFFALO, N. Y.
COURIER EXPRESS

MAR 26 1933

Friday Program

To state that the last Julliard Fortnightly Student Recital was the most successful that has been thus far given in Buffalo is putting it mildly. Mrs. Evelyn Choate and her co-workers on the various committees in charge of this Julliard movement locally have reason to be highly gratified with the widespread interest which has been aroused on the part of piano students and teachers in these recitals. In the last three seasons five prominent artists in the pianistic world have appeared as artist guests: Dr. John Eschke, James Friskin, Mme. Olga Samardoff, Ernest Hutcheson, and at the last recital, Sascha Gordinitzki. Teachers and students have indeed been fortunate to have had personal contact with such personages. The sixth recital will take place in the assembly hall of Denton, Cottler and Daniels at Court and Pearl streets, on Friday evening, March 31st, promptly at 8 o'clock.

Following is the program:

- Minuet in G Bach
- Dance Villagrosa Pennington
- Bernard Cohen
- (Pupil of Mrs. P. L. Kader)
- Two Part Invention No. 8 Bach
- False Symmetry Kuhlau
- Marion Hanneman
- (Pupil of Mrs. Emma J. Downs)
- Melody Diabelli
- Goblin's Frolic Heller
- Thema Laifer
- (Pupil of Miss Anita Frank)
- Hungary Carl Koelling
- Leonard Penzance
- (Pupil of Edward G. Fischer)
- To a Wild Rose MacDowell
- Lee Ciochettis Thompson
- To the Rising Sun Tosti
- Alberia Hamster
- (Pupil of Mrs. Helen Stricker)
- Variations on a French Melody Mozart
- Spring Song Liebling
- June Hood
- (Pupil of Miss Clara Knoll)
- Berceuse Schytte
- Jeunesse Manney
- Ruth Feder
- (Pupil of Mrs. Julia Jennings Griffin)
- Barcarolle from Tales of Hoffman
- Offenbach-Ringel
- Air de Ballet Thompson
- Rhonor Weaver
- (Pupil of Otto Hager)
- The Tailor and the Bear MacDowell
- Mary Louise Daw
- (Pupil of Mrs. Minnie Cramer Lane)
- Presto from Sonata Op. 38 No. 4
- Clementi
- Air de Ballet Lemont
- Hein Hilary
- (Pupil of Sister Mary Imelda)
- The Harmonious Blacksmith Handel
- May Thompson
- (Pupil of Miss Anna Hagman)
- Theme and Variations "Nel Cor Fin"
- Beethoven
- Martha Louise Worth
- (Pupil of Mrs. Cornelia Beebe)
- The Fountain Schytte
- Scherzino Moszkowski
- Trwin Kats
- (Pupil of R. Leon Trick)
- Romance Sibellus
- Crashbottoms Dance Eastwood Lane
- Ruth Stock
- (Pupil of Miss Marguerite Davison)
- Pastorale - E. m. Scarlatti
- Nocturne op. 9 No. 3 Chopin
- William Walters
- (Pupil of Miss Marcela Bush)
- Fantasia Improvisu Dohnanyi
- Rhapsodie Dohnanyi
- Nora Henphill
- (Pupil of Miss Clara Schlenker)

SO. NORWALK, CONN.
SENTINEL

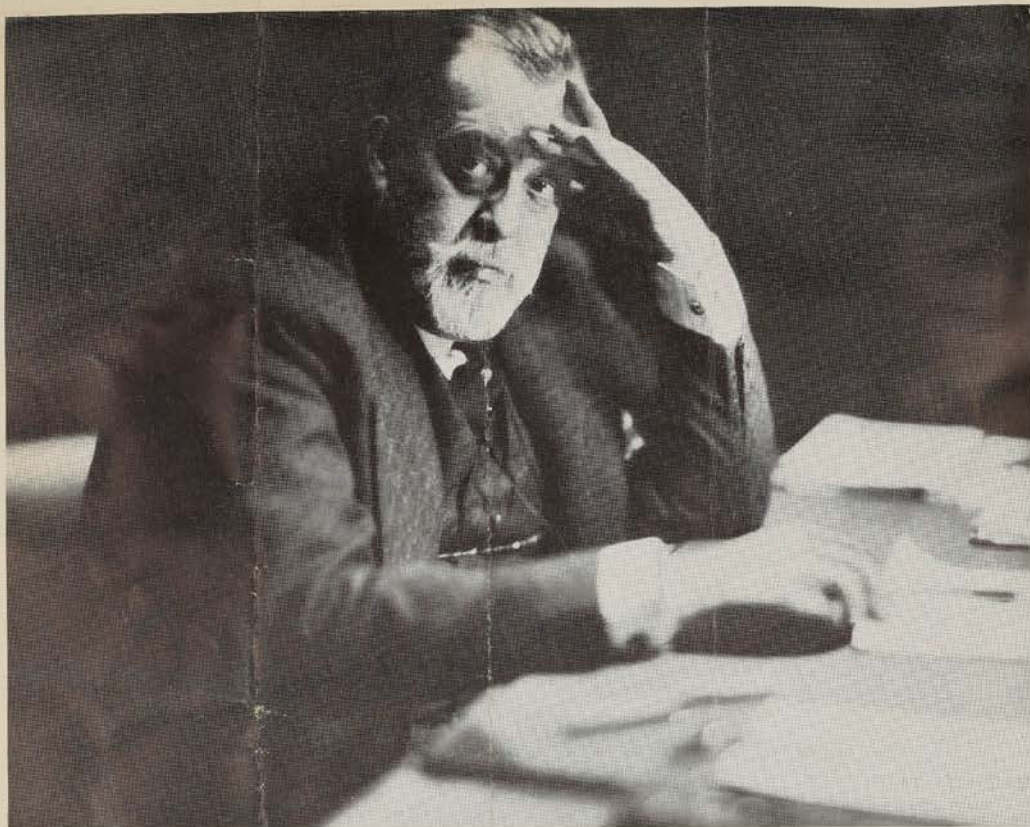
MAR 18 1933

Mrs. John Erskine, daughter, Anna and son, Graham, New York, will spend the week-end at their place in Nod Hill, Wilton.

PRATT, KAN.
TRIBUNE

MAR 11 1933

In his book, "The Delight of Great Books," John Erskine devotes one chapter, his final one, to modern Irish poetry.



GIULIO GATTI-CASAZZA

"... The Metropolitan is not a training school ..."

THE OPERA

Crisis at the Metropolitan

THE Metropolitan is so filled with tradition, its past is so rich in history that many of us imagine that it has always existed. As a matter of fact the Opera was born the year Wagner

died, just fifty years ago. And to make the fact clear, in the first season, 1882-1883, the brand new Metropolitan showed a deficit of \$600,000.

Unofficial figures show that the Metropolitan opened its season last November, curtailed from twenty-four to sixteen weeks, with estimated expenses of \$1,440,000 and estimated revenue of \$1,420,000.

In reality the costs will approach \$1,700,000, with receipts of \$1,300,000. The average cost of an opera season, for the full twenty-four weeks, has been \$2,880,000. Salary cuts, accepted by all the stars, with the exception of Beniamino Gigli, were to lop down this cost.

Even the estimated \$120,000 income from the National Broadcast-

ing Company for sixteen broadcasts, and \$120,000 revenue from benefits and similar performances, will be insufficient. The \$270,000 reserve fund accumulated by the thrifty general director, which in 1929 came to \$1,000,000, has likewise been swallowed up.

TO cope with this situation — four principal suggestions have been advanced.

1. That the Metropolitan be reorganized on a national basis joined with Chicago, and its \$15,000,000 Civic Opera House, built by the power magnate, Samuel Insull, now of Greece; and San Francisco and its great War Memorial building, newly dedicated; all part of one great transcontinental operatic system, with other cities regularly served.

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seven

Encore - NYC
APR - 1933

The Opera

Continued from page eight

WE have not had an opera house," says Mr. Erskine, "but an opera museum. I say that not to condemn but to define. Museums are useful, if they are not too expensive, and if we do not mistake them for something else. I'm glad we have a place in New York where we can see opera as it was given thirty years ago. I'm sorry I have to go to Europe to see how it is produced today."

THEN Mr. Erskine wishes that some day we shall have an American opera house in New York . . . one so international in its outlook that it will include our country . . . The official language spoken in the opera house will be English . . . There will be a first rate theatrical director, and every performance, whether of old or new works, will be a modern production . . . Programs and the productions will be planned by a committee composed half of musicians and half of experts in theatrical productions and stagecraft . . .

HAVE Mr. Erskine's ideas taken seed? Will a certain important social element turn its back on the Metropolitan's all-star philosophy and encourage a new company based on the Erskine-Juilliard all-native policy?

At this moment several groups are endeavoring to organize a strong new clique. Mr. Gatti-Casazza, on the other hand, has always maintained he would favor such an independent opera organization. "The Metropolitan," he has said many times in the presence of this recorder, "is not a training school; it is an international opera company."

Now that the Juilliard trustees have acquiesced, to the extent of \$50,000, to the Metropolitan petitioners the dominant question remains: how far will the Metropolitan modify its policy next season?

AS to the much discussed removal of the Metropolitan to a new site, that ambitious project seems slumbering for the moment. Some of the directors point out that removal, say to Radio City, is not

practicable for the simple fact that the present rental is only a trifle, and that a new building, say in the Rockefeller Center, would cost some \$12,000,000 and certainly John D. Rockefeller, Jr. is in no mood to underwrite such a cost.

Last month the Metropolitan site was officially given a valuation of \$6,300,000—a markdown of \$300,000 since last autumn. Five years ago the site could have been sold for \$12,000,000, to a Chicago department store. The building is now valued at only \$50,000.

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The initial performance was Gounod's "Faust," October 22, 1883, with Christine Nilsson, Scalchi, Del Puente, Novana and Campanini.

Rescued?

ABOUT sixteen weeks of opera are assured for the Metropolitan next season.

As ENCORE goes to press Mr. Erskine announces the Foundation will contribute \$50,000 to the Metropolitan budget, one-sixth of the total amount sought, under conditions which are based on the Erskine ideas as already described.

It seems sure that sixteen weeks of opera will be given, instead of the suggested twelve weeks. The Juilliard conditions stipulate a supplementary four weeks, or so, of opera comique and opera in English. Presumably this additional season will feature American artists and American composers.

In other words the Juilliard Foundation may virtually transfer its present opera-producing activities to the Metropolitan stage under glorified conditions.

Incidentally, Mr. Erskine revealed that he had made a similar offer of a contribution, "with conditions" to the Metropolitan ten years ago. The offer was rejected, he asserts.

MADISON, WIS.
STATE JOURNAL

MAR 23 1933

National Music Clubs

Convention in Minneapolis in May

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ASHEVILLE, N. C.
CITIZEN

MAR 19 1933

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Miss Wood will speak during one of the regular Sunday programs produced over an NBC network at 4 o'clock under the title of "Singing, a Well-Spring of Music."

The series of programs has been arranged by the American Academy of Teachers of Singing in the belief that the representative list of speakers to be heard will give the American public much information of interest and importance regarding the promotion of singing.

The series was opened by John Erskine, president of the Juilliard School of Music, and the second speaker was A. Walter Kramer, editor of "Musical America." Others to be heard in the future include Mary Ford, Mr. and Mrs. Deems Taylor, Walter Butterfield, Rodolph Eda, president of the Music Superstock, Helen Johnson, Metropolitan tenor, A. Akshof, Florence Foster Kent, sponsor of the national radio auditions, Marshall Bartholomew, and an A. Wal-

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MUSICAL COURIER

MAR 18 1933

Erskine and Perol6 Quartet for New York University

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SEVEN

Encore - Jye
1933

musicians, in place of a huge cash sum, which we would waste anyhow?

Italy might throw Mr. Toscanini on the scales; Germany could donate a few modern opera producers -- and we would consider having Mr. Hitler, the Bayreuth fan, in our possession for a few minutes. Vienna might send us a few operetta composers. That would save some of our Broadway composers the trouble of crossing the seas to borrow their original ideas.

All these suggestions are sketchy, of course. We prefer to leave petty details to Composer Woodin.

Why all this chatter about Sir Malcolm Campbell attaining 272 miles speed per hour in his new car? Clock an American opera singer breaking after an opera director at the mention of a possible opening? (And does the American artist ever catch up with the opera director?) This, great invisible audience, is real speed.

Crooks Début Fills Opera House, headlines read, referring to Richard the tenor, not a new crime wave.

Artists in search of a few choice words against the music reviewers might turn to Robbie Burns:

"Critics! Those cut-throat bandits on the paths of fame."

Or to the gentle Tennyson and his casual allusion to a critic as "a louse on the locks of literature."

Nowadays we come down to cases and refer simply to the *Pediculus*.

But a strange sea change has come over the music reviewers these days. You rarely hear an unkind yip from any of the lads in Chicago, New York, or points west. They radiate humanity, benevolence and kindness toward everybody, most everybody, in the world of music. Savagery and fatal strangle-holds are now taboo. The good old meal-ticket, gentlemen.

MADISON, WIS.
STATE JOURNAL
MAR 23 1933

National Music Clubs Federation Convention in Minneapolis in May

THE 18th biennial convention of the National Federation of Music clubs will take place in Minneapolis from May 21 to 28 of this year. Among the events already listed are a concert for the first Sunday afternoon, May 21, by the Minneapolis Symphony orchestra, conducted by Eugene Ormandy, and a concert on the evening of that day by the St. Olaf Lutheran choir of Northfield, Minn., conducted by F. Melius Christiansen.

Choral music will have special emphasis throughout the festival. There will be an ensemble of choruses, choirs and men's singing organizations. The group en masse will be led by a national director in a formal program of sacred and concert numbers in Northrop auditorium of Minnesota university on May 22. In the concerts of the week given by the federated choirs and choruses in attendance at the festival and convention will be heard many choral works.

The final events for the young artists' contests, a competition conducted by the National Federation of Music clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 23, 24. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, cello, organ, woman's voice, man's voice, and opera voice, man or woman. An additional award to two winners selected by the Schubert memorial will be an appearance with a major orchestra in New York.

Twenty-five hundred musicians from the northern districts, New York, Oklahoma, Mississippi, Louisiana, California and other points, have been scheduled to appear in group and solo performances. Among them will be Olga Samardoff, John Tasker Howard, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Mabel Daniels, Florence Macbeth, Carl Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Esquire.

A chamber music festival day, an opera presented by the University of Minnesota; premiere performances of American music, concerts of choral and orchestral music, including works by American composers, with the composers in attendance at the convention; discussions led by prominent speakers, are among events on the program.

ASHEVILLE, N. C.
CITIZEN

MAR 19 1933

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Voted American Actress Will Talk On 'Voice And The Stage'

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Mrs. Wood will speak during one of the regular Sunday programs presented over an NBC network at a block under the title of "Singing, the Well-Spring of Music."

The series of programs has been arranged by the American Academy of Teachers of Singing in the belief that the representative list of speakers to be heard will give the American public much information of interest and importance regarding the function of singing.

The series was opened by John Esquire, president of the National School of Music, and the first speaker was A. Walter Kramer, editor of Musical America. Others to be heard in the future include Mary Arden, Deana Taylor, Walter Butler, president of the Music Supervisors National Conference; Edward Johnson, Metropolitan tenor; A. Arner Keat, sponsor of the national radio auditions; Marshall Bartholomew, director of the Yale Glee Club; and Herbert Witherspoon, director of music of the Chicago World's Fair.

MUSICAL COURIER

MAR 18 1933

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seven

Encore - page
APR - 1933

The Opera

Continued from page eight

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MADISON, WIS.
STATE JOURNAL

MAR 23 1933

National Music Clubs
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ASHEVILLE, N. C.
CITIZEN

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MAR 26 1933



By Edward Cushing
Music Critic of The Eagle

IT IS now two weeks since the golden curtains of the Metropolitan swept down upon the performance of Donizetti's "Lucia di Lammermoor" that brought the operatic season of 1932-33 to a troubled close, and in that time every lover of opera, whether patron of the Metropolitan or listener at the radio on some remote farmstead, has asked himself the question, will those fabulous, if somewhat dusty, curtains part again on the season of 1933-34? Will there be opera next Fall, or must our greatest lyric theater—our only lyric theater, indeed—succumb to the financial attrition that has overcome so many other of our seemingly impregnable institutions?

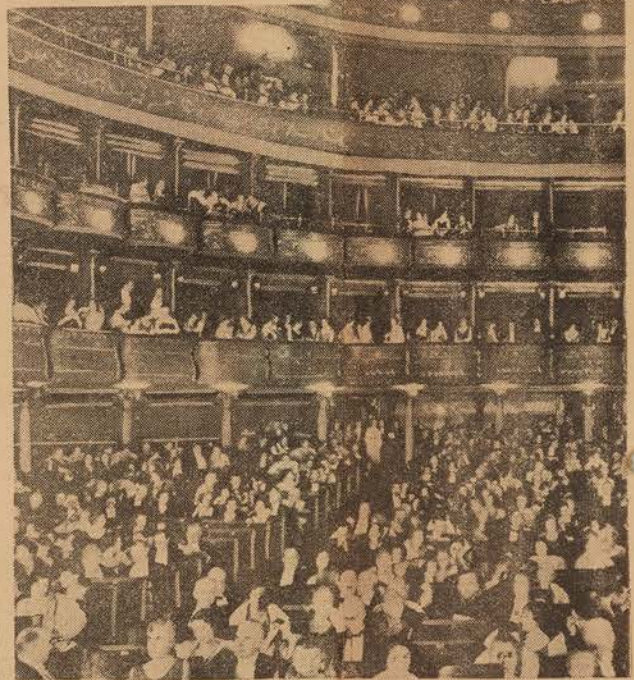
It is now safe to say, I think, that there will be a season of opera at the Metropolitan next year. At the moment

A New Era Dawns for re

Its Next Season, Judging From the Reforms in View, Will Be a More Theatrically Modern One

ward to another season of opera at the famous old theater, but to a better one than any that has been given there in many years. To a season planned by a management that must, I feel sure, at last be awake to the vital necessity for reforming its point of view and its policies, bringing them in line with conditions in a changed world and the requirements of a public which, until now, it has apparently felt that it could afford to ignore. In short, to a season that will mark the beginning of a new era at the Metropolitan.

THE uncertainty of the Metropolitan's situation during the last three years and more particularly its recent move to shift the responsibility for its future from the not overburdened, but still unwilling, shoulders of the boxholders to those of the general public has had the predictable effect of releasing a great deal of criticism of the company and its management.



Courtesy Care Edwards

Opening night of the last

the past few months, for these prove beyond a shadow of a doubt that the public is strongly behind the critics of the Metropolitan in their assertions that the company is in need of radical renovation. The implication in the company's appeal for aid is that its present difficulties are entirely the result of economic conditions; there are quite a number of us, however, who believe with Mr. John Erskine that this appeal is "significant of many things besides the depression."

"If times had not been hard," Mr. Erskine continued, summing matters up in the columns of The Eagle, "the directors



Courtesy N. Y. Public Library

At the Metropolitan in the gay '90s

or writing, official assurances on the point are still lacking, but in view of the public's ready response to the Save the Metropolitan campaign, conducted with such spirit and persuasiveness by the irresistible Miss Lucrezia Bori; in view also of the decision of the Juilliard Musical Foundation to fulfill what plainly would have been the wishes of its founder, the late Augustus Juilliard, by contributing \$50,000 to the guarantee fund solicited by the company, it may reasonably be assumed that the Metropolitan will survive. Even before this appears in print, spokesmen of the company may have announced the glad tidings; if not, they cannot be delayed much longer.

Not only, therefore, may we look for-

Although the directors take another view of it, I am persuaded that this has been a good thing for the Metropolitan. The general public is clearly ready to stand back of the opera company, as the immediateness and generosity of the response to Miss Bori's pleas has shown, but it is definitely of the opinion that in accepting its aid, the Metropolitan assumes certain reciprocal obligations.

The Metropolitan has been under the fire of criticism for many years, but until recently, it adopted the attitude that this was directed at it by a few professional snipers only, behind whom there was no weight of public opinion. This complacency has been rudely shattered by the innumerable letters received and printed by the daily newspapers in



The opening of the season (1898)

B *the* **M**etropolitan **O**pera

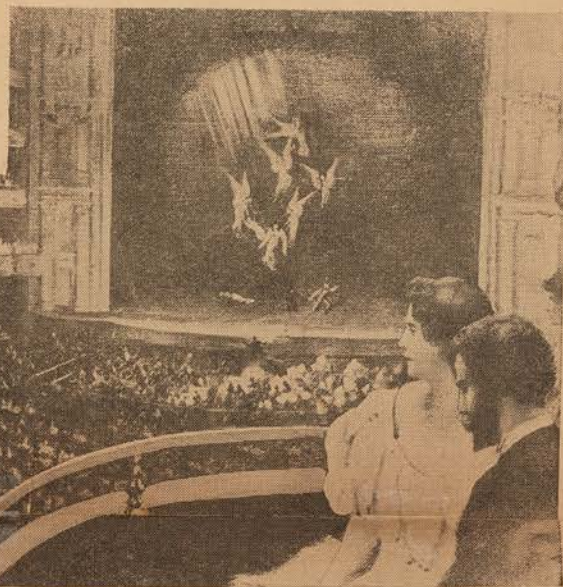
*The Public Wants It to Show Off
Society No Longer, but to Go
Into the Show Business*



question of whether or not the Julliard Musical Foundation, of which he is the president, should come to the assistance of the Metropolitan. No doubt there was a measure of heedlessness and a measure of ignorance in some of the things he had to say. The fact remains that Mr. Erskine, in the foregoing quotation, has diagnosed the Metropolitan's trouble, from the point of view of the intelligent opera patron of today, clearly and succinctly.

opera was a social pastime, an elaborate and expensive form of after-dinner entertainment. But that conception of it has ceased to be a valid one. The Metropolitan is no longer in the business of exhibiting society (which as an hermeneutic group no longer exists) to itself and the general public, to the accompaniment of music. It is now—and the time has come for it to realize the fact—in the show business, the business of providing opera *qua* opera to the public which no longer believes in the myth of the opera's social prestige and which, when it pays \$8.50 or \$5.50 or \$3.30, as the case may be, into the company's box office, expects in return its money's worth of entertainment to be provided from the stage and orchestra pit and not from the contemplation, during the entr'actes, of a tarnished golden horse shoe.

If it is objected that this is what, after its fashion, the Metropolitan management has been providing, the answer is



Courtesy N. Y. Public Library

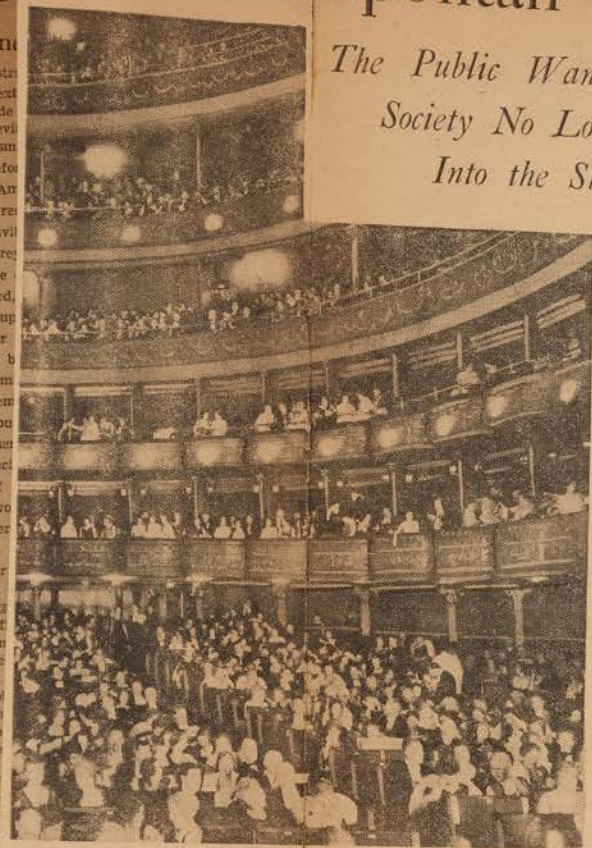
A view from a box in the Metropolitan Opera House

that its fashion is 25 years behind the times, for the conception of opera which its average performance embodies is that of a concert in costume—an essentially untheatrical and un-modern one. As Mr. Erskine points out there is another method of operatic production, one that "assumes that opera is a theatrical show, that aims at a total production in which the singers and the conductor are important, but the stage director is equally so." This is the method that prevails among the leading opera houses of central Europe, the one that the Metropolitan, for its own salvation, must not delay longer in adopting.

M^R. ERSKINE has been severely criticized recently for various opinions he has expressed in connection with the

of the foundations purpose in giving it. According to Mr. Erskine, the Juilliard gift is intended "to enable the Metropolitan to give further encouragement to American singers and composers," "to secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals for properly qualified students," "to enable the Metropolitan to serve a larger audience, by a supplementary program of opera comique," "to enable the Metropolitan to introduce modern stage methods" and "to insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes."

As Mr. Erskine must by this time be



Metropolitan opera season

would probably have raised the usual subsidies without asking the general music lover for aid, but even then I think there would have been some getting together of the opera company and the public."

Unquestionably, the depression played its part in bringing about a crisis in the affairs of the company, but that crisis was in preparation long before October, 1929, saw prosperity vanish with paper profits.

For years the Metropolitan has not represented the artistic ideals—or, to narrow it down, the operatic ideals—of its audience. Once upon a time maybe



The lobby after the opera

B. M. Cataract—Its Co

By Lyn
Bv Robert Kingman,
M.D., F.A.C.P.

Prolonged Eye Strain Cause. Eyeglasses. Facilities Aid

IN all industries being made in the inevitable era, the salesman than ever before. Sellers, and Americans have retraining activities since 1929. Preparation for enormous sales, supervised, men for the up half dozen or systems have been in a score of minutes. These statements are outstanding business in the present minute school of

King Prajadhikop's cataract, which began to develop in 1924, was a borderline case between those difficult cataracts which affect older persons and the less difficult ones occurring in younger individuals. He was confined to his bed but a day or two after the operation. For about a month, most of which time was spent in a darkened room, he was



"Don't strain your eyes"



not allowed to use his eyes at all. As

One \$2,500,000 and the budget double that of New system introducing One automobile has six thousand hands of new sales

picture on either brain or film depends entirely on the condition of the lens. When anything happens to the lens your camera all you have to do is to buy a new apparatus. But if anything happens to the lens of your eye you cannot buy a new visual apparatus, nor is there any way of taking the defective lens out of your eye and replacing it with a perfect one.

Fortunately, however, in many cases cataract, the lens which has lost its power of transmitting light and does nothing but obstruct vision may be removed from your eye and the rays of light subsequently drawn to a focus by means of a pair of glasses of a much heavier sort than are ordinarily prescribed to aid the usual minor deficiencies of a too convex or a too concave lens. It was for this operation

which attracts her, or the more flexible vocal qualities of such actresses as Katharine Cornell and Marguerite Churchill.

Or it may be the smooth, melodious contralto tones of a radio speaker that has made the American woman conscious of her diction.

Whatever the reason, American women have discovered that charm, allure, sympathy and even that much sought after quality, sex appeal, consciously or unconsciously, show up in the voice just as do shallowness, fright and a lot of other traits that detract from feminine charm.

The voice mirrors the mind, mirrors the emotions. It is an index to character, whether the character is weak or strong.

Women with poise and grace and culture have good voices. They know how to change the quality of their voice, how to make the proper tonal



Ethel Barrymore, for instance, has all of these charms, and she suits them to her changing roles. So have a dozen other ranking actresses of the day, Nazimova, Alice Brady, Helen Hayes, Pauline Lord, to mention a few. Maude Adams in her day.

WOMEN of culture, debutantes and girls in finishing schools who realize that the voice reflects the personality of the speaker are conscious of

afraid of being told, there has never really been any question of the Metropolitan's encouraging American singers and composers. Very nearly half the membership of the company is American, and the records of Mr. Gatti-Casazza's twenty-five years as impresario show that he has given upwards of one hundred performances of fourteen works by American composers, the greater number of which were entirely lacking in merit and could only have been produced because Mr. Gatti felt it his duty to offer this encouragement to native creative talent.

As for securing "educational opportunities" at the Metropolitan for music students, that is a minor matter scarcely worth the words that have been wasted upon it. The suggestion concerning a supplementary season of opera comique was also unwisely made, for it has repeatedly been demonstrated that the public is not interested in this form of entertainment. Further, there has never

been any doubt, to the best of my knowledge, that the Metropolitan intends to produce the Hanson-Stokes "Merry Mount," which it commissioned three years ago.

MR. ERSKINE'S five "definitions of purpose" are thus reduced to one: that advising the introduction of modern stage methods at the Metropolitan. This is not only desirable, but necessary, if the opera is to survive. For the fact is, the opinions of Mr. Olin Downes to the contrary notwithstanding, that, considered as theatrical entertainment, opera is much better given at a dozen European opera houses than it is at the Metropolitan. Furthermore, the objection that the Metropolitan with its present antiquated equipment, cannot better its average production is plainly controvert-

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CINCINNATI, O.
ENQUIRER

MAR 19 1933

Pens Dip

In Attack And Defense Of Metropolitan Opera—
Olin Downs Supports Management,
Spanks John Erskine—Writer
Gives Views.

By Joseph Kaye.

New York, March 18.

SPECIAL CORRESPONDENCE TO THE ENQUIRER.

VERY major city in the United States has its musical organization, and every musical organization has its troubles. Usually the smaller city looks to the larger for advice and inspiration, so that the problems that the Metropolitan has had to face in the last few weeks should be of national interest.

The end of the Metropolitan season last week brought with it a new controversy, this time between Olin Downs, music critic of the New York Times, and John Erskine, head of the Julliard Foundation. Downs stated in emphatic terms that Erskine was actuated in his stand against the Metropolitan more by prejudice than reason, and dug into him rather mercilessly.

The controversy started through the provisions of the Julliard Foundation—a bequest of some \$14,000,000 for the benefit of music—to the effect that Metropolitan should be aided financially. Erskine's interpretation of this clause was that the Metropolitan should be aided only in the interests of American opera, and only if it agreed to Erskine's specifications of conduct. Downs declared this interpretation was wrong and that Erskine had no right to dictate terms for the

Julliard aid. This controversy came after the foundation had given—or, rather, was forced to give—\$50,000 as a contribution to next season's guarantee fund.

The public generally should be interested in two points raised by this turmoil. First, who should really stand the deficit expected next season, and, secondly, the stage direction of the Metropolitan.

The second was a point which Erskine hammered into his statements, claiming that more modern methods of production should be used. The disciples of the present regime of the opera house—among whom Downs is probably the most devoted—retort that the stage of the Metropolitan is too antiquated and that Gatti-Casazza, director, has been asking for a new opera house for years without getting it.

This writer may advise his readers to discount heavily this apology, for even with the antiquated stage a great deal more can be done with operatic production than Gatti and his associates have done. The acting of the Metropolitan, in fact, has been one of the jokes of Broadway. For stodgy, conventional, unreal staging the Metropolitan outdoes the old stock companies in every way.

Except in a few new works or revivals there is no attempt at production in the modern sense. The massing of the chorus in the front of the stage and its shouting stentily at the audience, as if it connection whatever with the action of the opera, is an example. Then the horrible gesticulation and the complete stepping character to sing an aria. There are other instances of mismanagement.

It is very safely said that the Metropolitan has advanced in the slightest in the years. And to rectify its faults in this direction the Metropolitan certainly does not have the latest Roxy innovations in stagecraft.

Another point raised has been largely obscured by the many mental appeals to the public assistance. In a time of crisis he present those who should come to the assistance of the Metropolitan are those who have benefited most, the stockholders. The has paid enormous prices to opera. Six dollars for an opera seat down to \$1.50 for the

age of sitting five stories high and painfully crowded like in the space back of the opera floor railing. The seat buyers had no bargain, but the olders have, one of the big bargains in New York, as the little survey will show.

The cost of the Metropolitan House when it was built 50 ago, was \$1,750,000. Since the stockholders of the building lease it free to the Metropolitan and keep in return the parterre boxes (the "dishonors") as well as the help of the property—have

spent \$4,522,000 for varying purposes. In view of this expenditure the stockholders claim today that they have borne all the burden they can be expected to bear.

Now, the present value of the real estate on which the opera stands is about \$3,000,000. Deducting this from the total amount the

Continued From Page 1, Section 3.

enterprise has cost the stockholders to date leaves the total of \$3,272,000.

If you were to divide this sum

years (the period the present organization of the board of stockholders has functioned) the cost per seat would be \$31,800. Since there are 200 seats in the parterre, which are owned by the stockholders, the cost, or loss, per seat would be \$409.

Return for this \$409 the stockholders have been able to use with the box seats for every season the Metropolitan gave. This has amounted to can be seen from the fact that a seat in the grand tier boxes, located in the parterre boxes and therefore inferior to them, is worth \$10, here are on an average 100 mances a season, exclusive of y concerts.

That is not all. When a stockholder does not wish to use his seat he is at liberty to sell it.

At this writing the market for a parterre box, rented from the stockholder, is \$75. Also, if a stockholder wishes to, he can sell it, or part of his interest, for any sum he can get. The Wall Street crash, because of the fashionable eminence of the Metropolitan, a box was at \$175,000, which was more than half the value of a seat on the exchange.

Today, when hard times have come to the Metropolitan the stockholders appeal to the public to contribute to a subsidy of \$300,000. Erskine may have been right in not coming readily to the assistance of the institution; certainly there is a greater attachment to the directors of the Metropolitan Real Estate Company, the owners of New York's opera house.

LAWRENCE, MASS.
SUNDAY NEWS

MAR 19 1933
COLLEGE EXAMS
DO NOT REVEAL
THE REAL BRAINS

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Following the morning session a luncheon meeting was held at the Commander Hotel in Cambridge, at which speakers included Prof. John D. Goheen, professor of English at Columbia University and prominent author, and William Trufant Foster, president of Reed College in Portland, Ore.

BOSTON, MASS.
ADVERTISER

MAR 19 1933

SPENDING SEEN AS SLUMP CURE

"Frozen assets caused the depression; it was cold feet," William T. Foster, former president of Reed College, Portland, Ore., told the 42d annual meeting of the Harvard Teachers' Association yesterday.

Foster, now connected with the Pollak Foundation for Economic Research, in Newton, declared that in the first 12 months of the depression former President Hoover "lost his nerve and the federal government did nothing."

"The credit that is always open to this country should have been used and we would have ended the depression," he said.

"President Hoover said we were squandering our way to depression. I say that we have been saving and saving our way to poverty. The bankers have been leading us in the wrong way. We shall never get out of this depression until we spend."

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INDIANAPOLIS, IND.
STAR

MAR 19 1933

Music Federation Plans U. S. Contests in May

MINNEAPOLIS, Minn., March 18.—(U.P.)—A new musical artist may be discovered for America when the National Federation of Music Clubs' biennial convention is held here some time in May.

The federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice (high or low), man's voice (high or low) and opera voice (man or woman).

Prominent national artists will appear on the program, including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony orchestra; Jacques Gordin singing quartet; Lyric male chorus of Milwaukee, and the St. Olaf choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

Brooklyn, N. Y.,

MAR 16 1933

Revert

By Y

It's true—and it's sad
No word can describe
No girl is quite safe
A brute that has ho

But what does he get
How cruel the
You know th

He's slapped!

And there's the fellow
Who leaves his libid

The kind that's reff
He never puts lights

On Saturday
The girls that HE c

A serious chap with
Who talks to a girl l

Who'd never hold h

Without her
And what's l

He's bored.

APPLAUSE

The bows of the week
James Kevin Moloney for
me some genuine Irish sham
anticipation of St. Paddy's D
a note saying, "This piece of
rock is just off the boat. I g
every year direct from Irela
is supposed to be extremely
if you are superstitious" (w
am not)

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a bow
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It can be very safely said that production at the Metropolitan has not advanced in the slightest in the last 15 years. And to rectify its glaring faults in this direction the Metropolitan certainly does not need the latest Roxy innovations in stagecraft.

The other point raised has been considerably obscured by the many sentimental appeals to the public for assistance. In a time of crisis like the present those who should first come to the assistance of the institution are those who have benefited most, the stockholders. The public has paid enormous prices to hear opera. Six dollars for an orchestra seat down to \$1.50 for the privilege of sitting five stories high or standing painfully, crowded like cattle, in the space back of the orchestra floor railing. The seat buyers have had no bargain, but the stockholders have, one of the biggest bargains in New York, as the following little survey will show.

The cost of the Metropolitan Opera House when it was built 50 years ago, was \$1,750,000. Since then the stockholders of the building—who lease it free to the producing unit and keep in return the use of the parterre boxes (the "diamond horseshoe") as well as the ownership of the property—have spent \$4,322,000 for varying pur-

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Continued From Page 1, Section 3.

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INDIANAPOLIS
STAR

INTRODUCTORY
PRICES
M 2 Qt. \$2.75
(U) 3 Qt. 2.95
disc 4 Qt. 3.25
3.50

Frankfort, M.
Franklin, Garrie
Garet, The H
Goshen, Rodm
Greensburg, Br
Hartford City, W
Huntington, W
Kendallville, G
Kokomo, Armo
Lafayette, Leb
Lafayette, Mo
La Porte, The
Ligonier, Gude
Logansport, Fl
Marion, Swang
Marion, Marion
Martinsville, S
Mishawaka, C
Muncie, W. A.
Nappanee, G
Newcastle, I
Peru, Charter
Plainfield, J
Plymouth, Ben
Rockville, Hen
Rushville, M
Seymour, Car
Shelbyville, E
South Bend, E
South Bend, G
Terra Haute, H

Brooklyn, N. Y.,

MAR 16

Revert

By
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It's true—and it's se
No word can describ
No girl is quite safe
A Brute that has Ho
But what does he ge
How cruel the
You know th
He's slapped!

And there's the fello
Who leaves his libid
The kind that's refi
He never puts light
On Saturday

The girls that HE c
A serious chap with
Who talks to a girl
Who'd never hold h
Without her
And what's I
He's bored.

APPLAUSE

The bows of the week
James Kevin Moloney for s
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anticipation of St. Paddy's De
a note saying, "This piece of
rock is just off the boat. I ge
every year direct from Ireland
is supposed to be extremely
If you are superstitious" (w
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Continued From Page 1, Section 3.

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Brooklyn, N. Y., Eagle

MAR 16 1933

Reverting to Type

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No word can describe them much better than "cad."
No girl is quite safe when she's seen with this kind;
A Brute that has Horrible Thoughts in his mind.
But what does he gain when some Jane he has trapped?
How cruel the gods are!
You know that the odds are
He's slapped!

And there's the fellow (the kind like myself)
Who leaves his libidos at home on the shelf;
The kind that's refined and polite and reserved—
He never puts lights out—

On Saturday nights out

The girls that HE calls on are never unnerved.
A serious chap with a lofty morale.
Who talks to a girl like a brother and pal;
Who'd never hold hands of his own bold accord,
Without her permission;
And what's HIS condition?

He's bored.

MR. APOLLO BELVEDERE.

APPLAUSE

The bows of the week go to:
James Kevin Moloney for sending
me some genuine Irish shamrock
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If you are superstitious" (which I
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BOSTON, MASS.

HERALD

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PROF. MAHONEY, B. U.
NAMED ASS'N HEAD

By M. J. ROSENAU, JR.

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ferences on educational subjects.
Speakers who joined in agreement of
utility of current methods of ex-
amination were Prof. A. B. Crawford,
of the department of psychology,
at Yale University; Dean Henry
Erskine of the Harvard graduate
school of education, Prof. Johnson
Wood of the Stevens Institute of
Technology, Prof. John Erskine of
Yale University and Mrs. Eleanor
Wood, who was prevented by ill-
ness from attending the meeting, spoke
for a substitute who read her pre-
pared paper, charging that there are
deficiencies in the modern school or
college on which more real and money
than on examinations, but that
the purpose of examinations, and
the absence of local or regional or-
ganizations that are adequate
for the purpose of examinations, are
very and more wastefully.

CONFUSION PERSISTS

is due, Mrs. Wood stated, not
to the technical details that char-
acterize examinations now used,
but to the confusion that persists
regarding the purpose of examina-
tions. She pointed out that the
absence of local or regional or-
ganizations that are adequate
for the purpose of examinations,
is an open secret that none of
the examinations now in use is
entirely satisfactory, although
time and money have been
expended upon efforts to improve the
structure of the commonly
used types of examinations, both
in the college and in the high
school. It is to develop new types of ex-
aminations.

Efforts are quite laudable
and clearly justified, but in the
bustle of trying to effect technical
improvements, it has apparently
escaped most workers in this field
that not even technically perfect
examinations could give satisfactory
results so long as the same sporadic and unsystematic
way in which they are used at
present.

On the contrary, we are all aware
of the fact that many students are
stimulated and provoked to types
of conduct and of habits which are
not only uneducational, but in some
instances morally as well as intel-
lectually negative. The lure of a
"passing" mark, or of a "high"
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cheating.

ATTACKS TESTS

A vigorous attack on certain tests
made in judging students was launched
by Prof. Crawford, who told more than
200 educators from New England and
New York the most disappointing fac-
tor in general prediction studies has
proved to be the college entrance ex-
amination grades, despite the fact that
these examinations are prepared and
graded with the greatest care. Dis-
cussing psychological tests used to de-
termine intelligence or aptitude, Prof.
Crawford said:

Competent educators, including
many psychologists, blithely carry
experimental conclusions over into
situations very different from those
governing the original study, with
little or no consideration of how
greatly their validity may be affect-
ed by variations.

DIVERGES SLIGHTLY

Prof. Erskine diverged slightly from
the discussion of the theory of examina-
tions and declared that education will
mean nothing until it is recognized that
the value of performance is greater than
the value of theory. He commended the
tendency toward emphasis on the arts
and sciences, which he sees as ending
in a manner of performance by the stu-
dent.

When this performance is a
painting, it is not necessary to ask
a psychologist whether the student
would become a painter if he
painted. The performance is there
and can of itself be judged. In the
graduate schools we have some-
thing in the nature of a performance,
the thesis, but it is a per-
formance that few care to repeat.

College entrance requirements came
in for further criticism, along with the
"break" between school and college, at
the hands of Dean Henry W. Holmes
of the Harvard graduate school of edu-
cation, who urged adoption of objective

Addresses Teachers



(Photo by Bachrach)

DEAN HENRY W. HOLMES

ERIE, PA.
DISPATCH-HERALD

MAR 22 1933

Presque Isle D.A.R. Elects Delegates to National Congress

Presque Isle Chapter, D. A. R.,
met at 3 p. m. Tuesday in the Hotel
Lawrence, with the regent, Mrs.
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Hig appointed the following nomi-
nating committee: Mrs. Roy E.
Dolg, chairman; Mrs. William F.
Hanson, Miss Mary McKee, Mrs.
O. G. Rusterholz and Mrs.
Robert Snook. Mrs. John Dolg and
Miss Rebekah Hewes will represent
the chapter as delegates to the 42nd
national congress to be held in
Washington, D. C., April 17 to 21.

Continued From Page 1, Section 3.

enterprise has cost the stockholders to date leaves the total of \$3,272,000. You were to divide this sum years (the period the present organization of the board of stockholders has functioned) the cost year would be \$81,800. Since there are 200 seats in the parterre which are owned by the holders, the cost, or loss, per would be \$409.

Return for this \$409 the stockholders have been able to use with-charge the box seats for every man the Metropolitan gave. This has amounted to can be a from the fact that a seat grand tier boxes, located the parterre boxes and there-rior to them, is worth \$10. There are on an average 100 mances a season, exclusive of ly concerts.

At that is not all. When a holder does not wish to use ats he is at liberty to sell. At this writing the market for a parterre box, rented from holder, is \$75. Also, if a holder wishes to, he can sell terest, or part of his interest, for any sum he can get. The Wall Street crash, be- of the fashionable eminence e Metropolitan, a box was at \$175,000, which was more half the value of a seat on the exchange.

Today, when hard times have to the Metropolitan the stock- appeal to the public to be to a subsidy of \$300,000. sten- a Erskine may have been it in not coming readily to assistance of the institution. arly there is a greater atched to the directors of etropolitan Real Estate Com- the owners of New York's n opera house.

LAWRENCE, MASS.
SUNDAY NEWS

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DO NOT REVEAL
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g pur- lowing the morning session a nditure on meeting was held at the y that under Hotel in Cambridge, at en they speakers included Prof. John e, professor of English at Cel- of the -sage and prominent au- and William Truett Foster, for- resident of Reed College in Port- unt the Ore.

Brooklyn, N. Y., Eagle

MAR 16 1933

Reverting to Type

By ART ARTHUR
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It's true—and it's sad—that some fellows are bad. No word can describe them much better than "cad." No girl is quite safe when she's seen with this kind; A Brute that has Horrible Thoughts in his mind. But what does he gain when some Jane he has trapped? How cruel the gods are!

You know that the odds are
He's slapped!

And there's the fellow (the kind like myself)
Who leaves his libidos at home on the shelf;
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The girls that HE calls on are never unnerved.
A serious chap with a lofty morale,
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APPLAUSE

The bows of the week go to: James Kevin Moloney for sending me some genuine Irish shamrock in anticipation of St. Paddy's Day with a note saying, "This piece of shamrock is just off the boat. I get some every year direct from Ireland. It is supposed to be extremely lucky. If you are superstitious" (which I am not) . . . now if some one will send me a hosen tashen or sum-thing' my day will be complete . . . a bow to Lou Ashendorf, another frequent contrib, who declares, "I think it is a grand idea for women to wear trousers. Maybe now they'll keep their hands in their own pockets" . . . to Duke Ellington, the aristocrat of Harlem, for his Ellington music-making at the Cotton Club . . . to the Van Beuren movie heads for being the first to wake up to the possibilities of C. Soglow's "Little King" character (they've just announced they will make movie cartoon comedies starring the King) . . . to the fellow who summed up the situation up thusly, "Near . . . real beer is near."

A bow to the cutest of the cutest who was seen toting a camera on the set on the handle of a cameraman's bicycle . . . to a Lyman's Paradise orchestra for playing Chopin's Funeral March when a volunteer steps out of the audience to allow himself to be judged about by the Maxellos, the club's sensational acrobats . . . to the Masquers of Hollywood for their very funny movie shorts and especially for that African burlesque, recently at Radio City and now at the Palace (I mean the one which tells about the adventures of "Scoop Skinner in darkest Africa—Which is so dark even the night clubs keep open all day" . . . to Grace Woods, the Club Lady's lively red-headed M. C. and to Gus Van for his Irish number about the policeman who defined gigolos as people who "are paid good dough for doing what you'd pay to do" . . . to that Jack McAllen and Sarah laugh act at the Albee . . . and to the Paramount Magazine "Main Streeter" for his story about the two drunks who were coming in from a visit to a Long Island road house. Both were pretty much under the influence, with the more heavily burdened brother driving the car. The car zig-zagged from one side of the road to the other and finally smacked into a tree, crashing the radiator and windshield. The passenger, somewhat sobered, looked at the driver sternly. "Why didn't you watch where you were driving?" he asked. "Me!" exclaimed the drunk at the wheel. "Hell, I thought you were driving."

HIGHLIGHTS AND SIDELIGHTS

A round burst of applause directed at the Theater Guild for producing "American Dream" and "Both Your Houses," two hard-hitting plays that you may or may not agree with entirely but which you admire nevertheless . . . a bow to the gulping Douglas Montgomery for his performance as the lad who declares "I feel unborn deeds mat-velously suspended in the air here" during the 1650 part of the trilogy . . . to Stanley Ridges. In the 1840 section of the trilogy, for his play-

BOSTON, MASS.

HERALD

MAR 19 1933

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Educators Condemn Present Methods at Harvard Teachers' Meeting

PROF. MAHONEY, B. U. NAMED ASS'N HEAD

By M. J. ROSENAU, JR.

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Wood, who was prevented by a lack of time from attending the meeting, ap-plied a substitute who read her pa-per, charging that there was a "lack of interest in the modern school" on which more zeal and more earnestness was needed than on examinations, but that the absence of local or col-lege for writing a well-constructed tri-lingue was another matter entirely . . . to your own John Erskine for his "Salvation by Figleaves" views on Hitler's government and nudism and his note, "One of the first steps toward the restoration of Germany is the revival of the bluish" . . . to Heywood Brown for his observation, "There is a distinct and ironical possibility that in the annals of American history the late Theodore Roosevelt will be identified as the gentleman who happened to be the cousin of Franklin D. Roosevelt and to the gent on the national structure of the country."

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ATTACKS

A vigorous attack made in judging students by Prof. Crawford, who 200 educators from New York the most in-teresting in general pro-posed to be the college examination grades, saying these examinations were graded with the greatest causing psychological harm and even to cheating.

DIVERGENT SIGHTS

Prof. Erskine charged that the Harvard Teachers' Association was not doing enough to improve the quality of the examinations.

Addresses Teachers



(Photo by Redbach)
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termine intelligence or aptitude, Prof.
Crawford said:
Competent educators, including
many psychologists, blithely carry
experimental conclusions over into
situations very different from those
governing the original study, with
little or no consideration of how
greatly their validity may be affect-
ed by variations.

DIVERGES SLIGHTLY
Prof. Erskine diverged slightly from
the discussion of the theory of examina-
tions and declared that education will
mean nothing until it is recognized that
the value of performance is greater than
the value of theory. He commended the
tendency toward emphasis on the arts
and sciences, which he sees as ending
in a manner of performance by the stu-
dent. He said:
When this performance is a
painting, it is not necessary to ask
a psychologist whether the student
would become a painter if he
were painted. The performance is there
and can of itself be judged. In the
graduate schools, we have some-
thing in the nature of a perform-
ance, the thesis, but it is a per-
formance that few care to repeat.
College entrance requirements came
in for further criticism, along with the
"break" between school and college, at
the hands of Dean Henry W. Holmes
of the Harvard graduate school of edu-
cation, who urged adoption of objective
tests and the guidance of students
toward greater educational realities.

Education, he said, is too satisfied
with artificial and relatively unimport-
ant results when it lays stress on
courses taken, points won toward en-
trance to college, graduation from high
school or degrees awarded at commence-
ment.
The notion that all study "trains the
mind" is fallacious and mischievous,
Dean Holmes said, and the idea that
schools exist simply or mainly to teach
pupils, in the abstract "how to think,"
is childish. The important thing, he
stated, is the actual content of the
mind; the facts retained, the values
recognized, the ideas developed, related
and applied.
At the annual election of the associa-
tion, Prof. John J. Mahoney of Boston
University was chosen president; Sam-
uel Thurber of Newton High school,
vice-president; Charlie Edwin Thomas,
associate professor of education at Har-
vard, secretary-treasurer; and Donald T.
Bottlinger of the University Press, Cam-
bridge, auditor. Named to the executive
committee were Prof. Donald D. Durrell
of Boston University, and J. Stevens
Kadesch, superintendent of schools of
Medford, Mass.



(Photo by Bachrach)
DEAN HENRY W. HOLMES

**ERIE, PA.
DISPATCH-HERALD
MAR 22 1933**

**Presque Isle D. A. R.
Elects Delegates to
National Congress**

Presque Isle Chapter, D. A. R.,
at 3 p. m. Tuesday in the Hotel
Lawrence, with the regent, Mrs.
John R. Dolg presiding. The pro-
gram consisted of dramatic reviews
of the season's plays by Mrs. W. T.
man. The two plays, "Hearts En-
raged," by John Erskine, and "Din-
at Eight," by FERBER and Kauf-
man, were given in detail. Mrs.
Dolg appointed the following nomi-
nating committee: Mrs. Roy E.
ok, chairman; Mrs. William F.
nson, Miss Mary McKee, Mrs.
rper G. Rusterholts and Mrs.
ant Smock. Mrs. John Dolg and
as Rebekah Hewes will represent
chapter as delegates to the 42nd
annual Congress to be held in
Washington, D. C., April 17 to 21.

By Elisabeth Cushman

Of course, it won't worry him—
for he's the dean of the Harvard
Graduate School of Education—
and I—

DEAN HOLMES maintains that it's childish to say that schools exist to teach pupils in the abstract—that what matters is the actual content of the mind, the fact retained, the values recognized, etc.

Being a woman, I generalize from specific instances — and the reason I don't believe that the learning is as important as the discipline of the learning is because, as far as I know, I don't remember anything much I learned—excepting, of course, that all Gaul is divided into three parts—
—and 1086—

THE newspaper person who can type according to Hoyle—that is, by the touch system, which consists in typewriting without watching the keys—is somewhat

However, I did learn patience then, and I am sure it would have been much more difficult for me if I had waited until several years later—when I had other things to learn—

The whole value of formal education, as far as I can see it, is its socializing influence. Here, far more than at home, we learn

live with other people; to make concessions, to cooperate and to learn we who will not, must be prepared to pay the penalty. Sometimes, of course, that is learned in the family group, but particularly in the small family, or when there is one single child, it is not always successfully assimilated. And the learning of those things is of far more importance than knowing the location of Stamboul or what are the exports of Uruguay—which sounds just like something I said not long ago—

* * *

HOWEVER, apart from my disagreement with the learner educator, it is interesting to note

Following the preceding column, which held forth against examinations, I had a pleasant letter from Willis Thompson, principal of the senior high school, agreeing with the sentiments expressed. Of course, under the present system there would seem no other way of determining a method of promotion—under a system whereby a student may have one opportunity or two to recite during an entire term. If we had enough teachers,

so that the students might have some individual attention, all might be different—but can you imagine a more remote possibility? As it is, there's the single recitation, or the two recitations, the occasional themes, and then the examination, which one usually passes as the result of cramming. I received one of my highest marks in college on the history of education, taking the examination on 24 hours notice—after not having attended any classes during the preceding term. I borrowed note-books, read them outloud—being an ear-minded person—from 2 in the afternoon until 2 in the morning, then read Chaucer for a couple of hours—and came out with 93 on the history examination—not because I knew or understood my subject, but because it was fresh in my mind—and instantly out of it. But if I wanted to take the subject the second term, I have to have, said the dean to me, over 95 per cent. So I can't go out to learn the subject, but to get the 95 per cent. Later I reflected, noting the three extra per cents that I might have stopped reading at 1:30 instead of 2—

At 1:30 instead of 2—
ANYHOW, certain tests were at-
 tacked at that meeting Satur-
 day—tests by which students are
 judged, not necessarily examina-
 tions. Of course, I don't believe in
 tests, either, for tests give me the
 jitters. Besides, they bring up the
 subject of what is more important
 in life—one's ability to be of practical
 use, at least to one's self,
 or one's cultural requirements. We
 take tests in our house at regular
 intervals—and he who can identify
 the greatest number of authors
 who can fit the greatest number of
 lines of poetry into the poem
 where they belong, who can
 who painted the world's greatest
 masterpieces, rates highest in the
 tests, although he probably has to
 borrow his carfare from the illi-
 terate oaf who can't read Robert
 W. Service because he's too high-
 hat but who thinks Edgar Gues-
 is the berries.

INCIDENTALLY, Professor John Erskine had a few remarks to make about typewriting—he said he wasn't sure what cultural value the typewriter had but he thought that if its use were more generally taught, the history of typewriting might be taken up, followed by a course in the metallurgy of the typewriter—

And heavens on earth, how cultural is that?

I seem to disagree with all of the learned gentlemen, so I might as well stop. But I'm glad that Mr. Thompson and I agree — and some of these days, he, Novisevich and I might be able to map out a balanced program for the schools.

(NOTE—The opinions expressed in this column are those of Elizabeth Cushman only. They do not reflect the editorial judgment of this newspaper. Mrs. Cushman solicits comment from her readers.—The Editor.)

MAR 19 1933

Leaders Hit Systems in High Schools and Colleges

Five outstanding leaders in American educational fields joined yesterday in criticising and condemning the present systems of examinations in American high schools and colleges, including Dean Henry W. Holmes of the Harvard Graduate School of Education, Professor John Erskine of Columbia, Professor A. B. Crawford of Yale, Mrs. Eleanor Perry Wood of the Bureau of Educational Records in New York, and Professor Johnson O'Connor of the Stevens Institute of Technology.

PROVOKE CHEATING

While several hundred teachers and school and college directors from all parts of New England comprised the audience at the closing session of the 42d annual meeting of the Harvard Teachers' Association, they heard their methods of testing and examining pupils bitterly flayed by these authorities.

Mrs. Wood charged that the examinations are the most costly and wasteful and the least effective function of our school curriculum, declaring that they provoke cheating and cramming, rather than educational habits. Public institutions have no right to exclude anyone because of failing to conform with their standards she asserted.

Hits Psychological Experiments

Professor Crawford of Yale attacked the college entrance requirements and "psychological experiments indiscriminately performed on rats, dogs, monkeys, sophomores and Ph. D. candidates." Professor Erskine of Columbia urged that teaching be conducted for performance rather than for theory.

In the annual election of officers Professor John J. Mahoney of Boston University was chosen president. Samuel Thomas of Newton High School was elected vice-president and Charles S. Thomas, associate professor of education at Harvard, was chosen secretary-treasurer. Donald T. Pottinger of the University Press was named auditor. The executive committee for the next year will be comprised of Professors Donald D. Durrell of Boston University and J. Stevens Kadesch, superintendent of schools in Medford.

NOTHING has arou

York's anger of late as the recent front-page the shabbily dressed wo. swooned opposite one York's hospitals and wa. admission. The buck we to a receiving clerk w woman died, neglected or

There have been incidents for some time about lack of courtesy and sympathy on the part of the hospital here. I have heard them discuss what they call brutality on the part of the nurses and internes. I have believed them. Sick patients usually are cantankerous.

But this rather concisely exemplifies the heartlessness of the system. I can understand why a large hospital might be run by hypochondriacs, dropping patients for free treatment and education. But when a human being falls unconscious in front of a hospital, and is not attended to without red tape, it is more than an investigation.

It demands grand jury.
A hospital should epitomize the very highest in human sympathy. When it doesn't, something very seriously wrong has happened. What we call civilization.

CHARLIE JUDELS, who appropriately enough, N.J., recently invited McIntyre, the 300-pound man, to visit. As a gag, Jude to the station in a basket drawn by a pony. McIntyre out the gag, stepping the cart. And the pony w in the air.

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swings so furiously thro

24 hours as New York. This with such great speed and good humor. Catching a bemused tourist with octopusacles, it spread-eagles him in the midst of it all. He must find his own salvation. It is so strange that, when tourists depart, such an infectious sense of living causes them to say, 'What a town! What made

A PHILOSOPHICAL wife
a Middle West town

Whenver a husband dec
lup meals at 2 p. m.
Thursday. Ladies Get
Pastor's meeting at
rkers at 7:45 p. m.
Hegdahl. Messages by
"I Prayers." Vocal solos
7:45 p. m., subject, "The
egdahl, pastor, Sunday
Arrowhead avenue. The
RITUALIST - Corner

plan of prayer," at 10:30
people's society to be
as Margaret Thompson,
"What the Negro Is
and the singing of spi-
rituals, 7:30 p. m.,
of "Accepting Moral Re-
form," Wednesday at 7:30 p.
people's reading group,
at 7 p. m.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The left edge of the page is bound into a dark, textured material, possibly leather or cloth, which is visible as a vertical strip on the left side.

9 1933

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SAN BERNARDINO, CAL.
SUN

MAR 19 1933

O. O. McIntyre

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There have been insidious rumors for some time about a lack of courtesy and sympathy in hospitals here. I have heard patients discuss what they called near-brutality on the part of nurses and internes. I have believed none of them. Sick patients usually are cantankerous.

But this rather concrete example of heartlessness crystallizes a doubt. I can understand how a large hospital might be bothered by hypochondriacs, dropping in for free treatment and examination. But when a human being falls unconscious in front of a hospital, and is not admitted without red tape, it is time for more than an investigation.

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IT strikes me, no other city swings so furiously through the 24 hours as New York. It does this with such great speed, noise and good humor. Catching up the bemused tourist with octopus tentacles, it spread-eagles him into the midst of it all. He must find his own salvation. It never is strange that, when tourists depart, such an infectious tornado of living causes them to cry: "What a town! What madness!"

A PHILOSOPHICAL wife from a Middle West town writes: "Whenever a husband decides to philander, he always can find something wrong with his wife. She suddenly has become too fat, too thin, a poor housekeeper, or lacking in understanding. When that time arrives, the sensible wife will step out of the picture, and be saved much misery."

A CARNIVAL manager in Warren, Ark., believes that the depression is over. Entering the town, he saw a rabbit running ahead of him—with no one chasing it.

DON MARQUIS, in one of his many-mooded moments, observes that, when he gets around to it, "he would like to dramatize one of George Bernard Shaw's plays."

A GENTLEMAN from Dixie sends me a letter, written by a colored man in jail to his white employer: "Dear Sir—A big nigger came into me wif a knife and I had to take my gun and kill him and dey's got me locked up in the jail house and won't let me outen until white folks pays my bail. Will you come please here and pays the bail sox I kin git right out. P. S.—I'll wait right here until you come."

RECENTLY, I expressed a longing to see a bell rope yanked off by a British actor in one of those British dramas. Thackeray

had the same idea, some one tells me, in the third chapter of "Vanity Fair." It reads: "Good gad! Amelia!" cried the brother in alarm, "what do you mean?" and, plunging with all his might at the bell rope, that article of furniture came away in his hand, and increased the honest fellow's confusion."

SHORT shavings: John Erskine now is a daily columnist for the Brooklyn Eagle . . . Nellie Revell, with all her jobs, has become associate editor of the society magazine, Mayfair . . . She's a big hit on the radio, too . . . The Town Hall recently presented a guitar virtuoso, Lulus Walker, from the Soviet . . . Katharine Cornell's "Lucrece" experiment cost her \$50,000 . . . But it was in the cause of art . . . Edwin Balmer and Philip Wylie's "When Worlds Collide" is the most exciting novel of the season . . . Three of New York's greatest revues, Follies, Vanities and Scandals, have passed from the theatrical picture . . . Switzerland is the cleanest country in the world, atmospherically . . . And they send their crooked bankers to jail there, too . . . John T. McCutcheon, the cartoonist, is living on his Triangle T ranch, at Dragoon, Ariz. . . The coldest place on earth is a spot in Russia, where the thermometer touches 90 below . . . The hottest spot is at Singapore . . . Eva Le Gallienne's Civic Repertory theater idea has been abandoned temporarily, for a move uptown . . . Edgar Saltus had an impediment in his speech, as did Arnold Bennett and Somerset Maugham . . . Vaudeville entertainment reached a new low at the Palace, with exploitation of the bogus Prince Romanoff and the so-called society playboy, Jack deTuyter . . . "Imitation of Life" (Harper's) by Fannie Hurst was written in her usual readable vein . . . Arthur Hopkins, after several flop productions, is writing a play himself . . . The most popular speakeasy of the moment is "No. 21" on East 52d street . . . Pleasant Americus Rawlins is a native of White Hall, Ill. . . "The Decade of Illusion" (Knopf) by Maurice Sachs, will interest all lovers of Paris . . . Governor Lehman, passing the tax in cup as his first gesture in office, has disappointed many of his firm followers . . . The Frazier Hunts frequently are dinner companions of Helen Keller . . . Scott's farewell at the Metropolitan was the most touching ever seen in the old opera house . . . Hazlitt said: "Nothing incites the egotist to fury like indifference." . . . Leon Gordon is doing a portrait of Katherine Brush . . . The busiest bar in the world, the Ritz in Paris, closes at 9 o'clock, nightly. . . Former Magistrate Jean Norris now is in the private practice of law . . . The former Betty Inche is writing a novel . . . France considers Ruth Draper America's most talented actress . . . Noel Coward's novelized version of his play is dedicated to Alexander Woolcott.

OUT of a swank spire on the upper avenue, this morning popped a natty blond blade swinging an ancient bourgeois defensive—a light bamboo cane. My off-deceiving eyes catalogued him as Jack Whiting, stage lover, anyway, there is gallantry and mental buoyancy in the twirl of a bamboo. Somehow, it presages a world in up swing.

PERSONAL nomination for the smoothest tenor voice over the radio—that of James Melton. (Copyright, 1933)

NEW YORK TIMES

MAR 19 1933

EDUCATORS ASSAIL EXAMINING SYSTEM

Speakers Tell Harvard Teachers Association Tests Are Ineffective and Disappointing.

SKINE FOR PERFORMANCE

Dean Holmes Holds False the Notion That All Study Trains Mind—Federal School Aid Asked.

Special to THE NEW YORK TIMES.
CAMBRIDGE, Mass., March 18.—General condemnation of present systems of examination, both college entrance and in school college curricula, was expressed by speakers at the closing sessions of the annual meeting of the Harvard Teachers Association today.

These speakers were Professor B. Crawford, director of the Department of Personnel Study at Yale University; Dean Henry W. Holmes of the Harvard Graduate School of Education; Professor Johnson O'Connor of the Stevens Institute of Technology and Professor John Erskine of Columbia University.

Similar views were expressed in papers by Mrs. Eleanor Perry Wood of the Bureau of Educational Records of New York.

Mrs. Wood was prevented by illness from attending, but her paper, which was read, declared that there are few functions in the modern school or college on which more real and money is spent than on examinations, but that there is no function which is discharged less effectively and more wastefully.

An attack on certain tests made in judging students was made by Professor Crawford, who said that the most disappointing factor in general prediction studies has proved to be the college entrance examination grades.

Professor Erskine commended the tendency toward emphasis on the arts and sciences.

"I believe it is advisable in education to give students the habit of performance, to teach subjects for performance," he said. "Boys and girls should learn at least one language to the point of being able to speak it and they should be taught to start speaking it at once."

"A fine example of modern education methods would be the typewriter. Its use is taught in many schools. It is fine to be able to use a typewriter, although I wonder if there is much that is cultural about it."

"Still I venture to say that, should typing become much more widely taught, there would soon spring up a course in the history of the typewriter, and soon afterward the metallurgy of the typewriter, and so forth."

Dean Holmes asserted that the notion that all study "trains the mind" is fallacious and mischievous. The idea that schools exist simply or mainly to teach pupils, in the abstract, "how to think" is childish, he went on, holding that the important thing is the actual

content of the mind; the facts retained, the values recognized, the ideas developed, related and applied.

Education in the United States has suffered relatively more in the crisis than in any other country, Dr. Payson Smith, Massachusetts Commissioner of Education, said in a session last night.

This country is still far ahead of all others in educational expenditures, he held, but he considered it probable that, while education in Germany, Russia, Great Britain and even in South America and Africa has gone forward, in the United States it is moving backward.

New England, New York and New Jersey have succeeded best in maintaining standards of educational facilities. Dr. Smith declared, but any wholesale lowering of levels, he predicted, will eventually cause serious material damage to the nation.

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SAN BERNARDINO, CAL. SUN

MAR 19 1933

Miss Caroline Dunbar Loney, Arkansaw. Both of Los Angeles. Clark Harmon, 23, Minneapolis, and Mrs. Harmon, 23, Minneapolis, 27, Illinois. Thelma L. Allen Skinner, 27, Illinois. Both of Los Angeles. Dennis Ellis, 28, Oklahoma, resident of Van Nuys, and Mrs. Ellis, 28, Oklahoma, resident of Van Nuys, and Mrs. Stella Arnold Bogart, 30, Kentucky, resident of Monterey Park.

MARRIAGE LICENSES ISSUED

BREWER-BLISS — James A. Dewey, 21, Oklahoma, resident of Redlands, and Helen Elizabeth Bliss, 21, Kansas, resident of San Bernardino. RICKEN-SNUFFER — Robert Ricken, 22, Texas, resident of San Bernardino, and Patty Snuffer, 22, Virginia, resident of Richmond, Virginia. KENNEY-STEWART — Floyd DeForest Kenney, 25, California, resident of Hemet, and Luda Agnera Stewart, 22, California, resident of San Jose. ROPE-SHAWVER — Kenneth E. Rope, 23, Illinois, resident of Santa Monica, and Gladys E. Shawver, 21, Arizona, resident of Los Angeles. SHIELDS-PAINTER — Martin Francis Shields, 21, Vermont, and Yula Bea- trice Painter, 20, Missouri, both of Illinois. Both of Los Angeles. CAMPBELL-ACKERMAN — John Bar- tholomew Campbell, 45, California, and Margaret Mary Ackerman, 44, Illinois. Both of Los Angeles.

BORN

MARTINEZ — In San Bernardino, March 18, 1933, to the wife of Joseph Mar- tinez of 144 South Stoddard street, a son.

CRIDER — In Colton, California, March 17, 1933, at the Colton hospital, to the wife of Harold Crider of 844 East E street, Colton, a son.

SMITH — In San Bernardino, March 18, 1933, to the wife of Joseph Smith, a daughter.

DIED

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FUNERAL NOTICE

SANDERS — The funeral of Mrs. Mabel M. Sanders will take place Monday, March 20th at 2 p. m. from Mark A. Shaw company memorial chapel, 1014 Broadway, Los Angeles. Burial in the cemetery. By Rev. J. Lindsay Pat- ton. Free parking, California garage for friends attending.

FUNERAL DIRECTORS

Stephen & Bobbitt Funeral Home Information Without Obligation the 2192 F Street

BANNING-BEAUMONT

What? Banning, 12 E. Model, Ph. 212

COLTON

A PHIL. J. M. Knappier Mortuary a Miltra expense is a matter of your Phone Colton 44-1

ONTARIO

127 West C St. Ph. 44-1

RIALTO-FONTANA

Phonics Rialto 11, Fontana 2

FLANDER

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HOUSTON, TEX.
CHRONICLE

MAR 19 1933

McIntyre's Weekly
Letter on Life In
The Gay Metropolis

BY O. O. MINTYRE.

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PHILADELPHIA,
BULLETIN

MAR 15 1933

MATINEE MUSICAL CONCERT

Petit Ensemble Under Nicholas Douty and Piano Group Perform

String and vocal arrangements of familiar music in intimate style were presented yesterday by Nicholas Douty, who directs the Petit Ensemble of the Matinee Musical Club, at the Bellevue-Stratford.

The arrangements, by Mr. Douty himself, were delicately fashioned in a style of simplicity well calculated to allow a finished effect by the performers themselves. "Le Deluge," by Saint-Saens, for string quintet and piano, with Nina Prettyman Howell, violinist, the soloist, was the first number of this group, placed on the second half of the program. A vocal duet, "Quelle Souffrance," by Le Normand, with Velma Godsall and Laura Bast, as soloists, was excellently done, as was the "Berceuse," arranged for solo voice and hummed accompaniment, and augmented by the string quintet, the piano, played by Kathryn Abel, and the glockenspiel. The card scene trio from "Carmen," completed the ensemble group, with Maybelle Marston, Velma Godsall and Miss Bast in the vocal roles which they sang with extremely dramatic effect.

One of the most interesting features of the afternoon were the two brief duets by Johannes Brahms, the "Water Rhythms" and "Before the Door," sung by guest artists, Horatio Connell and Susanna Dercum, at the preceding luncheon, and repeated by request at the regular program. Arthur Reginald accompanied at the piano. Both numbers were given the full value of their artistry by the musicians and were enthusiastically received.

The Club Piano Ensemble, under Agnes Clune Quinlan, played four ambitious groups with its accustomed verve.

Opening with the Liszt "Storm March" and the Rossini "Italians in Algeria," the ensemble continued with two movements of Haydn's "London Symphony," the Brahms "Academic Overture," "Pas des Cymbales," Chaminade, and Schubert's March Militaire.

The other soloist of the day was Mary Elizabeth Adams, soprano, who sang three numbers, of which the lyric "Sylvain," by Sinding, seemed most suited to her voice, which possesses clarity and sweetness, but is still immature for heavier numbers.

Mr. Connell, as master of ceremonies at the luncheon, read the letter of John Erskine, commending young American music students to the example of Bach, the industrious music craftsman in his own community. "If you insist on careers like those of Liszt or Wagner today, you will fail," Mr. Erskine wrote.

Other musicians who played during luncheon were Charlton Murphy and David Dubinsky, violinists, who with Mr. Reginald played two movements of the Brahms Concerto, and Theodore Waldstrom, pianist, who performed two Chopin selections.

LOS ANGELES, CALIF.
EXAMINER

MAR 19 1933

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"Facts that are not frankly faced have a bad habit of stabbing us in the back."

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"I still believe in the theater of the flesh and blood."

—Brook Pemberton.

BOSTON, MASS.
Christian Science Monitor

MAR 17 1933

More Than Bread

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At a time when it has become necessary for a free bureau founded on similar principles to close in this city, owing to lack of funds available from a foundation, it is especially heartening to know that an institution in another part of the country has been able to appropriate new funds for such a project, and I sincerely hope that public opinion may become enlightened to this need in many cities.

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A gentleman from Dixie sends me a letter written by a colored man in jail to his white employer. "Dear Sir—A big nigger came into me with a knife and I had to take my gun and kill him and dey's got me locked up in the jail house

and won't let me outen until white folks pays my bail. Will you com please here and pays the bail sos I kin git right out. P. S. I'll wait right here until you come."

Recently I expressed a longing to see a bell rope yanked off by a British actor in one of those British dramas. Thackeray had the same idea, someone tells me, in the third chapter of "Vanity Fair." It reads: "Good gad! Amelia!" cried the brother in alarm, what do you mean?" and, plunging with all his might at the bell rope, that article of furniture came away in his hand, and increased the honest fellow's confusion."

Short shavings: John Erskine now is a daily columnist for the Brooklyn Eagle. . . . Nellie Revell, with all her jobs, has become associate editor of the society magazine, Mayfair. . . . She's a big hit on the radio, too. . . . The Town Hall recently presented a guitar virtuoso, Luise Walker, from the soviet. . . . Katharine Cornell's "Lucrece" experiment cost her \$50,000. . . . But it was in the cause of art. . . . Edwin Balmer and Philip Wylie's "When Worlds Collide" is the most exciting novel of the season. . . . Three of New York's greatest revues, Follies, Vanities and Scandals, have passed from the theatrical picture. . . . Switzerland is the cleanest country in the world, atmospherically. . . . And they send their crooked bankers to jail there, too. . . . John T. McCutcheon, the cartoonist, is living on his Triangle T ranch, at Dragoon, Arizona. . . . The coldest place on earth is a spot in Russia, where the thermometer touches 90 below. . . . The hottest spot is at Singapore. . . . Eva Le Gallienne's Civic Repertory theatre idea has been abandoned temporarily for a move uptown. . . . Edgar Salts had an impediment in his speech, as did Arnold Bennett and Somerset Maugham. . . . Vaudeville entertainment reached a new low at the Palace, with exploitation of the bogus Prince Romanoff and the so-called society playboy, Jack de Ruyter. . . . "Imitation of Life" (Harper's) by Fannie Hurst, was written in her usual readable vein. . . . Arthur Hopkins, after several flop productions, is writing a play himself. . . . The most popular speaker of the moment is "No. 21" on East 52nd street. . . . Pleasant American Rawlins is a native of White Hall, Ill. . . . "The Decade of Illusion" (Knopf) by Maurice Sachs, will interest all lovers of Paris. . . . Governor Lehman, passing the tax tin cup as his first gesture in office, has disappointed many of his firm followers. . . . The Frazier Hunts frequently are dinner companions of Helen Keller. . . . Scott's farewell at the Metropolitan was the most touching ever seen in the old opera house. . . . Hazlitt said: "Nothing excites the egotist to fury like indifference." . . . Leon Gordon is doing a portrait of Katherine Brush. . . . The busiest bar in the world, the Ritz in Paris, closes at 9 o'clock nightly. . . . Former Magistrate Jean Norris now is in the private practice of law. . . . The former Betty Inche is writing a novel. . . . France considers Ruth Draper America's most talented actress. . . . Noel Coward's novelized version of his play is dedicated to Alexander Woolcott.

MAR 24 1933

Class Education.

on system as practiced in schools in this country came under fire from week.

Continuation was expressed by speaking session of the Harvard Teachers' meeting in Cambridge. The speakers representative educators as A. B. of the department of personal diversity; Dean Henry W. Holmes, Graduate School of Education; Prof. of the Stevens Institute of Tech. John Erskine, of Columbia University were expressed in a paper by Perry Wood of the bureau of education New York.

that there are few functions in the college on which more zeal and than on examinations, but that there which is discharged less effectively fully. Criticism was hurled at certain judging students, the most disapp a general prediction studies having e the college entrance examination

ine made a constructive suggestion and the opinion that education students the habit of performance. performance makes education active sive, develops the creative ability power to memorize, leads to doing thing.

ators at Cambridge were having the value of examinations, a bitter the schools as factories whose production are responsible for filiasylums, for the rapid increase in maladjusted persons as well as the ll our prisons and an army of trus all walks of life in this country Dr. Edward Spencer Cowles, direc and Soul clinic and of the Psychiat Bloodgood Cancer clinic of Johns ity, Baltimore.

standing faults of our university owles said, is the teaching of sub correlating them to other subjects, a memory and the examination syas education "to a mere lottery." our public school system and many operate on the mass production plan,

aid that the biologically well-endowed child, as le, survives in spite of the system rather than its aid, and that our children are made to fit a machine that takes no notice of the indivi. He deplored the fact that no serious ef is being made on a large scale to find the po al criminals and to give them the kind of edu tion and discipline that might save a good pr tion of them; locate the child who is doomed to a fe of frustration and maladjustment and to direct a course along the lines that may result in a bap per and more useful existence for it.

MAR 27 1933

The American Guild of Organists will hold its March "Guild night," with John Erskine as guest speaker, at 8 o'clock this evening in the club-rooms of the Beethoven Association.

Live Remarks by Live People

"Man is no different, by and large, from the days when he cracked down on a saber-toothed tiger with a tomahawk. Instead of tiger teeth, now he wants money."—Clarence Darrow.

"Admiration is a form of longing for something we need." —John Erskine.

"I am always in love with the opera I sang last." —Lucrezia Bori.

"The world is a wilderness waiting for a voice." —William E. Borah.

"This is only the ox-cart stage of the machine age." —Henry Ford.

MAR 27 1933



YOU remember that I told you about the "Gaieties" which was presented in New York benefit of the Authors Fund and the Stage R Well, I've just received programs, and if the sta was three dollars, it cer have been worth it. It at the Imperial theater York, and had perfectly grama about the size of per page, and printed Marchbanks Press.

The program I with printed in the m Son was flanked with were n son, Ma ing advertise "Cor and Swe advertise ance was pr parks." the page, a ad suggeste Sullivan. I to buy Flori say that a pair of car was there wagon. Chok presented twenty cents a ties. The er Development fifteen guaranteed self "Des wish to end all th lor's It must have be ing good show, because that there is talk of when people will pa cents for programs, a lars for standing room depression, it must be v

WELL, it looks as tho are beginning to h wrong way all over aga snow always starts it. I think about asking people will die from the snow and Everyone says, no, that it

clever and

WACO, TEX.
TRIBUNE-HERALD

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Similar to Illustration

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Good Furniture

NEW YORK TIMES
MAR 27 1933

The American Guild of Organists will hold its March "Guild night," with John Erskine as guest speaker, at 8 o'clock this evening in the club-rooms of the Beethoven Association.

HOW FORDNEY'S VENTION? The above st fessor Fordne worth, Liverp class-day prob Perhaps you like him to s If so send it of this paper (See So

Alden
-ME. ME.
HOPE TO ME

NASHVILLE, TENN.
TENNESSEAN
MAR 24 1933

Mass Education.

The examination system as practiced in schools and colleges of this country came under fire from two sources last week.

General condemnation was expressed by speakers at the closing session of the Harvard Teachers' Association meeting in Cambridge. The speakers included such representative educators as A. B. Crawford, director of the department of personal study at Yale University; Dean Henry W. Holmes, of the Harvard Graduate School of Education; Prof. Johnson O'Connor of the Stevens Institute of Technology and Prof. John Erskine, of Columbia University. Similar views were expressed in a paper by Mrs. Eleanor Perry Wood of the bureau of educational records of New York.

It was declared that there are few functions in the modern school or college on which more zeal and money are spent than on examinations, but that there is no function which is discharged less effectively and more wastefully. Criticism was hurled at certain tests made in judging students, the most disappointing factor in general prediction studies having been proved to be the college entrance examination grades.

Professor Erskine made a constructive suggestion when he expressed the opinion that education should give the students the habit of performance. The habit of performance makes education active rather than passive, develops the creative ability rather than the power to memorize, leads to doing rather than absorbing.

While the educators at Cambridge were having their say about the value of examinations, a bitter denunciation of the schools as factories whose methods of mass production are responsible for filling our insane asylums, for the rapid increase in the number of maladjusted persons as well as the criminals who fill our prisons and an army of frustrated beings in all walks of life in this country was voiced by Dr. Edward Spencer Cowles, director of the Body and Soul clinic and of the Psychiatric Clinic of the Bloodgood Cancer clinic of Johns Hopkins University, Baltimore.

Among the outstanding faults of our university education, Dr. Cowles said, is the teaching of subjects without correlating them to other subjects, over emphasis on memory and the examination system which reduces education "to a mere lottery."

Declaring that our public school system and many of our colleges operate on the mass production plan, he said that the biologically well-endowed child, as a rule, survives in spite of the system rather than with its aid, and that our children are made to fit into a machine that takes no notice of the individual. He deplored the fact that no serious effort is being made on a large scale to find the potential criminals and to give them the kind of education and discipline that might save a good proportion of them; locate the child who is doomed to a life of frustration and maladjustment and to direct its course along the lines that may result in a happier and more useful existence for it.

RACINE, WIS.
JOURNAL-TIMES

MAR 27 1933



YOU remember that

I told you about the "Galeites" which was presented in New York benefit of the Authors Fund and the Stage Fund. Well, I've just received programs, and if the cost was three dollars, it certainly have been worth it. I saw it at the Imperial theatre in New York, and had perfect programs about the size of a newspaper page, and printed Marchbanks Press.

The program is with printed in the middle. So I was flanked with some interesting advertisements, and some reading: "Col. advertisement was on the page, and I suggested to buy a pair of shoes. Sullivan. I was there when he presented twenty cents more, among the "Development" guaranteed license. I wish to end all the good show, because that there is talk of when people will cents for programs, lars for standing room depression. It must be

WELL, it looks as though are beginning to snow way all over the going always starts it. I think that those flowers will die from the snow as Everyone says, no, that it

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ora useful existence for it.

RACINE, WIS.
JOURNAL-TIMES

MAR 21 1933



YOU remember that a while ago
I told you about the "Depres-
sion Galettes" which were to be
presented in New York for the
benefit of the Author's League
Fund and the Stage Relief Fund?
Well, I've just received one of
the programs, and if the standing room
was three dollars, it certainly must
have been worth it. It took place
at the Imperial theater in New
York, and had perfectly grand pro-
grams about the size of a newspa-
per page, and printed up by the
Marchbanks Press.

The program itself which was
printed in the middle of the page,
was flanked with numerous amus-
ing advertisements, one of them
reading: "Compliments of a Fox".
A history of the benefit perform-
ance was printed at the head of
the page, and written by Frank
Sullivan. It is certainly correct to
say that everyone who was anyone
was there, because the eight acts
presented were filled with celebri-
ties.

The acts were: "The Bene-
fiteers", "The Little Tots' Hour",
"Deeds for Rehearsal", "A Bache-
lor's Revery", "The Annual Meet-
ing", "Under Difficulties", "How I
Create", "The Who's Who Orches-
tra".

Among the stars which partici-
pated in this were Alfred Lunt,
Lynn Fontane, Noel Coward, Sid
Silvers, Fred Astaire, Vilma and
Buddy Ebsen, Beatrice Lillie, Ethel
Merman, Jack Pearl, Paul White-
man and his orchestra, Robert
Benchley, Hope Williams, Walter
Damrosch, Douglas Fairbanks, Jr.,
Phil Baker, Charles Butterworth,
John Erskine and many more.
This column could completely fill
this column. The entire perform-
ance was reported to be wholly
clever and amusing, and why not.

make any difference as long as
they haven't grown yet, but I'm
only worried that they'll die of em-
barassment! So now I suppose
everything will grow wrong. Not
that I'm a pessimist, but all the
hope will probably freeze and then
there won't be any beer; the rest
of the banks will probably take an
indefinite holiday; and for all I
know, we may have an earthquake
here. Oh, there's just nothing to
be glad about. Unless the garden
comes out unscathed.

THERE are some birds outside
here look something like sea-
gulls, and they are making the big-
gest number of tours of a chimney.
And some sparrows, too. They look
sort of silly. They all fly out to-
gether in a big bunch, and then
suddenly turn around and fly in
the other direction. Now they've
gone. Well, they were good for
several lines anyway.

DID you hear Father Coughlin
over the radio on Sunday? His
disgust for the people at Washing-
ton who have been printing little
booklets on the love life of the
frog, is second only to that of
Westbrook Pegler's. And if their
ideas on the subject ever permeat-
ed the heads of those in Washing-
ton, they (the people who got out
the pamphlets), certainly would
blush with shame.

I've read "Private Practice", the
story of a young doctor's struggle
for notice in the little city where
he takes up his work. One of the
worst books I've ever been bother-
ed with. I can't even remember
who wrote the thing. Also "Play-
boy" by Elizabeth Jordan, which
was not quite so bad, but by no
means good, even though the main
character did remind me of a lot
of people who are like that.

COLUMBUS, GA.
ENQUIRER

MAR 20 1933

MAGAZINES OF THE WEEK

With Russia in the limelight as
she is, an article by Paul D. Gra-
vath in the current American called
"What Recognition of Russia Really
Means" is of particular interest. Mr.
Gravath is a distinguished lawyer
who has received world recognition
as an authority on international law
and international relations. For this
reason his views are of particular im-
portance. The American also carries
the third article of the series written
by John Barrymore in which he
gives intimate details in the life of
the three Barrymores, Ethel, Lionel
and himself. The article is written
in the same rather whimsical vein
that have characterized the other
two, is clever and witty. In it he
tells you how he escaped a "great-
lowers doom" and also a great deal
about his brother, Lionel. The last
of the series to appear next month
will give the intimate details of
John's family life. Channing Pol-
lock's new novel, "Star Magic", and
an article by John Erskine, "Music
Takes Off Its High Hat", makes the
American well worth your while.

MUSICAL LEADER

MAR 23 1933

Courses in New Methods at Juilliard Summer School

George A. Wedge, director of the Juilliard Summer
School and head of the theory department of the Insti-
tute of Musical Art, feels that music has taken upward
strides during the depression. One of the reasons for
this is that people have to entertain themselves more
cheaply and are beginning to realize the pleasure of
making music even if it is only group singing or playing
simple duets. Now more than ever before is it necessary
for instructors to be thoroughly grounded in every aspect
of music and to keep constantly in touch with the most
up-to-date methods.

According to Mr. Wedge the evolution in teaching
even during this past decade has been astonishing.
Formerly the object in studying was to play pieces that
would dazzle by virtuosity; the music and its meaning
on the whole were considered secondary. Students were
started off playing five finger exercises, scales and ar-
peggios. These were a necessary evil but had no direct
bearing upon the compositions played. Students were
supposed to keep time but nothing was ever done about
really rhythmic performances. The finished product
or interpretation was either what the teacher could re-
member of what she had been taught, or what she heard
the great artists do at some time or other and, more
than likely, merely what the teacher herself felt about
the composition. All in all the energies and time of
students were wasted because the teachers lacked a
thorough knowledge of music, and because of the enor-
mous amount of plain blun that it was thought neces-
sary to pass on to students.

Conditions today, however are vastly different. There
is a new ideology in general education and music as
well. Students today will not accept the type of instruc-
tion formerly given. They want to know the whys and
wherefores; they want reasons for everything they are
asked to do. The teacher must be concise, direct and,
above all, effective in developing musicianship. Students
are no longer content to practice exercises without
knowing their purpose. They must understand what
they mean to play, the planning and effect in all com-
positions; the reason for the need of phrasing, etc. The
hush of artificiality has been shed.

That is what the teachers under Mr. Wedge's direc-
tion at the Juilliard Summer School are trying to do
for the students. They are in line with the need of
the times. One of the important innovations made in
the school is longer periods of private study. Many
teachers on their own account, when not too pushed
by pecuniary difficulties, added weekly class lessons in
order that students might have time to discuss their
problems and consider the different musical phases of
their work. Mr. Wedge feels that there should be
greater flexibility in these instruction periods and has
added in the program for the coming summer two
hour class lessons weekly as well as private lessons.
The summer school is separate from the Juilliard
duate School and the Institute of Musical Art. It
started last season at the instigation of John Erskine,
sident of the Juilliard School of Music because he
that an opportunity should be open to students to
ain instruction in New York City during the summer
nth comparable to what may be obtained during the
ter season in New York. Last season over three
dred students were in attendance and the advance
oliment for the coming season has encouraged Mr.
edge to enlarge the faculty and to increase the school's
ogram for the forthcoming season.

THE JUILLIARD SCHOOL
ARCHIVAL SCRAPBOOKS

Scrapbook # 57

John Erskine Clipping Book

Jan. - March 1933

blank pages
not filmed

SAN FRANCISCO, CAL.
NEWS

JAN 25 1933

THE FIRST READER (The Best of the New Books) By Harry Hansen

NEW YORK, Jan. 25.—America's rich man, hero of the Coolidge era, ideal of every other young man who went from college into bond selling, is a pitiful figure as he wanders forlorn through the pages of Joseph Hergesheimer's new book of Palm Beach sketches, "Tropical Winter." (Alfred A. Knopf, \$2.50.) Here he is, good-natured, willing to pay real coin for opulent houses and yachts, badgered by ambitious wives, taken in by false values, driven to desperation by aimless sons—Mr. Moneybags himself, who learns how to pile up riches without finding out where and how to have a good time.

Take John Cleg. He stubbed his toes practically every night in Palm Beach because his great Spanish bed stood on a platform. In his simple way he thought the Sea Spray was a good-enough club, but when Clara Cleg heard that the rich Mr. Leverage had suggested the Bath and Tennis, and John had turned him down, Clara was furious! He would have to recall his negative answer at once, and Clara would begin asking all the big names to a dinner—people who knew the Leverages.

Unfortunately, Mr. Leverage had made a mistake—he had thought he was addressing Mr. Worthington, and as for the dinner, why he would have to leave two days before the date for Cuba. Clara Cleg was faced at the last minute with the dilemma of the hostess in "Dinner at Eight."

"We might as well have the others," said Clara. "It's such a beautiful dinner, John, whatever will we say to the Nelson Bladens?"

That was simple, John assured her. "Just let them know Mr. and Mrs. K. B. Leverage won't be here."

MR. HERGESHEIMER is skilled in building backgrounds for leisurely people; he can place the furniture, hang the tapestries, arrange the tall glasses with a nicely unsurpassed in American fiction.

Here he becomes the ironist, moving heavy pieces of Spanish furniture into overdone houses along Lake Worth; seating guests in Roman seats so uncomfortable that one of them cries out: "I know these Roman seats are really marvellous, but I will have to have a chair. At my age you need something to lean on."

John Rock owned that Roman villa—the bath was so big that there was no place for his back to rest; the bottom was so slippery that he fell twice in a week. He had been eased into the house by a real estate man at a staggering price, and the people who owned it were through with big houses—they were going in for a compact, cosy little villa at Cap Ferrat.

Money seems to be the desirable thing—and

yet it kills everything. A poor clerk marries an heiress only to hear regretfully that a wealthy man has married the girl in the flower shop next door. A father cannot tolerate his son and intends to cut him off but dies before he can sign a new will.

People do the same things, meet the same people, say the same words. Servants instruct their masters on how to wear their clothes; men and women load themselves with pretence, affection, insincerity, only to long, deep in their hearts, for the good old ways.

There are sermons in these 10 sketches of Palm Beach life—warnings, jeremiads. Joseph Hergesheimer, satirist, reveals a marked-down world. Catching the linguistic and sartorial peculiarities of the place, he gives us a book filled with timely entertainment.

A. SPENCER of New York University, the man who put Weigall's "Sappho" on the carpet in the new Symposium, writes that he does recall that the First Reader took exception to the book and says that the reviewer who waxed ecstatic was Capt. Laurence Stallings, "who worked up a terrific lather over the book." At the same time Miss Barbara Frost of Frederick A. Stokes Co., publishers of Weigall's book, telephoned this statement on behalf of the publisher:

"Since you point out that metropolitan reviewers did differ and that many of them have enthusiastically praised 'Sappho' we won't quote any of their glowing comments in refutation. Leaving aside the question of the extreme difficulties inherent in writing the first real biography ever attempted of the most famous woman poet, 25 centuries after she lived, we call to your attention verdicts of two well-known poets on the book as a whole as decidedly interesting and pertinent, to wit: 'It is a sane, thorough and most valuable achievement'—Witter Bynner, and 'I think it is the most competent and the most human document we have yet on the greatest woman poet.'—John Erskine.

As for Mr. Weigall's general scientific and historical equipment, he first went to Egypt in 1900 on the staff of the Egyptian Exploration Fund and he holds decorations from Germany, Austria and Egypt for archaeological work.

This floors us completely. We are not a match for Messrs. Bynner and Erskine, Egyptian archaeology and Teutonic decorations. We can merely hope that neither Miss Frost—herself a poet—nor Messrs. Bynner and Erskine will ever compare the fragments of "Sappho's" verse with the guesses of Edmonds and the conclusions of Weigall. For their own peace of mind, we mean.

NEW BRITAIN, CONN.
HERALD

FEB 2 - 1933

NEW RELIEF BODY
TO BOOST MORALE

John Erskine Heads Move for
Cultural Rehabilitation

New York, Feb. 2 (UP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Frankfurter's Aims

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered in an address before the annual meeting of the survey associates yesterday. He warned against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment; it will undertake to provide recreation to build up the 'immediate mental and physical health' of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities 'in order that he may develop a program of action which he can follow with confidence.'"

CLARKSBURG, W.
EXPONENT

JAN 29

ALL
By Ma

THE BROWSER

KNOW WHAT the Browser... You'll never believe he one night last week he delirious read one of Edgar Rice Burroughs' Tarzan books.

... Honest, no fibbing, and cross-his-heart he did. Sat in a chair motionless for hours and read about the Golden Lion that Tarzan trained and about the Valley of Gold and the sacks of diamonds and about the terrible Bolgani ape-people who ruled in the mysterious city and kept the Gomangani in abject slave all about the dangers and triumphs of Tarzan's anarchy lion. ... Oooooohh-ing!

Nearly ten years old, the was, but it'll probably last a century longer than many more "significant" book... junk, but the naive Browser with eager interest.

Will he ever read another not ever. Once was enough. But now nobody can accuse the Browser of being a literary snob who refuses to read Edgar Rice Burroughs' stuff. After this, he can always say he HAS.

Burroughs lives in Cal and has his own postoffice, Tarzana. He's a corporation by himself.

Did you notice that the Browser used the word "significant" lines ago and put quotation around it? That proves the Browser isn't a real book reviewer. If he were he could use such as "significant" and "stimulating" and "intriguing" and "without turning a hair. But s, he can't.

He's one of those strong fellows who says that a book is "good" or a book's "bad" and the end of it.

What the Browser wants

MILWAUKEE, WIS.
NEWS

FEB 2 - 1933

Erskine Will Direct
Clinic for Jobless

NEW YORK, Feb. 2.—(AP)—John Erskine, novelist and musician, today is director of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale

of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year.

WASHINGTON, D. C.
NEWS

FEB 3 - 1933

Plain Tales:

Dowling is auditioning at for a chewing gum company. Lowe's Orchestra, which did an

how program last week, gets credit for staging the first program from WJSV's Building studios. Jack quits the air June 1 to make a

John Erskine is scheduled chud's Going to Press next Tuesday. Columbia has pre- the mike used by Amelia in her trans-Atlantic flight from London following flight, to the Smithsonian

SAN FRANCISCO, CAL.
NEWS

JAN 25 1933

THE FIRST READER (The Best of the New Books) By Harry Hansen

NEW YORK, Jan. 25.—America's rich man, hero of the Coolidge era, ideal of every other young man who went from college into bond selling, is a pitiful figure as he wanders forlorn through the pages of Joseph Hergesheimer's new book of Palm Beach sketches, "Tropical Winter." (Alfred A. Knopf, \$2.50.) Here he is, good-natured, willing to pay real coin for opulent houses and yachts, badgered by ambitious wives, taken in by false values, driven to desperation by aimless sons—Mr. Moneybags himself, who learns how to pile up riches without finding out where and how to have a good time.

Take John Cleg. He stubbed his toes practically every night in Palm Beach because his great Spanish bed stood on a platform. In his simple way he thought the Sea Spray was a good-enough club, but when Clara Cleg heard that the rich Mr. Leverage had suggested the Bath and Tennis, and John had turned him down, Clara was furious! He would have to recall his negative answer at once, and Clara would begin asking all the big names to a dinner—people who knew the Leverages.

Unfortunately, Mr. Leverage had made a mistake—he had thought he was addressing Mr. Worthington, and as for the dinner, why he would have to leave two days before the date for Cuba. Clara Cleg was faced at the last minute with the dilemma of the hostess in "Dinner at Eight."

"We might as well have the others," said Clara, "it's such a beautiful dinner. John, whatever will we say to the Nelson Bladens?" That was simple, John assured her. "Just let them know Mr. and Mrs. K. B. Leverage won't be here."

MR. HERGESHEIMER is skilled in building backgrounds for leisurely people; he can place the furniture, hang the tapestries, arrange the tall glasses with a nicety unsurpassed in American fiction.

Here he becomes the ironist, moving heavy pieces of Spanish furniture into overdone houses along Lake Worth; seating guests in Roman seats so uncomfortable that one of them cries out: "I know these Roman seats are really marvellous, but I will have to have a chair. At my age you need something to lean on."

John Rock owned that Roman villa—the bath was so big that there was no place for his back to rest; the bottom was so slippery that he fell twice in a week. He had been eased into the house by a real estate man at a staggering price, and the people who owned it were through with big houses—they were going in for a compact, cosy little villa at Cap Ferrat.

Money seems to be the desirable thing—and

yet it kills everything. A poor clerk marries an heiress only to hear regretfully that a wealthy man has married the girl in the flower shop next door. A father cannot tolerate his son and intends to cut him off but dies before he can sign a new will.

People do the same things, meet the same people, say the same words. Servants instruct their masters on how to wear their clothes; men and women load themselves with pretence, affection, insincerity, only to long, deep in their hearts, for the good old ways.

There are sermons in these 10 sketches of Palm Beach life—warnings, jeremiads. Joseph Hergesheimer, satirist, reveals a marked-down world. Catching the linguistic and sartorial peculiarities of the place, he gives us a book filled with timely entertainment.

F. A. SPENCER of New York University, the man who put Weigall's "Sappho" on the carpet in the new Symposium, writes that he does recall that the First Reader took exception to the book and says that the reviewer who waxed ecstatic was Capt. Laurence Stallings, "who worked up a terrific lather over the book." At the same time Miss Barbara Frost of Frederick A. Stokes Co., publishers of Weigall's book, telephoned this statement on behalf of the publisher:

"Since you point out that metropolitan reviewers did differ and that many of them have enthusiastically praised 'Sappho' we won't quote any of their glowing comments in refutation. Leaving aside the question of the extreme difficulties inherent in writing the first real biography ever attempted of the most famous woman poet, 25 centuries after she lived, we call to your attention verdicts of two well-known poets on the book as a whole as decidedly interesting and pertinent, to wit: 'It is a sane, thorough and most valuable achievement'—Witter Bynner, and 'I think it is the most competent and the most human document we have yet seen on the greatest woman poet.'—John Erskine.

As for Mr. Weigall's general scientific and historical equipment, he first went to Egypt in 1900 on the staff of the Egyptian Exploration Fund and he holds decorations from Germany, Austria and Egypt for archaeological work."

This floors us completely. We are not a match for Messrs. Bynner and Erskine, Egyptian archaeology and Teutonic decorations. We can merely hope that neither Miss Frost—herself a poet—nor Messrs. Bynner and Erskine will ever compare the fragments of "Sappho's" verse with the guesses of Edmonds and the conclusions of Weigall. For their own peace of mind, we mean.

NEW BRITAIN, CONN.
HERALD

FEB 2 - 1933

NEW RELIEF BODY
TO BOOST MORALE

John Erskine Heads Move for
Cultural Rehabilitation

New York, Feb. 2 (UP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

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Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Frankfurter's Aims

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered in an address before the annual meeting of the survey associates yesterday. He warned against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment; it will undertake to provide recreation to build up the 'immediate mental and physical health' of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities 'in order that he may develop a program of action which he can follow with confidence.'"

CLARKSBURG, W.
EXPONENT

JAN 29

ALL
By M.

THE BROWSER

KNOW WHAT the Browser... You'll never believe he one night last week he delirious read one of Edgar Rice Burroughs' Tarzan books.

... Honest, no fibbing, and cross-his-heart he did. Sat in a chair motionless for hours and read about the Golden Lion that Tarzan trained and about the Valley of Gold and the sacks of diamonds and about the terrible Bolgani ape-people who ruled in the mysterious city and kept the Gomangani in abject slave all about the dangers and triumphs of Tarzan, snarling lion... Ooooooohing!

Nearly ten years old, it was, but it'll probably last a century longer than many more "significant" books... junk, but the naive Browser with eager interest.

Will he ever read another not ever. Once was enough. But now nobody can accuse the Browser of being a literary snob who refuses to read Edgar Rice Burroughs' Tarzan. After this, he can always say he HAS.

Burroughs lives in California and has his own postoffice Tarzana. He's a corporation by himself.

Did you notice that the Browser used the word "significant" lines ago and put quotation around it? That proves the Browser isn't a real book reader. If he were he could use such words as "significant" and "stimulating" and "intriguing" and "without turning a hair." But he can't.

He's one of those strong fellows who says that a "good" or a book's "bad" and the end of it.

What the Browser wants

MILWAUKEE, WIS.
NEWS

FEB 2 - 1933

newspaper That Goes from
ABOUT THE FLAPPER C
URING THAN FLAPPERS C

Home Happiness



WASHINGTON, D.
NEWS

FEB 3 - 1933

Plain Tales:

Eddie Dowling is auditioning at NBC for a chewing gum company. Max Lowe's Orchestra, which did an

auto show program last week, gets the credit for staging the first orchestra program from WJSV's Shoreham Building studios. Jack Pearl quits the air June 1 to make a talkie. John Erskine is scheduled for Schudt's Going to Press next Wednesday. Columbia has presented the Mike used by Amelia Earhart in her trans-Atlantic greeting from London following her flight, to the Smithsonian Institution.

Right

anybody has to write
 letters, letters of
 letters of condol-
 letters of intro-
 hotel and other reserva-
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 tion.
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Now, in o
be given a
groceries.

Author of
of Hollyn
best sellers.

"Please dear!"

"I'm not!"

"You're criticizing me!"

"Well, we are!"

"I don't like you!"

"Right to. But we can be friends."

She thought of this way of relationship.

They should talk to each other. She had to read the paper to dress. So he bought a paper for Aunt Mabel. It was a personal word.

AUNT MARY with a mistress. She refused to talk, and David went and Uncle sat beside the bed. That night he died.

"I'm sorry, but I can't come home. You know me better than anyone else," so, Christine said, "of course, but I'll stay and keep him company."
She sent him a note waiting in Christine's note written to Min her friend.
"I'm asking you to mail this note," Christine wrote, "written paper for some time to feel that no matter what happens."
"It would be a good idea to come back if you stay and get well," Christine wrote.
From, "Mom" (The)

FEB 2 - 1933

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Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

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JAN 29

All
By M

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Nearly ten years old, it was, but it'll probably last a century longer than many more "significant" books. Junk, but the naive Browne took it with eager interest.

Will he ever read another not ever. Once was not enough. But now nobody accuse the Browser of being literary snob who refuses Edgar Rice Burroughs' After this, he can always be HAS.

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What the browser wants

FEB 3 - 193

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Home Happiness



FEB 2 - 1933

RELIEF BODY BOOST MORALE

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Erskine, officials and relief workers contemplated a statement by Erskine, prominently featured as a candidate for office in the recent election of Roosevelt, that leading the way toward better times could be the government's "extraordinary paper" of the unemployed.

Frankfurter's Aims

Erskine Frankfurter demanded more of public works, larger and more ambitious than any heretofore considered in an address before the annual meeting of the National Association of Public Works Associates yesterday. He urged decreasing taxation and increasing social services. He said a necessity of slackening the pace of the public and private work must be found and they must be found through government action to prevent the terrible effects of idleness and hopelessness from settling upon the unemployed.

Erskine said this goal that the unemployment relief agency should set for itself.

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JAN 29 1933

All of US

By Marshall Maslin

THE BROWSER

KNOW WHAT the Browser did? ... You'll never believe him, but one night last week he deliberately read one of Edgar Rice Burroughs' Tarzan books.

... Honest, no fibbing, and cross his heart he did. Sat in a chair motionless for hours and read about the Golden Lion that Tarzan trained and about the Valley of Gold and the sacks of diamonds and about the terrible Bolgani ape-people who ruled in the mysterious city and kept the Gomangani in abject slavery and all about the dangers and battles and triumphs of Tarzan and his snarly lion. ... Oooooooooo! thrilling!



Marshall Maslin

Nearly ten years old, the story was, but it'll probably last half a century longer than many another more "significant" book. ... Just junk, but the naive Browser read it with eager interest.

Will he ever read another? No, not ever. Once was excitement enough. But now nobody can ever accuse the Browser of being a mere literary snob who refuses to read Edgar Rice Burroughs' thrillers.

After this, he can always say that he HAS.

Burroughs lives in California, and has his own postoffice, called Tarzana. He's a corporation all by himself.

Did you notice that the Browser used the word "significant" a few lines ago and put quotation marks around it? That proves that the Browser isn't a real book reviewer. If he were he could use such words as "significant" and "stimulating" and "intriguing" and "moving" without turning a hair. But as it is, he can't.

He's one of those strong, silent fellows who says that a book is "good" or a book's "bad" and that's the end of it.

What the Browser wants out of

books is Life, but it doesn't need to be the same "life" in every book. Being a Browser, he is a ruminant, and some ruminants have several stomachs and so has the Browser. He reads trash and knows it's trash. He reads the facts and knows that's all they are.

But sometimes he reads a book that palpitates before him like a quivering heart on a sacrificial stone and when he's come upon a book of that sort, it's an adventure, it's glory, it's consecration. ... They are few indeed, but what of that? All greatness is rare. (How about going to work, Browser?)

The third number of the American Spectator, which affects the Browser like Brussels sprouts, has an article in it by Herbert Asbury about the young women who worked in San Francisco's Barbary Coast dance halls in the '70's and '80's. ... Those were the rough, tough times. The Browser wonders how Asbury collected his material for that early time.

The editors of that publication print John Erskine's name in black border. ... even if the Browser isn't exactly fond of Erskine's stuff—not any more, he isn't—he still thinks that's a rather mean trick.

Ernest Hemingway is upset because the film company that made his "Farewell to Arms" into a picture tried to give him a "romantic and false military and personal career" in a film publicity release. ... He denies it all. Says he drove an ambulance in Italy because that was safer than driving one in France and "was never involved in heroic actions of any sort." He refuses to be a glamorous personality.

James Branch Cabell had a sharp article in that American Spectator about some woman novelist, and it sounded as if he was thinking of Willa Cather or Ellen Glasgow as he wrote. Nothing hurts a writer more than to have another writer last longer than he does. And if it's a woman writer, that makes it all the worse. ... Sage observation from

THE BROWSER.

John Erskine to Direct Tests Among Jobless

New York, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

FEB 2 1933

John Erskine Will Direct Scientific Experiments Among Nation's Jobless

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Erskine explained unemployment relief should not stop at trying to find jobs and giving them temporary relief.

Many a worker is letting his skill deteriorate while he is out of work," the writer-musician. "Many

couldn't get their old jobs back now, even if prosperity returned.

The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted.

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the American Expeditionary Force during the war and who now heads the Juilliard school of music, said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

FEB 2 1933

ERKINE DIRECTS EXPERIMENT FOR STRENGTHENING MORALE OF JOBLESS

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JOHN ERSKINE.

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relief. Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

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JAN 29 1933

SHO

Tested and Approved
by Good Housekeeping

... this Vacuum
gives you EVERY

Gives you
Gives You
Gives You

... yet our price
Ward's MAJESTIC
is only

\$33

A Fraction of the
\$4.00 Down—\$5.00

**Ward's
Electric**



PITTSBURG, KAN.
SUN

FEB 2 1933

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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FEB 2 1933

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FEB 3 1933

WHO'LL BE WHO IN WASHINGTON

Timely Article One Of Many
Features In Sunday Sun
Magazine Section

With all these announcements and denials as to whom President-elect Roosevelt will pick for his Cabinet and to whom he will present the biggest of the political "plums" there comes a timely and interesting article "Who'll Be Who in Washington" to appear in the Sunday Sun magazine section as the feature of this Sunday's supplement.

Robert B. Smith, well known writer, has indited (ed) this article for the Sunday Sun, while a number of drawings have been made by James House, Jr. The exodus of Herbert Hoover, Andrew W. Mel-

(Continued From Page One)

lon, Senator Moses, Senator Reed Smoot, Vice President Curtis and several others from the seats of the "high and mighty" is graphically pictured in the article, as well as the entrance of Franklin Delano and his conferees "Big Jim" Farley, Huey Long, Jack Garner and the rest of the Democratic entourage.

"The Cop On the Beat Lays Down the Law" is the title of another interesting article in the Sunday Sun magazine section. Actually it is the story of an interview with William O'Dwyer, former Irish immigrant, who made his way to the judicial bench in New York through the comedy and drama of the sidewalks of New York, which he witnessed daily for many years in the uniform of a "copper."

"What Are Your Qualifications For a Husband" is an article that should command the attention of all the young men of the city. Loreta Young, motion picture star, declares that her ideal for a husband would be a man, who is tall, over 30, who has travelled, is intellectual, who can dance well, is "steady," "sweet-tempered" and knows the value of money. That is quite an ideal, but many other young women are not so particular, as the article will show.

Anyone interested in scientific development will find "Strange Plans Become Plant Builders" an interesting article to read. It is a story of how U. S. Government experts, searching out-of-the-way countries, find seeds which later become great commercial factors in America.

"Ol' Man Ribber—He Just Keeps Rolling Along" so the song goes. But does he? An article in the magazine section called "Curbing Ol' Man Ribber" shows that Uncle Sam's engineers may be making mudpies in their laboratory, but it means a lot in preventing flood damage in the Mississippi Valley. Various methods of control are being tested, and Old Man Ribber is losing a lot of his destructive power.

"Don't Let Meddlers Ruin Your Happiness," says Dr. John Erskine, noted writer. Willy-nillys who always do what they are asked, instead of doing the things they

should do or like to do will find great interest in this feature of the magazine supplement.

"Engineering Our Way Out of the Depression" is an article centered on an interview with Dr. Harold Rugg, civil engineer and member of the faculty at Teachers College at Columbia.

"Road's End" is a novelette by Marvin Bradford Angier, the last but not the least of the magazine section features.

FEB 2 1933

ERSKINE, WRITER, TO AID JOBLESS

Named Director of Group
Which Will Give Help
Unto Unemployed

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At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

To Interview Each Person
Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training. If a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult education.



Erskine

Hope to Aid 15,000

B 2 - 1933

RELIEF SERVICE SUPPORTS WORK APTITUDE TESTS

Guidance to New Vocation
Channels Held Aid to
Unemployed

Special from Monitor Bureau

NEW YORK, Feb. 2.—A vocational adjustment service for unemployed persons which aims to handle the problem in a fundamental manner that may be a valuable object lesson for communities in all parts of the country is being organized here under the leadership of Dr. John Erskine.

The service is being sponsored by the American Association for Adult Education and financed by a grant of \$100,000 from the Emergency Unemployment Relief Committee out of funds donated to it by the Carnegie Corporation of New York. The committee also will pay the wages of some unemployed registrants which the service will use to promote its activities. The National City Bank has provided a floor of its building at 17 East Forty-second Street for the work.

Dr. Erskine explained that the service was designed to help unemployed persons develop a more intelligent understanding of their own characteristics.

While the value of approaching the employment problem from the fundamental standpoint of skills and aptitudes is widely recognized, the program which is being worked out here has not been attempted on such a scale in any other part of the country as yet, Dr. Erskine said.

Applicants will be interviewed, given aptitude and other occupational tests, counseled with regard to personal and occupational problems, sent to appropriate agencies for training and brought in touch with existing placement agencies.

Mr. Jerome H. Bentley, activities secretary of the New York Young Men's Christian Association, will serve as associate director; Mr. M. R. Trabue, of the Minnesota Employment Stabilization Research Institute, will be in charge of the division of analysis; and Mr. Lewis A. Wilson, assistant commissioner for vocational extension education of the New York State Education Department, will be director of the division of education.

FEB 2 - 1

Agency Form to Give 'Moral Aid to Jobless

\$100,000 Fund Co-
ordinated to Help Idle K
'Mental Balance'

New York, Feb. 2.—(AP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid.

Meanwhile, officials and agencies contemplated a statement by Professor Felix Frankfurter, Harvard University, prominently mentioned as a candidate for under President-elect Roosevelt that only by leading the toward better times could the government maintain the "exceedingly patient temper" of the unemployed.

"Ways must be found and must be found through good mental leadership to prevent the terrible psychology of idleness, hopelessness from settling on the unemployed," he said.

It is exactly this goal that Erskine's unemployment agency is setting for itself.

Mr. Erskine said his agency "in the nature of a nation's experiment" it will undertake to provide recreation to build up "immediate mental and physical health" of the unemployed individual. It will attempt to help reach a conclusion as to his capacities "in order that he develop a program of action which he can follow with confidence."

FEB 2 1933

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BINGHAMTON, N. Y.
PRESS

FEB 2 - 1933

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DAYTON, O.
HERALD

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CAMDEN, N. J.

POST
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CLEVELAND, OHIO
NEWS

FEB 2 - 1933

Erskine Leads Jobs Training

\$100,000 to Be Expended
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Special to The News.

NEW YORK—A new scientific experiment designed to assist the unemployed to strengthen their minds and to develop a more intelligent understanding of their characteristics was under way today following the appointment of John Erskine, musician and artist, as director.

A fund of \$100,000 will be expended for the enterprise and more than 75 college professors, graduate students and personnel workers will be selected as assistants from among the unemployed.

Erskine, in explaining plans of the experiment, points out that during the depression many workers have been permitting their skill to deteriorate while unemployed. A bureau designed for the purpose of interviewing job seekers, to determine their capabilities will be established, following which they will be sent to placement areas where jobs for which they are best suited will be recommended to them.

WINSTON SALEM, N. C.
TWIN CITY SENTINEL

FEB 2 1933

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John Erskine, noted writer, who will head a new relief agency which will minister to stricken morale of depression victims.

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BUFFALO, N. Y.
COURIER EXPRESS

FEB 3 - 1933

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Of course, everyone will admit that conditions require every possible effort to maintain morale, that is essential to well being. No little success has accompanied plans for this purpose here at home.

Still, some wise churchmen have long since been convinced that it is useless to try to save the soul of a man whose stomach is empty. It must be admitted that morale is secondary to hunger.

ON, MASS.
Science Monitor
B 2-1933

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explained that the service is to help unemployed to develop a more understanding of their own value of approaching the problem from the standpoint of skills which is widely recognized, which is being worked out in any other part of the country, Dr. Erskine said. He will be interviewed, and other occupational counseled with regard to appropriate agencies and brought in touch with placement agencies.
H. Bentley, activities of the New York Young Men's Association, will be interviewed; Mr. M. R. Bentley, Minnesota Employment Research Institute in charge of the division and Mr. Lewis A. Wilson, Commissioner for vocational education of the New York State Department, will be interviewed; the division of education

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Develop "Intelligence"
The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency was "in the nature of a national experiment". It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence".

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COURIER EXPRESS

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ST. PAUL, MINN.
PIONEER-PRESS

FEB 2 - 1933

John Erskine to Head \$100,000 'Jobs Clinic'



JOHN ERSKINE.

Carnegie Funds to Be Used
to Prepare Men to Assume
Positions When Upturn
Comes, Novelist Asserts.

MINNESOTA DATA TO BE EMPLOYED

New York, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

Many Losing Skill.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year.

At first "subjects" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college graduates.

Leaders on Committee.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists and United States Senator Robert Wagner and Frances Perkins, state industrial commissioner.

The "division of diagnosis" will be in charge of M. R. Tradue, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina, where he is a professor, and now has been loaned to the Erskine group.

Those in charge of the New York project explained that they would make use of much material developed by the Minnesota group during its survey. One difference between the two projects, Erskine said, is that the Minnesota one concerns itself chiefly with acquiring scientific information, while the New York group will concern itself primarily with trying to help individuals.

NEW BEDFORD, MASS.
MERCURY

FEB 2 - 1933

KINE LAUNCHES SCIENTIFIC EXPERIMENT WITH JOBLESS

st's Group, Supplied with \$100,000 by the Carnegie Corporation, Will Seek to Strengthen Morale of the Unemployed Individual Who Letting His Skill Deteriorate

YORK, Feb. 1 (AP)—John Erskine, novelist and musician, named director tonight of a \$100,000 scientific experiment among the unemployed. The Carnegie Corporation, which supplied the funds, said the experiment was to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

The group, originally 75 men and women, was granted emergency unemployment relief, but was re-appointed to the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

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INDIANAPOLIS, IND.
STAR

FEB 2 - 1933

Seeks to Better Jobless Morale



JOHN ERSKINE.

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Reappropriated for Project.

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RELIEF AGENCY NAMED TO KEEP UP MORALE OF THE UNEMPLOYED

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FEB 2 - 1933

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NEIGHBORS PREVENT SEIZURE OF MACHINERY

Monticello, Ill., Feb. 1.—Farmer neighbors of C. D. Dose came to his rescue again tonight by preventing the seizure of his livestock mortgaged for \$2,500 and sold for \$4.99 at a foreclosure sale Tuesday.

Six neighbors banded together to prevent the seizure of the livestock by a piatt county constable. W. A. Dose of Monticello claimed that the seizure was illegal in that the constable had no authority to seize the livestock. He said that the constable had no authority to seize the livestock.

1,000 HALT SALE OF WIDOW'S FARM

Cherokee, Okla., Feb. 1.—More than 1,000 farmers, showing no interest in the sale of a widow's farm and estate, halted the sale of the property of a representative of the Equal Housing Society, offering a quarter section of farm land for sale for \$3,400.

Mrs. Julia Jones, the widow, said she had no objection to the sale of the property.

JOHN ERSKINE

DETROIT, MICH.
TIMES

FARMERS TURN AUCTION INTO 10-CENT SALE

Aurora, Neb., Feb. 1.—A group of 500 strong turned an auction of W. C. Brock's home and farm into a 10-cent sale today.

The farmers said they were not interested in the sale of the property.

RENEWAL OF MORTGAGES OFFERED IN GEORGIA

Atlanta, Ga., Feb. 1.—A plan to renew mortgages on farms in Georgia is being organized today.

The plan is being organized by the Georgia Farm Bureau.

SNOWBLOWING FOOD

Grand Rapids, Mich., Feb. 1.—A group of food workers in Grand Rapids are organizing a snowblowing campaign to help the unemployed.

The campaign is being organized by the Grand Rapids Food Workers Union.

Erskine in Drive To Aid Jobless Adjust Selves

International News Service Wire
NEW YORK, Feb. 2.—Proceeding on "the assumption that society is not going to smash," a group headed by John Erskine, novelist and musician, today set out to adjust the unemployed to prevailing economic conditions and aid the jobless.

The group will be financed by a \$100,000 grant from the Carnegie Foundation.

"We are going to try to offset the blind alley the unemployed get into," Erskine said. "We want to demonstrate on a small scale that at least some of them can be straightened out."

FEB 2 - 1933

ERSKINE LAUNCHES SCIENTIFIC EXPERIMENT WITH JOBLESS

Novelist's Group, Supplied with \$100,000 by the Carnegie Corporation, Will Seek to Strengthen the Morale of the Unemployed Individual Who Is Letting His Skill Deteriorate

NEW YORK, Feb. 1 (AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Foundation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education department, will serve as director of the division of education. W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

FEB 2 - 1933

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John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation with which to dispense moral and mental aid.

Meanwhile, official and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinary patient temper" of the unemployed.

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INDIANAPOLIS, IND.
STAR

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BELLEFONTAINE, O.
EXAMINER

FEB 2 1933

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CLEVELAND, OHIO
PRESS

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COVINGTON, KY.
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FEB 3 1933



Today's Business

By

John W. Love

MUSSOLINI'S government is reported to be embarking on a program of eliminating weak industries. Do I hear a suggestion that the plan be tried in America?

Yet, unless Il Duce has some salutary but undisclosed scheme for building up weak industries into strong ones, and in that way getting rid of weakness, it does not seem possible that the destruction of the weak would help any.

Somebody does not seem to have learned his capitalism. The poor we always have with us, industrial or individual. Destroy the weak, and their places are taken by some of the strong. The weak really protect the strong, in business as elsewhere, because they absorb the heaviest blows.

This may seem strange doctrine to people who blame wabbling companies for price cutting, but they are the ones that enable whole industries to adjust themselves gradually, instead of crashing down suddenly as they would if they were all equally successful in maintaining prices.

Where Price Cutting Starts

PRICE cutting is usually the work either of the weak or of the strong. It does not generally start with the people in between, but it originates with the establishments which are completely sure of their position, or with those that are desperate.

A forthright realist is often the first to cut prices because he knows that he must do so sooner or later. He has usually been successful because he is the first to jump. Down at the other end of the line is the man who can only stay in business by offering the same thing for less money. The middle-of-the-road companies, the ones that don't like to rock boats, generally leave the initiative to one or the other.

Antidotes to Technocracy

THE literature of technocracy was long ago passed by the literature of reply to technocracy. Technocrats and secessionists have retired to their respective caves, but the reply keeps on.

The Paterson-Leitch Co., steel merchants, pass along the description of a cotton factory in Rochester, N. Y., 105 years ago. It had 1400 spindles and 30 power looms and employed 80 children, all of whom were permitted to attend school five evenings a week.

"While these children were busy doing the knitting," C. J. Paterson writes, "their elders were doing by hand the tasks for which no factories or machinery were then available."

N. Lawson Lewis hands me the editorial from the Morning Post, with 160 years behind it, and three months to ponder technocracy.

This doctrine, which the Post understands is "engaging the best minds of the United States," sounds to it like Marxism under another name. The Post faintly conceals a wish that America would try it, so that England could compare results with the five-year plan.

Reconstructing the Shell-Shocked

JOHN ERSKINE leads a New York movement to retrain unemployed people to fit them back into industry.

Right away they will have to be deciding what are the occupations likely to be of the most value in the next few years.

Offhand it would seem that a boy would have his best chances as one of these: receivers, trustees, referees, bailiffs, deputies, receivers' lawyers, auctioneers on liquidators, but it takes long connection to get these jobs.

Or if we are to have inflation, all the old occupations would be useful for a time, with specialization in ticker reading, chart making, pool operation and profit taking at the right moment.

If some people are to be believed, perhaps it would be well for Erskine and his group to train people to fish for lake trout, to learn from the lily pads whether deer have been there, to shoot moose behind the shoulder or where A. G. Bean shoots them (so they won't die in the lake), to recognize the best mixture of hound and Eskimo husky, to use red bait for pickerel, and to remember how long a cow moose carcass will feed a family of five, for all of which information the Beaucages and Camandas of Lake Nipissing would be better teachers than John Erskine.

Fate of Church Lands

THAT series of articles to the east of this column on the Shakers brings to mind the economic importance of church lands. They have had something to do with more than one boom.

The dissolution of the England monasteries by Henry VIII and his confiscation of their plate and other treasure provided a good part of the capital upon which the merchant adventuring of Queen Elizabeth's era was carried on. Upon this base the British empire eventually was reared.

In different fashion the assembled lands of the Shakers of Shaker Heights became the starting point of a railroad empire. Passing from one syndicate to another they came to Gratiwick's Buffalo group, which sold to the Van Sweringens soon after they had finished with their Lakewood allotment. From land to rapid transit to union station to railroads to consolidations, this accretion of enterprise led indirectly to the formation of the R. F. C. and national loans of some \$35,000,000.

FEB 2 1933

To Direct Experiment



JOHN ERSKINE

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\$100,000 TEST

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BRIDGEPORT, CONN.
TELEGRAM

FEB 2- 1933

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The General Advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

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PASSAIC, N. J.
HERALD-NEWS

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ATLANTA, GA.
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BOSTON, MASS.
Christian Science Monitor

FEB 3 - 1933

**Adult Education
Council Formed
To Unify Relief**

Special from Monitor Bureau.

NEW YORK, Feb. 3—The New York Adult Educational Council has been formed to coordinate the activities of adult training organizations, both public and private, in New York City and to outline plans for making permanent the adjustment service for unemployed persons organized this week under the direction of Dr. John Erskine. More than 200 men and women, many of whom represented existing agencies of adult education, attended the organization meeting of the council, held at the American Museum of Natural History last night. Dr. John H. Finley presided.

The council has \$9000 to finance its activities, Dr. Finley said. The Carnegie Foundation provided \$5000 of that amount, the Josiah Macy Foundation \$2500, the New York Foundation \$1000 and the Russell Sage Foundation \$500. Mr. August Heckscher has offered free office space, he added.

Dr. Erskine, who was the chief speaker, said his adjustment service, which will begin to function on Monday, would try especially to "find out why people lose their jobs and see if we cannot help some of them to hold the next job they get."

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**MORAL AND MENTAL
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Erskine said his agency will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action, which he can follow with confidence."

Y. EVENING POST

FEB 4 - 1933

**MacDowell Club
Give Sunday
Night Programs**

**Performances of "Oberon"
to Be Presented Feb. 12
and Feb. 19**

The MacDowell Club of New York is sponsoring two Sunday subscription performances of the court masque "Oberon," written in 1611 for King James I by Ben Jonson, to be presented February 12 and the following Sunday evening at 9 o'clock. Sets and costumes are based on the original designs by Inigo Jones and original music as preserved in a fish museum manuscript will be used. Mme. Elisaveta Anderson-Intzoff is in charge of the staging and choreography, and the music is under the direction of Sandor Harmati and Miss Lotta Van Buren. The cast consists of the Van Buren Players of the Dance Society, a double quartet of singers including Miss Amy Evans, Justin Williams and a company of fifteen actors and dancers. The production is under the supervision of Miss Helen Grayson.

Sponsoring the entertainments are the following officers and directors of the MacDowell Club: Mr. Cecil Smith, president; Mrs. Irving R. Wiles, vice president; Miss Katherine Bacon, Mrs. Louis Mora, Mr. Ivan G. Olinick, Ernest Peixotto and Mrs. Edgar.

Other patrons are Mr. Robert Ed- Jones, Mrs. John W. Alexander, Stephen Vincent Benet, Mr. Will- Rose Benet, Mrs. Mary Duggett on, Mr. G. M. Campbell, C. M. G., Gerald M. Campbell, Mr. Chalmers on, Mr. and Mrs. Walter Dam- b, Miss Agnes De Mille, Mrs. el Draper, Mr. John Erskine, Mrs. mond Pinchot Gaston, Miss Rosa- Gilder, Miss Martha Graham, Norman Hapgood, Professor her Hughes, Mr. and Mrs. Ernesteson, Mr. and Mrs. Lewis M. t, Mr. Charles Rann Kennedy, Eva Le Gallienne, Mr. and Mrs. a Levy, Mrs. Edward MacDowell, nd Mrs. Severo Mallet-Provost, Edith Wynne Matthison, Mr. and onello Perera, Mr. Stuart Ross.

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BERKIMER, N. Y.
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The menu of the
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N. Y. EVENING POST

FEB 4 - 1933

MacDowell Club to Give Sunday Night Programs

Performances of "Oberon"
to Be Presented Feb. 12
and Feb. 19

The MacDowell Club of New York City is sponsoring two Sunday subscription performances of the court masque "Oberon," written in 1611 for King James I by Ben Jonson, to be presented February 12 and the following Sunday evening at 9 o'clock.

Sets and costumes are based on the original designs by Inigo Jones and the original music as preserved in a British museum manuscript will be used. Mme. Elisaveta Anderson-Ivantsoff is in charge of the staging and choreography, and the music is under the direction of Sandor Harinati and Miss Lotta Van Buren. The cast consists of the Van Buren Players of Ancient Instruments, the English Folk Dance Society, a double quartet of singers including Miss Amy Evans and Justin Williams and a company of fifteen actors and dancers. The entire production is under the supervision of Miss Helen Grayson.

Sponsoring the entertainments are the following officers and directors of the MacDowell Club: Mr. Cecil Smith, president; Mrs. Irving R. Wiles, vice president; Miss Katherine Bacon, Mr. P. Luis Mora, Mr. Ivan G. Olinick, Mr. Ernest Peikotto and Mrs. Edgar Speyer.

Other patrons are Mr. Robert Edmond Jones, Mrs. John W. Alexander, Mr. Stephen Vincent Benet, Mr. William Rose Benet, Mrs. Mary Duggett Benson, Mr. G. M. Campbell, C. M. G., Mrs. Gerald M. Campbell, Mr. Chalmers Clifton, Mr. and Mrs. Walter Damosch, Miss Agnes De Mille, Mrs. Muriel Draper, Mr. John Erskine, Mrs. Rosamond Pinchot Gaston, Miss Rosamond Gilder, Miss Martha Graham, Norman Hapgood, Professor

her Hughes, Mr. and Mrs. Ernest heson, Mr. and Mrs. Lewis M. s, Mr. Charles Rann Kennedy, Eva Le Gallienne, Mr. and Mrs. t Levy, Mrs. Edward MacDowell, nd Mrs. Severo Mallet-Provost, dith Wynne Matthison, Mr. and onello Perra, Mr. Stuart Ross,

eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juillard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid. Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

Mme. Olga Samaroff-Stokowski, Mr. and Mrs. Ernest Scheilling, Dr. Charles Sprague Smith, Mr. and Mrs. Herbert K. Stockton, Miss Jane Wallace and Mr. Stark Young.

HERKIMER, N. Y.
E. TELEGRAM

FEB 2 1933

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perity returned."

BOSTON, MASS.
Christian Science Monitor

FEB 3 - 1933

Adult Education Council Formed To Unify Relief

Special from Monitor Bureau
NEW YORK, Feb. 3.—The New York Adult Educational Council has been formed to coordinate the activities of adult training organizations, both public and private, in New York City and to outline plans for making permanent the adjustment service for unemployed persons organized this week under the direction of Dr. John Erskine. More than 200 men and women, many of whom represented existing agencies of adult education, attended the organization meeting of the council, held at the American Museum of Natural History last night. Dr. John H. Finley presided.

The council has \$9000 to finance its activities, Dr. Finley said. The Carnegie Foundation provided \$5000 of that amount, the Josiah Macy Foundation \$2500, the New York Foundation \$1000 and the Russell Sage Foundation \$500. Mr. August Heckscher has offered free office space, he added.

Dr. Erskine, who was the chief speaker, said his adjustment service, which will begin to function on Monday, would try especially to "find out why people lose their jobs and see if we cannot help some of them to hold the next job they get."

"Many who were first to lose their jobs when the depression set in were on the ragged edge of being dropped all the time," he said. "When we get back to prosperity, they will be on the ragged edge again. Such people exist everywhere. Education has little attention to them."

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N. Y. EVENING POST

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HERKIMER, N. Y.
EVE. TELEGRAM

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ALBANY, N. Y.
Knickerbocker Press

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Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

The work is being sponsored by

CINCINNATI, O.
ENQUIRER

FEB 2 - 1933

NEW YORK TIMES

FEB 5 - 1933

CONNELLY SPEAKS UP

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"Did Clifton Webb get Constance
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liams and Judith Anderson over to
Pach's for their photographs?"

"Has Bobby Clark been consulted
about his music?"

"What about using the stock quo-
tation page of The Wall Street
Journal for a day in September,
1929, as a cover for the program?"

"Has Frank Sullivan finished his
article on benefits and the bur-
lesque ads for the program and
have they gone to the Marchbanks
Press?"

"Have Corey Ford, Senator Cope-
land, Hendrik Van Loon, Woolcott,
Osgood Perkins and Douglas Fair-
banks Jr. been told what time we
expect them?"

"Has Deems Taylor been given
that list of men in Walter Dam-
rosch's orchestra? Better tell Deems
to ask the audience not to applaud
them when they appear, or it might
hold things up."

"Benchley can have a minute
longer for his lecture, as it will
take some time to set the platforms
for Paul Whiteman's band."

"Is there to be a rehearsal today
for Sid Silvers and the others?"

"Get that speech to Francis
Lederer this afternoon."

"Ask Bob Sherwood and Dorothy
Parker to get the program copy for
their act to printer tonight."

"Can Jed Harris come over and
help lay out the routine this after-
noon?"

"Where's Jerome Kern's tele-
phone number? We want him for
the F. P. A. stunt."

"Is that Phil Baker-Charles But-
terworth number all ready? See
that a seat is kept ready in Box
AA."

"Did George Kaufman say he'd
come to help with the introduction
of Jack Pearl's act?"

"Check up on Frank Case's offer
to have sandwiches, &c., back
stage."

"Phone Jack Haley and Ethel
Merman about their music."

There are several hundred more
queries and notes on other pads,
which the patient can't decipher.
He therefore suggests, while it is
probable that he will be able to
continue harmless until after the
performance, you'd better come
around and get him Monday
morning.

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HERKIMER, N. Y.
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O'CONNELLY.
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"Has Bobby Clark been consulted about his music?"

"What about using the stock quotation page of The Wall Street Journal for a day in September, 1929, as a cover for the program?"

"Has Frank Sullivan finished his article on benefits and the burlesque ads for the program and have they gone to the Marchbanks Press?"

"Have Corey Ford, Senator Copeland, Hendrik Van Loon, Woolcott, Osgood Perkins and Douglas Fairbanks Jr. been told what time we expect them?"

"Has Deems Taylor been given that list of men in Walter Damrosch's orchestra? Better tell Deems to ask the audience not to applaud them when they appear, or it might hold things up."

"Benchley can have a minute longer for his lecture, as it will take some time to set the platforms for Paul Whiteman's band."

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"Ask Bob Sherwood and Dorothy Parker to get the program copy for their act to printer tonight."

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"Where's Jerome Kern's telephone number? We want him for the F. P. A. stunt."

"Is that Phil Baker-Charles Butterworth number all ready? See that a seat is kept ready in Box AA."

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ALBANY, N. Y.
Knickerbocker Press

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NEW YORK TIMES

CINCINNATI, O.
ENQUIRER

FEB 2 - 1933

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WOONSOCKET, R. I.
CALL

FEB 2 - 1933

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FEB 2 - 1933

TO FIT JOBLESS TO WORK

JOHN ERSKINE HEADS AN EXPERIMENT AMONG UNEMPLOYED.

Carnegie Corporation Supplies \$100,000 to Help Give Depression Victims a New Slant.

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs have been taken by machines."

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At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

FEB 2 1933

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NORFOLK, VA.
PILOT

FEB 2 - 1933

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Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Sen. Robert Wagner and Frances Perkins, a possible member of the Roosevelt cabinet.

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\$100,000 Fund To Be Used To Help Fit Men For Jobs They Like

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Funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 was granted to the Emergency Unemployment Relief Committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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NORFOLK, VA. VIRGINIAN PILOT

FEB 2 - 1933

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HELEN KAY
Washington, Feb. 1.—
stage and screen star,
afternoon to Max Baer,
actor and son of George
dancer, by Police Com.
E. Mattingly. She
local theatre this week.

FEB 2 - 1933

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FEB 2 - 1933

TO FIT JOBLESS TO WORK

JOHN ERSKINE HEARS AN EXPERIMENT AMONG UNEMPLOYED.

Carnegie Corporation Supplies \$100,000 to Help Give Direction to Victims of New Slant.

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FEB 2 1933

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FEB 2 - 1933

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"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 300,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

The first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The General Advisory Committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and Sta. Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

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10,000 Fund To Be Used To Help Fit Men For Jobs They Like

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Any worker is letting his skill waste while he is out of work," he said. "The writer-musician, 'Many' get their old jobs back now, prosperity returned.

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Each person will be interviewed for an hour; given aptitude and vocational tests; questioned about work; counseled in regard to his own and occupational problems; referred to appropriate agencies; if a new field of work is found then put in touch with the bureau.

The 15 men and women in the first group will be college graduates, students and workers picked from among the unemployed.

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FEB 3 - 1933

Jobless Adjustment, Aim of New Council

Group Headed by John Erskine and Dr. Finley Seeks Reason for Loss of Jobs and Ways to Help Retain Work Through Adult Education

Why do people lose their jobs?

What can be done to help them hold future jobs?

These are the questions which Dr. John Erskine and his committee will tackle in the course of the new experiment in the "adjustment" of New York City's unemployed which is being launched by the newly formed New York Adult Education Council.

Dr. Erskine, author, musician and daily columnist of The Eagle, outlined the purpose of his adjustment service for the unemployed at the organization meeting of the council held last night at the American Museum of Natural History, Manhattan.

To Aid Adult Education

More than 250 leading figures in education throughout the city, including many from Brooklyn, attended the meeting. The purpose of the council is to forward adult education in the metropolitan area, and in particular, to serve as a central agency for more effective co-operation in promoting "better teamwork among educational agencies" and similar activities.

Mr. Erskine, who was the principal speaker at the meeting, said that the work of his committee will consist mainly in "setting up a consulting and advisory service" on individual employment and vocational problems and that his group plans to make use of the results of researches in this line in other sections, especially the project carried on in Minnesota.

"Our main purpose," he said, "will be to try to find out why people lose their jobs and see if we can't do something to help them hold their next job."

To Keep Up Morale

He pointed out that while his committee was not designed to function as an employment agency, it had a very definite service to perform in keeping up the morale of those who are idle during the hard times and preparing them through scientific examination of their bent and capabilities, to seek the proper vocation when jobs are again procurable.

He also pointed out that his committee can be of service to those in employment but who are "not functioning as they should" by "adjusting and orienting them before they are fired."

'Given Little Attention'

"Many who were the first to lose their jobs when the depression set in were on the ragged edge of being dropped even in good times, and when we return to prosperity they will be on the ragged edge again," he said. "This type of person exists everywhere. Education has paid very little attention to them."

Dr. Erskine stressed the important part that properly adjusted recreation can play in maintaining the morale of the jobless.

"A lot can be done in the field of recreation," he said. "Much can be done by getting the unemployed to play seriously and with efficiency. There is a very definite link between work and recreation. If a person is not efficient in sports he is not likely to be efficient in his serious work."

Dr. Erskine also stressed the importance of "keeping up the skills of the unemployed," and he said his committee planned to make every effort to keep the trained man from losing confidence in himself and his ability to jump back into his trade with his former efficiency.

'Greatest Loss Is Self-Respect'

"The greatest loss which the unemployed craftsman or businessman feels today," he said, "is not in his income but in his self-respect. He feels that he is not good for anything any more, and it is that kind of feeling that we hope to counteract."

Dr. Erskine said he believed similar experiments would be started in other parts of the country as time goes on for the purpose of giving scientific advice to "unhappy" employees.

Dr. John H. Finley, who presided, said that the council plans to make permanent this adjustment service which will get under way Monday.

Proper Use of Leisure

In outlining the program of the council, he stressed the need for

FEB 2 1933

AGENCY TO HELP JOBLESS MORALE

Unemployment Relief Move Not Dealing in Food.

By the United Press.

NEW YORK, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today, John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which a \$100,000 contributed by the Carnegie Corporation with which to dis-

the "proper use of leisure time not only for the unemployed but also for the employed."

Lewis A. Wilson, assistant commissioner for vocational extension education of the State Department of Education, announced that his department would give its full cooperation to Dr. Erskine and the council.

Twenty-six directors with full power to manage the council and select officers were elected at the meeting. The board will be increased later to 35. Those elected last night were:

Seymour Barnard	Edward C. Lindeman
Gustav F. Beck	Everett Dean Martin
Jerome H. Bentley	Mrs. Eugene Meyer
Morse A. Cartwright	Spencer Miller Jr.
Milton J. Ferguson	Harry A. Overstreet
John H. Finley	Mrs. John Rogers Jr.
Carroll N. Gibson	George Sherwood
Franklin F. Hopper	Morris K. Siegel
Mrs. Harry A. Ingraham	Leverett Tresson
Henry W. Kent	Oliver Van Horn
Read Lewis	John O. Walker
	Mrs. William C. Willcox
	Lewis A. Wilson

"The primary purpose of the program to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

JOURNAL

FEB 2 - 1933

Plan Social Aid for Nation's Unemployed

NEW YORK, Feb. 2 (INS).—Proceeding on "the assumption that society is not going to smash," a group headed by John Erskine, novelist and musician, today set out to adjust the unemployed to prevailing economic conditions and aid the jobless in understanding changes taking place in occupational fields. Sponsored by the American Association for adult education, the group will be financed by a \$100,000 grant from the Carnegie Foundation.

FEB 2 - 1933

AN EXPERIMENT AMONG UNEMPLOYED

Seek to Give Jobless More Intelligent Understanding of Self

Erskine Will Direct Work with Funds Supplied by Carnegie Corporation

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Any worker is letting his skill deteriorate while he is out of work," said the writer-musician. "I couldn't get their old jobs back now, even if prosperity returned."

In this work we are assuming an upturn in business conditions is approaching. We want to men now jobless so they will be able to step into work for which they are thoroughly qualified and they like."

Erskine, who had charge of education work among 200,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and he hoped to advise between 5,000 and 15,000 men and women during that period.

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JAN 31 1933

COMMENTS ON LIFE—
"Life is about the only person, I did think, to whom a modern novel could be read without him."—C. K. Chesterton.
"I believe that our economic life did not interfere with it, would it right itself."—John Erskine.

FEB 3 - 1933

After John Erskine has taught the jobless man to have more intelligent appreciation of the situation in which he finds himself, that may be some comfort.

FEB 2 - 1933

John Erskine To Direct \$100,000 Experiment Among Unemployed

Will Help Fit Men
For Occupations
They Like

By Robert St. John
Associated Press Staff Writer

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be x x x able to step into work for which they are thoroughly qualified and which they like."

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The work is being sponsored by the American Association for Adult Education. The General Advisory Committee includes many bankers, lawyers, professors, economists and also U. S. Senator Robert Wagner and State Industrial Commissioner Francis Perkins, a possible member of the Roosevelt cabinet.



John Erskine

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Dr. Finley said \$9,000 had been given to the Council; \$5,000 by the Carnegie Corporation, \$2,500 by the Josiah Macy Foundation, \$1,000 by the New York Foundation and \$500 by the Russell Sage Foundation, to be used for carrying on its activities. In addition, he said, August Hecksher has offered free office space at 368 Madison Avenue.

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His committee, he pointed out, would not be an employment agency, but would attempt to "keep alive the skill of the unemployed" and to "arrest the demoralization" of those jobless who feel their abilities falling through disuse.

"The greatest loss," he said, "is not that of the pocketbook but that of the self-respect of the craftsman or business man and the feeling that he does not count for anything."

In addition to special training, he explained, this bolstering of morale will call for a new kind of recreation to "get the unemployed playing seriously and with beautiful efficiency."

"Many who were first to lose their jobs when the depression set in," he said, "were on the ragged edge of being dropped all the time, and when we get back to prosperity, they will be on the ragged edge again. Such people exist everywhere. Education has paid little attention to them."

"Through our experiment I think that all over the country some day similar agencies will be set up where workers who are unhappy in their jobs can go for consultation or where employees can be sent by an employer if he is unhappy."

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Dr. Finley, in outlining the aims of the council, for which plans were formulated by a committee of forty representatives of public and private agencies, of which he was chairman, stressed the need for a conception that education is a continuing process, "an active, purposeful effort, and not mere passive receptivity."

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FEB 3 - 1933

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Gustav P. Beck	Mrs. Eugene Meyer
Jerome H. Bentley	Everett D. Martin
M. A. Cartwright	Spencer Miller Jr.
A. Broderick Cohen	Harry A. Overstreet
John Erskine	Mrs. John Rogers Jr.
Milton J. Ferguson	George Sherwood
John H. Finley	Morris E. Siegel
Carroll N. Gihney	Levering Tyson
Franklin F. Hopper	Oliver Van Horn
Mrs. H. A. Ingraham	John O. Walker
Henry W. Kent	Mrs. W. G. Willcox
Read Lewis	Lewis A. Wilson

\$100,000 Fund Set Aside to
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BETTER TIMES AHEAD

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ERSKINE EXPLAINS AIMS

His Group Hopes to Find Out Why
People Lose Their Work and
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Council, designed to coordinate the
activities of the adult education or-
ganizations of the city, public and
private, was set up last night at a
meeting in the American Museum
of Natural History attended by
more than 200 men and women,
many of them representatives of
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LOWELL, MASS. COURIER CITIZEN FEB 2- 1933

Directs \$100,000 Study to Aid Unemployed



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75 Workers Under Erskine.
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The work is being sponsored by
the American Association for Adult
Education.

Every subscriber can profitably
read Courier-Citizen Classified Ads.

LOWELL, MASS. COURIER CITIZEN FEB 3- 1933

The Carnegie Corporation will ex-
pend under the direction of Profes-
sor John Erskine, student of letters,
author of best-sellers such as "The
Private Life of Helen of Troy," and
pianist of no mean merit, the sum of
\$100,000 with the idea of improving
the morale of the unemployed and
teaching the jobless man "a better
understanding of his own character-
istics and of the general situation in
which he finds himself." Somehow
this strikes us as about the most
footless way of wasting \$100,000 that
the mind of man can conceive. This
is an age of surveys and paper-work,
but the net results of all our inves-
tigations are far to seek. As a satir-
ist, Professor Erskine might get some
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thing else is likely to come of it.

LAWRENCE, MASS. EAGLE

FEB 2- 1933

NOVELIST WILL LESS EXPERIMENT ON IDLE

Erskine and His Aides
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CLEVELAND, OHIO PLAIN DEALER

FEB 2- 1933

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FEB 2- 1933

NOVELIST WILL LEAD EXPERIMENT ON IDLE

John Erskine and His Aides
Aim to Help Jobless Get
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ROBERT ST. JOHN,
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CLEVELAND, OHIO PLAIN DEALER

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The work is being sponsored by the
American Association for Adult Edu-
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CLEVELAND, OHIO
PLAIN DEALER

FEB 2 - 1933

\$100,000 TO
TRAIN NEEDY
IN NEW JOBS

John Erskine Heads
Experiment Among
Nation's Jobless.

BY ROBERT ST. JOHN,

Associated Press Staff Writer.
NEW YORK, Feb. 1. — John
Erskine, Novelist and musician, was
named director tonight of a \$100,000
scientific experiment among unem-
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With funds supplied by the Car-
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"to strengthen the morale of the
jobless individual by aiding him to
develop a more intelligent under-
standing of his own characteristics
and of the general situation in which
he finds himself."

Erskine explained that unemploy-
ment relief should not stop at try-
ing to find men jobs and giving them
temporary relief.

"Many a worker is letting his
skill deteriorate while he is out of
work," he said. "Many couldn't
win their old jobs back now, even if
prosperity returned. The first to
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"In this work we are assuming an
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BOSTON, MASS.
HERALD

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(Photo by Bachrach)
JOHN ERSKINE

BRONX HOME NEWS

FEB 2 - 1933

New Relief Board Seeks to Provide "Moral Guidance"

A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp. with which to dispense moral and mental aid.

Meanwhile officials and relief agencies contemplated a statement of Prof. Felix Frankfurter of Harvard University prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Prof. Frankfurter demanded, a program of public works, larger and more ambitious than any heretofore seriously considered in an address before the annual meeting of the Survey Associates yesterday. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

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Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education, W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

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NORWALK, CONN.
HOUR
FEB 2- 1933

To Guard Morale



Professor John Erskine (above) of Wilton has been named to head a \$100,000 experiment to study the interests of the New York unemployed and promote their welfare and morale.

WILTONITE HEADS JOBLESS PROGRAM

John Erskine, Novelist, To Direct Experiment To Keep Up Morale Of Idle

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In this work we are assuming an upturn in business conditions is approaching. We want to men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like.

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Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and at they hoped to advise between 100 and 15,000 men and women during that period.

Picking Subjects
At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given attitude and other occupational tests; questioned about his work; unseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed. The work is being sponsored by the American Association for Adult Education. The General Advisory Committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Erskine, assistant vocational director of the New York State Department of Education, said the work will be in the nature of a national experiment. He explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

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The next meeting on February 10 will be domestic science afternoon.

MERIDEN, CONN.
RECORD

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To Spend \$100,000 To Develop Intelligent Understanding Of Character

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ERIE, PA.
TIMES

FEB 2- 1933

N. Y. PROGRAM FOR DESTITUTE S ADVOCATED

Weeks To Eliminate Melancholia in Ranks of Jobless

New York, Feb. 2.—(U.P.)—A new employment relief agency, this not to provide food and shelter for the destitute but to provide them with a moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which \$100,000 contributed by the Carnegie Corporation with which to encourage moral and mental aid. Meanwhile, officials and relief agencies contemplated a statement by Professor Felix Frankfurter of Harvard University, prominently named as a candidate for office by President-elect Roosevelt, only by leading the way to better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Erskine said his agency was "in the nature of a national experiment. It will undertake to provide recreation to build up the ediate mental and physical of the unemployed individual. It will attempt to help him to a conclusion as to his own faults 'in order that he may up a program of action which will follow with confidence.'"

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BOSTON, MASS.
RECORD

FEB 3- 1933

NORWALK, CONN.
HOUR
FEB 2 - 1933

To

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R. N. H. UNION
N 31 1933

Club Books

sting of the New day, three book "Sorry," by Fos- by Mrs. Blanche ern Parent," by Mrs. Elsie Lewis, and "The Moral Obligation to Be Intelligent," by Erskine, by Mrs. Bessie Todd.

Mrs. Dorothy Nedeau gave a paper on "Early Navigation of Lake Win- nepesaukee." Miss Mildred Warren gave a delightful resume of the Life of Madam Schuman Heink. Each member responded to the roll call with "Good Books I Have Read."

Mrs. Elizabeth Rockingham inter- tained the club with a musical selec- tion. Chorus singing under the di- rection of Mrs. Mary Newton was enjoyed. The hostesses were: Miss Mildred Warren, Mrs. Marion Clark and Mrs. Alice Moore.

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"In this work we are assuming that an upturn in business con- ditions is approaching. We want help men now jobless so they will be able to step into work for which they are thoroughly qualified a which they like.

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Unemployment Relief

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Each person will be interviewed for about half an hour; given apti- tude and other occupational tests; questioned about his work; coun- seled in regard to personal and occupational problems; sent to ap- propriate agencies for training, if a new field of work is suggested.

ERIE, PA.
TIMES
FEB 2 - 1933

N. Y. PROGRAM FOR DESTITUTE OR DESTITUTE ADVOCATED

Eks To Eliminate Mel- ancholia in Ranks of Jobless

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John Erskine, writer and pres- ident of the Juilliard School of Music, is head of the agency, which \$100,000 contributed by the Car- negie Corporation with which to ease moral and mental aid. Meanwhile, officials and relief agencies contemplated a statement professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office by President-elect Roosevelt, only by leading the way to better times could the govern- ment maintain the "extraordi- narily patient temper" of the un- employed.

"Days must be found and they be found through govern- ment lead to prevent the terrible psychology of idleness and hope- less from settling upon the un- employed," he said.

It was exactly this goal that Er- skine said his agency was "in- iture of a national experi- ment."

It will undertake to pro- videration to build up the ediate mental and physical of the unemployed individ- ual. It will attempt to help him to a conclusion as to his own ties "in order that he may ap a program of action which in follow with confidence."

BOSTON, MASS.
RECORD
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FEB 2 - 1933

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Novelist Erskine To Experiment With Jobless

To Spend \$100,000 To Develop Intelligent Understanding of Character

New York, Feb. 1—(AP) — John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

To Strengthen Morale

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "A man wouldn't get their old jobs back now, even if prosperity returned."

Not Fitted for Work

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Unemployment Relief

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 was to last a year and that he hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

College Trained

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education, W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

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MANCHESTER, N. H. LEADER UNION

JAN 31 1933

New Century Club Reviews New Books

At the regular meeting of the New Century club on Friday, three book reviews were given. "Sorry," by Foster, was presented by Mrs. Blanche Proctor; "The Modern Parent," by Myers, was given by Mrs. Elsie Lewis; and "The Moral Obligation to Be Intelligent," by Erskine, by Mrs. Bessie Todd.

Mrs. Dorothy Nedeau gave a paper on "Early Navigation of Lake Winnepegaukee." Miss Mildred Warren gave a delightful resume of the Life of Madam Schuman Heink. Each member responded to the roll call with "Good Books I Have Read."

Mrs. Elizabeth Rockingham entertained the club with a musical selection. Chorus singing under the direction of Mrs. Mary Newton was enjoyed. The hostesses were: Miss Mildred Warren, Mrs. Marion Clark and Mrs. Alice Moore.

The next meeting on February 10 will be domestic science afternoon.

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BOSTON, MASS.
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The Boswell Sisters have sent out 212,000 autographed photos in four years.

Ferde Grofe, doing plenty of auditions in Gotham... Ranny Weeks doing a personal at New Bedford's Olympia this week... John Erskine, professor of English at Columbia and columnist for a Brooklyn paper, will be guest speaker for the CBS Going to Press period the 8th...

JAN 29 1933

NEW YORK AWAITS OPENING OF FIRST FILM OF NUDIST COLONIES

Picture Will Be Shown as Regular Attraction at
Broadway Theater—Views Based on Daily
Incidents in Lives of Faddists.

NEW YORK, Jan. 28.—Unless there is definite opposition from the police and the reform elements, New York will soon see its first motion picture showing people entirely in the nude. It is called "The Naked Age" and already it has been displayed at a regular film theatre in Stamford, Conn. Now a New York promoter, who controls a theatre not far from 42nd street and Broadway, is arranging to put the picture in his house as a regular attraction. As yet nobody has told him not to.

The film is controlled by a man named George Dembo who had it made in Germany, France and America, using the nudist colonies in these three countries. One shot shows 3,000 German nudists in a single collection. None of them wears even as much as one stitch of clothing.

The picture starts with a view of a nude man raising the American flag. After that shock, the audience, judging by the way those in Stamford took it, seems to accept the scenes calmly. There is nothing risqué or off-color in the picture. It has no fiction story, being merely views based on every day incidents in the life of nudists.

Old men and women, young men and little children are seen in the picture. A queer angle connected with the film, I hear, is that one of the men who invested money in it is a maker of women's dresses.

SOMEBODY LOSES: SOMEBODY WINS.

There is a press agent in New York's theatrical game who gets \$800 a week and saves \$450 of it.

There is a picture director now out of a job who, for several years, was paid a minimum of \$180,000 a year. When he was let out a few months ago he had to borrow money to send his wife to a hospital for an operation.

In a recent theatrical production were three actresses who used to get \$200 a week each in salaries. In this new show they received \$20 a week each in "walk on" roles.

I heard a popular radio and stage star complaining recently because the management of a theater was offering him only \$4,000 for a week's engagement, instead of the \$5,000 he always asks.

Two playwrights were seen talking on a Broadway corner the other day. One has an income of about \$3,000 a week. When they parted the other dropped in a cheap restaurant for 10 cents worth of beans.

I saw a man, who used to be a well-known theatrical producer stop a youth on Broadway last week and borrow half a dollar

from him. The youth used to be his office boy.

Word from California says a man who was once a big theatrical producer and manager and for whom a Broadway theater was named, is finding it difficult to get enough to eat.

The Hudson theater, one of Broadway's finest old theaters, is being rented by a firm that makes cut-rate revivals of plays. The rental paid is only \$400 a week.

Twenty-five of New York's first-class theaters are closed. But more than thirty are in use.

"DIFFERENT" SHOW IS ARRANGED.

Marc Connelly, author of "Green Pastures," is arranging a revue for the benefit of the Authors League fund and the Stage Relief fund which will be unique, to say the least. It is to be given at the Imperial theater on Sunday night, Feb. 5. Noel Coward is writing a sketch called "Design for Rehearsals" in which Lynn Fontanne, Alfred Lunt and Mr. Coward will appear. Fannie Brice and Beatrice Lillie will do a "sister" act; Walter Damrosch will direct a "symphony" orchestra composed of fifty New York writers and actors none of whom plays anything at all; Paul Whiteman and his band will offer a new song by Irving Berlin; Edna St. Vincent Millay will appear in a sketch written by Robert E. Sherwood and Grace Moore will sing, accompanied by John Cashmere at the piano. While it isn't generally known, Mr. Erskine is an expert tickler of the ivories.

The list of "performers" includes almost everybody who is anybody among the intelligentsia of the literary division and the acting profession here.

"WE, THE PEOPLE," IS PRESENTED.

Elmer Rice, who wrote "Street Scene" and "Counselor at Law," has become indignant at the way things are going in this here land of ours and has written a protest in dramatic form. It is a play called "We, the People," and it is grinding away at the Empire theater. The play has twenty scenes, each being a protest about some condition that appears to Mr. Rice to be an evil. It is all well written and nicely acted, but it may not be accounted as a hit because it sacrifices entertainment value for preaching.

Mr. Rice does not attempt to offer solutions for the wrongs he enumerates. In fact, he has dramatized the headlines we have seen in the tabloid press, and let it go at that. He condemns the banking system, capitalism, war, the alleged police practice of "framing" prisoners, selfish politicians who forget the public's welfare in their display of greed; he tries to point out that big business names our presidents; he shows, or thinks he does, that true love consummated without the aid of clergy isn't wrong—and so he goes holding up to view numerous "evils" as he sees them.

I am inclined to think that Mr. Rice will discover that the stage is not the place for preaching. People go to the theater to be entertained and, possibly, to get away from preaching. Nevertheless, "We, the People" is an elaborate production and a credit to the daring and energy of its creator.

POUGHKEEPSIE, N. Y.
EAGLE NEWS

FEB 2 - 1933

ERSKINE HEADS AID TO JOBLESS

To Administer \$100,000 Fund
To Help Unemployed to
Keep Morale Up

NEW YORK, Feb. 1.—(AP)—John Erskine, novelist and musician was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the Emergency Unemployment Relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times came are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

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PITTSBURGH, PA.
POST-GAZETTE

FEB 2 - 1933

John Erskine, Novelist, Heads Jobless Aid Fund

To Direct Scientific
Drive to Uphold
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PROVIDENCE, R. I.
JOURNAL

FEB 2 - 1933

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Novelist and Musician to Direct New
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"In this work we are assuming that persons in business conditions are seeking," Mr. Erskine said. "We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

New York Herald-Tribune

FEB 3 - 1933

Adjustment Service Idle Is Organized

Outlines Need Even
Prosperous Times

NEW YORK, Feb. 2.—(AP)—An organization for a permanent adjustment service on the work of the re-nounced adjustment service employed during prosperous times was organized last night by John Erskine, novelist and director of the study adjustment committee.

At an organization meeting of the New York Adult Education Council in the American Museum of Natural History, the council, although co-operating for the new project.

Mr. Erskine's permanent organization of adjustment service is to be headed by Dr. John H. Chairman of the

which followed the situation and the role of directors. Mr. Erskine's society has failed to its "special obligations" who, even if they are on the ragged edge of their employment, are not happy individuals. "Unhappy employers," he said, would

DETROIT, MICH.
NEWS

FEB 2 - 1933

Spiritual Aid for Jobless Organized by John Erskine

NEW YORK, Feb. 2.—(AP)—A new unemployment relief agency, this one not to provide food or shelter to the destitute, but moral encouragement, to eliminate melancholia, is being organized. John Erskine, writer and president of the Juilliard School of Music, is at the head of the agency, which has \$100,000 contributed by the Carnegie Foundation with which to develop moral and mental aid.

Meanwhile, officials and relief agencies are studying a statement of Prof. Felix Frankfurter of Harvard University, prominently mentioned as solicitor-general in the Roosevelt Administration, that only by leading the way toward better times could the Government maintain the "extraordinarily patient temper" of the unemployed.

Prof. Frankfurter demanded a program of public works larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the Survey Associates. He warned against decreasing taxation at the

expense of social services. He urged the necessity of slackening the weight of public and private debts.

"Ways must be found, and they must be found through Government lead, to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It is this goal that Erskine's relief agency has set for itself.

Erskine said his agency, "a national experiment," will undertake to provide recreation to build up the "immediate mental and physical health" of the jobless.

E. 42nd St., it was announced today by John Erskine, novelist, musician and president of the Juilliard School of Music.

The new adjustment service will be directed by Mr. Erskine under the auspices of the American Association for Adult Education, which has received a grant for the purpose from the Carnegie Corp. of New York. The adjustment bureau offices at East 42nd St. were donated by the National City Bank.

N. Y. World-Telegram

Brooklyn Times Union

FEB 2 - 1933

ERSKINE LEADS JOB ADVICE GROUP

100,000 Carnegie Fund Given
for "Adjustment" Test.

An adjustment service for the unemployed, organized on the assumption that "society is not going to smash," was announced today by John Erskine, novelist and musician. Dr. Erskine said the movement is sponsored by the American Association for Adult Education and financed by a \$100,000 grant from the Carnegie Corporation.

The primary purpose of the program, Dr. Erskine added, would be to "strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Counselors and advisers are now being trained, and the first applicants will be received on Monday in the 15th floor of the National City Bank building at 17 East 42nd St., Manhattan.

The counselors and advisers are to be recruited from the ranks of unemployed professors and personnel workers, who will interview the applicants, give vocational tests and advise them on vocational problems.

PITTSBURGH, PA.
POST-GAZETTE

FEB 2 - 1933

JOHN'S MONDAY

Crissman-Wilson Florida To D Wedding Announced At Dri

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DETROIT, MICH.
NEWS

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Meanwhile, officials and relief agencies are studying a statement of Prof. Felix Frankfurter of Harvard University, prominently mentioned as solicitor-general in the Roosevelt Administration, that only by leading the way toward better times could the Government maintain the "extraordinarily patient temper" of the unemployed.

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The primary purpose of the program, Dr. Erskine added, would be to "strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Counselors and advisers are now being trained, and the first applicants will be received on Monday on the 13th floor of the National City Bank building at 17 East 42d St., Manhattan.

The counselors and advisers are to be recruited from the ranks of unemployed professors and personnel workers, who will interview the applicants, give vocational tests and advise them on vocational problems.

PROVIDENCE, R. I.
JOURNAL

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New York Herald-Tribune

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Erskine Outlines Need Even
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PITTSBURGH, PA.
POST-GAZETTE

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The new adjustment service will be directed by Mr. Erskine under the auspices of the American Assn. for Adult Education, which has received a grant for the purpose from the Carnegie Corp. of New York. The adjustment bureau offices at East 42nd St. were donated by the National City Bank.

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must be found through... lead, to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It is this goal that Erskine's relief agency has set for itself.

Erskine said his agency, "a national experiment," will undertake to provide recreation to build up the "immediate mental and physical health" of the jobless.

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In his address, which followed the adoption of a constitution and the election of a board of directors, Mr. Erskine asserted that society has failed to realize preciously its "special obligation to those individuals who, even in prosperous times, are on the ragged edge of being dropped by their employers." A permanent advisory council, to which such "unhappy individuals" and even some unhappy employers might turn for advice, he said, would fill this need.

"It may be cruel to say it," Mr. Erskine continued, "but most people now unemployed must have held their jobs by extraordinary luck. Their being unemployed has nothing to do with the existing social and economic order. Until the present, society, however, has paid little attention to this group as a special liability."

His group, sponsored by the American Association for Adult Education and financed by a \$100,000 grant from the Carnegie Corporation, Mr. Erskine said, will seek the way in this "experiment." Besides analyzing individuals and attempting to fit them for jobs "more to their liking" than the ones they previously held, his committee will try to "get the unemployed playing seriously and with beautiful efficiency."

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Brooklyn, N. Y., Eagle

FEB 2 - 1933

Erskine Leads 'Adjustment' Relief Move

New Service to Strengthen
Morale of Idle by
Educational Medium

A new experiment in the "adjustment" of New York's unemployed for a world in which there will again be jobs for workers will be started next Monday. It was announced today, under the leadership of John Erskine, author, musician and daily columnist of The Eagle.

The service is sponsored by the American Association for Adult Education and financed by a grant of \$100,000 from the Carnegie Foundation. Headquarters have already been opened, at 17 E. 42d St., Manhattan, the space having been donated by the National City Bank, and counselors and advisers, drawn from among unemployed professors and personnel workers, are being trained.

Dr. Erskine, author of "Helen of Troy" and other novels, former Columbia University professor and now president of the Juilliard School of Music, said that the purpose of the new service is "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

His committee is proceeding, he declared, "on the assumption that society is not going to smash." He added:

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own employment in a more objective light.

"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place.

"So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs, and we want to demonstrate on a small scale that some persons can be straightened out."

On the staff of Dr. Erskine are Jerome H. Bentley, activities secretary of the Y. M. C. A., who will be associate director; Edward D. Cray, Darcy Wilson, M. R. Trabue and Lewis H. Wilson.

The only comparable project in the country, said Dr. Erskine, is that carried on by the State of Minnesota.

PHILADELPHIA, PA.
PUBLIC LEDGER

FEB 2 - 1933

ERSKINE HEADS NEW AID GROUP

\$100,000 Set Aside to Examine
and Counsel Jobless on
Future Positions

HUGE EXPERIMENT AIMED

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Erskine explained unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour, given aptitude and other occupational tests, questioned about his work, counseled in regard to personal and occupational problems, sent to appropriate agencies for training if a new field of work is suggested and then put in touch with placement bureau.

Most of the seventy-five men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also Senator Wagner and Frances Perkins, State Industrial Commissioner and a possible member of the Roosevelt Cabinet.

NEW YORK TIMES

FEB 2 - 1933

PERSONAL READJUSTMENT.

The grant of \$100,000 by the Carnegie Corporation to the Emergency Unemployment Committee for the specific purpose of aiding individuals in making personal readjustment to conditions which confront them in these difficult times is a type of relief worth attempting. The primary purpose is the strengthening of "morale." But it is to be done not so much by helping the unemployed man to forget his troubles for the moment by diversion as to "find himself" and ultimately the job for which he is best fitted. For many it may mean being born again industrially, professionally, and even in temper and attitude of mind.

The philosophy of such help, as well as its application, begins as did the "prime and heaven-sprung" message of the olden time—know "thyself." JOHN ERSKINE, who was educational director of the institution set up for the American army in France, has accepted the directorship of this educational movement. This gives assurance that it will be carried on in a thoroughgoing way. Not only is the unemployed individual to be helped to acquire a "picture of his own capacities," but he is to receive instruction in order to prepare a program of action which he can follow with confidence. He will also be made acquainted with the changes that are taking place in the various occupational fields, so that he may see where the opportunities are likely to appear for what he is found best qualified to undertake.

Incidentally, there will be provided facilities for recreation and for the creative use of leisure time thrust upon the unemployed. The effort will be made through a canvass of existing agencies and activities to bring them into cooperation through this committee, which is sponsored by the American Association for Adult Education. It is a plan that should be helpful not only in giving what is quite as needful as physical nourishment to those whom it reaches, but in showing the way to the wider economic adjustment for which the country waits.

ATLANTA, GA.
JOURNAL

JAN 31 1933

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FEB 2 - 1933

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JAN 31 1933

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FEB 2 - 1933



JOHN ERSKINE

ATTEMPT TO SAVE MORALE OF JOBLESS

John Erskine Leads National
Experiment to Help Unem-
ployed Become Qualified for
New Work

By Associated Press to The Patriot
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Jobless Workers Lose Skill

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"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to get their work back."

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Funds Enough for Year

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At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief. Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

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The work is being sponsored by the American Association for Adult Education.

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Novelist's Group Aims to
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Advise Vocationally

Scientific Experiment to Give
Occupational, Aptitude Tests
in New York

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FEB 2 - 1933

SCHOOL TO FIT IDLE FOR JOBS STARTS MONDAY

\$100,000 Fund Available
for Experimental Program
by Emergency Committee

An experimental program of training unemployed workers for vocations for which they are adapted is expected to start Monday at 17 E. 42nd st., it was announced yesterday.

The adjustment service is sponsored by the American Association for Adult Education and is headed by Dr. John Erskine, president of the Juilliard School of Music. The directors will be composed of college professors and graduates and personnel men without business affiliations.

\$100,000 AVAILABLE

A fund of \$100,000 is available for the work. This was included in a \$250,000 contribution made by the Carnegie Corporation of New York to the Emergency Unemployment Relief Committee. The staff will be paid by the committee.

Dr. Erskine said:

"The primary purpose is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself. One of the objectives is to give the individual a picture of the present economic situation and of the changes that are taking place in various occupational fields."

AID 40,000 FAMILIES.

The committee announced that more than 40,000 city families are receiving virtually all of their weekly food supply from the committee.

Thirteen heads of State Department, who have been carrying on work relief projects financed by the State Temporary Emergency Relief Administration from the first half of the \$30,000,000 bond issue, were notified they are to continue keeping their \$600 persons at work.

NURSES SHARE WORK.

The remaining half of the bond issue funds was made available by the Legislature. It is separate from the grant of \$6,100,000 made to the State yesterday by the Reconstruction Finance Corporation.

Homer Folke, secretary of the State Charities Aid Association, yesterday observed the fortieth anniversary of his work in that position. A luncheon in his honor was given by the board and staff members on Tuesday.

NEW YORK TIMES

FEB 2 - 1933

JOB FUND TO OFFER MORALE GUIDANCE

Erskine Will Direct \$100,000
'Adjustment Service' to
Combat Melancholia.

BUREAU TO OPEN MONDAY

Carnegie Corporation's Gift to
Gibson Committee Will Be
Used to Finance It.

A 'NATIONAL EXPERIMENT'

Unemployed Will Be Taught to
View Their Plight Objectively
Through Economic Talks.

A new adjustment service for the unemployed of New York, to be directed by John Erskine, president of the Juilliard School of Music, will begin functioning next Monday at 17 East Forty-second Street in offices donated by the National City Bank. It was announced yesterday by Morse A. Cartright, director of the American Association for Adult Education, 60 East Forty-second Street.

With a grant of \$100,000 to the Emergency Unemployment Relief Committee by the Carnegie Corporation of New York to start the work, Mr. Erskine announced that the experiment had enough funds to keep going about a year. The money was appropriated by the relief committee to the association.

"The primary purpose of the program," said Mr. Erskine, "is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Called "National Experiment."

Mr. Erskine explained that the new organization was in the nature of a national experiment which would seek to develop a technique that might be duplicated elsewhere. He said that many of the unemployed were suffering from melancholia, others were allowing their skill to deteriorate and many had been maladjusted to their old work. It was to bring these individuals into adjustment to their environment that the service would aim.

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields in order that he may see his own unemployment in a more objective light," he continued. "It is also planned to help him acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence that it will help him to meet immediate emergencies as effectively as any other program and that it will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him."

Recreational Side Stressed.

"The adjustment service will attempt to provide the unemployed individual with such immediate training as will strengthen his confidence in the appropriateness of the program he has adopted. It will also make available to the individual various forms of recreation designed to build up his immediate mental and physical health and to develop recreation abilities and habits which will be helpful to him in employing his leisure time creatively."

The adjustment service will not bind itself to find employment for those it trains, but the qualifications of the men will be made available to the Emergency Work Bureau and other cooperating organizations interested in placement work.

Jerome H. Bentley, activities secretary of the Y. M. C. A. and associate director with Mr. Erskine of the service, will be in charge of the office, whose personnel will consist in part of men on relief wages from the Emergency Unemployment Relief Committee. Other employees will include experts on employment placement and investigation.

40,000 FAMILIES BEING FED.

That Number Entirely Dependent on Relief Fund, Kidde Reports.

More than 40,000 families are receiving virtually their entire weekly supply of food from the Emergency Unemployment Relief Committee, it was announced yesterday by Frank Kidde, chairman of the committee's food and clothing division. The food was obtained through a conversion of Federal Farm Board wheat into flour, obtained from the Red Cross, which was exchanged for specific foodstuffs.

It was planned last November, when the food enterprise was launched, to distribute up to a peak of 30,000 cartons of food weekly, said Mr. Kidde, but that quantity was reached in a few weeks, "when it was seen that distress among the unemployed exceeded our anticipations."

The Committee for the Relief of the Unemployed of the Episcopal Church is providing for 1,131 families, but 3,000 families on the committee's list are still unprovided for, it was announced yesterday.

Harry L. Hopkins, chairman of the Temporary Emergency Relief Administration, notified yesterday the thirteen heads of State departments who have been carrying on relief work projects financed by the State from the first half of the \$30,000,000 bond issue that they were to continue keeping their force of about 5,000 persons at work.

The first \$15,000,000 was designated for the period ended last night, but Mr. Hopkins gave assurance of the continuity of this work pending the final decision by the administration on the distribution of bond issue funds and Reconstruction Finance Corporation funds.

Mrs. Adams Coffyn and a group of society women have opened a Tide-Over Commission Shop at 500 Lexington Avenue to assist worthy unemployed artisans. The articles in the shop include pocketbooks, stockings, lamp shades and garments and the shop is in a position to take orders for cabinet work and many other useful articles.

Appeals for clothing contributions to a new clothing centre just opened at 22 East Fifty-eighth Street were made yesterday by Mrs. William Randolph Hearst, president of the Free Milk Fund for Babies.

SO. NORWALK, CONN.
SENTINEL

FEB 2 - 1933

NEW RELIEF GROUP ACTS

John Erskine Heads Agency
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NEW YORK, Feb. 2—(UP)—A new unemployment relief agency, this one not to provide food and shelter to the Destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard school of music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation, with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain an "extraordinarily patient temper" of the unemployed.

Professor Frankfurter demanded a program of public works, larger and more ambitious than heretofore seriously considered in an address before the annual meeting of the survey associates yesterday. He warned against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and peevishness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was the nature of a national experiment. It will undertake to provide recreation to build up "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

ATLANTIC

PR

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Aim To Idle's

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Prosperity

NEW YORK, Feb. 2—(UP)—John Erskine, novelist and named director of the scientific experiment to help the unemployed.

With funds supplied by the Carnegie Corporation, he will seek "to strengthen the jobless individual to develop a better understanding of his own characteristics and of the situation in which he finds himself."

The \$100,000 originally donated to the Emergency Relief Committee by the Carnegie Corporation, appropriated for the purpose of the understanding of the situation in which the unemployed find themselves, will be used to finance the nature of a national experiment.

Erskine explained that the purpose of the experiment was to help the unemployed to find their own way out of their temporary relief.

"Many a worker is deteriorating while he is waiting for a job," said the writer-musician, "and he couldn't get their own way, even if prospered."

"In this work we are approaching a time when men now jobless will be able to step into the shoes of the thorough which they like."

"Then there are old jobs no longer available because of technological advances which have been taken by the new."

Erskine, who had been among 900,000 the A. E. F. during the war, said that he had advised between 5,000 and 6,000 women during the war.

Each person will for about half an hour be asked to question about his own capacities and to develop a program of action which he can follow with confidence that it will help him to meet immediate emergencies as effectively as any other program and that it will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him."

NEW YORK TIMES

FEB 2 - 1933

JOB FUND TO OFFER MORALE GUIDANCE

Erskine Will Direct \$100,000
'Adjustment Service' to
Combat Melancholia.

BUREAU TO OPEN MONDAY

Carnegie Corporation's Gift to
Gibson Committee Will Be
Used to Finance It.

A 'NATIONAL EXPERIMENT'

Unemployed Will Be Taught to
View Their Plight Objectively
Through Economic Talks.

A new adjustment service for the
unemployed of New York, to be di-
rected by John Erskine, president
of the Juilliard School of Music,

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With a grant of \$100,000 to the
Emergency Unemployment Relief
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work, Mr. Erskine announced that
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money was reappropriated by the
relief committee to the association.

"The primary purpose of the pro-
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Matinee Today

Gilbert Miller PAUL

The Late CHRIST

"Most enjoyable com-

almost two comedies in the

PRICES AT ALL MATS. 8

HENRY MILLER'S THEATRE

Pop. Price Mats. To

S. H. BOK presents

THE PICCOLI

FUNNIEST MUSICAL IN

EVERY EVENING IN

LYRIC Theatre, West 42nd

GEORGE KELLY'S

THE SHOW OF

Mats. Today, Sat.

RODSON Theatre, West

10TH CENT

Upstairs

THE PICCOLI

BEATRICE

LILLIE

WALK A LIT

ST. JAMES THEATRE, W.

New Price Scale: Even

Even. 8:45. Mats. SAT.

EMPIRE, 8:45-9:15

Even. 8:30 Sharp. Mats.

OLIVE GOLDIE

WHEN LAD

ROYALE, W. 45 ST. EVR

OIL 4:04. Mats. Sat. &

BERNARD GR

WHISTLING

Last Mats. Today

WALDORF THEATRE, 100

YIDDISH ART

Maurice Schwartz's

Great Production

Will hold you spellbound

Tickets available

MUS

PHILHARMON

WALTER

Carnegie Hall, N

Soloist: WALTER

Kilmer, M. S. S. S.

ARTHUR JUDSON

Town Hall, Next

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Third of Town Hall

Tickets at Box Office

PHILADELPHIA

LEONOLD STORCK

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ESSAY DOBROW

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One of the most

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Lunches to town

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147 W. 43rd St.

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ATLANTIC CITY, N. J.
PRESS

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**Erskine Heads Group to
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With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the Emergency Unemployment Relief Committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of education among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

Each person will be interviewed for about half an hour, given aptitude and other occupational tests, questioned about his work, counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

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BUFFALO, N. Y.
COURIER EXPRESS

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To Have Staff of 75

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Lewis A. Wilson, assistant commissioner for vocational extension education of the New York State Education Department, will serve as director of the division of education. W. E. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

SPRINGFIELD, MASS.
UNION

FEB 2 - 1933

Novelist Will Direct Scientific Experiment Among Unemployed

**Will Seek to Strengthen Moral of Jobless Individual
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N. Y. AMERICAN

FEB 3 - 1933

Jobless 'Clinic' To Diagnose Woes Of Aid-Seekers

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Operating under a grant of \$100,000 from the Carnegie Foundation, the service will open on Monday next at 17 E. 42nd st. In clinical fashion, it will diagnose the troubles of those seeking aid, suggest a course of study and turn them over to the State Department of Education for training, Dr. Erskine said.

He was the principal speaker at an organization meeting of the New York Adult Education Council held in the American Museum of Natural History.

Dr. Erskine, chairman of the new service, said the foundation will not be an employment agency, but one which will seek to keep alive the skill of the unemployed and "arrest the demoralization" of those who feel their abilities have fallen into disuse.

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Explains Plan

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"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned. The first to be fired when dull times came were the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

In this work we are assuming an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like. Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

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SPRINGFIELD, MASS.
UNION

FEB 2 - 1933

Novelist Will Direct Scientific Experiment Among Unemployed

Will Seek to Strengthen Moral of Jobless Individual by Aiding Him to Develop Understanding of His Own Characteristics.

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N. Y. AMERICAN

FEB 3 - 1933

Jobless 'Clinic' To Diagnose Woes Of Aid-Seekers

Unemployed men who first felt the pruning knife of business will be given special attention by the new Adjustment Service for the Unemployed, Dr. John Erskine, author and musician, announced last night.

Operating under a grant of \$100,000 from the Carnegie Foundation, the service will open on Monday next at 17 E. 42nd st. In clinical fashion, it will diagnose the troubles of those seeking aid, suggest a course of study and turn them over to the State Department of Education for training, Dr. Erskine said.

He was the principal speaker at an organization meeting of the New York Adult Education Council held in the American Museum of Natural History.

Dr. Erskine, chairman of the new service, said the foundation will not be an employment agency, but one which will seek to keep alive the skill of the unemployed and "arrest the demoralization" of those who feel their abilities have fallen into disuse.

couldn't get their old jobs back now, even if prosperity returned. "The first to be fired when dull times came are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines." Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

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JAN 29 1933

Variety Marks Exhibition Now at School of Design

*Drawings by French Masters of 18th Century and a
Panel from a Tiepolo Ceiling Among Treasures.
Activities in Other Providence Galleries*

Drawings by French masters of the 18th century; a panel from a Tiepolo ceiling in a Venetian palace, reproduced in the Artgraver Section today; paintings by Daumier recently acquired, are among new attractions offered in the Museum galleries of the Rhode Island School of Design. The Tiepolo panel, recently installed in the Renaissance room on the ceiling, is a beautiful example of fresco painting by one of the last great decorative painters of the Venetian school. Giovanni Battista Tiepolo (1692-1769) was noted for his magnificent ceiling decorations and frescoes in churches and palaces in Venice, notably the Church of S. Alise, the Doge's palace and the Pallazzo Labia, from which the ceiling panel in the Museum was taken.

The drawings, from the famous collection of Richard Owen of Paris, fill three rooms of the Museum with examples of draughtsmanship of the great men of the period represented in the collection, a collection of incomparable value to students and artists and of unusual charm to art lovers, affording them glimpses into the studios of the great where these flowing harmonies in line and color were created.

Portraits, figure studies, landscapes and architectural themes comprise this collection which is displayed in rooms adjoining the main gallery of the Radeke building on Benefit street. Shown first at the opening of the new building of the Worcester Museum, it was brought to the Museum here by Mr. Owen, the famous collector and connoisseur from France, affording Providence a most unusual opportunity, as the collection will soon go back to Paris.

It includes drawings for mural decorations and figure subjects by Francois Boucher, who is represented by seven pieces; a decoration by Fragonard for a ceiling and other subjects; Tiepolo's remarkable heads; Boquet's water color figure; St. Aubin's lovely portrait study in oval form; Watteau's delicately limned figure studies; Moreau's lovely sanguine portrait of a woman in picturesque costume with lovely flowing hair; Robert's group of interiors with figures and landscapes; the charming child's head by Greuze; a typical subject: St. Aubin's "Duc de Berri"; Boucher's beautiful reclining nude; a portrait study by Louis Trinquere; and other distinctive pieces by men of the French school.

The exhibition of the latest work of Rhode Island artists, teachers at the School of Design, is still on in the main gallery of the old building on Waterman street, and those in attendance at

the concert in the Museum this afternoon at 3 o'clock, will find a tour of all the galleries a most rewarding journey. The special exhibitions of the native crafts of the North American Indians and of the arts of the Ancient Peruvians, which have attracted the special attention of craftsmen from far and near, are still on view, and these shows will be followed by several important exhibits scheduled for next month.

The Sunday Gallery Talk will be



Figure Drawing by Francois Boucher

One of the French drawings of the Eighteenth century in the collection of Richard Owen of Paris now on view at the Rhode Island School of Design.

omitted this afternoon in favor of the concert of 18th century music to be given in the Museum galleries by Putnam Aldrich and Alfred Zighera.

Two of the exhibitions scheduled for February, in the Museum galleries, will comprise the display of the work of the Utopia Club, a club of well-known designers and a unique exhibition of a selection of photographs by newspaper artists, which will afford the layman a panoramic view of different phases of journalistic art.

AT PROVIDENCE ART CLUB AND OTHER GALLERIES

Water Colors and Drawings by Frederick R. Sisson constitute the current attraction at the Providence Art Club, opening last week Tuesday and continuing through next Sunday. The collection affords artist and layman an insight into the way of an artist with brush and pencil in these modern days. Experiments with form and color, with organization of his subject matter in compositions of unusual strength and

content comprise the greater part of Mr. Sisson's exhibit. His technique is assured and strong and his water colors fresh in color and exceedingly individual.

Studies of fish in the nets and in the sea are of special interest. The rhythmic line, notably "The Fisherman of Tunis," in the center of the East wall, struggling with a net full of fish, opalescent tints of color, the "Fish Weir" on the chimney breast, full of shimmering fish seen through sea-green water, "The Herring Run," and other piscatorial studies.

Outstanding compositions of another genre are the "Captive Gull," a study in white; "Dragon Flies," hovering over a garden; a brilliant "Flower Arrangement," two studies of "Football Players," full of action; a snow scene with white drifts and snow laden trees and bushes in a gray-white world, an unusual study in white on white which is instinct with poetry. A group of drawings in the Bridge Room comprises some of the artist's best work.

Of delicate, well-high evanescent charm, are the water colors and drawings by Mrs. Leonard Bacon of Pease Dale and California, now on view at the N. M. Vose gallery. Patty Strickland Bacon, the artist, lives in a fairytale of her own apparently, and opens "Magie Casements" into it for her friends by means of these mystical, imaginative pictures of unusually lovely quality.

Illustrations for old fairy tales, studies of trees and flowers inhabited by fairies and elves, several portrait heads, especially of children, showing the artist's sympathy with little folk and her keen insight and skill, are among the outstanding compositions.

There is also, "Snow White," a portrait study of a girl in white cap and dress; "Gracianne," a lovely little head; a study of an "Olive Tree" done from a window in Italy; "delicate, ethereal," "South County Snow," as seen through a line of dark tree trunks, the atmosphere full of snow; "The Tree from the Book of Revelations," the tree in the form of a maiden upholding a mass of flowers and greenery, a decorative piece, the "Beginning of a Tale," a fantasy illustrating a fairy tale; "Once Upon a Time," an imaginative theme with a castle in the center, "The Fairy Sea," and other imaginative conceptions of great charm. A number of serious portrait heads complete the exhibit.

Also at the Vose gallery is a group of artistic photographic studies of landscapes, seascapes, figure subjects and portraits of unusual character by Albert Petersen. There is a portrait study of the author; one of Josef Hoffman of Mrs. S. Foster Hunt and child and dog of Providence; a portrait of John Erskine, Jascha Heifetz, of Walter Damrosch, and other eminent musicians and authors he has known. A number of landscapes show beautiful effects in light and shadow.

Mr. Petersen, who is now living in Provincetown, has travelled all over the world and met and photographed many notables, a number of whom are to be seen on the walls of the gallery.

Announcement comes from the Providence Art Club of the resumption of the popular Saturday afternoon lecture, the first of which will be given at 3 o'clock Saturday of this week. H. Anthony Dow, the speaker, will give "Real Impressions of World Art."

FEB

\$100,000
Amount

John Erskine
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Understand

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With funds supplied by a corporation, Erskine will seek "to strengthen the jobless individual to develop a more standing of his own and of the general he finds himself."

The \$100,000 originally set aside for the relief committee, but later reduced to \$50,000, is being used for the new project. Erskine, who is a work will be among the jobless, it will be a national experiment.

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NORWICH
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SPRINGFIELD, MASS.
REPUBLICAN

FEB 2 - 1933

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John Erskine Will Head Attempt "to Strengthen the Morale of the Jobless Individual" by Aiding Him to Understand His Situation

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"Subjects for Experiment"

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief. Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

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PAWTUCKET, R. I.
TIMES

FEB 2 - 1933

Erskine to Form Agency to Cheer Up U. S. Jobless

After Following Frank- furter's Advice, Acts to End Despondency.

NEW YORK, Feb. 2 (United Press)

A new unemployment relief agency, one not to provide food and shelter, but to provide moral encouragement and eliminate melancholia in their midst, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

While officials and relief agencies contemplated a statement of

Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinary patient temper" of the unemployed.

Professor Frankfurter demanded a programme of public works, larger and more ambitious than any heretofore seriously considered in an address before the annual meeting of the survey associates yesterday. He warned against decreasing taxation at the expense of social services. He urged the necessity of shaking the weight of the public and private debts.

"Ways must be found and they must be found through governmental leadership to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities in order that he may develop a programme of action which he can follow with confidence.

OUTTOWN, O.
INDICATOR

3 2 - 1933

\$100,000 JOB TRAINING

Headed by John Erskine Begins Work Among Unemployed

By ROBERT ST. JOHN
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and other occupational tests, questioned about his work, counseled in regard to personal and occupational problems, sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The "division of diagnosis" will be in charge of Prof. M. R. Traube, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina and now has been loaned to the Erskine group.

FEB 2 - 1933

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BOUNTY URGED ON HEDGEHOGS

Otis of Pittsfield Asks
Cent Reward
Springfield Wild Ca
dent Brought Up

From Our Special Reporter
Pittsfield, Feb. 1.—Repres
entative of Pittsfield
conservation committee
has introduced a bill to
authorize the state to
place a bounty on hedgehogs

valued at 50 cents a "nose." Otis
porting felt 10 cents would be
—perhaps as high as 20 cents—
urgend the bill to protect the
from the animals' quills.

Otis declared a soft pine
Southern Berkshire had been
than half destroyed by these
and state forests on which the
money has been expended, is
damaged.

Representative Philip Mar
Springfield, of the committee
tioning Otis as to means of
cation for bounty collection
ed into the hearing the Wed
field incident where a wild-ca
was paid on what officials
was a domestic cat.

Representative William E.
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committee that the Connecti
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not at this time desire to
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of economic conditions. We
for this," he said, "the commis
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was given up as it was a fed
ter with proposals for naviga
fore Congress. He said city
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FEB 2 - 1933

AID LEADERS MEET ON CHILD RELIEF

O'Brien Parley Today—Adjustment Service for Jobless Started

Unemployment relief leaders were to meet with Mayor O'Brien at 5 o'clock today to find a way to continue the serving of hot lunch to public school children. For two years the teachers have been providing the money, in some months giving as much as \$260,000, but now their pay has been cut and many of them are helping to support unemployed relatives or friends, so they find it difficult to keep on contributing to the school lunch fund.

Recently contributions have fallen to \$115,000. More families are destitute and more children are going hungry at home, so the need for this service grows. It is estimated that about \$200,000 a month is the minimum for feeding the 62,000 children most in need. A contribution of \$50,000 a month from the city is suggested now, and the teachers are asked to make up a fund of \$150,000 a month.

The National City Bank has donated the thirteenth floor at 17 East Forty-second Street for an adjustment service intended to aid the unemployed, who are unable to provide the necessities of life for themselves and their children, by inducing them to be philosophical about it. This service is directed by John Erskine, president of the Juilliard School of Music, is sponsored by the American Association for Adult Education, and is financed by a \$100,000 grant from the Carnegie Foundation.

To Strengthen Morale

"The primary purpose of the program," said Mr. Erskine, "is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields in order that he may see his own unemployment in a more objective light. It is also planned to help him acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence that it will help him to meet immediate emergencies as effectively as any other program and that it will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him."

The committee, according to Dr. Erskine, is going on the assumption that "society is not going to smash

Must Grapple With Basic Forces

"Do I not report accurately," asked Felix Frankfurter of Harvard University in addressing the twelfth annual meeting of the Survey Associates yesterday "when I note the growing disbelieve in the fairness of our capitalistic scheme and even in its capacity to achieve its purpose? The way out lies in bold and laborious grappling with the basic forces of our economic situation . . ."

"Technological invention has caused an enormous saving of labor. Social invention must find ways for a sustained technological society. This implies more than eventual restoration of the standards of living which have been lost. It implies an advance in standards—more health, better housing, higher levels of education, esthetic development, fruitful uses of ample leisure. This only, in the belief of a growing body of opinion, will master the machine and not be mastered by it."

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed. The millions of our unemployed fellow citizens have shown an extraordinary patient temper. The only way to justify it—and, indeed, the only way to maintain it—is to make definite progress toward re-employment."

"This ought not to be merely a pious wish. It is a national 'must.' Every avenue of re-feeding men back to jobs must be pursued and vigorously pushed. The problem has reached such dimensions, however, that there can be no shadow of a doubt that governmental interference in some form or other is necessary."

"The kind of public works program which Senator Wagner proposed a year ago seems to me indispensable, except that now we should embark on even a larger, a more ambitious public works program. But we cannot get out of the present difficulties by yielding to the timidities of men who are too much in the grip of the past and are guided by economic views that leave out of account the changing forces of the America of today."

More than 40,000 families are now receiving almost their entire weekly supply of food from the Emergency Unemployment Relief Committee fund, it is announced by Frank Kidde, chairman of this division of the work.

The committee for the relief of the unemployed of the Episcopal Church is providing for 1,131 families, but 3,000 families on the committee list still have no relief.

Randolph Walker, former president of the United Filters Corporation, has proposed to President-elect Roosevelt that a movement to promote placement among the unemployed be pushed under Government supervision.

The Association of Unemployed College Alumni and Professional Men last night held a first barter-and-auction meeting.

FEB 2 - 1933

Proposes To Help Morale Of Idle Folk

He Will Work On Jobless
In City Of New
York.

CARNEGIE FUND TO
FINANCE ENTERPRISE

Noted Author Hopeful Of
Being Helpful To Large
Numbers.

New York, Feb. 1 (AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

Carnegie Fund

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment. Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times came are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Helped Soldiers

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

At first, "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

75 To Be Tested

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

Lewis A. Wilson, assistant commissioner for vocational extension education of the New York state education department, will serve as director of the division of education. W. B. Parker, director of research, public employment center of Rochester, is a member of the technical committee for the division of diagnosis.

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FEB 2 1933

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New Group Would Help
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NEW YORK, Feb. 2 (UP).—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

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"Ways must be found and they must be found through governmental aid to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

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RALD-STATSMAN

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The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself, Erskine said.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men who are jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

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BALTIMORE, MD.
NEWS

FEB 1 - 1933

In Baltimore

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In this world of uncertain quantities, life holds no greater gamble than to stake an hour or two on the interest of a lecture.

It means, then, that one whom we choose to designate as our local John Erskine deserves some half a dozen orchids for the fascination of the talks he is giving, under his baptismal title of Edward Lucas White, during the current months.

Dr. White has so steeped his spirit in the records of early history, that to him the happenings of B. C. are as near as the doings of this Twentieth Century A. D., and all the little peculiarities of historic heroes as the idiosyncracies of intimate friends.

Tomorrow evening, in the drawing rooms of Mrs. Theodore Forbes, he will give us an idea of the private life of Julius Caesar, as well as his public actions.

A fortnight ago Dr. White spoke of Alexander the Great as the first gentleman, telling of his graceful compliment and courteous consideration for the beautiful Queen of the defeated Persian Emperor, Darius.

Mrs. John T. King, Mrs. Arthur Kinsolving, Mrs. Oscar Leser, Mrs. Fendall Marbury, Mrs. Wilfred P. Mustard, Mrs. J. A. Dushane, Penniman, Miss Lizette Woodworth Reese and Miss Lucy Chase Woods are the patronesses for these occasions, which are completely informal, the speaker looking at his watch to say "I think I've talked enough," only to be greeted by cries of "No! No! More!" even though a nice supper may be awaiting attention in the dining-room.

Among those on hand for these lectures are Mr. J. S. T. Waters and her daughter Lindsay, Mrs. Walter B. Platt, Mrs. Charles L. Hall, Mr. and Mrs. Harry Klinefelter, Mr. and Mrs. William L. Marbury and W. L. Marbury, Jr., Miss Jane Forbes, Miss Eleanor Turnbull, Miss Jane Campbell, Miss Ellen Duval, Mrs. Robert Walker, Mrs. Jesse Slingluff, Mrs. P. B. Key Daingerfield, Mr. and Mrs. Charles G. Baldwin, Mr. and Mrs. Edward M. Passano, Mr. L. H. Diehlman, Mrs. Thompson King and a great many more than can be included here.

Dr. White's novels of the great Greek and Roman period are well known for their accuracy, as well as for their interest. He speaks again on February 16.

DUNKIRK, N. Y.
OBSERVER

FEB 2 - 1933

MENTAL RELIEF IS NEWEST PROJECT TO HELP JOBLESS

John Erskine Heads Agency to
Spur Morale and Combat
Melancholia.

New York, Feb. 2.—(UP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard school of music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinary patient temper" of the unemployed.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

ALBANY, N. Y.
NEWS

FEB 2 - 1933

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SAN FRANCISCO, CAL.
CHRONICLE

FEB 2 - 1933

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LONG BEACH, CALIF.
SUN

FEB 4 1933

FEB 2 1933

No story ever yet has gone on the films as it was written.—John Erskine, author and professor of English, Columbia University.

MILWAUKEE, W.
SENTINEL

FEB 2 - 1933

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ANY, N. Y.
NEWS

2 - 1933

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Although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

ASSUME UPTURN NEAR.

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Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year.

At first "subjects" will be picked from the lists of those receiving unemployment relief.

MONTREAL, CAN.
STAR

FEB 3 1933

"I think nations and governments should conform to the individual, not the other way around." — John Erskine.

York, Feb. 2—An experimental program of training unemployed for vocations for which they are expected to start Monday at 17 East Forty-second street, it was announced yesterday.

The adjustment service is sponsored by the American Association for Adult Education and is headed by John Erskine, president of the Juilliard School of Music. The director will be composed of college professors and graduates and personnel men without business affiliations.

\$100,000 Available
A fund of \$100,000 is available for the work. This was included in a \$250,000 contribution made by the Carnegie corporation of New York to the emergency unemployment relief committee. The staff will be paid by the committee.

Dr. Erskine said:—
"The primary purpose is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself. One of the objectives is to give the individual a picture of the present economic situation and of the changes that are taking place in various occupational fields."

New York Herald-Tribune

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John Erskine to Head Bureau For Job Readjustment of Idle

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Dr. Erskine, who is president of the Juilliard School of Music, said that the primary purpose of the program would be "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

"More specifically," he said, "one of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own employment in a more objective light."

"We are going to try to offset the blind alley which the unemployed get

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Headquarters offices have been donated by the National City Bank on the thirteenth floor at 17 East Forty-second Street. Counselors and advisers are being trained now, and the first applicants will be received on Monday. Close relationship with the project has been established with the Gibson committee and the State Temporary Emergency Relief Administration. Counselors will be unemployed professors and personnel workers, who will interview applicants, give them aptitude and vocational tests, advise them on occupational problems, and put them in touch with existing placement agencies.

Those appointed to the staff include Jerome H. Bentley, activities secretary of the Y. M. C. A., who will serve as associate director to Dr. Erskine; Edward D. Cray and Darcy Wilson; M. K. Traube, of the Minnesota Employment Stabilization Research Institute, and Lewis H. Wilson, Assistant Commissioner for Vocational Extension Education of the New York State Education Department.

WALLA WALLA, WASH.
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SPRINGFIELD, MASS.

NEWS

FEB 2 - 1933

COURSE STARTS TRAINING IDLE TO FILL JOBS

\$100,000 Fund Available for
Experimental Program By
Emergency Committee

New York, Feb. 2.—An experimental program of training unemployed workers for vocations for which they are adapted is expected to start Monday at 17 East Forty-second street, it was announced yesterday.

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WALLA WALLA, WASH.
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2-1933

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"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place. So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs, and we want to demonstrate on a small scale that some persons can be straightened out."

Dr. Erskine added that his commit-

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FEB 2 - 1933

NEW TYPE RELIEF AGENCY IS ORGANIZED BY JOHN ERSKINE

HEADS AGENCY WHICH WILL DISPENSE "MORAL AND MENTAL AID"

PROF. FRANKFURTER WARNS GOVERNMENT MUST LEAD WAY TO BETTER TIMES

New York, Feb. 2 (UP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide moral encouragement and to eliminate melancholia, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the survey associates yesterday. He warned against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that



JOHN ERSKINE

Erskine's unemployment relief agency was setting for itself.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

FEB 2 - 1933

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FEB 2 1933

Erskine Named to Direct \$100,000 Experiment Among Unemployed

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With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding

old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. F., during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5000 and 15,000 men and women during that period.

FEB 3 - 1933

REAL CONSTRUCTIVE WORK

It is a pleasure to comment briefly on the appointment of John Erskine, novelist and musician, as director of a \$100,000 scientific experiment among the unemployed. For Mr. Erskine expects to do some real constructive work.

The money is supplied by the Carnegie Foundation and was originally allocated to the New York Relief committee. Now it is to be used in a different way among metropolitan jobless, somewhat in the nature of a national experiment.

The plan is to bolster the morale of the unemployed and fit idle men and women for resumption of work when jobs come again. They are coming, it is firmly believed by Relief heads in New York, and it is time now to prepare men for them. Details of the plan are interesting. It will be money well spent.

FEB 6 - 1933

John Erskine is going to try an experiment in strengthening the morale of the unemployed in New York. It's a work that needs to be done, not only in New York, but in every city of the land where unemployment exists. The man or woman who is kept alive physically while out of work, but loses that spirit which makes the individual want to work, and be self-supporting, is merely an empty shell with little left to live for.

FEB 6

The Morale

The John Erskine agency to strengthen the morale of the unemployed seems to be preparing work with teapots on a strictly experimental basis. Practical results over a long period and preparations for a job that needs to be done.

There is no question. Many weeks ago. The victim of the acute depression of people to their mental well-being every city maintains something besides helplessness has been.

Existence of the means of satisfaction difficulties of the depression that there among those from to establish a sub that could be attained.

It has been one depression that the demonstrated possession sufficient amount Williams, who has many types of envy tion to hang on and Other observers have absence of a revolution.

Such observation of a change of the presence of adversity of hope. When too long, watching them fall or fall she inevitably wear.

The Erskine group individuals rehabilitate the upturn in business a substitute for the by continuation of the they expected it to As an experiment, ting. As a practical purpose, its influence.

FEB 6

Unemployed men were pruning knife of the given special attention Adjustment Service employed, according to Erskine, author, musician of the new service under a grant of \$100,000 from the Carnegie Foundation will operate in clinics will seek to diagnose those in quest of a course of study and to the state department for training. Dr. Erskine said the foundation be an employment, which will seek to skill of the unemployed the demoralization of find no outlet for the

WHEELING, W. VA.
NEWS

FEB 2 - 1933

NEW TYP ORGAN

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PROF. FRANKFUR
GOVERNMENT
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New York, Feb. 2
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Meanwhile, official
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Professor Frankfur
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He warned against de
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"Ways must be fou
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It was exactly this



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WIFE FINDS PIN
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By Bill Hynesman, Lead



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UNIONTOWN, PA.
NEWS STANDARD

FEB 3 - 1933

REAL

It is a pleasure
of John Erskine, a
\$100,000 scientific
Mr. Erskine expects

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ROCHESTER, N. Y.
TIMES UNION

FEB 2 - 1933

Ban on Melancholia Aim Of Latest Relief Agency

New York—(AP)—A new unem-
ployment relief agency, this one
not to provide food and shelter for
the destitute, but to provide moral
encouragement and to eliminate
melancholia in their ranks, was be-
ing organized today.

John Erskine, writer and presi-
dent of the Juilliard School of

Music, is head of the agency,
which has \$100,000 contributed by
the Carnegie Corporation, with
which to dispense moral and men-
tal aid.

Meanwhile, officials and relief
agencies contemplated a statement
of Prof. Felix Frankfurter of
Harvard University, prominently
mentioned as a candidate for of-
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"Ways must be found and they
must be found through govern-
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psychology of idleness and hope-
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employed," he said.

It was exactly this goal that
Erskine's unemployment relief
agency was setting for itself.

Erskine said his agency was "in
the nature of a national experi-
ment." It will undertake to pro-
vide recreation to build up the
"immediate mental and physical
health" of the unemployed indi-
vidual. It will attempt to help
him reach a conclusion as to his
own capacities "in order that he
may develop a program of action
which he can follow with confi-
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SAN DIEGO, CALIF.
UNION

FEB 2 1933

Novelist Named to Direct \$100,000 Experiment Among Unemployed

NEW YORK, Feb. 1 (A.P.)—John
Erskine, novelist and musician, was
named director tonight of a \$100,-
000 scientific experiment among the
unemployed.

With funds supplied by the Car-
negie corporation, Erskine's group
will seek "to strengthen the morale
of the jobless individual by aiding
him to develop a more intelligent
understanding of his own character-
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in which he finds himself."

Erskine explained that unemploy-
ment relief should not stop at try-
ing to find men jobs and giving
them temporary relief.

"Many a worker is letting his skill
deteriorate while he is out of work,"
said the writer-musician. "Many
couldn't get their old jobs back now,
even if prosperity returned."

"The first to be fired when dull
times come are the incompetent.
There are constantly great numbers
on the fringe of unhappiness be-
cause they are doing work for
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"In this work we are assuming
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"Then there are other men whose

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Erskine, who had charge of edu-
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and who now heads the Juilliard
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ought to last a year and they hoped
to advise between 5000 and 15,000
men and women during that period.

BURLINGTON, VT.
FREE PRESS

FEB 6 - 1933

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experiment in strengthening the mor-
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PITTSBUR
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FEB 6

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"Ways must be found and they must be found through governmental aid to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the immediate mental and physical health of the unemployed individual. It will attempt to help them reach a conclusion as to their own capacities "in order that they may develop a program of action which he can follow with confidence."

Direct \$100,000 among Unemployed

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BURLINGTON, VT. FREE PRESS

FEB 6 - 1933

John Erskine is going to try an experiment in strengthening the morale of the unemployed in New York. It's a work that needs to be done, not only in New York, but in every city of the land where unemployment exists. The man or woman who is kept alive physically while out of work, but loses that spirit which makes the individual want to work and be self-supporting, is merely an empty shell with little left to live for.

EAST LIVERPOOL, O. REVIEW

FEB 4 1933

The Morale of Unemployed

The John Erskine group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparations will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility

of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fail or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

PITTSBURGH, PA. POST-GAZETTE

FEB 6 - 1933

Unemployed men who first felt the prying knife of business will be given special attention by the new Adjustment Service for the Unemployed, according to Dr. John Erskine, author, musician and chairman of the new service. Operating under a grant of \$100,000 from the Carnegie Foundation, the service will operate in clinical fashion. It will seek to diagnose the troubles of those in quest of aid, suggest a course of study and turn them over to the state department of education for training. Dr. Erskine asserted that the foundation will not be an employment agency, but one which will seek to keep alive the skill of the unemployed and "arrest the demoralization" of those who can find no outlet for their abilities.

SAN JOSE, CAL. MERCURY-HERALD

FEB 3 1933

ELIST NAMED AD OF UNIQUE ELIEF PROGRAM

Erskine to Direct Job
Building Up Morale
among Unemployed.

The Associated Press.
YORK, Feb. 2.—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

Funds supplied by the Carnegie corporation, Erskine's group seek "to strengthen the morale of jobless individual by aiding to develop a more intelligent understanding of his own character and of the general situation in which he finds himself."

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

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MACON, GA. TELEGRAPH

FEB 2 - 1933

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N. Y. World-Telegram

FEB 6 - 1933

In order to create wider interest in its work, the Little Red School House will sponsor a series of talks by prominent persons at 196 Bleecker St. on alternate Wednesday evenings, beginning February 15. Among the speakers will be Hendrik Van Loon, Thomas L. Saxe, Elmer Rice, Joseph T. Shipley, John Erskine, Katherine Anthony, V. F. Calverton, Henry Hazlitt, Countee Cullen, Bessie Deutsch, Arthur Guitman and Norman H. Munson.

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EAST LIVERPOOL, O. REVIEW

FEB 4 1933

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Present Stock Lasts
On Saturday
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Bowles, in Broadway.
John Martin of Pittsburgh is
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E. J. Martin in Fifteenth street
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PITTSBURGH, PA. POST-GAZETTE

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MANY IN WRONG JOBS.

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

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EXPERIMENTAL SUBJECTS.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

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Skill Deteriorating.

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Year's Work Ahead

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The work is being sponsored by the American Association for Adult Education.

N. Y. World-Telegram

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WORCESTER, MASS.
TELEGRAM

FEB 5 - 1933

The Boredom of Friendliness

"FRIENDS will pull you to pieces if you let them.

A good many people around us haven't any imagination, and they cannot understand when we say we haven't any time for them. They simply will not see it that way," says Dr. Erskine.

"It's too bad if we offend our friends; but if they will not leave us alone when we are trying to find the key to success in life, then we cannot help being ruthless with them."



FEB 5 - 1933



Fritzi Scheff was the idol of the galleries... but when she sang she was sending a message to John Fox, Jr., working away in the Virginia mountains.

THERE is an old song from the tuneful days of Victor Herbert that nobody has forgotten. More than 25 years ago the melody captured Broadway. Fifi, the hatshop heroine, sang "Kiss Me Again," in the store where Mme. Cecile sold bonnets. She sang it as though she meant it, too, even if it was merely a song from a show.

Whether the song made the girl, or the girl made the song, wasn't clear to the audience. Just the same, the provocative strains have never lost their charm.

Fifi, of course, was Fritzi Scheff, who had already arrived as a musical comedy star. The hat shop was the set-up for Herbert's play, "Mlle. Modiste." The song was the hit of its day. Yet Fritzi Scheff begged to have it struck out of

HAPPINESS

--JOHN ERSKINE

In an Interview With Hannah Stein

"WHEN I think of the nature of human conflicts, it seems to me that the most elementary conflict is the struggle for success," said Dr. John Erskine, college professor, novelist and musician. He chose to be interviewed at the Juilliard School of Music, of which he is president.

But what is the standard of success?

"That is simple enough. In most minds, success is measured by the happiness one gets out of life. If a man is relatively happy, he considers himself a success."

Ah, but how does one attain this dual conquest over the adversaries in life? Is it merely founded on a peculiar mental character? Or does one have to find out where to seek it?

Dr. Erskine stopped to think. Happiness was the greatest momentum in life, he said, and for some people it was hard to find. He looked out thoughtfully into space as if he were seeking a solution out of the elements. Meanwhile, his long, artistic fingers, which helped him to fame as a pianist in mature years, toyed aimlessly with some papers on his desk.

"I believe happiness comes out of life itself," he finally said. "It comes out of doing the thing we are best fitted for. If all of us could find out where our talent lies and go after it, we would find that life itself generated the very product we required for our personal happiness."

"I have a fixed belief that every one has special talent or ability. I am sure that every one can do something a little better than some one else. At least, a little better than anything he, personally, can do."

"Of course, no two persons are exactly alike. The differences may be subtle, but we are all personally different."

"But the trouble with most of us is that we try to model our lives by other people's, even though we have reason to see that we do not fit into the same mold. Or we design our lives by the conventional pattern to conform to society."

"That is when we lose our happiness; or that is the reason we never attain it. We fight down an inner urge to do something we crave to do because society may not approve, or because we fear our friends will laugh at us. If there were any way of searching people's minds, I am sure we would find that this is the most frequent outrage people commit against themselves. That very urge for self-expression may be the very source of their happiness."

"I mean, for instance, men who may be happy if they can tinker with tools. They may make excellent carpenters or plumbers and find real joy and peace of mind in their work."

"Instead, they choose a profession because it carries more dignity. And the result is that they make bad doctors or lawyers or any other white-collar job-holder you please. They continue to suffer from a restlessness, from an urge for something else. But even if they recognize that latent talent they shoo it away because it is absurd to imagine such a thing."

"There are men who may find pleasure in cooking and probably creating in culinary art. They need not become cooks and chefs; but if they have that urge, why shouldn't they take the opportunity for a bit of happiness by indulging in their hobby in one way or another after working hours?"

"But it matters more what the next person will think than what they personally will derive out of it. They haven't enough force of character to overlook a neighbor's grin."

"Why should we care if a neighbor laughs or if he says facetious things? Our happiness and success in life do not come through him, but out of our own inner life. Actually, I don't really think people mean to hurt, but they are apt to do us a violence by being hypercritical. Cooking isn't any more a woman's job than that the professions belong exclusively to the men. And any one who has the courage to recognize his personal talent—no matter what it is—and goes after it is right. The one who laughs is wrong."

"One plans for many years and then finds that his life does not correspond with any given pattern," he said.



Dr. John Erskine

"That was precisely what had happened to me. After years of preparation, I was forced to give up my music in the last years at college because I found that I had too much to do. I wanted my degree, and I hoped to take up music again some day later on."

"But one doesn't. At least, not for many years if at all. From a teacher one has higher aims; and if I had any surplus time after school I used it for something else I always craved to do, and that was to write. Nothing blossomed then out of all the scribbling I did. But I enjoyed it thoroughly, nevertheless."

The Thing We Call Success Is Synonymous With Personal Expression, So Do Not Hesitate to Be Yourself, Is the Advice of Noted Writer

somed then out of all the scribbling I did. But I enjoyed it thoroughly, nevertheless."

"Ten years ago I began to feel the old passion for the piano. I hadn't given it any attention in years; but suddenly the old flame for music rekindled in the consciousness, and I realized that I still wanted to be the musician I had planned to be."

"Of course, one loses the technique, but I went back to hard work all over again. Friends smiled."

What an absurdity to imagine I still could be a musician! They did and said a great many things to discourage me. They felt that my job as professor of English at Columbia University carried with it great dignity, and they advised that I should not jeopardize it in any way.

"But my inner urge for a new form of self-expression was stronger than any criticism to the contrary. That's the test. If you want anything badly enough and you're reasonable about it, it is within your reach. Why should one meddle with your life when you were calling upon it for happiness?"

"Meanwhile, I also had begun to toy with the idea of a satire on the classics, little realizing what a stir 'Helen of Troy,' the first of them, would create. Its success gave me new impetus."

AND from then on, Dr. Erskine has written no fewer than eight satires until he created "Tristan and Isolde"

to fit into a pattern of 1932. He toured with the New York Symphony and the Philharmonic under the baton of Walter Damrosch. He is president of the Juilliard School of Music. He is almost a paradox of a professor turned novelist, a pedagogue turned pianist. But in the sum total, he is an intensely individualistic product of the American spirit. He is brilliant, versatile, human, unique.

"An elderly lady nearer 60 than 50 came to me one day with her problem. She was a widow, her children were married and lived away from her, and she admitted that she was very sad and lonely at times for want of some form of self-expression."

"It developed in the conversation that the thing she craved for most was something she was sure would provoke laughter from her relatives and friends. She wanted to learn to dance. She was sure it sounded silly, but she hurriedly explained that as a young girl she was gifted with some talent for dancing which she was trying to develop when she met her late husband, and she gave up the idea of becoming a dancer to marry."

"While she was busy rearing a family and fighting other conflicts, she had little time to think of anything else. When she found herself widowed and unhappy in her loneliness, she thought about it until she discovered that the only thing in her power which could make her happy would be to get into the spirit of the dance once more."

"She's right, and any one who may be laughing at her is wrong, don't you think so? Don't you think she is wiser than they? And far more courageous? She owes more to herself than to them. And if dancing is her source of happiness, why give it up because society is amused?"

"I met an old man of about 85, on the boat coming back from Europe, who

danced better than most of the young men. He would come into the ballroom at night and take the prettiest young girls for his partner, and none of them refused him because he danced so well. He wasn't ridiculous at all. That was his pleasure, and he had a right to it."

BUT circumstances frequently enter in, do they not? After some people have searched for years to find out what they are best fitted for, haven't they often been restrained because of other circumstances which had to be accommodated?

"I still say that any one who wants anything badly enough will manage to do it," he said.

"There is a fellow in Paris who paints well enough to exhibit. But his capital does not permit that he give up a means of livelihood to learn to paint. So you still find him making cabinets and shelves and hammering away from a carpenter's bench. He hopes to give up his trade some day. But art is precarious and his art is a luxury. Meanwhile, he must live. So he uses it as a supplementary thing."

But there is another handicap; one's obligation to one's family and friends.

"That is true in a sense," he said. "But there is no greater human wreckage than the destruction to ourselves when we do things against our own better judgment to accommodate friends."

FRIENDS will pull you to pieces if you let them. A good many people around us haven't any imagination, and they cannot understand when we say we haven't any time for them. They simply will not see it that way."

"But that isn't any reason why we must sacrifice our own lives. When friends invited me to play bridge and I preferred to practice on the piano or write a few hundred words, I said frankly that I didn't like to play bridge and that was the end. And if I sought recreation, I took up a game of billiards or chess."

"In the final analysis, happiness, or this thing we call success in life, is synonymous with personal expression. It is within every one's reach. But it depends upon our own will, and upon our sense of humor. The stronger the will the less the conflict."

"But some of you hesitate to be yourselves. You have grown accustomed to the conventional pattern and you lack the inner courage. That inhibition may be keeping you from your happiness. If the thing you want to do is a decent thing, do not hesitate. The first step is the hardest. Maybe you need a push. But if you seek you shall find it, I am quite sure."

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PORTSMOUTH, O.
TIMES

FEB 5 1933

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"When friends invited me
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preferred to practice on the
piano, I said frankly that I
didn't like to play bridge
and that was the end of it,"
says Dr. Erskine

Carnegie Corporation, with
which to dispense moral and men-
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How Victor Herbert's tuneful melody brought romance to the young prima donna who didn't want to sing it



Of Unemployed

group, equipped with \$100-
morale of the jobless
trying to level a mountain
even though work pro-
with no thought
the money
the job

Fritzi Scheff, star of "Mlle. Modiste," as she looked when she took Broadway by storm with "Kiss Me, Kiss Me—Again!"

ously through the old Knickerbocker Theater. But she wasn't. She was sending a message to John Fox, Jr., down in Virginia. She was thinking of a southern summer time:

Sweet summer breeze,
Whispering trees—
John Fox and Fritzi Scheff were married in 1908. They lived for a time on an estate in the Blue Ridge Mountains.

BUT it grew boring for the bewitching light opera star. She remembered the dazzling lights on the Great White Way, and the people who leaned forward when she sang:

Kiss me, kiss me—again!
Fox accompanied her back to New York. But he remembered the lonesome pines, the croon of the wind, the quietness where he could write. New York wasn't like his mountains. It was an irksome environment. The star and the author loved each other very much, but each needed a different environment for self-expression. Finally, in May of 1913, there was a divorce.

Fritzi Scheff said that she would never sing the old song, but she had changed her mind. Now she did it more tenderly. The audience since the first gallant show, and many of the other stars who had lost their first fortune, she made the moon comes over a Virginia mountain, the smell of magnolia blossoms is heavy in the air, and the face of a famous author comes drifting from the south.

place upon a time she sang the author who had dedicated a book to her. She let her thoughts drift down to the blue-ridged mountains of Virginia. He, in turn, sent his mind up sparkled in dazzling lights. He was John Fox, Jr., the novelist.

BUT Fritzi Scheff's story begins long before his entrance. Fritzi Scheff's parents didn't want her to go in for a stage career. That was over in Austria. Unknown to them she studied, anyway. She won their approval when they discovered that she was succeeding. Her rise was rapid. In a little while she was a star at the Vienna Opera House.

Meantime, her first romance was having its heyday. She and Baron Frederick von Bardeleben had been sweethearts since childhood. He was a lieutenant in the Thirteenth German Hussars when he decided that he couldn't live without Fritzi.

There was a magic period when they were in an exceedingly romantic mood as they cantered down the roads of Heidelberg, and drank at a little inn on the mountainside. Maurice Grau had heard the sparkling star with the Metropolitan Opera Company in New York. She was offered a contract. But there was a handsome company his soul in his eyes. He resigned from the company. He began a commercial career. He was happy, very happy. Few people knew him.

TE," with its lilting, provocative and the beginning of the song when she were all right, she some tricks, too. and only a as dropped. midway she slipped

ALREADY the new love, the one that she called the greatest romance of her life, was beginning. There had been a supper party at Delmonico's one night in her honor. Among the guests was the young author, John Fox, Jr., from Virginia. He was famous, too. And he came late to the party. The temperamental star objected to him. She took him to task about it. He showed her that he had as much spunk as she had. Anyway, they began to grow interested in each other. When the well-known "Trail of the

from the wings and sang the now-famous words:
Sweet summer breeze,
Whispering trees,
Birds singing softly above,
Roses in bloom,
Sleepy birds dreaming of love,
Safe in your arms,
Far from alarms,
Daylight pressed, close to your breast,
Tenderly pressed, close to your breast,
Kiss me, kiss me—again!

The audience went wild. It choked. It cheered. It sobbed and didn't care who knew it. It was that way for three years. The show went on and on, but it was the song that people came to hear. Meantime, as the play got under way, the young German baron disappeared from the picture. The romance was over. He and his wife said goodby, in friendly enough fashion, and got a divorce.

and she wouldn't sing it again, but she changed her mind. Fritzi Scheff, who recently appeared in a revival of "Mlle. Modiste," as she looks today.

Then Fritzi Scheff married for a third time. Her leading man, and manager, George Anderson, was her third husband. There was a divorce. The song didn't die. It was sung everywhere. The star who first popularized it, couldn't get away from the

Not long after the divorce Fox died. The song of love was even more freighted with memories now. George Anderson, who had made the song famous, died. That didn't make her famous again. She was still a famous author comes tenderly pressed, close to your breast, Kiss me, kiss me again!



Dr. John Erskine

was precisely what had happened to me. After years of preparation, I was forced to give up my music last year at college because I had too much to do. I had no degree, and I hoped to take it again some day later on. I don't. At least, not for years if at all. From a teacher of higher aims; and if I had any time after school I used it for something else I always craved to do, it was to write. Nothing blossomed

enough and it is within any one man's power to do. "Meanwhile, with the idea of a little realization, Troy, the first of its success goes

AND from written material until he creates

SPRINGFIELD, MASS.
REPUBLICAN

FEB 5 - 1933

PHILADELPHIA, PA.
PUBLIC LEDGER

FEB 5 - 1933

WASHINGTON, D. C.
POST

FEB 5 - 1933

LAWRENCE, MASS.
SUNDAY SUN

FEB 5 - 1933

WATERBURY, CONN.
REPUBLICAN

FEB 5 - 1933

NEWARK, N. J.
LEDGER

FEB 5 - 1933

DENVER, COLO.
POST

FEB 5 - 1933

DETROIT, MICH.
NEWS

FEB 5 - 1933

SYRACUSE, N. Y.
POST-STANDARD

FEB 5 - 1933

LINCOLN, NEB.
STAR

FEB 5 - 1933

PORTSMOUTH, O.
TIMES

FEB 5 1933

The Morale Of Unemployed

THE JOHN ERSKINE group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparation will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fall or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

SAN DIEGO, CALIF.
SUN

FEB 2 1933

AGENCY PLANS TO AID MORALE OF JOBLESS

By United Press

NEW YORK, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000, contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

CLEVELAND, O.
PLAIN DEALER

FEB 6 - 1933

Domestic.
PRESIDENT - ELECT ROOSEVELT Saturday sailed from Jacksonville, Fla., on Vincent Astor's yacht for ten days rest at sea.
JOHN ERSKINE, novelist and musician, Wednesday was named director of a \$100,000 Carnegie Corp. experiment which will seek to strengthen the morale of the jobless individual by aiding him to develop more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

FEB 5 - 1933

Another Plan to Help Unemployed Musicians

A Guild of American Festivals Will Give Nation-
Wide Relief—Fiftieth Anniversary of
Wagner's Death Is Observed.

By Alice Everaman.

AN announcement of special interest to Washington was made recently. A Guild of American Festivals has been organized with the object of gaining Nation-wide co-operation in solving the unemployment situation among musicians. This it proposes to do by working hand in hand with all local organizations in every city and State. It is planned to promote concerts and festivals throughout the country which will take care of experienced musicians during these hard times and provide opportunities for new talent to be heard.

The part of special interest to Washington is the inclusion of a plan to establish and maintain a National Opera in this city. By way of obtaining finances a coast-to-coast campaign has been started for a "million quarters," half of which money will be for the exclusive upkeep of the National Opera and the other half to remain in the respective States for their individual enterprises. Such names of value are on the list of officers as Mr. Jessie Webster Grodzinski, president; Prof. Benjamin Grobman, chairman of the music department of Brooklyn College, vice president; and Mrs. Eugene B. Lawson, first vice president of the General Federation of Women's Clubs, secretary and treasurer. The Artistic Advisory Board consists of Mrs. Lawson, Dr. John Erskine, Mrs. H. S. Godfrey, national music chairman of the General Federation, and Mrs. John Buchanan, chairman of American music of the National Federation of Music Clubs.

There are other plans, all arranged with the idea of assembling musical forces to get constructive results, but the unusual interest and the one which touches home is the question of National Opera. That it has long been held to our discredit that we have no established opera in Washington (perhaps the only capital in the Occidental world to be without one) is well known. Several attempts have been made to keep opera going through private support and there has been much talk of Government subvention, but neither the one nor the other has amounted to anything. It apparently rests with outsiders to find a way.

If we are to continue to develop into a truly musical Nation, we must have more grand opera, and at reduced prices as far as production costs and entrance fees are concerned. Bringing the opera occasionally to our doors is not sufficient and too harmful to its being done without enormous financial aid. The Washington alone cannot support an opera and Government subvention is still only a hope, this plan of having different communities, cities and States of the entire Nation contribute to the support of an opera in the Nation's Capital is the most excellent one and will perhaps solve our problem of having opera for the American people and, eventually, by the American people.

At this moment, when the entire world is observing the fiftieth anniversary of Wagner's death, it is perhaps of interest to read what this man, who did so much to give opera a new and advanced form, wrote on the subject of a national theater. Eighty years ago, when Wagner sent his ideas, Germany had no national theater for either drama or opera. Wagner wrote several pamphlets urging the state to take over the direction of theatrical matters and even drafted a minute plan for their use. These pamphlets are from one of the

the ennobling of taste and manners. The responsibility for constant maintenance of this principle should therefore be undertaken by the minister, but that responsibility can only rest in his power when he includes in the organization of the theater the intellectual and moral forces of the nation, so that he, in turn, makes the nation responsible for itself. * * *

"We claim the fullest and keenest interest of the whole nation for an artistic establishment that combines all the arts with the object of ennobling taste and manners. This interest of the public must be active, energetic, not slack and superficially attracted. Were it solely for that reason, we must never dream of showing ourselves in a journeyman light, never set before it representations that have issued from the customary fix; no, every one must bear the stamp of utmost possible finish, that art may constantly assert its rank and dignity."

"To seek the inner kernel of the drama, in fact, our theater, the public has been absolutely unaccustomed, and for the reason, that it has never been presented with original products, racy of its soil and sprung from those ever-present moods and bearings which it feels with all its soul. The public of our theater has been solely offered foreign goods, which have never made its heart to beat, but merely laid the claim to its utmost sensuous interest, through their own most outward side."

"This goal is so new and significant, the conceivable result so uncommon and far reaching, that many for this very reason will not believe it possible of attainment, particularly as the means I propose are so simple and so few. What I have set forth is in itself an actual possibility. On whether those who possess the powers for its realization shall gain faith in it for themselves, depends its attainment. I, by no means, flatter myself that through my mere exposition I can find that useful faith. Were it possible for me to bring before the public the full artistic deed, in all its convincing directness, I certainly should be beyond a doubt as to the victory of my view, for the character of every public is to be mistrustful only of a fancy picture; confronted with actual phenomenon, it decides with unflinching sureness. But the artistic phenomenon meant by me is only to be brought to pass by the force of a common will, to have caused this will in a handful of men with willing hearts and thinking heads, may, for the present, as far as my conscience goes, be my solitary success."

AN event which will undoubtedly attract the interest and attendance of many in this city is the appearance in recital in Baltimore of Gunther Ramin, organist of the Thomaskirche in Leipzig. Herr Ramin is brought to this country by Bernard La Barge, New York concert manager, and he will play at the Peabody Conservatory on Tuesday evening, February 14, at 8:30 p.m. Herr Ramin, besides being organist of the famous church where Bach was director of music and where he wrote 200 years ago to the year, his "Mass in B Minor," is also professor of organ at the Conservatory of Leipzig.

The interest in the theater is not of such a kind that the public has felt disposed to voluntarily support an undertaking which defied all that was possible under existing circumstances, in any other way than by a payment for admission to certain performances—such payments being in

FEB 4 - 1933

OPUPILS TIGHTLY TO RECITAL

ceeded by address
George L. Hager on
ation of music

fortnightly piano recitals of Buffalo in the 3, in connection with the 3, instituted last season by the Buffalo Society of Music, took place in the 3, Denton, Cottier & 3, evening, before a large 3, Mrs. Evelyn Choate, 3, musical interest, and 3, pianists showed that 3, generation will be a 3, in the cultural life of

added features of the 3, the presence of Judge, 3, who gave a five- 3, on what music means 3, is not a musician. He 3, need not be a poet, 3, be a musician in order 3, After all, music is 3, contributing factors for 3, without which no 3, can be prosperous, nor 3, sh. Harmony is in the 3, me of things in the en- 3, He urged the young 3, sent to work hard, for 3, through earnest appli- 3, the great artists had 3, He interspersed his talk 3, humorous references.

Shapiro, 3, J. E. Miller, who played 3, eps by Farrar, and The 3, tern, with clever inter- 3, Little Mary Jane 3, pupil of Winifred Beck 3, sense of lyric beauty 3, pieces, Larks and 3, Rogers and Hunting- 3, tion. Dorothy Jurgen- 3, cunning child of gen- 3, feeling, and a pupil of 3, et Weiler Ralls, played 3, Williams, and a dainty 3, by Diller and Quail. 3, n, a pupil of Eleanor 3, distinguished herself in 3, of The Clock by Maxim. 3, vivating March of the 3, Gaynor.

er, a pupil of Sister 3, so, was one of the stars 3, ing, and revealed splen- 3, musical tone and tech- 3, in the Beethoven Son- 3, No. 2, Allegro which she 3, delightful style. She 3, in a Grieg number, Bird- 3, Rosenberg, a pupil of 3, Grodzinski, displayed 3, and admirable style 3, and, Minnie, in G, by 3, Valse in A minor by 3, Will-o-the-Wisp, by 3, Peggy Farnham was 3, girl, a pupil of Mrs. 3, Juliette Henderson, who 3, charming numbers of 3, style, Slumber Song by 3, Warrior's Song by the 3, oper in w, the reveal- 3, means

FEB 2 - 1933

IDLE RELIEF ENCY AIMS TO TO BUILD UP SPIRIT

Professor's Idea
Prevention of 'Psy-
chology of Hopelessness'

By United Press
New York, Feb. 2.—A new unem-
ent relief agency to provide the
with moral encouragement
to eliminate melancholia in their
was being organized today.
Erskine, writer and president of
School of Music in head
e "Minnesota" which has \$100,000
out by the Carnegie corpo-
with which to dispense moral
mental aid.

While, officials and relief
has contemplated a statement
of Felix Frankfurter of Har-
vard university, prominently men-
as a candidate for office un-
President-elect Roosevelt, that
by leading the way toward bet-
times could the government
gain the "extraordinarily patient
of the unemployed.

Erskine said his agency was "in
nature of a national experiment."
He undertakes to provide recrea-
to build up the "immediate men-
and physical health" of the un-
employed individual. It will attempt
to reach a conclusion as to
own capacities "in order that he
develop a program of action
he can follow with confidence."

To Use Minnesota Material
A "division of diagnosis" will be
large of M. R. Trabue, who was
ed to the Minnesota Employment
Stabilization Research Institute by
University of North Carolina.
he is a professor, and now has
loaned to the Erskine group.

One difference between the two
acts, Erskine said, is that the
Minnesota one concerns itself chiefly
acquiring scientific information,
the New York group will con-
sult itself primarily with trying to
individuals.

The New York experimen-
tation is narrower than that of the
Minnesota group, coinciding with
the second phase of the
group's three-point attack.
Dean Russell M. Stevens, business school, in charge
attitude, explained that the
very includes as its first p-
nomic survey of the reg-
view to finding causes of
ment of a local character
termines if possible, reg-
nomic plan. Its third p-
development of public s
offices.

Dean Stevenson and Dr.
vin Hansen of the econo-
ment will leave Saturday
New York to join Profes-
who has been there since
and W. H. Stead, direc-
Tri-State Employment
committee, in conference
ing the new experiment.

FEB 2 - 1933

ERSKINE HE JOBLESS S

Material Developed b
sota Group to Be
in New York

New York, Feb. 2.—(AP)—
Erskine, novelist and mus-
named director Wednesday
a \$100,000 scientific
among the unemployed.
With funds supplied by
gic corporation, Erskine's
seek "to strengthen the
the jobless individual by
to develop a more intelli-
standing of his own cha-
and of the general situat-
he finds himself."

Although all the work
among New York city's
will be in the nature of
experiment.

"Many a worker is leth-
deteriorate while he is out-
he said. "Many couldn't
old jobs back now, even
perly returned."

"In this work we are
that an upturn in busi-
ness is approaching. We
help men now jobless so
be able to step into work
they are thoroughly gup
which they like."

Erskine said they hoped
between 5,000 and 15,000
women during a year.

The "division of diagno-
in charge of M. R. Tr-
was loaned to the Minne-
sota Stabilization Reser-
vate by the University of
lma, where he is a pro-
now has been loaned to t
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STEVENSON EXPLAIN MINNESOTA SURVEY

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list of officers as follows: President, Prof. Benjamin Grosby, chairman of the music department of Brooklyn College, vice president, and Mrs. Eugene B. Lawson, first vice president of the General Federation of Women's Clubs, secretary and treasurer. The Artistic Advisory Board consists of Mrs. Lawson, Dr. John Erskine, Mrs. H. S. Godfrey, national music chairman of the General Federation, and Mrs. John Buchanan, chairman of American music of the National Federation of Music Clubs.

There are other plans, all arranged with the idea of assembling musical forces to get constructive results, but the unusual interest and the one which touches home is the question of National Opera. That it has long been held to our discredit that we have no established opera in Washington (perhaps the only capital in the Occidental world to be without one) is well known. Several attempts have been made to keep opera going through private support and there has been much talk of Government subvention, but neither the one nor the other has amounted to anything. It apparently rests with outsiders to find a way.

If we are to continue to develop into a truly musical Nation, we must have more grand opera, and at reduced prices as far as possible. The high costs and entrance fees are a serious obstacle. Bringing the opera occasionally to our cities is not sufficient and too expensive. The enormous financial cost of Washington alone cannot support an opera and Government subvention is still only a hope. This plan of having a different communities, cities and States of the entire Nation contribute to the support of an opera in the Nation's Capital is most excellent one and will perhaps solve our problem of having opera for the American people and, eventually, by the American people.

At this moment, when the entire world is observing the fiftieth anniversary of Wagner's death, it is perhaps of interest to read what this man, who did so much to give opera a new and advanced form, wrote on the subject of a national theater. Eighty-four years ago, when Wagner sent out his ideas, Germany had no national theater for either drama or opera. Wagner wrote several pamphlets urging the state to take over the direction of theatrical matters and even drafted a minute plan for their use. These excerpts are from one of the pamphlets.

"The interest in the theater is not of such a kind that the public has felt disposed to voluntarily support an undertaking which fulfilled all that was possible under existing circumstances, in any other way than by a payment for admission to certain performances—such payment not sufficient in and by itself to fully cover the undertaking's costs. Without a moment's regret, one witnesses the dispersal of a company to which one cannot refuse its need of praise; to no one does it occur to instigate proceedings for its retention, but indifferently one leaves to chance the fate of the next theatrical season. Yet this general indifference to the fate of the theater, taken with the circumstance that during the Winter the public often attends the performances in large numbers, does not point to a dislike for the theater on the whole, but rather a half-conscious, half-unconscious doubt whether, even if more substantially supported, a theater could ever be brought to yield anything really good.

"With so many symptoms of a natural taste for art, and notably for dramatic art as we encounter here in public life—it should escape no one charged with conscious furtherance of the common weal, how necessary for evolution of the existing germs it is, that their indwelling bent be guided to one common goal. This goal is none other than the full exercise of dramatic art, in a plenitude made possible by the art experience of today. Through a far-seeing application of the organs of public culture, one would have to work toward the reaching of this goal, and here is the point where the educational authorities would come into immediate contact with that commission for managing the theater.

"In the art of the theater the other arts converge in greater or less degree, to so immediate an impression as none of them is able to produce alone. * * * Its extraordinary effect upon the taste and manners of a nation has been actively recognized by leaders of the state at different epochs. * * * If we seek to frame the supreme requirements of the theater in one brief sentence, as yet we cannot find a finer definition than this.

"The theater should have no other purpose than to work for

"To seek the inner kernel of the drama, in face of our theatrical doings, the public has been absolutely unaccustomed, and for the reason, that it has never been presented with original products, racy of its soil and sprung from those ever-present moods and bearings which it feels with all its soul. The public of our theater has been solely offered foreign goods, which have never made its heart to beat, but merely laid the claim to its outmost sensuous interest, through their own most outward side.

"This goal is so new and significant, the conceivable result so uncommon and far reaching, that many for this very reason will not believe it possible of attainment, particularly as the means I propose are so simple and so few. What I have set forth, is in itself an actual possibility. On whether those who possess the powers for its realization shall gain faith in it for themselves, depends its attainment. I, by no means, flatter myself that through my mere exposition I can find that needful faith. Were it possible for me to bring before the public the full artistic deed, in all its convincing directness, I certainly should be beyond a doubt as to the victory of my view, for the character of every public is to be mistrustful only of a fancy picture; confronted with actual phenomenon, it decides with unflinching sureness. But the artistic phenomenon meant by me is only to be brought to pass by the force of a common will; to have aroused this will in a handful of men with willing hearts and thinking heads, may, for the present, as far as my conscience goes, be my solitary success."

An event which will undoubtedly attract the interest and attendance of many in this city is the appearance in recital in Baltimore of Gunther Ramin, organist of the Thomaskirche in Leipzig. Herr Ramin is brought to this country by Bernard La Barge, New York concert manager, and he will play at the Peabody Conservatory on Tuesday evening, February 14, at 8:30 p.m. Herr Ramin, besides being organist of the famous church where Bach was director of music and where he wrote, 200 years ago to the year, his "Mass in B Minor," is also professor of organ at the Conservatory of Leipzig.

ment to work hard, for through earnest application the great artists had He interspersed his talk with numerous references. Shaprio, a talented J. E. Miller, who played eps by Farrar, and The tern, with clever inter Little Mary Jane pupil of Winifred Beck, sense of lyric beauty rt pieces, Larks and Rogers and Hunting tion. Dorothy Jurgens-cunning child of gen-feeling, and a pupil of et Wetter Ralls, played Williams, and a dainty by Diller and Quale. n, a pupil of Eleanor distinguished herself in of The Clock by Maxim. Mating March of the Gaynor. er, a pupil of Sister po, was one of the stars and revealed splen-musical tone and tech-in the Beethoven Son- No. 2, Allegro which she delightful style. She n a Gries number. Bird Rosenber, a pupil of Grodzinsky, displayed ic and admirable style mbers, Minnet in G, by Vaise in A minor, by a Will-o-the-Wisp, by Peggy Farnham was ing girl, a pupil of Mrs. Sillette Henderson, who charming numbers of style, Slumber Song by Warrior's Song by the user in w the reveal- (maele)

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KNOW WHAT the Browser did?
... You'll never believe him, but
one night last week he deliberately
read one of Edgar Rice Burroughs'
Tarzan books. . . Honest, no fibbing,
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city and kept the Gomangani in ab-
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Tarzan and his snarly lion. . .
Ooooooooh! thrilling!

Nearly 10 years old, the story
was, but it'll probably last half a
century longer than many another
more "significant" book. . . Just
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Will he ever read another? No,
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enough. But now nobody can ever
accuse the Browser of being a mere
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Burroughs lives in California, and
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If he were he could use such words
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He's one of those strong silent
fellows who says that a book is
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the end of it.

What the Browser wants out of
books is life, but it doesn't need to
be the same "life" in every book.
Being a Browser, he is a ruminant,
and some ruminants have several
stomachs and so has the Browser.
He reads trash and knows it's trash.
He reads fact books and knows
that's all they are.

But sometimes he reads a book
that palpitates before him like a
quivering heart on a sacrificial
stone and when he comes upon a
book of that sort, it's an adventure,
it's glory, it's consecration. . .
They are few indeed, but what of
that? All greatness is rare. (How
about going to work, Browser?)

The third number of the American
Spectator, which affects the Browser
like Brussels sprouts, has an article
in it by Herbert Asbury about the
young women who worked in San
Francisco's Barbary coast dance
halls in the 70's and 80's. . . Those
were rough, tough times. The
Browser wonders how Asbury col-
lected his material for that early
time.

The editors of that publication
print John Erskine's name in black
borders. . . And between if the Browser
isn't exactly fond of Erskine's stuff
—not any more, he isn't—he still
thinks that's a rather mean trick.

Ernest Hemingway is upset be-
cause the film company that made
his "Farewell to Arms" into a pic-
ture, tried to give him a "romantic
and false military and personal ca-

FEB 7 - 1933

More Than Bread

ENCOURAGING are the evidences that the
jobless man is not the forgotten man, that
society recognizes as its paramount job
the vital need of letting the unemployed man
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problem.

What is termed by its sponsors a "national
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The primary purpose of the program is to
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He adds that the service would aim to bring
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will provide him with training and experience
along those lines for which his peculiar char-
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tally, the service does not ignore the value of
providing pleasant and wholesome recreation.

It is hoped that the experiment will develop
a technic that may be helpfully followed else-
where. Every such effort knits society closer
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FEB 3 - 1933

Name Novelist Director In Jobless Experiment

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Erskine, novelist and musician, was
named director tonight of a \$100,000
scientific experiment among the un-

employed in a film publicity release. . .
He denies it all. Says he drove in an
ambulance in Italy because that was
safer than driving one in France
and "was never involved in heroic
actions of any sort." He refuses to
be a glamorous personality.

James Branch Cabell had a sharp
article in the American Spectator about
some woman novelist, and it sounded
as if he was thinking of Willa Ca-
ther or Ellen Glasgow as he wrote.
Nothing hurts a writer more than
to have another writer last longer
than he does. And if it's a woman
writer, that makes it all the worse.

... Sage observation from
THE BROWSER

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you the most scientific features:
double doors with air space be-
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lation for uniform heat; sturdy
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**MONTGOMERY
WARD & CO.**

FEB 7 - 1933

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that the Minnesota one concerns
itself chiefly with acquiring scientific
information, while the New York
group will concern itself primarily
with trying to help individuals.

FEB 2 - 1933

ERSKINE HEADS JOBLESS STUDY

Material Developed by Minne-
sota Group to Be Used
in New York.

New York, Feb. 2.—(P)—John Er-
skine, novelist and musician, was
named director Wednesday night of
a \$100,000 scientific experiment
among the unemployed.
With funds supplied by the Car-
negie corporation, Erskine's group will
seek "to strengthen the morale of
the jobless individual by aiding him
to develop a more intelligent under-
standing of his own characteristics
and of the general situation in which
he finds himself."

Although all the work will be
among New York city's jobless, it
will be in the nature of a national
experiment.

"Many a worker is letting his skill
deteriorate while he is out of work,"
he said. "Many couldn't get their
old jobs back now, even if pros-
perity returned."

"In this work we are assuming
that an upturn in business condi-
tions is approaching. We want to
help men now jobless so they will
be able to step into work for which
they are thoroughly qualified and
which they like."

Erskine said they hoped to advise
between 5,000 and 15,000 men and
women during a year.

The "division of diagnosis" will be
in charge of M. R. Tradue, who
was loaned to the Minnesota Employ-
ment Stabilization Research Insti-
tute by the University of North Caro-
lina, where he is a professor, and
now has been loaned to the Erskine
group.

Those in charge of the New York
project explained that they would
make use of much material develop-
ed by the Minnesota group during
its survey. One difference between
the two projects, Erskine said, is
that the Minnesota one concerns
itself chiefly with acquiring scientific
information, while the New York
group will concern itself primarily
with trying to help individuals.

STEVENSON EXPLAINS MINNESOTA SURVEY

The New York experiment will be
narrower than that of the Minnesota
Employment Stabilization Research
Institute's survey, coinciding with
the second phase of the university
group's three-point attack.

Dean Russell M. Stevenson of the
business school, in charge of the in-
stitute, explained that the local sur-
vey includes as its first point an eco-
nomic survey of the region, with a
view to finding causes of unemploy-
ment of a local character and to de-
termine if possible, regional eco-
nomic plan. Its third phase is the
development of public employment
offices.

Dean Stevenson and Professor Al-
vin Hansen of the economics depart-
ment will leave Saturday night for
New York to join Professor Tradue,
who has been there since Christmas,
and W. H. Stead, director of the
Tri-State Employment stabilization
committee, in conferences concern-
ing the new experiment.

FEB 3 - 1933

All of Us

By MARSHALL MASLIN

THE BROWSER

KNOW WHAT the Browser did?
You'll never believe him, but
one night last week he deliberately
read one of Edgar Rice Burroughs'
Tarzan books. . . Honest, no fibbing,
and cross-his-heart, he did. Sat
in a chair motionless for hours and
read about the Golden Lion that
Tarzan trained and about the Valley
of Gold and the sacks of diamonds
and about the terrible Bologian ape-
people who ruled in the mysterious
city and kept the Gomangani in ab-
ject slavery and all about the dan-
gers and battles and triumphs of
Tarzan and his snarling lion. . .
Oooooooh! thrilling!

Nearly 10 years old the story
was, but it's probably last half a
century longer than many another
more "significant" book. . . Just
junk, but the naive Browser read it
with eager interest.

Will he ever read another? No,
not ever. Once was excitement
enough. But now nobody can ever
accuse the Browser of being a mere
literary snob who refuses to read
Edgar Rice Burroughs' thrillers. After
this, he can always say that he
HAS.

Burroughs lives in California, and
has his own post office, called Tar-
zana. He's a corporation all by
himself.

Did you notice that the Browser
used the word "significant" a few
lines ago and put quotation marks
around it? That proves that the
Browser isn't a real book reviewer.
If he were he could use such words
as "significant" and "stimulating"
and "intriguing" and "moving" with-
out turning a hair. But as it is, he
can't.

He's one of those strong silent
fellows who says that a book is
"good" or a book's "bad" and that's
the end of it.

What the Browser wants out of
books is life, but it doesn't need to
be the same "life" in every book.
Being a Browser, he is a ruminant,
and some ruminants have several
stomachs and so has the Browser.
He reads trash and knows it's trash.
He reads fact books and knows
that's all they are.

But sometimes he reads a book
that palpates before him like a
quivering heart on a sacrificial
stone and when he comes upon a
book of that sort, it's an adventure,
it's glory, it's consecration. . .
They are few indeed, but what of
that? All greatness is rare. (How
about going to work, Browser?)

The third number of the American
Spectator, which affects the Browser
like Brussels sprouts, has an article
on . . .

you the most scientific features:
double doors with air space be-
tween; fully enclosed heat regu-
lator; positive automatic veni-
lation for uniform heat; sturdy
cabinet construction—sides and
top 1 1/2 in. thick. Perfect to the
smallest detail—priced to save
you at least one-third.

**MONTGOMERY
WARD & CO.**

FEB 7 - 1933

More Than Bread

ENCOURAGING are the evidences that the
jobless man is not the forgotten man, that
society recognizes as its paramount job
the vital need of letting the unemployed man
and woman know that thoughtful, intelligent
effort is being directed to the solution of their
problem.

What is termed by its sponsors a "national
experiment" is the new adjustment service
commencing to function in New York for the
benefit of the unemployed in that city, made
possible by a gift of \$100,000 from the Carnegie
Corporation. Mr. John Erskine, director of the
service, states:

The primary purpose of the program is to
strengthen the morale of the unemployed individual
by aiding him to develop a more intelligent un-
derstanding of his own characteristics and of the gen-
eral situation in which he finds himself.

He adds that the service would aim to bring
these individuals into adjustment with their
environment.

The seeker for work who has tramped the
streets unsuccessfully in his quest needs not
merely that his physical requirements be sat-
isfied. He needs encouragement; practical, un-
derstanding sympathy with his specific diffi-
culty. Long workless weeks and months bring,
all too often, despair and apathy; the very
aptitude for work may slowly disintegrate.

The adjustment service proposes to cure—or
better, prevent—this by helping the unem-
ployed person "to acquire a helpful picture of
his own capacities and experience through oc-
cupational tests and by personal interviews in
order that he may develop a program of action
which he can follow with confidence . . . that
will provide him with training and experience
along those lines for which his peculiar char-
acteristics most nearly qualify him." Inciden-
tally, the service does not ignore the value of
providing pleasant and wholesome recreation.

It is hoped that the experiment will develop
a technic that may be helpfully followed else-
where. Every such effort knits society closer
together. Every such effort is a step nearer the
realization of the eternal spiritual fact, "Man
shall not live by bread alone."

FEB 4 - 1933

Relief Agency To Build Up Morale Is Organized

New York, Feb. 2 (UP)—A new
unemployment relief agency, this
one not to provide food and shelter
to the destitute, but to provide them
with moral encouragement and to
eliminate melancholia in their
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John Erskine, writer and president
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\$100,000 contributed by the Car-
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N. Y. TELEGRAPH

FEB 7 - 1933

Bright and Shatters All Tr

by Whitney Bolton

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It would be wise, and smart, too, hereafter, to put benefits in control of authors. We have been attending Sunday night benefits for years, you and I, and we have watched the actors themselves at the work of putting them on. Mostly they were dreary, always they were dull. Invariably they were both phoney and tiresome. By phoney, I mean they never delivered what they promised; almost always the real stars failed to show up, almost always some moth-eaten little sister team came out yowling and spinning in place of some one you really wanted to see.

It Delivered

This one—this Connolly item — delivered every star and celebrity it promised and it delivered them in high spirits. All of them seemed to be enjoying it, to be having a swell time and to be relishing the opportunity for some Sunday night fun.

Master Coward, Mr. Lunt and Miss Fontanne, for example, arrived an hour early and passed that hour in the box corridor clowning and chewing gum.

They were as much fun there as later on the stage when they disclosed a fabulously amusing sample of what the rehearsals for "Design for Living" were like. Joining them in the corridor during the exercises were Mr. Robert Benchley, Mr. Alexander Woolcott, Mr. Robert E. Sherwood and others whose task for the evening was to divert 2,500 persons who had paid, \$10, \$5, \$3 and \$2 to aid the Authors' League Fund and the Stage Relief Fund. I got my \$10 worth (Look: he's boasting about the best seats!) on the stage and another \$45's worth in the corridor. Tch! Tch! Those drolls! You think I'm kidding? They were swell.

What They Should Be

It was a program the way all benefit programs ought to be. It had pace, distinction and wit—as differentiated from gags. It burlesqued the customary hot-cha and bore-you-to-death benefit and offered itself as the new school of social benefits. It was, to so speak, the "Little Show" (Ah, there, Tom!) of benefits and just as the first "Little Show" started something in the way of shattering music show tradition so, I trust and hope in justice, this one will shatter benefit tradition.

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MACON, GA. NEWS

FEB 2 - 1933

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OKLA. CITY, OKLA. NEWS

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'Mental Aid' Called Necessary to Citizens' Well-Being

By United Press

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SPRINGFIELD, MASS. EVE. UNION

FEB 6 - 1933

Overdoing Investigation

One is impressed by the great number of inquiries pursued in these times by organizations having funds at their disposal. Much has been done to arouse manufacturers and other business agents resting in a complacency to clean house and energize the organizations, and wholesome results have come out of this campaign. But, on the strength of the sound premise that every important departure should proceed from study and knowledge of problems involved, there has gradually arisen a vast army of professional investigators dealing with all kinds of business and social subjects. These often attack a problem without previous knowledge of points involved, it being assumed that technical methods once established may be turned effectively in any direction.

The number of these investigating bodies is legion and the amount of money expended in a year along that line would be staggering if the totals could be presented. They cannot be condemned in summary, sweeping terms, but the suspicion seems warranted that this fad is being overdone and that they too often lead to little in the way of practical results, being open to the same criticism as attaches to many inquiries by our legislative commissions.

At Columbia University a group is being formed to take up anew the line of inquiry waged by Howard Scott's discredited "Technocracy" group; Professor John Erskine, novelist and member of the Columbia faculty, given the use of a fund of Carnegie Corporation, will head a group to study conditions of the unemployed—how they pass their time, and so forth; from Princeton comes the impetus for a Federal inquiry into the advantages of the barter system as a means of aiding the jobless.

These are just a few of the latest examples of a trend that might be reviewed indefinitely. It was recently stated that since the beginning of President Wilson's administration no fewer than 330 special boards and commissions, mostly of an investigative character, have been constituted, either by Congress or administrative action. They required several years to complete their work, in some cases. Admittedly many of the subjects dealt with were important. Whether leading or following this trend of Federal and state policy, a far greater number of unofficial investigations of various public problems has been carried on at an increasing rate.

It is natural that this tendency should assert itself in a time of unrest and uncertainty. But in making retrenchments in different ways it may not be amiss to moderate to some extent this zeal for investigations and thereby conserve tax money and funds provided for such purposes from private sources in flush times when it was not difficult to obtain support for chimerical as well as sound undertakings.

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John Erskine

Director

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SPRINGFIELD, MASS.
EVE. UNION

FEB 6 - 1933

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One is impressed by the great number of inquiries pursued in these times by various organizations having funds at their disposal. Much has been done to arouse manufacturers and other business agents resting in a false complacency to clean house and energize their organizations, and wholesome results have come out of this campaign. But, on the strength of the sound premise that every important departure should proceed from study and knowledge of problems involved, there has gradually arisen a vast army of professional investigators dealing with all kinds of business and social subjects. These often attack a problem without previous knowledge of points involved, it being assumed that technical methods once established may be turned effectively in any direction.

The number of these investigating bodies is legion and the amount of money expended in a year along that line would be staggering if the totals could be presented. They cannot be condemned in summary, sweeping terms, but the suspicion seems warranted that this fad is being overdone and that they too often lead to little in the way of practical results, being open to the same criticism as attaches to many inquiries by our legislative commissions.

At Columbia University a group is being formed to take up anew the line of inquiry waged by Howard Scott's discredited "Technocracy" group; Professor John Erskine, novel writer and member of the Columbia faculty, given the use of a fund of Carnegie Corporation, will head a group to study conditions of the unemployed—how they pass their time, and so forth; from Princeton comes the impetus for a Federal inquiry into the advantages of the barter system as a means of aiding the jobless.

These are just a few of the latest examples of a trend that might be reviewed indefinitely. It was recently stated that since the beginning of President Wilson's administration no fewer than 330 special boards and commissions, mostly of an investigative character, have been constituted, either by Congress or administrative action. They required several years to complete their work, in some cases. Admittedly many of the subjects dealt with were important. Whether leading or following this trend of Federal and state policy, a far greater number of unofficial investigations of various public problems has been carried on at an increasing rate.

It is natural that this tendency should assert itself in a time of unrest and uncertainty. But in making retrenchments in different ways it may not be amiss to moderate to some extent this zeal for investigations and thereby conserve tax money and funds provided for such purposes from private sources in flush times when it was not difficult to obtain support for chimerical as well as sound undertakings.

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36 - 1933

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expressed by the great number of unemployed in these times by having funds at their disposal done to arouse manufacturing agents resting in a clean house and energize the wholesome results have been accomplished. But, on the strength of the promise that every important department proceed from study and knowledge involved, there has gradually been an army of professional investigators all kinds of business and social life often attack a problem without knowledge of points involved, it being technical methods once established effectively in any direction. The amount of money expended in a line would be staggering if the results presented. They cannot be summarized, sweeping terms, but the results warranted that this fad is being that they too often lead to little practical results, being open to criticism as attaches to many inquiries of the commissions. The University of a group is being made up anew the line of inquiry toward Scott's discredited "Technique"; Professor John Erskine, novel member of the Columbia faculty, of a fund of Carnegie Corporation to study conditions of how they pass their time, and in Princeton comes the impetus for inquiry into the advantages of the as a means of aiding the jobless. Just a few of the latest examples that might be reviewed indefinitely. It is stated that since the beginning of Wilson's administration no fewer than 100 boards and commissions, mostly of a negative character, have been constituted by Congress or administrative action required several years to complete in some cases. Admittedly many of the acts dealt with were important, but following this trend of Federal policy, a far greater number of investigations of various public problems carried on at an increasing rate. It is stated that this tendency should assert itself of unrest and uncertainty. But retrenchments in different ways it is admitted to moderate to some extent investigations and thereby conserve funds provided for such purposes. Private sources in flush times when it is difficult to obtain support for chimerical sound undertakings.

FEB 2 1933

JOBLESS' MORALE WILL BE RAISED

John Erskine Named Director of Big Experiment.

\$100,000 IN FUND

Plan Is to Aid Unemployed to Understand Own Characteristics.

By Associated Press.

NEW YORK, Feb. 1.—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

Letting Skill Deteriorate.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Fund Should Last Year.

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the World war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour, given aptitude and other occupational tests, questioned about his work, counseled in regard to personal and occupational problems, sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

FEB 2 1933

Encouragement to Unemployed Planned by New Organization

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Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered. In an address before the annual meeting of the survey associates yesterday, he warned against decreasing taxation

at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capabilities "in order that he may develop a program of action which he can follow with confidence."

FEB 3 1933

Novelist John Erskine Shoulders Giant Experiment Among Jobless

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By The Associated Press

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NATIONAL EXPERIMENT

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FEB 7 1933

"I think nations and governments should conform to the individual, not the other way around."—John Erskine.

FEB 4 1933

Many Celebrities in "Depression Galettes"

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FEB 2 1933

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Investigating
expressed by the great number of unemployed in these times by "Not having funds at their disposal" to arouse manufacturers and business agents resting in a "flop" to clean house and energize the unemployed, and wholesome results have been accomplished. But, on the strength of the premise that every important decision should proceed from study and knowledge involved, there has gradually been an army of professional investigators of all kinds of business and social conditions often attack a problem without knowledge of points involved, it being technical methods once established and effectively in any direction. The number of these investigating bodies is the amount of money expended in that line would be staggering if the results were presented. They cannot be summarized, sweeping terms, but the results warranted that this fad is being that they too often lead to little of practical results, being open to criticism as attaches to many inquiries relative commissions. Columbia University a group is being made up anew the line of inquiry Howard Scott's discredited "Technique"; Professor John Erskine, novel member of the Columbia faculty, head of a fund of Carnegie Corporation had a group to study conditions of the unemployed—how they pass their time, and from Princeton comes the impetus for inquiry into the advantages of the unemployed as a means of aiding the jobless. Just a few of the latest examples that might be reviewed indefinitely. He stated that since the beginning of Wilson's administration no fewer than 100,000 men and commissions, mostly of investigative character, have been constituted by Congress or administrative action required several years to complete in some cases. Admittedly many subjects dealt with were important, and following this trend of Federal policy, a far greater number of investigations of various public problems carried on at an increasing rate. It is natural that this tendency should assert itself of unrest and uncertainty. But retrenchments in different ways it is a misadventure to moderate to some extent investigations and thereby conserve funds provided for such purposes in flush times when it is difficult to obtain support for chimerical as sound undertakings.

FEB 2 1933

JOBLESS' MORALE WILL BE RAISED

John Erskine Named Director of Big Experiment.

\$100,000 IN FUND

Plan Is to Aid Unemployed to Understand Own Characteristics.

By Associated Press.

NEW YORK, Feb. 1.—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines.

Fund Should Last Year.

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the World War and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed about half an hour, given other occupational information about his work, co-regard to personal and of problems, sent to appropriate training, if a new field is suggested, and then put with placement bureaus.

Most of the 75 men are under Erskine's direction, college professors, graduate at personnel workers picked from the unemployed.

FEB 2 1933

Encouragement to Unemployed Planned by New Organization

New York, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide moral encouragement and to eliminate melancholy, was being organized today, John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the survey associates, yesterday. He warned against decreasing taxation

at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capabilities "in order that he may develop a program of action which he can follow with confidence."

FEB 3 1933

Novelist John Erskine Shoulders Giant Experiment Among Jobless

Writer-Musician Chosen to Direct \$100,000 Scientific Study, Strengthen Morale of Unemployed Individual

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10 YEARS FOR SUNSHINE

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FEB 2 1933

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FEB 3 1933

MORALE OF UNEMPLOYED

The John Erskine group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparation will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable

aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another, project to aid them fail or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

FEB 3 1933

Supper Table Chat

Experts of the British board of trade are near the end of a survey of Great Britain's financial and economic position which will form the background upon which British officials hope to negotiate revision of the war debt settlement with the United States. It is accepted in England that Britain cannot use two of the three usual methods of paying external debts to meet the American obligations. She cannot pay in goods or in gold. It is expected that board of trade experts will decide that the third method of payment, in services, is also impossible; in short, that the war debts cannot be paid.

Payment in goods is impossible, the experts report, because Britain buys more than she sells abroad. Last year, that nation bought fifty millions pounds more in the United States than she sold to us. Protective tariffs have nothing to do with this situation because Britain has always bought more here than she sold. Payment was made in gold in December but she cannot continue to do so for her stock of gold is now approximately only six hundred million dollars. Thus you see, or don't you, that England cannot pay her war debts to us.

A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, is being organized in New York City. John Erskine, the writer, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid. Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence." Sounds good but butters no parsnips.

Meanwhile, officials and relief agencies contemplate a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed. Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered. He warned against decreasing taxation at the expense of social services, and urged the necessity of slackening the weight of the public and private debts.

FEB 4 1933

Music Club Fete to Bring Famed Soloists to City

Plans for what is expected to be the largest musical event in the history of Minneapolis were under way today in preparation for the biennial convention and music festival of the National Federation of Music Clubs, to be held here May 21 to 28.

Among the artists and organizations engaged for the event will be: The Minneapolis Symphony orchestra; John Erskine, author and pianist; Florence Macbeth, soprano; Harold Bauer, pianist; Ernest Hutcheson, pianist; St. Olaf Lutheran choir, the Gordon String quartet, the Lyric Male chorus of Milwaukee, the Cecilian Singers and the Apollo club of Minneapolis.

An estimated total of more than 2,000 delegates from all parts of the country will attend the Minneapolis meetings and concerts. Local music lovers may buy season tickets for the concert events at "bargain" prices. Seven thousand dollars in prizes will be distributed to winners of young artists contests sponsored by the federation.

Program Announced

A preliminary program for the meetings was announced today by the convention committee of the Minneapolis Civic and Commerce association, which has worked for two years with local musical leaders in completing arrangements for the convention.

According to Mrs. Elmer James Ottaway, federation president, choral music will be given a special emphasis throughout the festival. A massed ensemble of choruses, choirs, and men's singing organizations from middlewestern states will be led by a national director in a formal program of sacred and concert numbers in Northrop auditorium. Final events for the young artists' contests, a competition conducted by the federation and the Schubert Memorial, Inc., with renowned musicians as judges, will be held during the convention.

Other Events Planned

A chamber music festival day, premiere performances of American compositions, concerts of choral and orchestral music, including numbers by American composers, discussions lead by prominent speakers, recitals by nationally known concert artists, the culminating event of the national MacDowell celebration and a Junior Day will also be outstanding events of the biennial.

The active campaign for acquainting the public and music lovers with the complete program of the music festival will be started with a dinner, Feb. 14, at 6:30 p.m. at the Curtis hotel. This meeting, attended by Mrs. Ottaway, will bring together the local committees and leaders and supporters of music in Minneapolis under the direction of Mr. Burgess. Among the speakers will be Mrs. H. A. Patterson, chairman of the local biennial committee; E. L. Carpenter, president of the Minneapolis Orchestral association; William MacPhail, chairman of the local program committee; and Mrs. H. Carroll Day of Albert Lea, president of the Minnesota Federation of Music Clubs.

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sota Association of Music clubs.

FEB 2 - 1933

To Try Strengthen Morale Of Jobless With \$100,000 Fund

**John Erskine To Conduct
Scientific Experiment For
Carnegie Corporation**

New York, Feb. 1 (AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

Incompetent Fired First

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances; whose jobs have been taken by machines."

Erskine, who had charge of educational work among 300,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between five thousand and fifteen thousand men and women during that period.

New Plan Works

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureau.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

The "division of diagnosis" will be in charge of M. R. Trabue, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina, where he is a professor, and now has been loaned to the Erskine group.

FEB 9 - 1933

ON THE GANGPLANK

—With Harry Acton—

Rememberin' the Folks.

Little things about the Big
as they've trotted up and
in our Gangplank or an



HARRY ACTON.

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the ship
news report-
ers to
review... Jack McKeon eating
fee and cake in his deck
chair of the Bremen as she
de her way to the pier...
my Walker waving to us
in the bridge of the Europa
his last return from Europe
walking the deck of the Paris
six in the morning with
menaceau on his trip over
e in '22...

hooting craps with Sam
lman on the Mauretania's
s week-end cruise to Nassau
dancing with the graceful
en Jacobs during the Le-
than's crossing... Marle
ssler and her book, "The
ry of the Ugly Duckling,"
nd entertainment... Mrs.
yson, the flying lady, argu-
with us that she wouldn't
afraid at the sight of the
k waters of the Atlantic
ing her flight... Charles
hael Schwab bawling out his
et, who'd lost the baggage
cks... William B. Leeds
nding Christmas morning
ving, while the Majestic
ught him home...

The late Myron T. Herriek
l his cap... finding Ethel
rymore with bobbed hair in
corridor of the incoming
altania... Lee De Forest, of
radio world, sprawled out
his deckchair aboard the
lathan, quietly telling us that
wouldn't be long before there
uld be talking motion pic-
es... Senator Claude Swan-
l getting the run-around
ard the same ship and being
anded in the Grand Lounge
ause the reporters had heard
had a long winded state-
nt on conditions of this and
at... Patty Arbuckle and his
ulster and little derby com-
ing in with the old Adriatic...

John McCormack and his
dry of buying Lord Astor's
rise for \$60,000 and then the
lter going blind before the
st race... drinking beer with

George Bancroft in the Bremen
and he telling how the poor
health of his little girl prompted
him to leave Long Island for Cali-
fornia, where he was snatched
into the movies which he'd
never liked... Chevalier shutting
his wife in the other room of
the suite aboard the Ile de
France upon his first arrival, so
he'd get all the spotlight... tak-
ing Denny MacSweeney, McCormack's manager, off the Olym-
pic via the third class gang-
plank one midnight sailing, af-
ter seeing off John... Skipper
Harold Cunningham and that
Lord Beatty angle to his cap...
little Emile V. Coue and his um-
brella...

Ruth Elder trying to pack the
luggage while her then husband,
Walter Camp, shaved, as the
Hamburg-American liner Reso-
lute brought them back from a
round the world jaunt... Je-
rome Kern and his great book
collections... Gene Tunney,
in a bathrobe, ducking down to
the swimming pool aboard the
Berengaria as she was docking
... that bacardi cocktail with
Pershing in the Leviathan last
Spring... falling hard for Peg-
gy Joyce, as usual, whenever we



meet... (You know me, Mrs.
Acton, always joshing! H. A.)
... Sinclair Lewis snarling at a
young reporter because he'd
asked a question which the for-
mer "Red" Lewis probably asked
dozens of times when he was a
kid scribbler... the question
was merely about the future
business plans of Mr. Lewis...

John Erskine and his noise-
less typewriter, which allows
him to work on the crossing and
not disturb his next-door neigh-
bor at night... Walter Chry-
sler and his big ulster and big
cigar... the O. O. McIntyres
being taken for honeymooners
aboard the Ile de France...
though they've been married
some twenty years... finding
the late Arnold Daly in second
class of the Majestic and, after
he told us he had the "greatest
scripts in the world with him,"
lending him taxi fare to his
hotel... Franklin Roosevelt
arriving in the Europa and call-
ing his scribbling pals all by
their front names and Mrs.
Roosevelt hustling around get-
ting chairs for the mob...

Oh, yes, all these Big Folks
had something to say of great
importance, perhaps, to the
press," but it's funny that it's
just the little things mentioned
above which stick in the mind
of this seagoing scribbler.

FEB 4 - 1933

Belles Lettres

THREE FRIENDS. By ROBERT BRIDGES.
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Macmillan. 1932. \$3.

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Masefield's volume is more of a miscellany: Lectures on Shakespeare, Keats, Blake, Crabbe, Synge; fragments of letters from America; a story called "The Taking of Helen," where he tells us how well as Mr. Erskine at the revivification of Menelaus and his wife; an article on "Fox Hunting" in extension of what moved him to write "The Fox"; and on "Play Writing." Whatever Mr. Masefield writes is apt to be worth reading. One notices two characteristics of his prose style: its curiously attractive, almost mannered simplicity, and, secondly, that in this very simple style he is saying a great many keen, significant things in a very condensed way. It would be difficult to find essentials of the subjects elsewhere in such narrow space, and yet seem to be quite casual and to have plenty of room, as in the lectures on Blake and Keats.

FEB 4 - 1933

Famed Fests to City

Expected to be
d event in the his-
is were under way
on for the biennial
music festival of the
on of Music clubs,
day 21 to 23.
ists and organiza-
the event will be:
Symphony orches-
author and pian-
Beth, soprano; Har-
Ernest Hutcheson,
Lutheran choir, the
quartet, the Lyric
Milwaukee, the Ce-
and the Apollo club

total of more than
om all parts of the
and the Minneapolis
concerts. Local music
season tickets for
ents at "bargain"
thousand dollars in
distributed to winners
contests sponsored

Announced
program for the

Mrs. Elmer James Or-
president, choral
even a special empha-
the festival. A massed
choruses, choirs, and
organizations from
ies will be led by a
in a formal program
concert numbers in
torium. Final events
of artists' contests, a
ducted by the federa-
chubert Memorial Inc.,
musicians as judges,
uring the convention.
Events Planned

music festival day, pre-
ances of American
concerts of choral and
ic, including numbers
composers, discussions
nent speakers, recitals
known concert artists,
ig event of the national
celebration and a Junior
be outstanding events

campaign for acquaint-
o and music lovers with
program of the music
be started with a din-
at 6:20 p.m. at the Cur-
is meeting, attended by
o, will bring together the
ness and leaders and sup-
music in Minneapolis un-
ection of Mr. Burgess.
speakers will be Mrs. H.
a, chairman of the local
mittee; E. L. Carpenter,
the Minneapolis Orches-
tion; William MacFalls,
the local program com-
Mrs. H. Carroll Day of
president of the Minne-
tion of Music clubs.

FEB 2 - 1933

abuse of civil service
particularly in the
finance and agricultur-
in frivolous pastimes
activities.

As Schmeier was
recall movement the
released statements of
agriculturalists, one of
grange, that attacked
James M. Gremm, of
Sacramento Valley Pro-
fession, postmaster of
a grange member, in-
manded a "showdown"
accusing him of usurp-
Thomas Matthews, of
Yuba county farm, the
the proposed recall,
useless expense and le-
sake."

League's E Seem Ne

(Continued from
against the recognition
ment of Manchuria
further limitations on
competence of the pro-
committee.
(The league has
tually abandoned at-
tention under paragraph
the covenant and has
next article, which pro-
mises for league
disputes.)

Today's special ses-
sion held after the fore-
returned from a visit
Prince Saloni, the ma-
or statesman, who
when the nation face
China Asia Le-

Washington, Feb.
of Nations was
ssa declaration
regarding Japan
ment in Manchuria")
ter Lo Wen-Kan, of
ment made public
Chinese legation.

"It is without dy-
that the existence of
being found by the
sion to be entirely
of Japanese troops, a
covenant of the League
the pact of Paris," he
"To declare that
organization should be
by any power which
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ed and accepted."

THAT FEEL

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According to ma-
some 80% of the
have acid stomach.
many foods, compri-
diet, are acid formu-
It usually make
sour stomach, in-
aches, nausea, gas
and most frequent
pains that come
minutes after eat-
easily tell if you have
Non Acid

FEB 9 - 1933

ON THE GANGPLANK

With Harry Acton

Rememberin' the Folks.

Little things about the Big
Folks as they've trotted up and
down our Gangplank or an

answer
to the
son's:
"Oh, Give
Me Some-
thing to
Remember
You By!"

Lionel
Barry-
more in
the lobby
of the
Majestic.
going
over the
passen-
ger list
picking
out the
important
people
aboard



HARRY ACTON.

for the ship news reporters to
interview... Jack McKeon eating
coffee and cake in his deck
chair of the Bremen as she
made her way to the pier...
Jimmy Walker waving to us
from the bridge of the Europa
on his last return from Europe
... walking the deck of the Paris
at six in the morning with
Clemenceau on his trip over
here in '22...

Shooting crabs with Sam
Hellman on the Mauretania's
first week-end cruise to Nassau
... dancing with the graceful
Helen Jacobs during the Levi-
athan's crossing... Marie
Dressler and her book, "The
Story of the Ugly Duckling,"
grand entertainment... Mrs.
Grayson, the flying lady, argu-
ing with us that she wouldn't
be afraid at the sight of the
dark waters of the Atlantic
during her flight... Charles
Michael Schwab bawling out his
valet, who'd lost the baggage
checks... William B. Leeds
spending Christmas morning
shaving, while the Majestic
brought him home...

The late Myron T. Herriek
and his cap... finding Ethel
Barrymore with bobbed hair in
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he had a long winded state-
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big ulster and little derby com-
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John McCormack and his
story of buying Lord Astor's
horse for \$60,000 and then the
critter going blind before the
first race... drinking beer with

George Bancroft in the Bremen
and he telling how the poor
health of his little girl prompted
him to leave Long Island for Cali-
fornia, where he was snatched
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FEB 4 - 1933

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significant things in a very con-
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essentials of the subjects elsewhere
such narrow space, and yet seem-
ing to be quite casual and to have plenty
on, as in the lectures on Blake and
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FEB 4 - 1933

Club Fete Famed ists to City

as expected to be
al event in the his-
is were under way
for the biennial
music festival of the
on of Music clubs,
May 21 to 28.

ists and organiza-
the event will be
Symphony arches-
e, author and pian-
eth, soprano Har-
t; Ernest Hutcheson,
Lutheran choir, the
quartet, the Lyric
Milwaukee, the Ce-
and the Apollo club

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and the Minneapolis
ncerts. Local music
season tickets for
vents at "bargain"
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distributed to winners
a contests sponsored

Announced
program for the

Mrs. Elmer James Ot-
president, choral
given a special empha-
the festival. A massed
choruses, choirs and
organizations from
ies will be led by a
in a formal program
of concert numbers in
itorium. Final events
g artists' contests, a
nducted by the federa-
chubert Memorial, Inc.,
i musicians as judges,
ring the convention.

Events Planned
music festival day, pre-
mances of American
concerts of choral and
solo, including numbers
composers, discussions
nent speakers, recitals
known concert artists,
ing event of the national
celebration and a Junior
to be outstanding events

campaign for acquaint-
e and music lovers with
program of the music
be started with a din-
at 6:30 p.m. at the Cur-
his meeting, attended by
y will bring together the
tees and leaders and sup-
music in Minneapolis un-
ection of Mr. Burgess.

Speakers will be Mrs. H.
i, chairman of the local
mittee; E. L. Carpenter,
the Minneapolis Orche-
stron; William MacPhail,
the local program com-
Mrs. H. Carroll Day of
president of the Minne-
apoli Music clubs.

FEB 2 - 1933

To Try Strength

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approaching. W
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into work for
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"Then there
old jobs no
technological
have been taken
Erskine, who
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and of the A. E. F.
who now heads
Music, said the \$
a year and that
between five
thousand men
period.

New Pla
At first "sub-
periment" will be
of those receiving
lief.

Each person will
given aptitude and
test; question-
conducted in regard
occupational prob-
propriate agencies
new field of work
then put in touch
bureau.

Most of the 75 n
under Erskine's direct-
lege professors, gradua-
personnel workers pick-
the unemployed.

The work is being
American Association fo-
tion. The general adv-
includes many bankers,
fessors, economists, an
Senator Robert Wagner
dustrial Commissioner
kins, a possible member
velt cabinet

The division of diag-
in charge of M. R. Tra-
joined to the Minnesota
Stabilization Research Ins-
University of North Car-
he is a professor, and ne-
joined to the Erskine gro-



Picture Page).
Franklin D. Roosevelt (left),
one of the speakers at the
Roosevelt last night.

N. Y. American Staff Photo.

DAWES CALLED IN INSULL PROBE

CHICAGO, Feb. 8 (AP).—A rep-
resentative of the Senate sub-
committee investigating collapse
of the Insull utility holding com-
panies tonight announced that
subpoenas have been served on
ten prominent Chicagoans.
Included were Charles G. Dawes

FEB 9 - 1933

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SATURDAY REVIEW OF LITERATURE

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MARION, O.
STAR

FEB 6 1933

The Morale of Unemployed.

The John Erskine group, equipped with \$100,000 to strengthen the morale of the jobless American, seems to be preparing to level a mountain range of work with teaspoons. Even though work proceeds on a strictly experimental basis with no thought of practical results over a wide area, both the money and preparation will be found inadequate for the job that needs to be done.

There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helplessness has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so large that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be obtained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a change of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fall or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

ANACORTES, WASH.
MERCURY

FEB 2 1933

Would Save Failing Skill Of Unemployed

New York, Feb. 2.—With \$100,000 supplied by the Carnegie Corporation, John Erskine, musician and novelist, was appointed director of a scientific experiment among the unemployed.

To strengthen the morale of the jobless by aiding in developing understanding of his own characteristics and the general situation in which he finds himself, will be the job of Erskine and his group.

Workers are letting their skill deteriorate while they are unemployed, he said, and many couldn't get their old jobs back if prosperity returned.

During the war Erskine had charge of the educational work among 900,000 members of the A. E. F.

CANTON, OHIO
REPOSITORY-NEWS

FEB 2 1933

NEW RELIEF AGENCY HEADED BY ERSKINE FIGHTS MELANCHOLIA

Organization Given \$100,000 By Carnegie Corp. To Dispense Moral Aid.

By United Press.
NEW YORK, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide moral encouragement and to eliminate melancholia, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp., with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Demands Public Works.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered, in an address before the annual meeting of the survey associates yesterday. He argued against decreasing taxation at the expense of social services. He urged the necessity of slackening the weight of the public and private debts.

"Ways must be found and they must be found through government leadership to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

"It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

To Strengthen Morale.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

Erskine said his agency will undertake to provide recreation and build up the "immediate mental and physical health" of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

PHILADELPHIA, PA.
RECORD

FEB 5 - 1933

Explaining It to the Hungry

prize is offered anywhere to the plan misses the point of a situation by the margin, it should go to the "new adjustment service for the unemployed" just started in New York. John Erskine, noted writer and director, is the director.

With a \$100,000 grant from the Carnegie Corporation, the service will

strengthen the morale of the individual by aiding to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

It hardly seems necessary to spend \$100,000 to enable a man without a job, with no food in his belly and no coal in his house, to "understand" the general situation in which he finds himself.

But if his major "characteristic" is an advanced state of hunger, it also seems that could

be explained to him for something at less than the amount allotted.

No doubt the psychology crowd will find lovely reasons for this work. To what church in New York, which attempted to feed the hungry quickly discovered that it was supporting 1131 families—and had 3000 more families on its hands for which it could

BISBEE, ARIZ.
REVIEW

FEB 2 1933

John Erskine Named Head of Experiment to Help Unemployed

NEW YORK, Feb. 1.—(P)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

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FEB 6 1938

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FEB 5 - 1933

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"In this work we are assuming
that an upturn in business condi-

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they are thoroughly qualified and
which they like.

"Then there are other men whose
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technological advances, whose jobs
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At first, "subjects for the experi-
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relief.

TO UNDERGO TESTS

Each person will be interviewed
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put in touch with placement bu-
reaus.

Most of the 75 men and women
under Erskine's direction will be
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FEB 2 - 1933

ERSKINE, WRITER, TO HEAD
JOBLESS MORALE-BUILDING

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FEB 1 - 1933

JOHN ERSKINE, author, reveals that the
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FEB 2 1933

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TO UNDERGO TESTS

Each person will be interviewed for about half an hour, given aptitude and other occupational tests; questioned about his work; counsel-

ed in regard to personal and occupational problems; sent to appropriate agencies for training if a new field of work is suggested, and then put in touch with placement bureau.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

LOS ANGELES, CAL.
TIMES

FEB 2 - 1933

ERSKINE, WRITER, TO HEAD JOBLESS MORALE-BUILDING

NEW YORK, Feb. 1. (AP)—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

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CHATTANOOGA, TENN.
NEWS

FEB 2 - 1933

Bond and Share and United Light A

Gold mining stocks again advanced, particularly Lake Shore, which had an early gain of a point, into new high ground. Hollinger, fairly active, likewise went to a new 1932-33 peak, selling just above 6. Pioneer firmed slightly.

Otherwise specialties were dull and fairly steady. Aluminum of America, usually a wide mover, added more than a point to Wednesday's sag of 1 5-8 among the industrials to show occasional recessions. Woolworth, Ltd., was

Oils traded at infrequent intervals and made narrow changes.

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Few East Tennessee Owners Have Bought New Licenses. No Arrests Made.

RICHMOND, VA.
TIMES DISPATCH

FEB 1 - 1933

JOHN ERSKINE, author, reveals that the sale of books as a business is dying. The fact that the race was gradually becoming illiterate has greatly misled the publishers.

AUSTIN, TEX.
American Statesman

FEB 2 1933

JOHN ERSKINE HEADS JOBLESS EXPERIMENT

NEW YORK, Feb. 2.—(AP)—John Erskine, novelist and musician, was named director Wednesday night of \$100,000 scientific experiment among the unemployed.

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YAKIMA, WASH.
HERALD

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Erskine said they hoped to advise between 5,000 and 15,000 men and women during a year.

Subjects will be picked from those receiving relief.

BIRMINGHAM, ALA.
POST

FEB 3 - 1933

Destitute to Be Provided Only With Moral Encouragement

By United Press.

NEW YORK, Feb. 3.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized Thursday, John Erskine, writer and president of the Julliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp. with which to dispense moral and mental aid.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

SANTA MONICA, CAL.
OUTLOOK

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New Relief Agency Will Fight Mental Depression

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FEB 3 1933

Keeping Up the Morale

A NEW AGENCY for aid of the unemployed is being organized today by John Erskine, writer and president of the Julliard School of Music, which is entirely different from anything else that has been thought of by relief workers in this time of stress. Erskine is starting out with a one hundred thousand dollar contribution from the Carnegie Corporation, to provide moral encouragement and eliminate melancholia in the ranks of the unemployed. At first thought this seems like a useless sort of effort and expense, but the idea no doubt has a tremendous importance if properly carried out.

The greatest danger to many of the unemployed in the present situation is not that they or their families will starve to death, but that they may, through month after month of futile search for work, acquire an inferiority complex which will stick to them through life.

Nobody but those who have been out of work most of the time during the past year or two realizes how discouraging such a situation can become. It is remarkable that the morale among the jobless has stood up so admirably thus far.

It is a well known philosophy that "the man who wins in the end is the man who thinks he can." If Erskine and his organization can bolster up the courage of jobless men of America a few more months, while the government and other agencies continue to feed them, there is no doubt that a great service will have been rendered.

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MILWAUKEE, WIS.
SENTINEL

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SANTA ROSA, CAL.
PRESS-DEMOCRAT

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INDIANAPOLIS, IND.

STAR

FEB 5 - 1933

Coward, Fontanne and Lunt Are Riding High

BY BIDE DUDLEY.

NEW YORK, Feb. 4.

WHEN a person rides the wave of popularity in New York, fame and fortune are his. The public will flock to pay him homage and gold will flow into his coffers in a steady stream. Just at present I can think of three people in theatricals here who are riding the wave. They are Noel Coward, Lynn Fontanne and Alfred Lunt.

Mr. Coward, a young Englishman scarcely more than 35, is getting wealthy so rapidly that it seems almost unbelievable. Everything he touches apparently turns to gold immediately.

Three weeks ago the big sound picture, "Cavalcade," opened here at the Gaiety theater and it has been shown to capacity audiences ever since. This film was made from a stage play of the same title written by Mr. Coward. For one week recently there was another picture by Mr. Coward at the Paramount theater here and then his latest play, "Design for Living," opened at the Ethel Barrymore theater, with Lynn Fontanne, Alfred Lunt and Mr. Coward acting the three principal roles. It is a pronounced success.

Perched on Top.

"Design for Living" isn't the greatest play of the season, but its three leading players are perched on the wave of popularity and, as a result, every seat in the theater has been occupied since the opening date.

The opening performance of this play was given as a benefit for a charitable institution. The best seats were marked \$11 each and the public scrambled to get them. Five dollars out of each eleven when to the charity fund. The popularity of the three leading players shot the value of the tickets sky-high. I had two seats, sent me as usual by the press agent of the theater. Three brokers tried to buy them from me, one offering \$100 for the pair. He said he could easily get \$150 for them. Naturally, I declined all offers, since newspaper men are not in the habit of selling their first-night theater seats. But the brokers took a chance. Wealthy people wanted seats and were willing to pay any price for them.

About the Play.

The play concerns an artist, a playwright and a woman. The three are close friends. The lady is the close companion of one man but, during his absence, becomes the intimate friend of the other. When the first lover returns he is angry and leaves them. Two years later he returns and finds his successor has gone away on a trip. The next day the successor returns to find himself in the same position in which he put his friend. About that time the girl decides to leave them both. She marries an art dealer and comes to America from London.

Several years go by and then the two men she had known, now pals again, arrive in New York. They seek her out in her penthouse and claim her as theirs.

The husband protests, but is overruled. Finally he leaves the trio swearing he will get a divorce. This suits the three and they are seen in a triple embrace as the curtain falls.

Lynn Fontanne (Mrs. Lunt) and Alfred Lunt are so popular here they could play anything and attract capacity audiences. Mr. Coward is in the same category. Popularity is theirs, and that means wealth.

Where Is Arlen?

A few years ago, when Mr. Coward was comparatively new to New York, there was another young man from the other side who climbed up on the wave of popularity and rode it a while. Then he went abroad and disappeared. He was Michael Arlen, author of "The Green Hat." Mr. Arlen hasn't been in New York since his play was here and nobody seems to know what has become of him. I understand he married abroad. Perhaps he has found con-

nubial bliss in some quiet spot more attractive than the strenuous work of maintaining his popularity.

Erskine Is Versatile.

John Erskine, author and playwright, is an expert pianist. This fact wasn't generally known until a few days ago when Mr. Erskine agreed to play the accompaniments for several songs Grace Moore will sing in "The Depression Gayeties," a big show to be given for charity here.

ALBANY, N. Y.

NEWS

FEB 4 - 1933

Psychology of Idleness

A NEW unemployment relief agency is being organized in New York with John Erskine, noted author, as its head. This new agency is not for the purpose of providing food and shelter and clothing but to give mental and moral encouragement to the unemployed and eliminate melancholia from their ranks. The Carnegie Corporation has contributed \$100,000 to dispense moral and mental aid to the unemployed.

The nation must face the fact that it has a work of rehabilitation to perform. Bread and clothing and shelter are not enough. It is altogether too obvious that the unemployed have suffered mental effects that must be overcome. The long period in which many of them have felt themselves "unwanted" has brought on a mental state that cannot be ignored.

Prof. Felix Frankfurter has pointed out this condition graphically. He declares that ways must be found "to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed."

That is a very vital phase of the unemployment problem. Not only must the unemployed be fed and sheltered but their minds must be readjusted.

N. Y. AMERICAN

FEB 5 - 1933

Active Week at Opera

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in Next Six Days.

By GRENA BENNETT.

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a year and they hoped to ad-
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women during that period.

INDIANAPOLIS, IND.
STAR
FEB 5 - 1933

Coward, Fontanne and Lunt Are Riding High

BY BIDE DUDLEY.

NEW YORK, Feb. 4.

WHEN a person rides the wave of popularity in New York, fame and fortune are his. The public will flock to pay him homage and gold will flow into his coffers in a steady stream. Just at present I can think of three people in theatricals here who are riding the wave. They are Noel Coward, Lynn Fontanne and Alfred Lunt.

Mr. Coward, a young Englishman scarcely more than 35, is getting wealthy so rapidly that it seems almost unbelievable. Everything he touches apparently turns to gold immediately.

Three weeks ago the big sound picture, "Cavalcade," opened here at the Gaiety theater and it has been shown to capacity audiences ever since. This film was made from a stage play of the same title written by Mr. Coward. For one week recently there was another picture by Mr. Coward at the Paramount theater here and then his latest play, "Design for Living," opened at the Ethel Barrymore theater, with Lynn Fontanne, Alfred Lunt and Mr. Coward acting the three principal roles. It is a pronounced success.

Perched on Top.
"Design for Living" isn't the greatest play of the season, but its three leading players are perched on the wave of popularity and, as a result, every seat in the theater has been occupied since the opening date.

The opening performance of this play was given as a benefit for a charitable institution. The best seats were marked \$11 each and the public scrambled to get them. Five dollars out of each eleven when to the charity fund. The popularity of the three leading players shot the value of the tickets sky-high. I had two seats, sent me as usual by the press agent of the theater. Three brokers tried to buy them from me, one offering \$100 for the pair. He said he could easily get \$150 for them. Naturally, I declined all offers, since newspaper men are not in the habit of selling their first-night theater seats. But the brokers took a chance. Wealthy people wanted seats and were willing to pay any price for them.

About the Play.
The play concerns an artist, a playwright and a woman. The three are close friends. The lady is the close companion of one man but, during his absence, becomes the intimate friend of the other. When the first lover returns he is angry and leaves them. Two years later he returns and finds his successor has gone away on a trip. The next day the successor returns to find himself in the same position in which he put his friend. About that time the girl decides to leave them both. She marries an art dealer and comes to America from London.

Several years go by and then the two men who had known, now pale again, arrive in New York. They seek her out in her penthouse and claim her as theirs.

The husband protests, but is overruled. Finally he leaves the trio swearing he will get a divorce. This suits the three and they are seen in a triple embrace as the curtain falls.

Lynn Fontanne (Mrs. Lunt) and Alfred Lunt are so popular here they could play anything and attract capacity audiences. Mr. Coward is in the same category. Popularity is theirs, and that means wealth.

Where Is Arlen?

A few years ago, when Mr. Coward was comparatively new to New York, there was another young man from the other side who climbed up on the wave of popularity and rode it a while. Then he went abroad and disappeared. He was Michael Arlen, author of "The Green Hat." Mr. Arlen hasn't been in New York since his play was here and nobody seems to know what has become of him. I understand he married abroad. Perhaps he has found con-

nubial bliss in some quiet spot more attractive than the strenuous work of maintaining his popularity.

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In a measure, this artistic invasion of German music into Westchester is part of the observance of the fiftieth anniversary of the death of Richard Wagner, a date which will be formally celebrated in every part of the world where that great master composer's works are known.

The names of distinguished artists are daily being added to the list of volunteers who will participate in the Musical Surprise Party to be given at the Metropolitan the evening of Feb. 26, according to a statement from Lucrezia Bori and Edward Johnson, who are managing the event, which had its first public announcement in the American a week ago.

Among those former members of the organization who were heard early in Mr. Gatti-Casazza's quarter of a century as manager and who promise to appear are Marcella Sembrich, Geraldine Farrar, Alma Gluck, Grace Moore, Pasquale Amato, Frances Peralta, Anna Case Mackay, Sophie Braslau, Kathleen Howard, Thomas Chalmers, Reinold Werrenrath and Adamo Didur.

A group of American composers whose operas have been produced at the Broadway and Fortieth temple of music have answered also the call. The petition, which at present contains nearly 120 names, now bears the signatures of Walter Damrosch, Henry Hadley, John Alden Carpenter, Louis Gruenberg and Deems Taylor.

It is expected that Arturo Toscanini, at one time the leading conductor of Italian opera at the Metropolitan and due to return from his European holiday in a few weeks, will offer his services for the monster concert which marks the twenty-fifth year of Mr. Gatti at the company's helm. The receipts which will be applied to the Opera Emergency Fund, have already reached well into four figures.

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N. TONAWANDA, N. Y.
EVENING NEWS

FEB 2 1933

Will Dispense Mental and Moral Aid to Unemployed

New York, Feb. 2 (U.P.)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation with which to dispense moral and mental aid.

Must Lead Way

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard university, professor of Harvard university, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could

the government maintain the "extraordinarily patient temper" of the unemployed.

"Ways must be found and they must be found through government lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

National Experiment

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation and physical health of the unemployed individual. It will attempt to help him reach a conclusion as to his own capacities "in order that he may develop a program of action which he can follow with confidence."

SHARON, PA.
HERALD

FEB 2-1933

ERSKINE HEADS PROGRAM TO TRAIN IDLE FOR NEW JOBS

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With funds supplied by the Carnegie Corp., Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't win their old jobs back now, even if prosperity returned. The first to be fired were the incompetent.

Great numbers were doing work for which they are not fitted.

"In this work we are assuming an upturn in business conditions is approaching. We want men now jobless to be able to step into work for which they are qualified. Other men must train for a new job as machinery has taken their old one."

At first "subjects for the experiment" will be picked from those receiving relief.

Each person will be interviewed for about half an hour, given aptitude and other occupational tests, questioned about his work, counseled in regard to personal and occupational problems, sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

HASTINGS, NEB.
TRIBUNE

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AKRON, OHIO
BEACON-JOURNAL

FEB 4 - 1933

Probably Prejudiced

By HOWARD WOLF

Copyright, 1933, By The Akron Beacon Journal

INDUSTRIAL CUTUPS

THE column's suggestion is that if city and county officials are really serious about cutting budgets "to the bone" they'll retain a couple rubber barons to direct the operation.

Wonder why Firestone never thought of retaliating against mail order invasion of the tire field by flooding the country with price lists of the same size as the Sears, Roebuck catalogs?

Akronism: Inducing Uncle Sam to save the American rubber industry by putting an end to the dumping of Japanese beach balls in this country; launching a price cutting civil war with the apparent intention of leaving no American rubber industry for future Japs to destroy.

SPOT SPATS AT POTTS SPOT

House approves \$2,500 for an oil portrait of Speaker Garner. Now watch Sheriff Potts start pestering the county commissioners for one.

Why not petition the legislature to abolish the sheriff's office posts of sheriff and deputy sheriffs? The office seems to run itself all right while the sheriff and his assistants are fully occupied with posing for the press photographers.

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Fairmont, W. Va., couple boasts seven sons tagged Chester, Lester, Vester, Wester, Nester, Kester and Jester. The next arrival, we have an idea, will be labeled Pester.

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school at Lawrenceville.
coming from the law-
and Mrs. Fielder Coffin
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and Mrs. John S.
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FEB 6 - 1933

Forecasts and Postscripts

"The Depression Gaeties," at the Imperial, Turns Out to Be One of the Best Benefits in Years

By WILELLA WALDORF

BENT upon swelling the treasures of the Authors' League Fund and the Stage Relief Fund, a large troupe of literary and theatrical celebrities crowded into the Imperial Theatre last night and put on "The Depression Gaeties," one of the most cheerful and generally successful benefits in years. An unprecedented number of the sketches presented were actually written for the occasion, several of them poking fun at benefits. The numbers out of current shows were almost without exception the very best numbers available, and the large and enthusiastic audience was regaled by way of finale with glimpses of a horde of novelists, playwrights, poets, artists, and even one dramatic critic, in the flesh. Altogether a full evening. It wasn't over until midnight. Around \$15,000 was taken in.

Marc Connelly, who staged the affair, started things off along about 9 o'clock by announcing Al Jolson in loud tones. Followed the usual wait. It seemed Mr. Jolson couldn't get there, but little Mitzel McIntyre of the Sun-Up Cafe, Broadway at 181st Street, would appear instead. After Mitzel came Eddie Cantor. Only he didn't come. Another little girl whose name Mr. Connelly couldn't recall would take Mr. Cantor's place.

Just a typical benefit. The second little girl had hardly retired when Charles Winniger, Hugh O'Connell and Charles Butterworth popped out at different entrances, each ready to be master of ceremonies. All was well ordered confusion until the announcing was taken over in no uncertain manner by Beatrice Lillie and Fannie Brice, paraded chiefly in black silk tights and yellow plumed hats, who paraded coyly to stage center to chirp: "And now, we vow, the next act will be a wow" after the fashion of those sister acts prevalent in the "Scandals." In fact, their little piece went on to say that "Mr. White takes great delight," etc., etc.

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Joins Cast



Joseph Santley is now appearing in "Pardon My English" at the Majestic.

Will Irwin, Dr. Josephine Baker, Alice Duer Miller, Anne Parrish, Oscar Hammerstein 2d, Austin Strong, Noel Coward, Albert Stern, Mateel Howe, Farnham, Fanny Heaslip Lea, Norman Ryl Geddes, Morris Ernst, P. P. Adams, Charles Norris, Rex Irvin, Stephen Vincent Benet, Ida A. R. Wylie, Jack Whiting, Rollin Kirby, Douglas Fairbanks Jr., Francis Lederer, Frank Sullivan, Carl Van Vechten, Brock Pemberton, William Rose Benet, Lewis Milestone, Hendrik Willem Van Loon, Carl Van Doren, Konrad Bercovici, Ernest Boyd and Alexander Woolcott. Program notes for "The Depression Gaeties" were written by Frank Sullivan, who hadn't much to go on as far as names and events went, but made up for it with reading matter. The advertisements we found especially worth while. Perhaps our favorite was a charming square of white with "Compliments of a Poe" neatly printed therein.

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FEB 3 1933

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N. Y. World-Telegram

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FEB 6 - 1933



Mrs. ALBERT FRANCKE, Jr., and son
National Photo News

Mrs. Francke of 168 East Seventy-fourth street, Mrs. Fitz Gerald, is secretary of St. Christopher's Guild. She is a committee member for that organization with the Children's Welfare Federation and other groups in the proceeds from "Health Day" being celebrated in the National Art Exhibition at Rockefeller Center.

"Flying" New York as members of a social club, a special sightseeing tour which has Henry A. ... half a dozen dramatic actresses in a dance number. But it didn't work. Marie Kennedy, Judith Anderson and Hope Williams were all feeling remarkably well until the word "benefit" entered the conversation. Then Miss Kennedy suddenly remembered a date at the hospital, Miss Anderson sprained an ankle and Miss Williams developed an acute case of haggardness. "There's an epidemic," she assured Mr. Webb solemnly. So Mr. Webb did the man-about-town number after all with aid from a green camera man who threw a splendid sheep shearing movie on the backdrop by way of inspiration.

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And when Mr. Coward, espousing Mr. Lunt sunk upon the table, inquired: "What's the matter with Alfred?" Miss Fontanne replied casually, "Oh, he's leaving the stage again, darling."

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There is no question that it needs to be done. Many weeks ago Newton D. Baker spoke with conviction of the acute danger of permitting large numbers of people to subsist on charity so meager that their mental welfare could not be considered. In every city maintaining a relief program the need for something besides food and clothing to offer the helpless has been apparent.

Existence of the need, however, has not produced the means of satisfying it. On the contrary, the difficulties of the circumstances of relief have been so great that there has been a general disposition among those from whom relief funds were available to establish a subsistence level as the highest goal that could be attained by maximum effort.

It has been one of the favorable aspects of the depression that the unemployed, themselves, have demonstrated possession of courage and patience in sufficient amount to carry them this far. Whiting Williams, who has studied their temper first-hand in many types of environment, reports a general disposition to hang on and hope for eventual improvement. Other observers have marked the almost complete absence of a revolutionary temper.

Such observations do not preclude the possibility of a chance of temper, however. Fortitude in the presence of adversity depends on a continuous element of hope. When the people stand by patiently too long, watching one after another project to aid them fail or fall short of its sponsors' promises, morale inevitably weakens.

The Erskine group plans to help unemployed individuals rehabilitate themselves in anticipation of the upturn in business conditions. It will offer them a substitute for the hope that has been destroyed by continuation of the depression past the time when they expected it to relinquish its pressure on them. As an experiment, the group's work will be interesting. As a practical means of accomplishing a worthy purpose, its influence probably will be negligible.

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PHIL BAKER, with accordion, turned up in the course of the evening, and was interrupted suddenly by Charles Butterworth, who strolled across the stage accompanied by a man with a ladder. Up went the ladder against a stage box, and up went Mr. Butterworth into the box, where he began immediately to heckle. Only he forgot most of the answers to the older Baker jokes, causing Mr. Baker much pain.

"I wish Sid Silvers was up there," said the accordion player feelingly.

"I wish Al Jolson was down there," snapped back Mr. Butterworth.

Fannie Brice presented a ditty tracing the horrible manglings to which the average popular song is subject nowadays, from the big radio number through the Betty Boop period, to Mme. Adenoids, the opera singer, and finally the child warbler and the vaudeville hot-cha girl.

Beatrice Lillie popped up every so often, in some of her more sinister garments, once standing guard over a children's dancing school that numbered among its students Fred Astaire, Sunny O'Dea, Carl Randall, Barbara Newberry and the Ebsens. Miss Lillie also appeared with Bobby Clark in their grand burlesque of Clifton Webb and Tamara Gera, which goes on nightly in "Walk a Little Faster."

Robert Benchley, as a visiting English novelist telling all about how he does his writing, managed to get tangled up in electric wires and had some words with the repair man, Jack Haley and Ethel Merman sang and danced "Smoothie" from "Take a Chance." Jack Pearl struggled with the language. Douglas Fairbanks Jr. graciously appeared and put on some amusing impersonations of his agile father, of the inevitable Maurice

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Musical West
JAN -- 1933

Biennial Message N. F. M. C. President— Ruth Haller Ottaway

A Happy New Year to Musical West!
This greeting goes to you from your many Federation friends throughout the country who learned to appreciate your excellent publication, your constructive journalism, and your fine spirit of co-operation in forwarding music when they were in attendance at the San Francisco Biennial Convention in 1931.

The rich musical traditions of the northwest will form the background of the Biennial Convention at Minneapolis, May 21 to 28, 1933, and the Chicago Century of Progress will call the attention of our delegates with the opening on June 1. Railroad rates including both events will be very low, one fare plus 50 cents for a sixteen day period, and May 15 has been set as the beginning of sale for both east and west-bound summer tourist rates.

Thus every member organization and all of our friends in music can be present even though sacrifice be involved. One glance at the program will convince that it is worthwhile to make every effort to be present.

Sunday afternoon, May 21, the Minneapolis Symphony Orchestra concert with Eugene Ormandy conducting and Sunday evening another organization member of the Federation of wide repute will perform—Saint Olaf's Choir, under the baton of Dr. F. Mellus Christiansen. The Formal Opening Monday night, May 22, Minnesota Night, will be thrilling with the usual pageant of states, a National Mixed Chorus, and the Apollo Club of Minneapolis of more than one hundred men, the Orpheus Male Chorus of Saint Paul, and other men's groups singing together and in separate units. The Massed Mixed Chorus made up of federated church choirs and delegates will sing Cesar Franck's "Psalm 150", and the Hallelujah Chorus sung by all choruses and audience will be the joyous climax of this reunion of the apostles of music in America.

Listed upon the program are the Federation banquet on Tuesday night; the Young Artists' Finals on Wednesday night, May 24, with a national radio hook-up; a most artistic combination of two choruses on Friday night—the Male Lyric Chorus of Milwaukee and the Saint Cecilia (women) Singers of Minneapolis singing an American number; an All-American Chamber Music Program; an Amateur Chamber Music Festival; an American Opera presented by the University; American compositions featured by every solo chorus. Again choruses are bidding for places on the program, among them the Musical Art Club Chorus, New Orleans, the Ambrose Quartet, New Haven, the Schubert Choralists of Pasadena.

Artists and speakers expected are John Erskine, Harold Bauer, Ernest Hutcheson, Frederick Stock, Rudolph Ganz, Carl Engel, A. Walter Kramer, Olga Samaroff, Mrs. Ernest Hutcheson, John Tasker Howard, Henri Deering, and Mrs. H. H. A. Beach.

We are expecting the inspiring musical folk of the west to come en masse with their infectious enthusiasm and perennial interest in the best music for all.

We are not facing a depression but the end of an era. For that reason we must answer the challenge together, must plan together, and must act with courage and intelligence to fill the empty hours of the reconstruction period with music as a permanent asset in American life.

Come to Minneapolis!

WASHINGTON, D. C.
U. S. DAILY Star
FEB 4 - 1933

Occupational Misfits.

One of the most distressing features of the present state of economic depression in this country is the misadjustment that prevails between the man and the job. In the stress of the times people who have lost their occupations owing to the stringencies that have affected manufacturing and business have, when possible, taken other places regardless of their fitness for them. Emergency employment has put many thousands into uncongenial places in which, however welcome the chance to earn anything for maintenance, they have been unhappy. This has added to the distress of the multitude.

John Erskine, novelist and musician, has been appointed to head an adjustment service for the unemployed of New York sponsored by the American Association for Adult Education and financed by a generous grant from the Carnegie Corporation. This work, which is in the nature of a scientific experiment, and which may later be extended to other parts of the country, is designed to give the unemployed individual "a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own condition in a more objective light." Says Dr. Erskine further:

"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place. So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs and we want to demonstrate on a small scale that some persons can be straightened out."

It is proposed to establish a board of counselors who will interview applicants for positions, give them aptitude and vocational tests, advise them on occupational problems and put them in touch with existing placement agencies. There is no suggestion of guarantee of jobs. The main purpose is to try to lead the applicant to an employment for which he is fitted and in which he will succeed beyond the mere relief of the immediate emergency.

When economic stringency occurs and reductions of force are necessary those first to go are the least competent and those retained are the most capable. Those who are displaced have probably been wrongly placed in the beginning and had they been in another occupation they would have been among the fortunate ones to retain their jobs. In the lack of systematic vocational guidance great numbers of people have drifted into misfit occupations, only to suffer later. It is possible that out of this bitter experience of the past three years may come a better system, and the work that is now about to be undertaken in New York, avowedly experimental, may lead to a permanent contribution to the economic welfare of the people of this country.

NEW ORLEANS, LA.
STATES
FEB 2 - 1933

ERSKINE TO HEAD NEW JOBLESS PLAN

New Experiment Among Unemployed To Protect Workers' Skill

BY ROBERT ST. JOHN

(Associated Press Staff Writer)
NEW YORK, Feb. 2.—(By A. P.)—John Erskine, novelist and musician, was named director last night of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the Emergency Unemployment Relief Committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now if prosperity returned."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

Erskine, who had charge of educational work in the A.E.F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5000 and 10,000 men and women during that period.

Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

TENN.

NEWS SENTINEL

FEB 4 - 1933

TO PROTECT MORALE

New Type of Unemployment Relief Agency Is Launched.

By United Press
NEW YORK, Feb. 4.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corp., with which to dispense moral and mental aid.

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SCHENECTADY, N. Y.
UNION-STAR
FEB 2 - 1933

JOHN ERSKINE HEADS BUREAU OF ADJUSTMENT

Carnegie Corp. Gives \$100,000 for Experiment With Unemployed

NEW YORK, Feb. 2.—John Erskine, novelist and musician, announced yesterday a program of adjustment service for the unemployed of New York to be sponsored by the American Association for Adult Education and financed by a \$100,000 grant from the Carnegie Corporation. The project will be in the nature of a scientific experiment and may later be extended in other parts of the country.

Dr. Erskine, who is president of the Juilliard School of Music, said that the primary purpose of the program would be "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

"More specifically," he said, "one of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own employment in a more objective light."

"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place. So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs, and we want to demonstrate on a small scale that some persons can be straightened out."

Dr. Erskine added that his committee was going on the assumption "that society is not going to smash." The experiment is now in the city, he said, the only comparable project in the country being that carried on by the State of Minnesota. Counsellors and advisers are being trained now and the first applicants will be received on Monday. Counsellors will be unemployed professors and personnel workers, who will interview applicants, give them aptitude and vocational tests, advise them on occupational problems, and put them in touch with existing placement agencies.

NEWARK, N. J.
STAR EAGLE
FEB 4 - 1933

NEW YORK DAILY LETTER

EXCLUSIVE FOR
NEWARK STAR-EAGLE

NEW YORK, Feb. 4.

THE four "depression busters" have left New York in an automobile and trailer to drift along the highways and byways of the country in an effort to "balance the budget of a populace shell-shocked with gloom." The four gentlemen in question—former State Senator James MacFarlane of Virginia, Major Charles Brinkerhoff, "Judge" Pierce Reynolds and "Count" Joseph Dubreuil—plan to sleep in bunks in the trailer and drive along until they find a spot where the gloom seems to be deepest. There they will summon the depressed residents and stage performances calculated to lighten the heart and brighten the eye. The trailer, which bears the name of Mysteria, is covered with signs such as "The World Cruise of the Mistaken Men," "Ambition Destroys Happiness" and "We Have Nothing to Sell or Advertise." They explained that if someone should pass the hat during any of their performances anything that is collected, money or otherwise, will be turned over to the unemployment relief bureau of the town where the performance takes place. One of their principal performances will be given in Washington.

The open season on groundhogs as exactly this goal that is in full swing. Two of the weather's prognosticators are dead, dead by their own desires. One of them, an animal named Willie, was scheduled to look for his shadow atop the Empire State Building. He was given a great deal of publicity in the papers. A large crowd of spectators, cameramen and radio broadcasters waited for him in the Empire State Building. He didn't appear. He was run over and killed by a taxicab earlier in the day. The Empire State expedition was unable to obtain the loan of another groundhog and New York still doesn't know whether spring will be here in six weeks or not. An unnamed and uncelebrated groundhog was slain in New Jersey. He tried to argue the right of way with an express bus. He lost the argument. It's all very distressing!

Paul D. Cravath, chairman of the board of the Metropolitan Opera Company, denies reports that the company will close the doors for good when the present season comes to a close on March 12. "There is no authority for the statement that the opera association will disband at the close of the present season," he said. "Plans for the new season are now under consideration, but no definite decisions have been reached." It is generally thought that the Metropolitan, in company with other organizations throughout the world, is having more than

season the deficit was more than \$300,000. The season was shortened from twenty-four to sixteen weeks, the price of tickets reduced and a salary cut for the artists inaugurated. Nevertheless, business has continued to get steadily worse, and the present deficit is placed at \$400,000 by unofficial observers.

Unemployed men who first felt the pruning knife of business will be given special attention by the new Adjustment Service for the Unemployed, according to Dr. John Erskine, author, musician and chairman of the new service. Operating under a grant of \$100,000 from the Carnegie Foundation, the service will operate in clinical fashion. It will seek to diagnose the troubles of those in quest of aid, suggest a course of study and turn them over to the State Department of Education for training. Dr. Erskine asserted that the foundation will not be an employment agency, but one which will seek to keep alive the skill of the unemployed and "arrest the demoralization" of those who can find no outlet for their abilities.

OLEAN, N. Y.
TIMES-HERALD
FEB 2 - 1933

Erskine To Head Group For Relief

West Agency Not One
To Provide Food And
Shelter For Jobless.

NEW YORK, Feb. 2.—(UP)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid.

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ST. PAUL, MINN.
NEWS
FEB 2 - 1933

Erskine Heads New Agency For Moral Job Aid

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To Provide Food And Shelter For Jobless.

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Meanwhile, officials and relief
agencies contemplated a states ambitious
than any heretofore considered, in an
address of Professor Felix Frankfurter
of Harvard University the annual meet-
ing for office under President-elect
Roosevelt, that only by lead-
ing the way toward better times could the
government maintain the "extraordi-
narily patient temper" of the unemployed.

"Ways must be found and they
must be found through govern-
mental leaders to prevent the ter-
rible psychology of idleness and
hopelessness from settling upon
the unemployed," he said.

It was exactly this goal that
Erskine's unemployment relief
agency was setting for itself.

Erskine said his agency was "in
the nature of a national experi-
ment." It will undertake to pro-
vide recreation to build up the
"immediate mental and physical
health" of the unemployed indi-
vidual. It will attempt to help
him reach a conclusion as to his
own capacities "in order that he
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DENVER, COLO.

POST

FEB 2 - 1933

cy Is Organized to Encourage Jobless

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MURFREESBORO, TENN. NEWS BOURNAL

FEB 2 - 1933

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SCHENECTADY, N. Y.
UNION-STAR

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NEWARK, N. J.
STAR EAGLE

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NEW YORK DAILY LETTER

EXCLUSIVE FOR
NEWARK STAR-EAGLE

NEW YORK, Feb. 4.

THE four "depression bums"
have left New York in a pro-
mobile and trailer to drive along
the highways and byways of the
country in an effort to "relieve the
mental budget of a popular senti-
ment shocked with gloom." The
gentlemen in question—James
State Senator James McFadden of
Virginia, Major Charles Broderick
hoff, "Judge" Pierce Reynolds and
"Count" Joseph DuMont—can be
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The trailer, which bears the name
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The Empire State Building was
unable to obtain the man it
couldn't know where he was. He
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was unnamed and unclaimed. The
dog was slain in New York. He
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Paul D. Cravath, chairman of the
board of the Metropolitan Opera
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no authority for the report," he
said. "Plans for the season are
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reached." It is a public design
that the Metropolitan is connected
with other organizations through-
out the world, which are now

OLEAN, N.
TIMES-HE

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ST. PAUL, MINN.
NEWS

FEB 2 - 1933

Erskine Heads New Agency For 'Moral' Job Aid

(By United Press.)
NEW YORK, Feb. 2.—A new un-
employment relief agency, not to
provide food and shelter to the des-
titute, but to provide them with
moral encouragement and to elimi-
nate melancholia in their ranks,
was being organized today.

John Erskine, writer and presi-
dent of the Juilliard school of
music, is head of the agency, which
has \$100,000 contributed by the
Carnegie corporation, with which to
dispense moral and mental aid.

Meanwhile, officials and relief
agencies contemplated a statement
of Prof. Felix Frankfurter of Har-
vard university, prominently men-
tioned as a candidate for office
under President-elect Roosevelt,
that only by leading the way to-
ward better times could the govern-
ment maintain the "extraordinarily
patient temper" of the unemployed.

Prof. Frankfurter demanded a
program of public works, larger and
more ambitious than any heretofore
seriously considered, in an address
before the annual meeting of the
survey associates. He warned against
decreasing taxation at the expense
of social services. He urged the
necessity of slackening the weight
of the public and private debts.

DENVER, COLO.
POST

FEB 2 - 1933

Agency Is Organized To Encourage Jobless

New York, Feb. 2.—A new unem-
ployment relief agency, this one not
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destitute, but to provide them with
moral encouragement and to elimi-
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DANVILLE, VA.
REGISTER

FEB 2 - 1933

JOHN ERSKINE TO HEAD GROUP

Named Director of Scientific Experiment Among the Unemployed

By ROBERT ST. JOHN

NEW YORK, Feb. 1.—(AP)—John Erskine, novelist and musician, was named director of a scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was re-appropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances; whose jobs have been taken by machines."

Erskine, who had charge of educa-

GRAND FORKS, N. D.
HERALD

FEB 2 1933

Novelist Will Head Jobless Experiment

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tional work among 900,000 members of the A. E. F. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also U. S. Senator Robert Wagner and State Industrial Commissioner Frances Perkins, a possible member of the Roosevelt cabinet.

The "division of diagnosis" will be in charge of M. R. Trabue, who was loaned to the Minnesota Employment Stabilization Research Institute by the University of North Carolina, where he is a professor. He has been loaned to the

AUGUSTA, GA.
CHRONICLE

FEB 2 - 1933

Train Idle Workers To Return to Tasks, Aim of New Fund

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"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

NORFOLK, VA.
LEDGER DISPATCH

FEB 3 - 1933

John Erskine's Experiment

John Erskine is too distinguished a man, one who has been too highly honored at home and abroad, to warrant even the skeptical sneering at any experiment in which he may be interested—even though that experiment seems out of his line, or several lines, as educator, essayist, author and musician. But, distinguished and honored though Mr. Erskine is, more than his distinction and numerous honors is required to arouse in the wayfaring man any enthusiasm about the experiment which Mr. Erskine is to direct.

Financed by a fund of \$100,000 supplied by the Carnegie Corporation, Mr. Erskine, according to the news, is to head a group which will seek "to strengthen the morale of the jobless

individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Mr. Erskine is quoted, too, as saying that many a worker is letting his skill deteriorate while he is out of work, so that even if work were to be supplied he would not be capable of doing it, and that one of the objects of the experiment is to teach or encourage these men to be qualified when the time comes for the upturn.

It is not readily conceivable that jobless men want to have their characteristics explained to them, nor that they are particularly interested in knowing what caused the present condition—if anybody knows. And it certainly is not to be believed that the Erskine group will provide anything in the nature of recitals or practice for mechanics and other skilled workers who are without jobs—anything resembling glorified building blocks, say.

Mr. Erskine, to repeat, is a most distinguished educator, writer and musician. But his experiment needs a lot of explaining before the average man can bring himself to believe that the Carnegie Corporation is not throwing away \$100,000.

ST. JOSEPH, MO.
NEWS-PRESS

FEB 2 1933

MORAL AID FOR JOBLESS.

John Erskine Starts Work of Cheering Up Those Who Need It.

NEW YORK, Feb. 2.—(U.P.)—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia.

Okla., competed for the title over thirty-six holes. A Westerner, Mrs. H. B. Sterrett of Hutchinson, Kan., was last year's champion. Mrs. Sterrett was unable to play in this year's tournament.

Brooklyn, N. Y.

Speaks a Word

Of Friends

Editor Brooklyn
In today's issue of the Brooklyn Daily Eagle, I read of John Erskine's plan on getting together a group of unemployed men. They are excellent. Just because they are not getting together to run their own business, they are not any less men.

After all, the men in the Communist movement are as good as dead. They are being predicted far from perfect. Tens of millions of starving people are abundant in the clothes certain found themselves in. The Russians are

denied by us will undoubtedly out their own. To work out of it, not do us a bit of harm. It is a good reason, at least that forbids Communism. Banned here for followers.

An old lady, 74 years of age, very rich, of an old family, whose husband voted Republican, broke her heart over the death of Mr. Hoover. She would be very willing to tell the Communist a thing or two. Why, she says, she gets!

A middle-aged woman who holds a communist card, prosperous by a penny with a luxury, held did what he with no politics are still the depression. He himself to the course he is in. He is in a name? ROSAL BROOKLYN,

SEAT

John Erskine
\$100,000

NEW YORK
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Brooklyn, N. Y., Eagle

FEB 9 - 1933

Speaks a Word in Favor Of Friendship With Russia

Editor Brooklyn Daily Eagle:

In today's issue of The Eagle John Erskine presents his views on getting together with Russia. They are excellent. Indeed, why not get together with Russia? Just because the Russians choose to run their government differently from us does not make them bogey men.

After all, the Russian experiment in Communism did not prove to be as disastrous as had been predicted. Their system is far from perfect, but so is ours. Tens of millions of men on the verge of starvation in a country abundant in food, shelter and clothes certainly would not have found themselves in this predicament were our system perfect.

The Russians should not be condemned by us too severely. They will undoubtedly gradually work out their own salvation. We have to work out ours. And it could not do us a bit of harm to mingle with them. In fact it will do us oodles of good. If for no other reason, at least for the reason that forbidden fruit is sweet. If Communism is forbidden and banned here it will only get more followers.

An old lady of my acquaintance, 74 years of age, very cultured, very refined, a descendant of an old aristocratic American family, whose ancestors for years voted Republican, who almost broke her heart over the failure of Mr. Hoover to get a reelection, would be very much shocked if I were to tell her that she is a Communist at heart. Yet she is! Why, she shares everything she gets!

A middle-aged man I know, who holds himself out to be a communist, while engaged in a prosperous business, never shared a penny with anybody. He exploited his employees, lived in luxury, held a title to real estate, did what he pleased, and bothered with no politics. His views on life are still the same, yet when the depression hit him he declared himself to be a communist. Of course he is not one in the true sense. So there you are! What is in a name?

ROSALINE M. HERBERT.
Brooklyn, Feb. 6.

Brooklyn, N. Y., Eagle

FEB 5 - 1933

Out of a Blue Sky

By JO RANSON

JOHN ERSKINE, professor of English at Columbia University, president of the Juilliard School of Music, and leader of a new movement to strengthen the morale of the unemployed by the aid of education, will be heard over a coast-to-coast network of the Columbia Broadcasting System during Bill Schudt's Going to Press Hour on Wednesday, Feb. 8, from 4:45 to 5 p.m.

The author of "Helen of Troy," "Galahad" and other successful books of fiction and non-fiction will discuss the subject "What I Got Out of the Depression."

Mr. Erskine's image will also be televised at the same time from the experimental television station, W2XAB.

Little did the microphones through which Amelia Earhart greeted American radiolators from London after her flight across the Atlantic last May, realize that it would be honored by being placed on display in the Smithsonian Institute in Washington.

Well, that's just what is about to happen as soon as arrangements can be made for its transportation to Washington. Columbia, it seems, asked the British Broadcasting Corporation for it, after Miss Earhart's broadcast and the Britishers agreed to give it away.

The statement from Columbia further informs us that "the microphone Miss Earhart used was dismounted from its pedestal, fixed in marble and shipped to Columbia headquarters where it has been kept until the present time."

COLUMBUS, GA.
ENQUIRER-SUN

FEB 2 - 1933

JOHN ERSKINE WILL DIRECT RELIEF PLAN

Novelist in Charge of \$100,000 Scientific Experiment Among Idle

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With funds supplied by the Carnegie Corporation, Erskine's group will seek to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while out of work," said the writer-musician. "Many couldn't get their old jobs back now even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

"Then there are other men whose old jobs no longer exist because of technological advances, whose jobs have been taken by machines."

Erskine said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

Each person will be interviewed, given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel; workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education.

SIOUX CITY, IA.
JOURNAL

FEB 2 1933

Novelist Erskine to Head Experiment in Aiding Unemployed

New York.—(AP)—John Erskine, novelist and musician, was named director of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Although all the work will be among New York city's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at anything to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," he said. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

SEATTLE TIMES

FEB 2 - 1933

John Erskine Aids \$100,000 Relief Test

NEW YORK, Thursday, Feb. 2.—(AP)—John Erskine, novelist and musician, was named director last night of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

ANNISTON, ALA.

STAR
FEB 2 - 1933

John Erskine Heads New Relief Agency

NEW YORK, Feb. 2. (AP)—A new employment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

YPSILANTI, MICH.
PRESS

FEB 2 1933

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New York Herald-Tribune
FEB 5 - 1933

Author and Actor Join Tonight In 'Depression Gaeties' Benefit

By Clarence Taylor

"THE show is going to be different." Borrowed from Ed Wynn, this description applies to the benefit performance which takes place this evening at the Imperial Theater. What used to be known as "a galaxy of stars" will there assemble to put on a 1933 revue known as "The Depression Gaeties."

The Authors' League Fund and the Stage Relief Fund are the beneficiaries, and the single performance is under the baton of Marc Connolly, who admits that he never will be the same after this experience. A genial, friendly man, made famous by "The

Green Pastures." Mr. Connolly had one aim in this undertaking, and that was to produce a benefit show that really would be different. Little did he dream that the task of assembling and whipping into shape a new show, instead of merely relying on famous actors to give their regular routines, is a big undertaking, one calling for as much or more work than a Broadway revue destined to run a year.

His task was made doubly hard by the fact that the talent was drawn from many walks of life, including the stage, letters, music and art. Consequently it was practically impossible to arrange a rehearsal schedule that

would suit every one. The actors did not want to, or in many cases could not, rehearse at night, and the writers would not rehearse in the afternoon.

Miracles do sometimes happen, and "The Depression Gaeties" managed to rehearse in sections and in six theaters. Those close to Mr. Connolly report that he actually defied the law of physics which provides that a body cannot be in two places at once. He was here, there and everywhere at practically the same time. There are witnesses to prove it.

Order finally came out of chaos, and it was discovered that such authors as Robert E. Sherwood, George S. Kaufman, Morrie Ryskind, Noel Coward, Robert Benchley, Oscar Hammerstein, Howard Dietz, George M. Cohan and Mr. Connolly himself actually had written new material which is amusing.

Among the new acts, never before seen on the stage and probably never to appear again, are "a sister" act played by Fannie Brice and Beatrice Lillie; "The Committee Wants You to" — in which will be seen Hope Williams, Madge Kennedy, Judith Anderson, Clifton Webb and Jerome Kern; an unnamed number about the steel industry which enlists Winninger, Jack Haley, Charles Butterworth, Hugh O'Connell and Philip Loeb; Grace Moore, assisted by John Erskine at the piano; Charles Butterworth at the accordion, with Phil Baker as his stooge-in-the-box; Noel Coward, Alfred Lunt and Lynn Fontanne in "Design for Rehearsal" and a great many other acts.

DENVER, COLO.
POST

FEB 2 - 1933

Live Remarks by Live People

"I think nations should follow the same morality and the same economic prudence as we expect from a good man."

—John Erskine.

"It is uncertainty which kills courage and initiative."

—Irving T. Bush.

"Some professor said a man only begins his life at 50. I've worked all my life and I started all over again at 50."

—Alfred E. Smith.

"The art of winning admiration by pictures or hooks is valuable, but the gift of making friends is a much more precious possession."

—Paul Claudel.

"You can love one woman and yet see the beauty in others."

—Sherwood Anderson.

UTICA, N. Y.
Observer Dispatch

FEB 2 - 1933

NEW UNIT AIMS TO BOOST IDLE FOLKS' MORALE

New York.—(U.P.)—A new unemployment relief agency, this one not to provide food and shelter to the destitute but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today.

John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Prof. Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

N. Y. AMERICAN

FEB 6 - 1933

NOTABLES APPEAR IN 'GAETIES' TO AID AUTHORS, ACTORS

The "Depression Gaeties," a benefit performance in aid of the Authors' League Fund and the Stage Relief Fund, was held last night at the Imperial Theatre.

Under the supervision of Marc Connolly, the show included:

Noel Coward, Alfred Lunt, Lynn Fontanne, George M. Cohan, Jack Haley, Paul Whiteman and his orchestra, Gus Cline, Willie Howard, Beatrice Lillie, Fannie Brice, Clifton Webb, Charles Butterworth, Phil Baker, Sid Silvers, Judith Anderson, Hope Williams, Constance Collier, Madge Kennedy, Francis Lederer, Bobby Clark, Kernders, Charles Winninger, Hugh O'Connell, Philip Loeb, Fred Astaire, Jack Pearl, Bill Robinson, John Erskine, Osmond Perkins, Moore, John Anderson, Robert E. Sherwood, Douglas Fairbanks, Percy Hammond, Sidney Howard, Robert Edmund Jones, Walter Damrosch, Bing Crosby, Franklin P. Adams, Frank Sullivan, Alexander Woollcott, Brock Pemberton, Irving Cobb, Charles Norris, Carl Van Vechten, Will Irwin, Carl Van Doren, Kullin Kirby, Ernst Roy, Albert Stern, William Hendrik Van Loon, Corey Ford, S. N. Behrman, Oscar Hammerstein, Austin Strong, Rea Irvin, Stephen Vincent Benet, Langdon Mitchell, M. H. Werner, Sumner O'Des, Dorothy and Dave Fitzgibbon, Carl Randall, Barbara Newberry, Alice Weaver, Imogene Coca and others.

Sketches were written by: Robert E. Sherwood, Robert Benchley, George S. Kaufman, Noel Coward, George M. Cohan, Oscar Hammerstein, Howard Dietz, Morrie Ryskind and Marc Connolly.

COLUMBUS, O.
DISPATCH

FEB 3 - 1933

Another Experiment

THE unemployed no doubt will greet with loud huzzahs the news that \$100,000 has been set aside to work a scientific experiment upon them. John Erskine, the novelist, who is directing the experiment, explains that this money, instead of being used for such mundane things as food, clothing and shelter, is to be devoted to strengthening the morale of the distressed, and to develop a more intelligent understanding among them of their own characteristics and of the general situation in which they find themselves.

A man with an empty stomach, of course, will not feel so hungry if he has a more intelligent understanding of why he is hungry and of the conditions which have led him to become hungry.

Furthermore, Mr. Erskine has explained that unemployment relief should not stop merely at trying to find men jobs and giving them sustenance to tide them over a bad period. Certainly not! But at least it should begin there, and with every city in the country crying aloud for more funds with which to provide practical relief, it seems a little gruesome to divert \$100,000 which could be spent for food and other necessities merely to try an experiment purely academic in character.

KEARNY, NEB.
HUB

FEB 2 1933

OFFER "MORAL" RELIEF.

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Observer Dispatch

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Meanwhile, officials and relief agencies contemplated a statement of Prof. Felix Frankfurter of Harvard University, prominently mentioned as a candidate for office under President-elect Roosevelt, that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

It was exactly this goal that Erskine's unemployment relief agency was setting for itself.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

N. Y. AMERICAN

FEB 6 - 1933

NOTABLES APPEAR IN 'GAITIES' TO AID AUTHORS, ACTORS

The "Depression Gaieties," a benefit performance in aid of the Authors' League Fund and the Stage Relief Fund, was held last night at the Imperial Theatre.

Under the supervision of Marc Connelly, the show included:

Noel Coward, Alfred Lunt, Lynn Fontanne, George M. Cohan, Jack Haley, Paul Whiteman and his orchestra, Ina Claire, Willie Howard, Beatrice Lillie, Fannie Brice, Clifton Webb, Charles Butterworth, Phil Baker, Sid Silvers, Stanislav Collier, Madge Kennedy, Francis Lederer, Bobby Clark, Esquerra, Charles Winniger, Hugh O'Connell, Philip Loeb, Fred Astaire, Jack Pearl, Bill Robinson, Robert Benchley, Ethel Merman, Grace Moore, John Erskine, Osmond Perkins, Douglas Fairbanks, Percy Hammond, John Anderson, Robert E. Sherwood, Sidney Howard, Robert Edmund Jones, Walter Damrosch, Bing Crosby, Franklin P. Adams, Frank Sullivan, Alexander Woodruff, Brock Pemberton, Irving Cobb, Charles Norris, Carl Van Velsien, Will Irwin, Carl Van Doren, Kollin Kirby, Ernest Boyd, Albert Stern, Willem Behrman, Oscar Hammerstein, Austin Strong, Rex Irvin, Stephen Vincent Benet, Langdon Mitchell, M. R. Werner, Sunny O'Dea, Dorothy and Dave Fitzgibbon, Carl Randall, Barbara Newberry, Alice Weaver, Imogene Coca and others.

Sketches were written by:

Robert E. Sherwood, Robert Benchley,

George S. Kaufman, Noel Coward, George

M. Cohan, Oscar Hammerstein, Howard

Dietz, Morrie Ryskind and Marc Connelly.

COLUMBUS,
DISPATCH

FEB 3 - 1933

Another

THE unemployed loud huzzahs they been set aside to work upon them. John Erskine is directing the expense money, instead of being devoted to strong distressed, and to a understanding among acteristics and of which they find the

A man with an will not feel so hungry, intelligent understanding and of the condition become hungry.

Furthermore, merely at trying to them sustenance period. Certainly begin there, and crying aloud for provide practical some to divert for food and other an experiment pure

DENVER, COLO.
POST

FEB 2 - 1933

Live Remarks by Live People

"I think nations should follow the same morality and the same economic prudence as we expect from a good man."

—John Erskine.

"It is uncertainty which kills courage and initiative."

—Irving T. Bush.

"Some professor said a man only begins his life at 50. I've worked all my life and I started all over again at 50."

—Alfred E. Smith.

"The art of winning admiration by pictures or books is valuable, but the gift of making friends is a much more precious possession."

—Paul Claudel.

"You can love one woman and yet see the beauty in others."

—Sherwood Anderson.

KEARNY, NEB.
HUB

FEB 2 1933

OFFER "MORAL" RELIEF.

New York, Feb. 2.—A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard school of music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation, with which to dispense moral and mental aid.

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Erskine Launches Scientific Experiment With Unemployed

By ROBERT ST. JOHN

(Associated Press Staff Writer)

NEW YORK, Feb. 1.—John Erskine, novelist and musician, was named director tonight of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The \$100,000 originally was granted to the emergency unemployment relief committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York City's

jobless, it will be in the nature of a national experiment.

Let Skill Deteriorate

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thor-

(Continued on Page Two)

oughly qualified and which they like.

"Then there are other men whose old jobs no longer exist because of technological advances; whose jobs have been taken by machines."

Erskine, who had charge of educational work among 900,000 members of the A. E. P. during the war and who now heads the Juilliard School of Music, said the \$100,000 ought to last a year and that they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training; if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education.

KANSAS CITY, KAN.
KANSAN

FEB 2 1933

Moral Encouragement Aim of New Relief Agency

New York, Feb. 2.—(UP) A new unemployment relief agency, this one not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard school of music, is head of the agency, which has \$100,000 contributed by the Carnegie corporation, with which to dispense moral and mental aid.

"The primary purpose of the program is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself," Erskine said.

JOPLIN, MO.
GLOBE

FEB 2 1933

JOB EXPERIMENT TO COST \$100,000

John Erskine, Noted Writer, to
Direct Scientific Work Among
New York Unemployed.

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Have Lost Skill.

The \$100,000 originally was granted to the emergency unemployment relief committee, but was reappropriated for the new project on the understanding that, although all the work will be among New York City's jobless, it will be in the nature of a national experiment.

Erskine explained that unemployment relief should not stop at trying to find men jobs and giving them temporary relief.

"Many a worker is letting his skill deteriorate while he is out of work," said the writer-musician. "Many couldn't get their old jobs back now, even if prosperity returned."

"The first to be fired when dull times come are the incompetent. There are constantly great numbers on the fringe of unhappiness because they are doing work for which they are not fitted."

"In this work we are assuming that an upturn in business conditions is approaching. We want to help men now jobless so they will be able to step into work for which they are thoroughly qualified and which they like."

MINNEAPOLIS, MINN.
JOURNAL

FEB 2 1933

Jobless Relief Group To Stimulate Morale

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John Erskine, writer, is head of the agency, which has \$100,000 contributed by the Carnegie corporation, with which to dispense moral and mental aid.

The agency is to provide recreation to build up the "immediate mental and physical health" of the unemployed individual and help him determine his own capacities "that he may develop a program of action which he can follow with confidence."

FRESNO, CAL.
BEE

FEB 2 1933

John Erskine Planning Moral Relief For Jobless

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new unemployment relief agency, this one, not to provide food and shelter to the destitute, but to provide them with moral encouragement and to eliminate melancholia in their ranks, was being organized today. John Erskine, writer and president of the Juilliard School of Music, is head of the agency, which has \$100,000 contributed by the Carnegie Corporation, with which to dispense moral and mental aid.

Meanwhile, officials and relief agencies contemplated a statement of Professor Felix Frankfurter of Harvard University that only by leading the way toward better times could the government maintain the "extraordinarily patient temper" of the unemployed.

Professor Frankfurter demanded a program of public works, larger and more ambitious than any heretofore seriously considered. In an address before the annual meeting of the survey associates yesterday.

"Ways must be found and they must be found through governmental lead to prevent the terrible psychology of idleness and hopelessness from settling upon the unemployed," he said.

Erskine said his agency was "in the nature of a national experiment." It will undertake to provide recreation to build up the "immediate mental and physical health" of the unemployed individual.

N. Y. JOURNAL

FEB 4 - 1933

Stars Will Present Revue At Imperial Tomorrow

"The Depression Galettes," a 1933 revue of new acts, will be presented for a single performance tomorrow evening at the Imperial Theatre for the benefit of the Authors' League Fund and the Stage Relief Fund. The show, under the supervision of Marc Connelly, includes Noel Coward, Alfred Lunt, Lynn Fontanne, George M. Cohan, Jack Haley, Paul Whiteman and his orchestra, Ina Claire, Willie Howard, Beatrice Lillie.

Fannie Brice, Clifton Webb, Charles Butterworth, Phil Baker, Sid Silvers, Judith Anderson, Hope Williams, Constance Collier, Madge Kennedy, Francis Lederer, Bobby Clark, Escudero, Charles Winninger, Hugh O'Connell, Philip Loeb, Fred Astaire, Jack Pearl, Bill Robinson, Robert Benchley, Ethel Merman, Grace Moore, John Erskine, Osgood Perkins, Douglas Fairbanks, Jr.

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Sheffield Independent

- 6 FEB 1933

W. J. Blyton's Chat About

WRITERS, READERS AND BOOKS

An American On Life: Western Thriller: Hidden
Treasure Fun: Miss Blackburn Again

AN American inquirer and thinker, Mr. Will Durant, gives us his and others' views on *The Meaning of Life* (Williams and Norgate, 4s. 6d.). Starting with "an anthology of doubt"—rather a wet blanket—he circularised a lot of contemporaries on what life means. G.B.S. was Puckish and disappointing ("How the devil do I know?"); Bertrand Russell for once silly ("No truth has been discovered. Life has no meaning"); Mencken boisterously negative; Sinclair Lewis raw and incomplete; John Erskine quietly deep and simple; J. C. Powys poetic and fine on his own line; E. M. Hopkins exhilarating and natural; Gandhi brief and wise, and the Abbe Dimnet shows scientific vision.

Mr. Durant finishes with some manly letters to a Would-be Suicide, and suggests Goethe's advice: "Be a whole or join a whole". "A man should have many firs in the fire. Experience is a marvelously rich panorama." His hints on attaining contentment show real sense.

SCHENECTADY, N. Y.
UNION-STAR

FEB 18 1933

Modern Literature Group

The modern literature group of the College Woman's Club met yesterday with Mrs. R. D. Austin. She was assisted by Mrs. George S. Hastings and Mrs. Edward Hamlin. Mrs. Gerald W. Perkins presided at the tea table. A paper on John Erskine was given by Mrs. George Thacker.

Those present were: Mrs. B. B. Johnson, Mrs. James Catlett, Mrs. Laurence Wenz, Mrs. Hillel Portitski, Mrs. Floye Adams, Mrs. Kenneth De Walt, Mrs. Robert Wiseman, Mrs. B. R. Hill, Mrs. W. W. Churchill, Miss Beatrice Martin and Mrs. P. R. Stevens.

DENVER, COLO.
POST

FEB 16 1933

Live Remarks by Live People

"I think we should count that nation happiest and most prosperous which has in it the greatest number of individuals who are happy and prosperous." —John Erskine.

"Boys like romantic tales; but babies like realistic tales—because they find them romantic." —G. K. Chesterton.

"Too many are trying to see how far down they can go into hell and not be badly burnt." —Harry Emerson Fosdick.

"Except in the case of official ceremony, I pay little attention to etiquette." —King Carol.

"We cannot afford to drift. We must plan our way out." —Edward A. Filene.

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FORT COLLINS, COLO.
EXPRESS-COURIER
FEB 8 1933

John Erskine, noted author and teacher, is the head of a new agency, backed by \$100,000 of Carnegie corporation funds, which is to do nothing but dispense moral and mental aid.

That is a strange enterprise in these times when the need for financial aid seems so acute. Someone will immediately rise to remark that that great sum of money would buy so much food and so much clothing. But Erskine and others are saying, "What shall it profit a man if he has his back warm and his stomach full, but has lost his spirit?"

So the need for mental and moral aid is probably just as acute as the need for financial aid. And it is that need which, in a very modest and humble way, I have been seeking to fill.

N. Y. JOURNAL

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John Deere
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INTERNATIONAL PRESS-CUTTING BUREAU
110, FLEET STREET, LONDON, E.C.4.

Extract from
The Musical Times
LONDON

Date FEB 1933

scepticism. One of the curses of an art that must always remain a good deal of a mystery to most outsiders is that one man's voice comes to mean too much. Think of the number of its 'eminent authorities'—even think only of the testimonialists...!

Has any child ever picked up music as he picked up speech? Think of all the child's incentives to learn to speak and read—selfish ones, for he lives, as a child, primarily and rightly for his own satisfactions. Learning music *can* be made extremely good fun, but it is also, inescapably, hard work, and the incentives need to be supplied. The double difficulty about getting the best music into one's mind, and only the best, is that there is so much bad all around (infinitely more now, in radio days—the B.B.C.'s

MUSICAL TIMES

131

debit account is sometimes forgotten when shining tributes are being paid), and that there is no natural corrective to musical untruths. If we were taught lying geography, or inaccurate mathematics, experience would soon find out what was wrong; but how are false musical ideas to be corrected: how is the poison of rotten music to be antidoted? We may well feel as did the critic who, asked by a fond mamma if he could tell her daughter how to reform her vocal method, replied, 'Madam, there is only one sort of reform that will do your daughter any good—*chloroform*.'

There is no possible distinction between the responsibility of amateurs and professionals, or their value, in tasks of such urgency as lie all around us—the tasks of cherishing, by mutual aid, our societies, of testing and sifting modern music, of getting a philosophy of the art, of learning to know music in its own terms, of seeing mechanism truly, and not as it is daily over-boasted. In these, and in a score of other tasks, demanding the clearest thinking and the truest performance, amateurs have an eminent part to play; and the first step is to have a mind free from the curse of the catchword.

The Wider View of Appreciation

By PERCY A. SCHOLLES

ALL good things come to an end, and I have a feeling that this rattling debate on Appreciation nears its close.* Even if the Editor continued to be kind there would be little left to say, for my article in October has now brought from Messrs. Anderson, Milne, and Whittaker a rejoinder that makes the issues between us so much clearer that we evidently approach the moment when we can leave our case to the individual judgment of readers. We ourselves, unfortunately, have not come much nearer agreement, except that species of it which becomes necessary among good friends when they at last recognise that an unleapable temperamental gap separates the planes on which their mental processes move, so that they at last, perforce, 'agree to differ.'

In laying out what I will hopefully call my final *Musical Times* statement of my view of the matter, it will be necessary for me to reproduce the now famous Lausanne Resolution, and then modestly to recast it in the sense in which, if for the world's advantage I were allowed to exercise a benevolent control over its affairs, such a Resolution would from the first have appeared. This should make my position perfectly clear to anyone who will trouble to read me without hurry.

* It does. We have perhaps allowed it to go on too long. This little rejoinder of Mr. Scholes to his opponents marks the penultimate stage, and the end will be reached next month with an article, 'Differences in ends and means in a Study of Musical Appreciation,' by Prof. Roy Dickinson Welch, head of the Department of Music, Smith College, Northampton, Mass., U.S.A.—*Editor*.

The existing Resolution, then, stands as follows:

'The aims of the study of musical appreciation, as we understand it, are (a) the development of a high degree of sensitiveness to the medium of the art, and (b) an intensive and critical study of representative examples of admitted masterpieces. This implies, first, the ability to hear music in its own terms, and not in terms of association with other experiences; and secondly, an insight into all those factors which constitute style.'

'In our opinion, the development of a high degree of sensitiveness to the medium of the art represents the scope of the aural training class, and is primarily the work of the school.'

'Let it be clearly understood, however, that at all points in aural training, actual examples of the music most appropriate for the purpose must be presented to the class. In this way, aural training and the study of the literature of music are at no time divorced from each other.'

'The intensive and critical study of musical masterpieces follows naturally from this foundational training, and is obviously appropriate to more mature students, and entirely unsuitable as a subject in elementary education.'

'It is our opinion that the best use of mechanically reproduced music in teaching is in recalling actual experiences gained in the

England's Oldest and most Comprehensive Musical Journal
(Founded 1844)
(Edited by HARVEY GRACEY)

MUSICAL TIMES

131

...10, FLEET STREET, LONDON, E.C.4.
...the snag is at the use of that word 'language,' with all its connotations. Some people talk of learning music as if it were as easy as learning one's mother-tongue. The falsities of this analogy are innumerable. It would be a good subject for a junior debating meeting, to pin them all down. (Why do not musical folk debate more? There are endless things to question. Best of all, debating would produce a healthy scepticism. One of the curses of an art that must always remain a good deal of a mystery to most outsiders is that one man's voice comes to mean too much. Think of the number of its 'eminent authorities'—even think only of the testimonialists...!)

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BOOKS

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RESS-COURIER
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d his stomach full, but has
pirit?"

need for mental and moral
obably just as acute as the
financial aid. And it is
which, in a very modest
ble way, I have been seek-

N. Y. JOURNAL

FEB 4 - 1933

Stars Will Present Revue At Imperial Tor

"The Depression Gaeties," a 1933 revue of new acts, will be presented for a single performance tomorrow evening at the Imperial Theatre for the benefit of the Authors' League Fund and the Stage Relief Fund. The show, under the supervision of Marc Connelly, includes Noel Coward, Alfred Lunt, Lynn Fontanne, George M. Cohan, Jack Haley, Paul Whiteman and his orchestra, Ina Claire, Willie Howard, Beatrice Lillie.

Fannie
Charles B.
Sid Silve
Hope Will
Madge Ke
Bobby Cl
Winninge
Philip Lo
Pearl, B
Benchley,
Moore, Jo
kins, Dou
Percy E
son, Robe
Howard,
Walter D
Franklin
van, Alex
Pemberton
Norris, C
Irwin, C
Kirby, Er
ner.

William
Corey For
Hammers
Irvin, St
Langdon
Sunny O
Fitzgibbo
Newberry,
Coca and

Sheffield Independent

- 6 FEB 1933

W. J. Blyton's Chat AL WRITERS, R

An American On Life: Wes
Treasure Fun: Miss B

AN American inquirer and thinker, Mr. Will Durant, gives us his and others' views on **The Meaning of Life** (Williams and Norgate, 4s. 6d.). Starting with "an anthology of doubt"—rather a wet blanket—he circularised a lot of contemporaries on what life means. G.B.S. was Puckish and disappointing ("How the devil do I know?"); Bertrand Russell for once silly ("No truth has been discovered. Life has no meaning"); Mencken boisterously negative; Sinclair Lewis raw and incomplete; John Erskine quietly deep and simple; J. C. Powys poetic and fine on his own line; E. M. Hopkins exhilarating and natural; Gandhi brief and wise, and the Abbe Dimmet shows scientific vision.

Mr. Durant finishes with some mainly Letters to a Would-be Suicide, and suggests Goethe's advice: "Be a whole or join a whole." "A man should have many irons in the fire. Experience is a marvelously rich panorama." His hints on attaining contentment show real sense.

DENVER, COLO.
POST

THE MUSICAL TIMES

February, 1933

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concert room, or in preparing for them. The most adequately equipped teacher of appreciation, however, is the one who is himself a competent performer.

'We believe that all that is here defined as musical appreciation, so far from being in opposition to training in vocal and instrumental performance, is an essential complement of all such training.'

It has been recognised from the moment of birth, apparently, that the wording of this Resolution is not of the most limpid, since Mr. Milne (*Musical Times*, December, 1931) has admitted that 'those who were not present at the meetings probably find the Resolution either inscrutable or somewhat drastic.'

That such a Resolution (one intended to effect some leverage upon the minds not merely of musicians but also of un-musical educationists all over the British Empire and the United States) should be 'inscrutable' is singularly unfortunate. I admit that I myself found it so until the Club Letter, signed by Mr. Anderson but so set forth as to represent also the opinion of Mr. Milne and Prof. Whittaker, appeared in the December issue of this journal. ('Club Letter' will I think be a handy term, on the analogy of the famous 'Club Anthem' by Humphrey, Blow, and Turner.) However inscrutable the Resolution may have been found, I think that the Club Letter does pretty nearly clear its meaning from any clouds.*

It now seems to be my duty first to state briefly why I was shocked by this Resolution, and then, in fairness to its authors, frankly to expose myself by trying to draft a better one.

I was shocked because, though I heartily approve of some of its provisions, on the whole I found it small-minded. I had not heard a whisper of what the Resolution was to be, but we all naturally expected something really statesmanlike. The Musical Appreciation Section professed to concern itself with the needs of human beings of school (and university?) age in the British Empire and the United States, and it absent-mindedly overlooked a little matter of about thirty millions of them! Whilst putting forward a Resolution that (according to the Preamble just mentioned in my footnote) professed to care for the needs of the 'field of school and university education,' it totally ignored all elementary education (except to declare that 'intensive and critical study of musical masterpieces' is 'entirely unsuitable' as a subject in such education—in the solemn tone that you or I might use if we were wrestling with a Senior Wrangler who wanted to introduce the Differential Calculus into infant schools).

For note the implication of the Resolution's term, 'Aural Training Class.' This term (though taken for granted in the Resolution) is, I believe, unknown in the Elementary Schools of the

* Perhaps I ought to add that the Resolution still seems to bewilder even its own drafters and protagonists in just one little matter. What is its purpose? The Club Letter says (column 1) that the Resolution endorses itself to 'the field of school and university education,' but the same letter also says (column 2), 'It must be obvious that the Lausanne Resolution, concerned itself entirely with the musical education of children' (not my italics). Mr. Milne (*Musical Times*, September, 1931) quoted the Resolution with its full Preamble, this including the words: 'It has been found desirable to confine our deliberations to that aspect of the subject appropriate to the field of school and university education' (my italics).

Those present were: Mrs. B. B. Johnson, Mrs. James Gallett, Mrs. Laurence Wenz, Mrs. Hill Portis, Mrs. Floyd Adams, Mrs. Konein, De Walt, Mrs. Robert Wiseman, Mrs. B. R. Hill, Mrs. W. W. Churchill, Miss Beatrice Martin and Mrs. F. R. Stevens.

British Empire or the United States, as also in any of the Secondary Schools except the few British ones that have come directly or indirectly under the splendid influence of Messrs. Stewart Macpherson and Ernest Read, whose very musicianly three-volume work, 'Aural Culture based upon Appreciation,' Mr. Milne has judiciously commended in a former *Musical Times* article upon the Resolution (December, 1931), as supplying the necessary guidance for teachers.

As I open my copy of this very valuable work there drops out the leaflet, 'Important Note,' originally issued with it: 'The authors of the present volume suggest that every school should possess two types of class for general music study' (the Choral Class and the Aural Culture Class). 'No class for Aural Culture should, if in any way possible, contain more than fifteen to twenty pupils.'

How many pupils are there in a class of our city elementary schools? Up to fifty or sixty, I believe. And how many periods per week can they allot to music? The Aural Culture class, with its admirably detailed methods, is evidently a luxury at present totally beyond their reach!

Incidentally the Club Letter blames me for thinking that 'in the majority of schools time is allowed for a singing class and an appreciation class'; but I claim that the boot is on the other leg. The Resolution itself speaks of an 'Aural Training Class,' and I was, as the above quotations show, justified in thinking that a Singing Class had been taken for granted by the framers of the Resolution. If there are two classes, I personally prefer a Singing Class plus an Appreciation Class to a Singing Class plus an Aural Training Class, and that is what I meant. If there is only one class then it should be a Singing Class, and the Appreciation work should be done in its final fifteen minutes or so, or one whole Singing Class period in four could be put aside as an Appreciation Class. I was not discussing how many weekly music classes a school was to have, but what subjects were to be taught, and the words 'Appreciation Class' are not material to my argument.

What cannot, I think, be done in any school is to carry out the programme Mr. Milne lay down in his December, 1931, *Musical Times* article. On carefully re-reading this very well-expressed statement, and bearing in mind the Club Letter's later pronouncement that only one period per week is to be reckoned on for music, I see that Mr. Milne intends that we shall put into one period (a forty-minute period) 'systematic aural training' with 'its complementary sight-singing and dictation,' plus 'eight minutes or so' given to playing to the children 'free from commentary.'

He says nothing about breathing exercises, voice exercises, and song-singing (this last surely important as an element in the training of taste), but we may be quite sure that he has not thrown these things overboard. This is not his lesson a little congested? I remember that in the portion of the forty minutes to be given to 'aural training, based on concentrated listening,' 'every time a new point is introduced, some composition containing it should be played to show it in its proper musical setting'—a time-consuming, if valuable process.

lost his spirit?"

So the need for mental and moral aid is probably just as acute as the need for financial aid. And it is that need which, in a very modest and humble way, I have been seeking to fill.

February, 1933

'The bulk of Aural Training,' 'The bulk' is he 'greater part'—the eight minutes. This makes thirty-seven minutes for training, and song and voice training, see how an adequate up in (presumably week. The method Training' are th practicable in mo

The Club Lett understand why on Mr. Milne's subject in school at his classes' conscious of hav thought of, Mr. which I know no (for Mr. Milne and I have searched still no idea of wh to be so unfortun am perfectly free ment neither Mr on the Resolution any effect that p elementary scho when they insert Class' in their R thinking of a li of school and fo exactly what I o

How entirely overlooked by the demand that with the obvious a decent pianofo glad that the R the effect that teacher is 'the performer,' but 'most' was not drafted by the the hundred pra of wise amendm is, again, eloq volumes, whose whole Resolution Resolution itself, indeed, that are but the best-sta very few elemen good luck, Provi

'The author that it is of teacher should

* I have, on reflection, informed that the p doubts' on Mr. Milne's

'It is the habit of to be fostered, and all tends as the very bar after enjoyment of fa been awakened.'

I do not see why I have no faith in 'all I have seen him belin say I have no faith in that I have seen him s

N. Y. JOURNAL

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Fannie Charles B. Sid Silver Hope Williams Madge Ke Bobby Cl Winninger Philip Lou Pearl B Benchley Moore, Jol kins, Doug Percy B son, Robe Howard, Walter D Franklin van, Alex Pemberton Norris, C Irwin, Ca Kirby, Er ner.

William Corey For Hammers Irvin, St Langdon Sunny O Fitzgibbon Newberry, Coca and

Sheffield Independent

- 6 FEB. 1933

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DENVER, COLO.
POST

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THE MUSICAL TIMES

February, 1933

That is an omission, indeed! There is another almost as serious. Obsessed with the Aural Training aspect of the subject they are discussing, they never remembered to put in so much as a line about those biographical and historical acquirements without which (if they would only stop a moment to think) their own listening to music would lose nearly half its significance. Messrs. Macpherson and Read are not so forgetful. Say they, "The teacher should always endeavour to interest the pupil in the personality of each composer drawn upon, and should tell him something of the times in which he lived" ('Aural Culture,' II, 152); and "It need hardly be said that an occasional anecdote throwing real light upon the matter in hand . . . may conceivably have a distinct purpose and value" (p. 167); and "After the teacher has aroused some degree of interest in Schubert's personality, he should play the Entr'acte through."

I have been blamed for a misuse of the word 'academic':

"It is a little sad at this time of day, to find our old friend using the term "academic" as implying narrowness" (Club Letter, column 3).

I use it again apropos of the general tone of the Resolution, and the correspondence that has followed, knowing that I can justify myself from any ordinary good dictionary of the English language, as for instance the 'Concise Oxford Dictionary': 'Scholarly (and by implication), abstract, unpractical, cold, merely logical'; or (as this was an Anglo-American Conference) Webster: 'Conforming to scholastic tradition or rule, conventional, formal'; as academic discussions.

Having now had a good time shying at my friends' coconuts, it is my turn to expose my own to their missiles. Here is a Resolution, drafted not by four experts, toiling for three hours, but by one humble human being, scratching his head and scribbling for about twenty minutes—and aiming at something broad and stimulating, and covering all classes of educational institutions in the British Empire and the United States.

A 'MIGHT-HAVE-BEEN' RESOLUTION

"This Conference wishes to call the sympathetic attention of all educationists and educational authorities to the importance of the subject of Musical Appreciation (under whatever name) in the curricula of both primary and secondary schools.

"In the general term "Musical Appreciation" is included whatever brings to the notice of the pupils the listening side of the art, as distinct from the side of performance. The Conference holds that the educational claims of this aspect of music are much the same as those of English Literature, which have in recent years increasingly led to the supplementing of grammatical teaching and the pupils' own exercises in English composition by the provision of opportunities for actual acquaintance with literary masterpieces, under such direction as will be likely to lead to the enlargement of understanding and the growth of literary taste.

* Mr. Milne in his December, 1931, *Musical Times* article details the processes he recommends to the teacher without including anything of this sort. He does, however, quote, in another connection, "We must not mistake our interest in literary biography for an interest in literature itself"—which is, of course, perfectly true.

"The methods to be adopted in the application of this principle to music cannot be laid down in a few words. They admit of great variety, ranging from the mere performance of suitably graded fine compositions, with little introduction or explanation, to carefully planned instruction in the history of music and the lives and aims of its composers, and systematic aural exercise in the analysis of its forms and the recognition of orchestral colours. The essential is that *attention* should be secured—that the pupils should come to look upon the listening to music not as a passive but an active occupation. The recent enormous development of opportunity of hearing music by means of the gramophone and radio now make emphasis upon this principle an urgent educational duty.

"It is the impression of the Conference that some defects at present exist in a proportion of such teaching as is given. Perhaps the chief of these lies in too great a reliance upon fanciful pictorial or narrative ideas imported into the music; whilst a good deal of music legitimately admits of this and even suggests it by the title the composer has attached, it is an error, especially with pupils beyond the infant stage, to lay stress upon it to the neglect of the structural side of the art, which is what, in general, offers the greatest impediment to the "following" of music by the hearer.

"The Conference strongly suggests that where a member of the musical profession, experienced in class teaching, is available, sympathetic and skilful treatment of the subject will be most readily secured by his or her employment. In other cases, however, a member of the school staff, with an enthusiasm for music, may do valuable work if he or she will avail himself or herself of the best of the text-books available and will devote time and thought to the gaining of a thorough acquaintance with the music to be presented. The fact that gramophonic reproductions of music of all classes (solo vocal, choral, string quartet, orchestral, &c.) now exist makes it the more feasible for the non-professional musician to undertake the work, and the Conference urges that, in addition to a good pianoforte, wherever possible a gramophone and a carefully chosen set of records (renewed and supplemented from time to time) should be looked upon as a part of the normal equipment of every place of education."

I could have made this briefer, but I have tried to include one or two guarding points to which I know the authors of the Club Letter to attach importance and which they would miss if I omitted them. Also I have considered that such a Resolution should be clearly self-explanatory to non-musicians.

I venture to think that a Resolution somewhat on these lines, signed by the Conference's presidents (Sir Henry Hadow and Dr. John Erskine) and by the chairmen of the Appreciation Section (Mr. Milne and Prof. Welch), could have been sent out to education authorities and the educational press of the countries concerned with some expectation of influencing opinion.

Those present were: Mrs. B. B. Johnson, Mrs. James Callett, Mrs. Laurence Wenz, Mrs. Hillel Foritski, Mrs. Floyd Adams, Mrs. Kenneth De Walt, Mrs. Robert Wiseman, Mrs. R. R. Hill, Mrs. W. W. Churchill, Miss Beatrice Martin and Mrs. P. R. Stevens.

warm and his stomach turn out
lost his spirit?"
So the need for mental and moral
aid is probably just as acute as the
need for financial aid. And it is
that need which, in a very modest
and humble way, I have been seek-
ing to fill.

*Chuter, Nelson
N. W. 58.*

MISS JOHNS ERSKINE.

JOHN ERSKINE

proslul svými travestiemi starých mytických příběhů. Řekli jsme si již v úvodní kapitole, že travestie přebíhá zná-
mé literární látky tím způsobem, že původní obsah odívá do ne-
přislušné, nevhodné formy, která je v rozporu s vážností obsahu.
Rovněž jsme zdůraznili, že toto přebásnění starého příběhu v ob-
měněné formě slouží začasť jen k docílení povrchně komických
účinků, ale že může rovněž nabýt značné umělecké závažnosti,
jestliže pod novou formou nalézáme starý obsah v novém duchovním
osvětlení. Příkladem takových duchaplných travestií jsou také díla

Erskineova. U nás máme z nich přeložena dvě: »Penelopin manžel«
a »Adam a Eva«.

První román předvádí starořecký mythos o Odysseově pu-
tování z Troje do rodné Ithaky. Originál jest hrdinský příběh.
Erskineova travestie zachovává z něj dějovou náplň, ale hrdinství
zaměňuje všedností. Starověcí hrdinové mluví tu mnohdy žargonem
dnešních politiků a s mnohohlavností lidí dvacátého století, čímž
ovšem starodávný příběh nabývá nejen komické účinnosti, nýbrž
ztrácí samozřejmě i na svém heroickém zabarvení. Jest zlidštěn,
Odysseus není již postavou hrdinskou, nýbrž člověkem se všemi
jeho slabými stránkami, je to »Odysseus kouzla zbavený«. Umělecky
snad ještě hlubším a závažnějším dílem je román »Adam a Eva«,
kde Erskine pod zmodernizovanou rouškou biblického mythu řeší
vlastně problém harmonického a šťastného soužití muže a ženy.

Život současné Ameriky nalezl svého nejtýpějšího
autora v Sinclairu Lewisovi.

SINCLAIR LEWIS

náleží ke spisovatelům, jejichž dílo vyrůstá a těží látkově
i ideově ze své doby a svého prostředí, odpovídá na jejich bolesti
a ukazuje cestu, kterou by se měl bráti uzdravující vývoj. Je proto
pochoptelné, že častou zbraní jejich tvorby jest satira, a že jejich
díla bývají právě tak vítána a obdivována, jako odsuzována a za-
vrhována.

Skutečně také patří Sinclair Lewis vedle Uptona Sinclaira
a Theodora Dreisera k nejobávanějším autorům současné Ameriky.
Zrcadlo, které nastavuje svoji tvorbou svým vrstevníkům, ukazuje
jim zřetelnou tvář současné americké civilizace, která ženouc se
za výkonností a uctívajíc nade vše stroj a dolar, vzdálila se zatím
přilíh duchovním stránkám života. Většina Lewisovy tvorby jest
tohoto druhu a jeho nejlepší romány jsou samozřejmě proto
díly satirickými. Jsou to romány »Babbie«, »Úspěšné ctnosti reve-
renda Gantryho«, »Hlavní ulice« a »Továrník Dodsworth«, jehož
si bližší všimneme. »Továrník Dodsworth« vypravuje životní příběh
velkopřemyslníka, zakladatele a majitele velké továrny na auta,
Samuela Dodswortha, který žije jen pro práci v továrně a pro
auta, proráží úspěšně na mezinárodním trhu novými, dokonalými
typy vozů. Konkurenci jest však bezohledně zatlačen, a posléze,
nevidá jiného východiska, vstupuje jako význačný činitel k této

BOISE, IDAHO
STATESMAN

FEB 8 1933

John Erskine, author, educator and
columnist, will speak on "What I Got
Out of the Depression" in a broadcast
over CBS-KFPY from 1:45 to 2 this
afternoon.

MONTREAL, CAN.
STAR

FEB 10 1933

"I think we should count that
nation happiest and most prosperous
which has in it the greatest number
of individuals who are happy and
prosperous."
—John Erskine.

JOLIET, ILL.
HERALD-NEWS

FEB 15 1933



TAKE OR LEAVE.

You'd enjoy reading Robert Na-
than's "One More Spring" . . . a
gentle satire on sombre times . . .
also "Cressida's First Lover" by
Jack Lindsay, who carries Professor
John Erskine's basket of eggs right
happily . . . to our jaundiced eye
"Hot Pepper" looked like the worst
picture of 1933 . . . of course, there
are months and months left before
next January 1 . . . In half a cen-
tury Wheatland township never has
had two candidates for the office of
supervisor . . . the good yeomen of
the district simply get together,
choose one of their number, and in-
form him: he will be their next rep-
resentative on the county board . .
the chosen are named without refer-
ence to creed or political faith but
with a view solely to their ability
and ideals . . . the high school
heavyweights will play a pre-dis-
trict tournament game here March
3 with Fenger of the Chicago pub-
lic school league . . . lightweight
and heavyweight squads will be
mixed and a tournament squad
chosen from the omelet . . . tickets
for the East Aurora-Joliet game
Friday night may be purchased in
advance for 35 cents from Roy N.
Fargo, blue and gold athletic direc-
tor . . . reserved seats, at that,
which will cost 50 cents at the door,
so hurry . . . the district tourna-
ment here may open on March 7
and last five days instead of three
so that no games need be played
except at night and all teams will
have plenty rest between struggles.

NEW YORK TIMES

FEB 13 1933

TO ASSIST ACTORS FUND.

Matinee Club Will Entertain on
Wednesday at St. Regis.

The Seaglade of the St. Regis will
be transformed into a semblance of
Monte Carlo on Wednesday night
when an entertainment under the
auspices of the Actors Fund Ma-
tinee Club will take place for the
benefit of the Actors Fund of
America. Several stars of current
Broadway attractions have prom-
ised to appear.
Among the members of the organ-
ization are:

Mrs. Oliver Harriman, Mrs. Francis Mc-
Neil Bacon, Mrs. J. Lee Finney, Mrs. Wil-
liam A. Chandler, Mrs. Philip Sawyer,
Miss Helen Hayes, Mrs. Benjamin Gugen-
heim, Miss Anne Morgan, Mrs. William K.
Vanderbilt, Miss Rachel Crothers, Mrs.
John T. Pratt, Mrs. George Carrington,
Mrs. Franklin Q. Brown, Miss Fannie
Hurtt, Mrs. Harry Content, Channing Pol-
lock, John Erskine, Marc Connelly, Will
Irwin, Constance Talmadge, Philip Barry, Elmer
Ree, Winthrop Ames, Sir Guy Standing
and Donald Ogden Stewart.

who has been in
a few days, prior to
y, where she'll ques-

er Women's Club at
day evening. Edna
Buck, John Erskine,
Theodore Dreiser and
are among those

NEW ROCHELLE, N. Y.
STANDARD-STAR

FEB 17 1933

GADDIN
By BAR

HARKING To Your Call . . .

To tell you "all about"
dinner party which we sash-
scribes and sob sisters of the
York Newspaper Women's
held in honor of . . . Mary Pick-
... last night at the fashion-
Larue on Park Avenue.

Words are not sufficient, o-
fact do the motion pictures ef-
adequately tell the story of
truly beautiful, sweet, and
unassuming . . . America's sw-
heart . . . really is. Last night
wore a lovely gown of ivory ti-
angel lace trimmed with a swa-
belt of tangerine colored ve-
An exquisite pearl ring and
diamond wedding band were
only jewels. Her hair is as
know one mass of lovely bli-
curls . . . but not until the or-
tra struck up that old fam-
tune "Oh! What A Pal Is Ma-
and Miss Pickford danced with
tall and very debonaire Joseph
Connolly, of Pelham, who is p-
dent of King Feature Syndi-
and of the International News
vice . . . that I observed how
petite she really is.

Seated to the right of Miss E-
ford last night was our char-
president . . . Helen Worden,
and to her left John Erskine,
well known author. Mrs. Cor-
ly, beautifully gowned in a
au fait colored crepe trimmed
bands of gold sequins, and
ermine evening cloak, sat next
the ever popular Milt Gross,
lives in Larchmont, and I
Gross, whom I met for the
time, was most charmingly go-
ed in printed chiffon . . . and
others of course graced the dis-

Seated among the "scrib-
were Adela Rogers St. John,
novelist . . . Isabelle Patter-
author of "Never Ask The E-
... Hilda Moreno, the Cuban
tion picture actress, who sang
latest Cuban song hit which
English is "See Saw" . . . and
Ronell, who is just 23 years
sang for us her latest number
"Willow Weep For Me" and
Miss Pickford's request her
hit "Baby's Birthday Party"
and last but not least, my
friend . . . Harry Herschfield.

NEWARK, N. J.
STAR EAGLE

FEB 15 1933

Mary Pick-
town these pa-
sailing for Da-
Doug Sr., will

York Newspaper
dinner Thurs-
Ferber, Pearl
Fannie Hurst,
Heywood Brown
whom'll attend.

Tip-
Off

ing Robert Na-
ning" . . . a
ore times . . .
st Lover" by
ries Professor
of eggs right
jaundiced eye
like the worst
of course, there
this left before
in half a cen-
ship never has
for the office of
ood yeomen of
get together,
umber, and in-
their next rep-
unity board . . .
d without reflec-
tional faith but
o their ability
the high school
lay a pre-dis-
here March
Chicago pub-
lightweight
guads will be
ament squad
let . . . tickets
-Joliet game
purchased in
from Roy N.
athletic direc-
seats, at that
nts at the door
istrict tourna-
on March 7
stead of three
sed be played
all teams will
even struggles.

K TIMES

FEB 13 1933

TORS FUND.

Entertain on
St. Regis.

the St. Regis will
a semblance of
Wednesday night
ment under the
ors Fund Matri-
nce place for the
tors Fund of
tors of current
na have prom-
ts of the organ-

Mrs. Francis Mc-
Finney, Mrs. Wil-
Philip Sawyer,
Benjamin Guggen-
Mrs. William K.
Crothers, Mrs.
George Carrington,
n. Miss Fannie
ull, Channing Pol-
re Connelly, Will-
ip Barry, Elmer
Guy Standing

NEW ROCHELLE, N. Y.
STANDARD-STAR

FEB 17 1933

GADDING ABOUT

By BARBARA REYNOLDS

HARKING To Your Call . . .

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So I'll be seeing you places . . . adios!

NEWARK, N. J.
STAR EAGLE

FEB 15 1933

Mary Pickford, who has been in town these past few days, prior to sailing for Italy, where she'll meet Doug Sr., will be guest of the New

York Newspaper Women's Club at dinner Thursday evening. Edna Ferber, Pearl Buck, John Erskine, Fannie Hurst, Theodore Dreiser and Heywood Brown are among those who'll attend.

NEW YORK SUN

FEB 13 1933

Small School House
Lectures Series

series of lectures sponsored by Little Red School House, 196 Tucker street, to raise funds to duct the school's June classes a farm-camp will be held at the school.

On Wednesday, Hendrik W. Van den will speak. Elmer Rice will lecture on March 1; John Erskine on March 22; V. F. Calverton on April 5; and Countee Cullen, Babette Deutsch and Arthur Guiterman on April 26.

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Work of Various Bodies to Be Coordinated and Help to Jobless Supplemented.

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His Group Hopes to Find Out Why People Lose Their Work and Will Teach Them to Play.

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One function of the organization, was explained by Dr. John H. Finley, who presided, will be to lay plans for making permanent the adjustment service for the unemployed, which will start Monday under the direction of Dr. John Erskine, president of the Juilliard School of Music.

Dr. Finley said \$9,000 had been given to the Council; \$5,000 by the Carnegie Corporation, \$2,000 by the Josiah Macy Foundation, \$1,000 by the New York Foundation and \$500 by the Russell Sage Foundation, to be used for carrying on its activities. In addition, he said, August Hecksher has offered free office space at 366 Madison Avenue.

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Dr. Erskine, the principal speaker, outlined the aims of his adjustment service. His group, he said, will try especially to "find out why people lose their jobs and see if we cannot help some of them to hold the next job they get."

His committee, he pointed out, would not be an employment agency, but would attempt to "keep alive the skill of the unemployed" and to "arrest the demoralization" of those jobless who feel their abilities falling through disuse.

"The greatest loss," he said, "is not that of the pocketbook but that of the self-respect of the craftsman, the business man and the feeling that he does not count for anything."

In addition to special training, he explained, this bolstering of morale will call for a new kind of recreation to "get the unemployed playing seriously and with beautiful efficiency."

"Many who were first to lose their jobs when the depression set in," he said, "were on the ragged edge of being dropped all the time, and when we get back to prosperity, they will be on the ragged edge again. Such people exist everywhere. Education has paid little attention to them."

"Through our experiment I think that all over the country some day similar agencies will be set up where workers who are unhappy in their jobs can go for consultation or where employees can be sent by an employer if he is unhappy."

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Milton J. Ferguson	George Sherwood
John H. Finley	Morris E. Siegel
Carroll N. Gibney	Levening Tamm
Franklin F. Hopper	Olivia Van Horn
Mrs. H. A. Ingraham	John O. Walker
Henry W. Kent	Mrs. W. G. Wilcox
Read Lewis	Lewis A. Wilson

NEW YORK SUN

FEB 14 1933

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Mrs. Julius Walsh has charge of the Monte Carlo supper and dance.

ADVOCATE

FEB 7 1933

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ARK TIMES

FEB 13 1933

TORS FUND.

Entertain on
St. Regis.
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Mrs. Francis Mc-
Finney, Mrs. Wil-
Philip Sawyer,
Benjamin Guggen-
Mrs. William K.
Crothers, Mrs.
George Carrington,
Miss Fannie
Channing Pollock,
Connelly, Wil-
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NEW ROCHELLE, N. Y.
STANDARD-STAR
FEB 17 1933

GADDING ABOUT

By BARBARA REYNOLDS

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ADVOCATE

Edgewood
Bellevue
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SATURDAY REVIEW OF LITERATURE

FEB 12 1933

Winds

QUERCUS

the wisdom of other men and to repeat the standardized judgments of the past, he would have been badly damaged by the process. It is the crowning triumph of his life that Oxford in his old age should have awarded him its honorary degree of literature. But if he had ever earned and received its B.A., it would probably have knocked all the "Mark Twain" out of him.

—Mark Twain, by Stephen Leacock, in the series of "Appleton Biographies."

The distinguished bookseller Gabriel Wells, whose occasional manifestoes on public questions are always vigorous and provocative of thought, said some good sense in his recent leaflet *If I Were Dictator*.

"My first act, as Dictator," said Mr. Wells, "would be to give the experts a long holiday. Meanwhile, I would make Common Sense respectable by surrounding myself with men from all stations of life who do their thinking in general human terms. The root trouble of the world is that human nature is held at a discount. And yet it is utterly vain to legislate for human beings with human nature left out."

The book will not be published here for some months, so it is out of order to comment on Stefan Zweig's vivid, nay prodigious *Marie Antoinette*, which will cause a sure sensation and suggests that the French Revolution—and hence, perhaps, much of our modern world—was caused by an intimate misfortune of royal physiology. But Zweig's biography reminded me of something I have often speculated—it must be more than mere coincidence—that at Broadway and 66th to 67th Streets there are two elderly hotels adjoining one another, whose names are the Dauphin and the Marie Antoinette. How did that come about?

Coming through Rahway on a P. R. R. train Old Quercus observed that Quinn & Boden, the justly esteemed printers, are still advertising *Invitation to the Waltz* on their big electric sign. An excellent story, but the book trade moves fast these days and Quinn & Boden have printed several other leaders since then. How about Sherman, by Lloyd Lewis—or even, if we durst mention a personal favorite, most unlikely to be blazoned by the roadside, *Log of the Sea*.

Madeline Mayer, of Richmond, Va., points out an error in Christopher Morley's *Human Being*. Morley was writing of book-ends and said, "I think no American author has yet become one of those little book-ends."

CINCINNATI, O. POST

FEB 16 1933

Music Clubs Make Convention Plans

18th Biennial Meeting
Will Be in May

Plans for the 18th Biennial Convention of the National Federation of Music Clubs in Minneapolis, May 21 to 23, just announced by the Convention Committee, are of interest to the hundreds of Cincinnati women affiliated with this federation, many of whom expect to attend the reunion.

The program, to be in the nature of an American Music Festival, will open on Sunday afternoon, May 21, with a concert of the Minneapolis Symphony Orchestra conducted by Eugene Ormandy. The second concert will be that same night by the famous St. Olaf Lutheran Choir of Northfield, Minn., directed by F. Meilus Christiansen.

Mrs. Elmer James Ottaway of Port Huron, Mich., national president, will preside during the entire convention.

Celebrities to Attend

Among the celebrities in attendance will be Olga Samardoff, Tasker Howard, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Mabel Daniels, Florence Macbeth, Carl Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Erskine.

A chamber-music festival day; an opera presented by the University of Minnesota; premiere performances of American numbers, with the composers in attendance, discussions led by prominent speakers—authorities upon questions confronting those interested in the development of music in America; recitals by nationally known American concert artists, and a Junior Day of unusual merit are events that will make the program one of interest.

Awards To Be Made

Choral music will be given a special emphasis.

The final events for the Young Artists' Contests, a competition conducted by the National Federation of Music Clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 22, 23 and 24. Seven cash awards of \$1000 each, or \$500.00 and a New York appearance, will be presented to the first winner of piano, violin, violoncello, organ, woman's voice, high or low; man's voice, high or low; and opera voice, man or woman.

An additional award to two winners selected by the Schubert Memorial, will be an appearance with a major orchestra in New York.

LOS ANGELES, CAL.
TIMES

FEB 7 - 1933

ERSKINE IN NEW ROLE

John Erskine, novelist, is undertaking a new task. He will endeavor to bolster the morale of the unemployed. Through his skill as a writer, Mr. Erskine was able to make us read ancient history and like it. If he can make modern history equally palatable to the jobless he should be hailed as a genius.

THAT SYNTHETIC LION

By Anna M. Hunningham

Some weeks ago in this column I told you of a sensation-loving man who attempted to stage a lion hunt. Wasn't it Slim Summer? "It smells like mice?" believe the mice we smell is more of a larger rodent for I of the man who is responsible for the warped idea is a clever strategist planned for a lot of free advertising perhaps for a business suffer the depression.

Even the great Erskine has a hand, or shall we say pen, in an Erskine with humorous excellence to rob the affair of vestige of dignity. We quote a recent article in an evening newspaper: "The lower animals find it so meet us on our own high level."

What kills so quickly as a ridicule. If this merchant outlives and we somehow wish a nobler beast would survive, he would outlive this Erskineism.

A News Feature

A news item also gives another on this gummy hunt for the part of it is associated in connection with a beverage that became since prohibition.

The article declares that two are at loggerheads over the affair, one against. The odd part that Sheriff C. R. Falkner—means Falkoner—in other words our Falkoner—will not permit hunt on Wolf Island and J. (Joking) another sheriff, says so between the Falkoner, a lion and Wolf Island, with a joking and a man whose name is W. who is surely all wrong. I'll synthetic lion hunt alright, or wrong, with a dash of bitters then.

PORTLAND, ORE.
OREGONIAN

FEB 7 1933

John Erskine, Columbia professor and producer of the Juillard Foundation, who left the air only recently as columnist, *Nouvelles Riches*, Donald Novis, convalescing, and they're going to put the milk in "mummer," in the Smithsonian institution. Haunting, that's what this camp calls the Sunday roast announcement. Tell your grocer (pause) HEI like it," he says every week. If y were a grocer would you stand being called a "hee"? Of course no

DES MOINES, IA.

Jan 9, 1933

SUFFOLK, EVERY ST PLAN.

DOGS

and Other Animals

THAT SYNTHETIC LION HUNT
By Anna M. Hunninghouse

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understanding of his own characteristics and of the general situation in which he finds himself."

The primary object, in other words, is not to provide vocational education but to assist unemployed persons to analyze their individual vocational aptitudes and to find the niche in life which they are fitted to fill with maximum acceptability.

This project is based frankly on the assumption that much unemployment, perhaps today and certainly in normal times, is attributable to incompatibility between the workman and the job.

This assumption is probably justified, and correction of such maladjustments is certainly a worthy objective.

It will be interesting, a few years from now, to appraise the results obtained, in Des Moines and elsewhere, through operation of the Carnegie adult education fund.

NEW YORK TIMES

3 FEB 19 1933

Saturday.

BORI TO SING—The Metropolitan Opera production of Massenet's "Manon," with Lucrezia Bori, soprano, in the title role and Richard Crooks, tenor, making his operatic debut as "the young chevalier Des Grieux," who induces the convent-bound maiden to elope with him to Paris, goes on the air in its entirety: WJZ, 2 P. M. (WEAF, 2:45 P. M.).

BOSTON SYMPHONY—Under the baton of Dr. Serge Koussevitzky this orchestra performs, among other selections, what music critics call "one of the landmarks of musical art." It is from the pen of the Russian modernist, Stravinsky: WJZ, 8:15 P. M.

Overture in C Major.....Bach
Le Sacre du Printemps.....Stravinsky
I. The Adoration of the Earth.
II. The Sacrifice.
Thus Spake Zarathustra (after Nietzsche).....Strauss

SYMPHONIC BAND concert by Columbia University students, assisted by Ethyl Hayden, soprano. The director is Harwood Simmons of the school staff. John Erskine of the Juilliard Graduate School. Music will speak during the intermission: WOR, 8:30 P. M.

Pinaud Algerian Suite.....Saint-Saens
Suite for military band.....Gounod
Divertimento for band.....Daniel Mason
Song cycle for soprano.....J. R. Bach
Fugue a la Gigue.....Ippolitov-Ivanov
Intermezzo, L'Arlesienne Suite No. 2, Bizet
Goldwyn's Cake Walk.....Debussy
Santalala overture.....Goldmark

PORTLAND, ORE.
OREGONIAN

FEB 7 1933

John Erskine, Columbia professor and president of the Juilliard foundation, who left the air only recently, has joined the Brooklyn Daily Eagle as columnist. Nouveau riche, back Donald Novis, convalescing, and is dug back on KGW tomorrow night. They're going to put the mike into mummy," in the Smithsonian institution. Insulting, that's what this column calls the Sunday yeast announcer. Tell your grocer (pause) HEEL like it," he says every week. If you were a grocer would you stand for being called a "heel"? Of course not.

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Erskine Leads 'Adjustment' Relief Move

New Service to Strengthen Morale of Idle by Educational Medium

A new experiment in the "adjustment" of New York's unemployed for a world in which there will again be jobs for workers will be started next Monday, it was announced today, under the leadership of John Erskine, author, musician and daily columnist of The Eagle.

The service is sponsored by the American Association for Adult Education and financed by a grant of \$100,000 from the Carnegie Foundation. Headquarters have already been opened, at 17 E. 42d St., Manhattan, the space having been donated by the National City Bank, and counselors and advisers, drawn from among unemployed professors and personnel workers, are being trained.

Dr. Erskine, author of "Helen of Troy" and other novels, former Columbia University professor and now president of the Juilliard School of Music, said that the purpose of the new service is "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

His committee is proceeding, he declared, "on the assumption that society is not going to smash." He added:

"One of the objectives of the adjustment service is to give the unemployed individual a picture of the present economic situation and of the changes that are taking place in various occupational fields, in order that he may see his own employment in a more objective light.

"We are going to try to offset the blind alley which the unemployed get into. Relief studies show that many of those who were dropped from their jobs were not competent for those jobs in the first place.

"So we believe that at any time there must be a great many individuals on the fringe who were unhappy in their jobs, and we want to demonstrate on a small scale that some persons can be straightened out."

On the staff of Dr. Erskine are Jerome H. Bentley, activities secretary of the Y. M. C. A., who will be associate director; Edward D. Cray, Darcy Wilson, M. R. Trabue and Lewis H. Wilson.

The only comparable project in the country, said Dr. Erskine, is that carried on by the State of Minnesota.

The Carnegie corporation, which finances the Adult Forums now in operation in Des Moines, has just given its financial sponsorship to an interesting new project in adult education in New York.

A carefully selected group of counselors, under the leadership of Novelist John Erskine, will undertake to "strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

The primary object, in other words, is not to provide vocational education but to assist unemployed persons to analyze their individual vocational aptitudes and to find the niche in life which they are fitted to fill with maximum acceptability.

This project is based frankly on the assumption that much unemployment, perhaps today and certainly in normal times, is attributable to incompatibility between the workman and the job.

This assumption is probably justified, and correction of such maladjustments is certainly a worthy objective.

It will be interesting, a few years from now, to appraise the results obtained, in Des Moines and elsewhere, through operation of the Carnegie adult education fund.

-3 FEB 19 1933

Saturday.

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Le Sacre du Printemps.....Stravinsky
I. The Adoration of the Earth.
II. The Sacrifice.
Thus Spake Zarathustra (after Nietzsche).
Strauss

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Suite for military band.....	Gustav Holst
Divertimento for band.....	Daniel Maso
Song cycle for soprano.....	
Fugue à la Gigue.....	J. S. Bach
Caucasian Sketches.....	Ippolitov-Ivanov
Intermezzo, L'Arlesienne Suite No. 2.....	Bizet
Gottswig's Cake Walk.....	Debussy
Sakuntala's overture.....	Goldman

PORTLAND, ORE.
OREGONIAN

FEB 7 1933

John Farkins, Columbia professor and president of the Juillard foundation, who left the air only recently, has joined the Brooklyn Daily Eagle as columnist "Veu riche, bah!" due back on KGW tomorrow night. They're going to put the mike into mummer, which Amelia Earhart said, "I did it, mummer." In the Smithsonian institution. Insulting, that's what this vol. Tell your Monday feast announcer like "t," he says every week. If you were a grocer would you stand for being called a "heel"? Of course not.

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NORWALK, CONN.
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FEB 10 1933

THE ERSKINE PROJECT

(New Haven Journal Courier)
The program of adjustment service for New York's unemployed recently announced by John Erskine is an experiment which will be watched with interest by many industrial communities. For this program seeks, not merely to offset loss of jobs as far as possible, but also to make the shift of employment occasioned by depression a means for future improvement; seeks, that is, to make a major curse at least a minor blessing. The experiment has been begun under excellent auspices: sponsored by the American Association for Adult Education, financed by a grant of \$100,000 from the Carnegie Corporation, it is closely affiliated with both the local Gibson Committee and the New York State Emergency Relief Administration. Moreover, John Erskine, while perhaps most popular as a novelist, is at present head of the Juilliard School of Music and has established a fine record as an educator and administrator.

It is obvious on even the most superficial reflection that the worker who has lost his former job in the downward rush of deflation, especially if he has been thus unemployed for some time, will grasp at any position available. Choice of work is limited both by the extreme rarity of any jobs whatsoever and by his extreme necessity. It is also obvious, then, that many a worker will be forced into work which is ungenial and for which he has no aptitude. This problem of maladjustment is precisely that which Mr. Erskine's bureau will attempt to solve. And, according to relief studies already made, the problem is intensified by the fact that many a man working in those halcyon days of prosperity was not competent for his job, was consequently unhappy in his work.

The solution proffered as an experiment and as an example is both theoretical and practical. The bureau will try "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the

general situation in which he finds himself." It will not, however, stop here. After applicants have been interviewed by trained personnel workers, after aptitude and vocational tests have been given, the bureau will seek to put them in touch with job-placement agencies. Undoubtedly other communities should observe this experiment. The idea seems sound, the method practicable. There is but one flaw, one lack for most communities. Few indeed are the cities today which have some such institution as the Carnegie Corporation to provide the very necessary financial support.

MINNEAPOLIS, MIN.
STAR
FEB 11 1933

Music Convention Program to Be Shaped Tuesday

More than 200 music lovers of Minneapolis are expected to attend the dinner meeting at the Curtis hotel Tuesday night to discuss plans for the entertainment of the National Federation of Music clubs convention here May 21 to 28. The dinner will also be in honor of Mrs. Elmer James Ottaway, president of the federation, who is making a special trip to the northwest to discuss plans for the convention.

Arrangements for the Tuesday meeting are in charge of John Burgess, chairman of the convention department of the Minneapolis Civic and Commerce association. Mr. Burgess will preside and introduce the speakers who will include Mrs. Ottaway, Mrs. H. A. Patterson, general chairman of the Minneapolis biennial committee; and William MacPhail, chairman of the program committee.

One of the most important features of the meeting will be the discussion of plans for conducting a season ticket selling campaign for the many musical events of nation importance to be presented on the convention programs. The Minneapolis meeting of the federation will be financed entirely by the sale of the season tickets. Other arrangements will include the announcement of committees for the following activities: citizens' committee, hostess, finance, junior hospitality, state reception, registration, young artists' registration and hospitality, decorations, chorals, banquet, breakfast and luncheons, past presidents assembly, junior and public school music, church music, ushers and pages, hotels and reservations, credentials, past national officers and publicity.

The May convention will bring celebrities and artists from all parts of the country to Minneapolis. Among those already scheduled to be heard are John Erskine, pianist, who is equally well known as the author of "best sellers"; Florence Macbeth, opera star; Ernest Hutcheson, pianist and dean of the graduate school of the Juilliard School of Music, New York City; Harold Bauer, pianist, soloist; the Minneapolis Symphony orchestra, St. Olaf choir, Apollo club of Minneapolis and the Cecilian Singers of Minneapolis.

HOUSTON, TEX. CHRONICLE

FEB 11 1933

3:45 p.m.—John Erskine, professor of English at Columbia University, president of the Juilliard School of Music, author, and now columnist for the Brooklyn Daily Eagle, speaking during the program "Bill Schudt's Going to Press." The author of "Helen of Troy," "Galahad" and other best sellers will speak on "What I Got Out of the Depression." Columbia to KTRH.

N. Y. World-Telegram
FEB 16 1933

FOR her work in establishing a library for the New York Newspaper Women's Club, members of that organization are giving a dinner in honor of Mary Pickford tonight at the Restaurant Lurie, 480 Park Ave. In addition to the newspaper women, the guests will include Fannie Hurst, Robert Ripley, Isabel Paterson, John Erskine, Adela Rogers St. Johns, Harry Hershfield and Bugs Baer.

Thyra Samter Winslow, Vera Caspary, Lillian Laury and Bernard Sobel will speak at the authors' symposium at the Free Synagogue, 40 W. 68th St., tonight at 8 o'clock. V. F. Calverton will discuss "The Rise of Soviet Literature" at the Community Church Center, 550 W. 110th St., at 8:15 P. M. Robert Frost will give a poetry reading at the New School, 66 W. 12th St., at 8:30 P. M. Clifton Fadiman will speak on "American Writers and the Social Problem" at an open forum meeting of the Pen and Hammer at 114 W. 21st St. at 8:30 P. M. Scott Nearing will lecture on war at the Institute for Advanced Education, 111 E. 15th St., at 8:45 P. M. Alfred Kreymborg will address the Writers' League on "Contemporary American Poetry" at Studio 1017, Carnegie Hall, tonight at 9 o'clock. The public is invited. Eli Siegel will talk on "Poetry and Discontent" at 105 W. Third St., at 9:30 P. M.

NEW YORK TIMES

FEB 19 1933
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Intermezzo, L'Arlesienne Suite No. 2, Bizet
Goldberg's Cake Walk..... Debussy
Sakuntala overture..... Goldmark

TOLEDO, OHIO
BLADE
FEB 10 1933

The Way of

—BY GROVE

LESS LYNCHING
DR. GEORGE HAYNES, expert on social service and one of the most distinguished colored men in America, calls our attention to the gratifying fact that forty states came through 1932 without a single case of lynching. There are indeed, here and there, signs of the times which lift us above our economic difficulties.

SPARE TIME EDUCATION

JOHN ERSKINE, novelist and musician, is the director of a scientific experiment among the unemployed. One hundred thousand dollars is furnished by the Carnegie corporation. The purpose of the new organization is "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself." Erskine hopes to advise between 5,000 and 15,000 men and women during the next year. The incompetent are the first to be fired when work is slack. Victims will be shown how to become more competent.

It seems to me that one of the most vital pieces of work Dr. Erskine and his organization could do would be to teach unemployed men and women the rich opportunity of leisure. A liberal education is within the reach of all—in spare time.

WE'RE HERE

IT WAS the eloquent Dr. Witt Talmadge of a generation ago who said: "I we leave to the evolutionist the question as to where we came from and to the theologians where we are going we ought to be satisfied that we are here."

The main fact of life is

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that we are here. By all odds the most contented man is he who finds some work to do, does it as well as he knows how, and keeps an even serenity by never taking himself or his affairs too seriously. The earth on which we find ourselves gives us no guarantee and owes us nothing. If we have reached middle age, with good health, with work to do, with food, clothing, and shelter and a modest competence for old age, we have had all we can reasonably expect. We should sleep of nights and in the daytime be content.

THE FARMERS' STRUGGLE

ONE who knows anything about the burdens farmers in this district are bearing must feel great sympathy for the organized efforts that are beginning to be made to give struggling debtors time and help in their predicament. More will be won by orderly procedure than by disorderly protest. There is no man more honest, more well-intentioned, no one who walks more willingly and humbly in the path of simple justice, than the farmer. This is no day for "an eye for an eye" attitude; there must be give and take; there must be the disposition on the part of creditors to scale down, to live and let live.

The orderly manner in which the farmers around Bowling Green and Deshler have proceeded is commendable. They do not want to beat anybody; they do not want to escape justice; they do not want to sink further into debt; they want a chance to make a living. They are substantial people, men of character, who live cleanly. They deserve sympathy and they deserve the best practical aid that can be devised.

N. Y. TELEGRAPH

FEB 18 1933

'Music Is My Hobby' NBC Has Novel Series

Leaders of the business world and prominent figures of literary and social circles, whose hobby is music, will appear as radio artists in a unique series of programs over the NBC networks. The new series is titled "Music Is My Hobby."

Each of these gentlemen, all of whose names are well known to the public as writers, corporation officials or society arbiters, is an expert performer on piano, violin, 'cello or some other musical instrument, although such accomplishment serves as a hobby or a means of amusement in the home.

Brooklyn, N. Y., Eagle

FEB 16 1933

A Few 'Practical' Reasons For Recognizing U. S. S. R.

Editor Brooklyn Daily Eagle:

In The Brooklyn Eagle I read that your Mr. Erskine has joined in a plea to President-elect Roosevelt to recognize the U. S. S. R.—that Russian monstrosity of blood, slavery, perjury and heathenism. America was founded as a land of godliness and liberty. She still retains certain elements of each—chiefly in theory. But let me suggest some practical reasons for recognizing the Soviet Republic.

It was founded not merely in revolution, which is always permissible to correct intolerable conditions, but in murder and robbery.

It is a government of slave drivers and their slaves.

It is a government that meets active disapproval by wholesale execution, passive disapproval by exile to the Arctic wastes as a special favor.

It is a government which believes not in the desirability—much less the necessity—of keeping a pledge or a promise, public or private.

It is a government planning destruction to every other nation, and training its people to that end.

It is a government whose vast population enjoys no individual rights. The individual has no rights; he is merged in the State.

It is a government which blots out of the picture of life sentimental, conjugal, parental and filial love.

It is a government under which marriage is a farce at which even Reno stands aghast.

It is a government under which friends and even parents and children are encouraged to denounce each other to the executioner.

It has officially denounced God. By all means, then, let us recognize the Soviet Republic. But let us strike from our coins the motto "In God We Trust."

GEORGE RANDOLPH.
Brooklyn, Feb. 10.

figures as Leonard Liebling, of Musical Courier; Hendrik Loon, author and lecturer; John Erskine, head of the School of Music; Olin music critic of the New York; H. S. Kirby, vice president of Irving Trust Co.; Prof. Karapetoff, instructor at University and consultant of General Electric Co.; William Brown, president of the American Iron and Foundry Co., are highly capable musicians, although they have kept their talent hidden from public.

The title of the programs, "Music Is My Hobby," explains itself. NBC officials have persuaded a number of distinguished music dilettantes to participate in the series to convince listeners that they haven't fun to enjoy music until they themselves have learned to make

the first "unprofessional artist," will inaugurate this unusual adcast next Friday evening, at 10 o'clock, over an NBC-WJZ network, is Leonard Liebling. His act as radio pianist will include manza, one of his own compositions; two preludes by Chopin; a short Beethoven number.

Other notable literary and business personages will follow Liebling the same hour on subsequent days evenings in the programs.

George Leopold Justice, New York municipal court justice, whose hobbies have formed an orchestra for his direction for their own amusement, will present the string on of his orchestra in several parts and will also play piano.

Since Irakli Orbeliani, Russian pianist, whose ancestors were of Georgia for many generations, will appear in the series at early date, as will Prof. Vladimir Petroff.

LOWELL, MASS.
COURIER CITIZEN

FEB 8 - 1933

Brown University quartet is to ride a 15-minute recital on NBC at 4.30 p. m. Ben Hecht's story, "Actor's Blood," will be dramatized on WJZ-NBC at 7.30. Southern folk melodies will comprise the program planned by the Westminster Choir for WEA-F-NBC at 2.30. John Erskine, professor of English at common university, speaks in Bill Schudt's Going to Press, WABC-CBS at 4.45. Mme. Guionar Novace, Brazilian pianist, plays her farewell recital before sailing for Rio de Janeiro in a WABC-CBS program at 6.

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The first "unprofessional artist," who will inaugurate this unusual broadcast next Friday evening, at 7:15 o'clock, over an NBC-WJZ network, is Leonard Lieblich. His debut as radio pianist will include "Romanza," one of his own compositions; two preludes by Chopin and a short Beethoven number.

Other notable literary and business personages will follow Lieblich at the same hour on subsequent Friday evenings in the programs.

Judge Leopold Prince, New York municipal court justice, whose neighbors have formed an orchestra under his direction for their own enjoyment, will present the string section of his orchestra in several numbers and will also play piano solos.

Prince Irakli Orbellani, Russian nobleman, whose ancestors were kings of Georgia for many generations, will appear in the series at an early date, as will Prof. Vladimir Karapetoff.

LOWELL, MASS.
COURIER CITIZEN

FEB 8 - 1933

The Brown University quartet is to provide a 15-minute recital on WEAF-NBC at 4:30 p. m. Ben Hecht's story, "Actor's Blood," will be dramatized on WJZ-NBC at 7:30. Southern folk melodies will comprise the program planned by the Westminster Choir for WEAF-NBC at 2:30. John Erskine, professor of English at Columbia university, speaks in Bill Schudt's Going to Press, WABC-CBS at 4:45. Mme. Guilomar Novaes, Brazilian pianist, plays her farewell recital before sailing for Rio de Janeiro in a WABC-CBS program at 6.

Bill Would Triboro Control A

Queens Legis
On Report
Loan by Ba

Albany, Feb. 10.—Reports that bankers advance money to the Triborough

Frank B. Hendel and Harold J. Crawford, today introducing a Triborough

It would complete between Queens, M.

Bronx, raise its toll bridge until it has been retired. The

would be turned into a city so desires.

Woul' Perm
This method of immediate resumption of the necessity of raising taxes.

As a result of success in making the city budget bankers as the

FEB 15 1933

SIR OLIVER LODGE MAY BE FILM BOSS

By IRENE THIRER.

Believe it or not, producers Victor and Edward Halperin, filming "Supernatural" at the Paramount studios, are in communication with Sir Oliver Lodge, world's greatest exponent of spiritualism. The movie men hope to induce Sir Oliver to come to Hollywood as technical adviser of the picture.

"We are producing a film wholly sympathetic to spiritualism, a widely accepted belief," Victor Halperin explains. "Therefore, the expert advice of a man who has devoted his life and much scientific thought to the subject would be invaluable."

In the meantime, a big-name cast is being assembled for "Supernatural." H. B. Warner will play a leading role in this one before he enacts Sylvia Sidney's father in "Jennie Gerhardt." Others to be featured are Randolph Scott, Kent Taylor, Allan Dinehart, Beryl Mercer and Carole Lombard. Estelle Taylor is being considered for the remaining important role—that of a lady with an inscrutable Mona Lisa smile.

Bela Lugosi, Hungarian actor whose screen appearances thus far have been in "horror" roles of the "Dracula" variety, will be a comedian in Paramount's "International House." Lugosi joined the cast of this film yesterday, in support of Peggy Hopkins Joyce, W. C. Fields, Burns and Allen and Sari Maritza. Edmund Breese, Franklin Pangborn and Harrison Green are additional members of the cast. Edward Sutherland is in charge of the picture's direction.

The Mayfair offers a new talkie today—Universal's "Nargana," an African thriller picture made in Hollywood, with Tala Birell and Melvyn Douglas in the leading roles.

At the Globe tonight, a new German picture will have its initial showing. It is "Ich Will Nicht Wissen Wer Du Bist," directed by Geza von Bolvary, who was responsible for the famous "Zwei Herzen." Michael L. Simmons wrote the English titles which are superimposed. Tomorrow's new pictures include "The Great Jasper," with Richard Dix at the Radio City Music Hall, "L'Italia Parla" at the Caruso, and "The Mystery of the Wax Museum" with Lionel Atwill and Fay Wray, tomorrow night at the Strand.

On Friday, the RKO Roxy will offer "The Face in the Sky" with Spencer Tracy and Marion Nixon. The original Roxy has booked a British film, "The Ghost Train." And the Little Carnegie's new German flicker is "The Spell of Tatra."



Bela Lugosi has been assigned a comedy role in Paramount's "International House."

Saturday will offer the Europa's "Wine Nacht in Paradises" with Amy Onda.

On Monday, "Mussolini Speaks" will be launched at the Winter Garden. It is a Columbia production of the romantic life of Italy's Dictator.

Gloria Swanson's "Perfect Understanding" is booked into the Rivoli starting on Washington's Birthday, a week from today. Laurence Olivier, Michael Farmer and Sir Nigel Playfair support the actress in this film, produced in England and the Riviera at Cyril Gardner's direction.

Marie Dressler is New York bound, vacation bent, before she starts "Tugboat Annie."

Edmund Lowe is coming East to do a number of personal appearances.

Herbert Marshall arrives from London today, and will stay at the Lombardy while he's in New York. And Buddy Rogers leaves that hotel this morning to entrain for Hollywood where he'll play opposite Marion Nixon in "Five Cents a Glass."

Gloria Swanson's new talkie offering, "Perfect Understanding," will have its premiere at the Rivoli Theatre next Wednesday.

Mary Pickford, who has been in town these past few days prior to sailing for Italy where she'll meet Doug Sr., will be guest of the New York Newspaper Women's Club at dinner Thursday evening. Edna Ferber, Pearl Buck, John Erskine, Fannie Hurst, Theodore Dreiser and Heywood Brown are among those who'll attend.

It seems that Colin Clive will play opposite Marion Davies in "Peg o' My Heart" and that Onslow Stevens, originally scheduled for the role, will be in "Service" instead. That's according to Variety... "I Cover the Waterfront" goes into production on Monday under the direction of James Cruze, with Claudette Colbert, Ben Lyon and Ernest Torrence featured. "Apartment 9" by Alice D. G. Miller will be a new Paramount picture... Purnell Pratt joins the cast of Sylvia Sidney's "Pick Up".... Arthur Rankin draws a role in "Lovable Liar" with Buck Jones and Dorothy Revier... Paul Porcasi and Leila Bennett are now in "Dead Reckoning".... Bill Gargan's brother Edward is in the cast of "The Little Giant," which star Edward G. Robinson thinks is good in spite of the fact that it was filmed in a short eighteen days.... Mrs. Franklin D. Roosevelt will address members of the Warner Club tonight.

FEB 12 1933

Dinner Meet Will Arrange Music Parley

More than 200 music lovers of Minneapolis are expected to attend the dinner meeting at the Curtis hotel Tuesday night to discuss plans for the entertainment of the National Federation of Music Clubs convention here May 21 to 28. The dinner also will be in honor of the visit to Minneapolis of Mrs. Elmer James Ottaway, president of the federation, who is making a special trip to the northwest to discuss plans for the convention. The 1933 gathering of musical people of the entire country will mark the first time this assemblage has met in the northwest.

Arrangements for the Tuesday night meeting are in charge of John Burge, chairman of the convention department of the Minneapolis Civic and Commerce Association. Mr. Burge will preside and introduce the speakers, who will include Mrs. Ottaway, representing the national organization; Mrs. H. A. Patterson, general chairman of the Minneapolis biennial committee; and William MacPhail, chairman of the program committee.

One of the most important features of the meeting will be the discussion of plans for conducting a season ticket selling campaign for many musical events of national importance to be presented on the convention programs. The Minneapolis meeting of the federation will be financed entirely by the sale of the season tickets. Other arrangements will include the announcement of committees for the following activities: citizens committee, hostess, finance, junior hospitality, state reception, registration, young artists registration and hospitality, decorations, chorals, banquet, breakfast and luncheons, past presidents assembly, junior and public school music, church music, ushers and pages, hotels and reservations, credentials, past national officers and publicity.

The convention in May will bring celebrities and artists from all parts of the country to Minneapolis. Among these already scheduled to be heard are John Erskine, pianist, who is equally well known as the author of best sellers; Florence Macbeth, opera star; Ernest Hutchinson, pianist and dean of the graduate school of the Juilliard School of Music, New York; Gordon Strine, quartet with Harold Bauer as soloist; the Minneapolis Symphony Orchestra, St. Olaf choir, Apollo Club of Minneapolis and the Cecilia Singers of Minneapolis.

Another distinctive feature of the convention of national proportions is the young artists contest in which seven cash awards of \$1,000 each are offered. These awards will go to the winners of contests for piano, violin, violin cello, organ, women's voice, high or low; men's voice, high or low; and opera voice, man or woman. From now until the Minneapolis convention, state contests will be going on to select state winners eligible for the preliminary district contests the winners of which will compete here.

Reports indicate we will have a very enthusiastic meeting Tuesday night. Mrs. H. A. Patterson said and the announcement that Minneapolis was to enjoy such a fine program of music brought a response that is most encouraging to our committee.

Representatives from every musical organization in the city have signified their intention of attending the meeting and co-operating with the various committees in charge of convention activities.

FEB 16 1933

The Talk of New York

By WARD MOREHOUSE

New York, Feb. 16.—Broadway, some part of it, is going to Washington for the inauguration of President-elect Roosevelt. One of the events of the inaugural week in the national capital is to be a benefit play in behalf of the Actors' Fund, to be presented at the Delasco theater on Sunday, March 5.

Two unofficial ambassadors from Great Britain will be on hand to entertain Washingtonians. They are the leading lights of the English stage, Noel Coward and Beatrice Lillie, who will appear in a one-act skit. This is not the first time that Mr. Coward and Miss Lillie have given their services for the American actors' relief fund.

Others who will make the trip from New York are Daniel Frohman, president of the Actors' Fund; his stage director, Keana Waters; and Ceclia Loftus, Herbert Rawlinson, Bert Lytell, William Faversham and Fannie Hurst.

In gratitude to Mary Pickford for having established the library of the New York Newspaper Women's club, members of that organization are giving a dinner in her honor tonight at

the Restaurant Lorne, 480 Park avenue. Authors and playwrights in the guest list include Edna Ferber, Faith Baldwin, Pearl Buck, John Erskine, Adela Rogers Hyland, Franklin P. Adams, Fannie Hurst, Theodore Dreiser, Hendrik Willem van Loon, Carl Van Vechten, Harry Herreshoff, Deems Taylor, Marc Connelly and Frank Sullivan.

The Society of American Magicians will hold its annual magic show at the Heckscher theater, One Hundred and Fourth street and Fifth avenue, on the evening of the 28th. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

The shows of the society have been an annual event in magic for many years. Until the time of his death they were produced and presented by Houdini. Since then they have been presented by Samuel Margolies, chairman of the committee.

SAN FRANCISCO EXAMINER

FEB 8 - 1933

John Erskine, famous author and educator, speaking over KFOC at 1:45 this afternoon, will relate "What I Got Out of the Depression." Most folks, who get theirs in the neck, will want to know when they'll get out of it!

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The Society of American Magicians will hold its annual magic show at the Heckscher theater, One Hundred and Fourth street and Fifth avenue, on the evening of the 18th. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

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FEB 18 1933

PIANO STUDENTS
HEAR LARKIN ON
VALUE OF MUSIC

President of local company
calls it stupendous reality,
expressing emotions of life

The third in the series of fortnightly piano recitals by students of Buffalo, in connection with the movement begun in 1931 by Dr. John Erskine, president of the Julliard School of Music, New York City, took place last evening in the recital hall of Denton, Cottler & Daniels, which was filled with an enthusiastic audience. A special feature was a guest speaker in the person of John D. Larkin, president of the Larkin Company, who, from the standpoint of a business man, but also a music lover, in a five-minute address gave the young students much to think of.

"Music," he said, "is a stupendous reality, and an expression of the emotions of life through everlasting vibrations which mean harmony. Music is a living thing, and you young students, in building up your interpretations are getting in touch with vibrations which will be the means of greater development and the understanding of what is most necessary, harmony of living."

Mr. Larkin was given an eloquent tribute of appreciation at the close of his talk.

The regular program opened with a group of young pianists playing delightful little numbers. Ruth Marie King, pupil of Eleanor McDougall, played Minuet, by Bach, in admirable fashion and a descriptive piece, Avalanche, by Heller. Dorothy Van Aernam, a cunning little maid of six, and a pupil of Elsie Stein, distinguished herself in three short pieces, The Halloween Pumpkin, a folk tune, and another folk tune, Mind Your Mother, in which she stressed the rhythm with clever musical style, and Sing Lee, China Boy, by Katherine Lively, with inimitable effect.

Ruth Blankheit, pupil of Mrs. Elizabeth Gillette Henderson, gave some highly creditable renditions of Toccata, by Bach, The Butterfly, by Knight, and Nocturne, by Reinhold, in which a musical tone and admirable left hand work were features.

Foster Parmelee, a pupil of Mrs. Denton Butt, a talented lad with a natural musical temperament, won success in Grandfather's Clock, by Maxim, and Mary Gwinn, pupil of Emily Yoder Davis, played Silhouette, by Reinhold, and Spinning Wheel, by Timmins, with refinement of style and a regard for lyric beauty. Sylvia Science, a pupil of J. E. Miller, showed herself to be an earnest student in her playing of Minuet in G, by Beethoven, and Knight Rupert, by Schumann.

Mary Austin, a charming young girl and a pupil of Miss Agatha Dombrowski, displayed fine technical equipment, and excellent training in two Preludes, opus 81, Nos. 7 and 3, by Heller. Another interesting performer was Lucille

Lazure, a pupil of Marguerite Davison, who played Musette, by Bach, and Barcarole, in G Minor, by Tchaikowsky, with appealing effect. Solfeggietto, by P. E. M. Bach, and the lovely Nocturne, by Grieg, were played by Frederick McCarty, pupil of Sister Mary Matthew, with a feeling for expression and tonal color.

Phyllis Morey, a gifted young girl and pupil of Beresford Wells, showed a well grounded technique and musical expressiveness in Scotch Poem, by MacDowell, and Etude, by Wollenkapt, and Grace Myers, a pupil of Helen Townsend, scored highly in the Nocturne in B Major by Chopin, as did Franklin Funk, pupil of Mary Larned, in his rendition of The Rustle of Spring, by Sinding.

Still another gifted musician, Geraldine Bitterman, a pupil of Sister Mary Carlino, gave an excellent account of herself in both the classic and modern composers in her artistic playing of Dreamlike from Partita, in G, by Bach, and Arabesque, G Major, by Debussy.

Then came the final number in which Nina Tauricello, a lovely appearing girl, took the audience by storm with her brilliant musicianship in the Concerto Allegro, by Grieg with Henry Collins at the second piano, providing excellent support. Miss Tauricello playing this taxing work by memory and gave an exhibition of a technical command, a singing tone, effective phrasing, and beautiful melody throughout, of which many were so fond a musician might be proud. She has a future of rich promise. Both Miss Tauricello and Mr. Collins are pupils of Arnold Cornelissen.—M.B.S.

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I had the opportunity to visit a family who now feels the effects of the depression. They do not complain about their material losses. They say truthfully that their loss and present limited material possession do not reflect dishonor. Their disgust is the attitude of others towards them. Friends who used to be cheerful to them now speak to them if they are cornered and cannot get away from them. They used to be called upon in community activities, but now if they offer their services, they are frowned upon. One member of the family said he just feels like telling some of his erstwhile friends who now pass him without bidding the time of day to go where they can't even give away fur coats. That is an example of soured life and loss of faith in the sincerity of people. John Erskine is just one physician who has sounded the depression to its hearts' depth. I am a disciple of John Erskine right now.

BIRMINGHAM, ALA.
POST

FEB 7 - 1933

Another Wednesday program listeners should look forward to hearing is the broadcast by John Erskine, author and professor of English at Columbia university, over WBRC at 3:45 p.m. Erskine's message also will be broadcast from television station WZXB. And here's his subject: "What I got Out of the Depression."

FEB 9 - 1933

BLIC OPINION

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Gallagher, Ebensburg, Pa.

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TAMPA, FLA.
TIMES

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BIRMI

TAMPA, FLA.
TIMES

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10

SPRINGFIELD, MASS.
NEWS

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BUFFALO, N. Y.
COURIER EXPRESS

FEB 18 1933

Flint

554-562 Main Street

"Buds" and
are buying

No

Chiffon and
Silk St

The Only Silk St

Seal of the "Better Fe
for Greater Quality
and Longer Wear

85c

necessary, harmony of tones. Mr. Larkin was given an eloquent tribute of appreciation at the close of his talk.

The regular program opened with a group of young pianists playing delightful little numbers. Ruth Marie King, pupil of Eleanor Maudoull, played Minuet, by Bach, in admirable fashion and a descriptive piece, Avalanche, by Heller. Dorothy Van Aernam, a cunning little maid of six, and a pupil of Elsie Stein, distinguished herself in three short pieces. The Hallowe'en Pumpkin, a folk tune, and another folk tune, Mind Your Mother, in which she stressed the rhythm with clever musical style, and Sing Lee, China Boy, by Katherine Lively, with inevitable effect.

Ruth Blankheit, pupil of Mrs. Elizabeth Gillette Henderson, gave some highly creditable renditions of Toccatina, by Bach. The Butterfly, by Knight, and Nocturne, by Reinhold, in which a musical tone and admirable left hand work were features.

Foster Parmelee, a pupil of Mrs. Denton Butt, a talented lad with a natural musical temperament, won success in Grandfather's Clock, by Maxim, and Mary Gwinn, pupil of Emily Yoder Davis, played Silhouette, by Reinhold, and Spinning Wheel, by Timmins, with refinement of style and a regard for lyric beauty. Sylvia Science, a pupil of J. E. Miller, showed herself to be an earnest student in her playing of Menuet in G, by Beethoven, and Knight, Rupert, by Schumann.

Mary Austin, a charming young girl and a pupil of Mrs. Agatha Dombrowski, displayed fine technical equipment and excellent training in two Preludes, opus 81, Nos. 7 and 3, by Heller. Another interesting performer was Lucille

JOHNSTOWN, PA.
DEMOCRAT

FEB 9 - 1933

PUBLIC OPINION

(The statements carried in this column are contributed by readers of The Democrat. The opinions expressed are those held by the writers, who often disagree with the editorial policies of this paper.)

From Ephraim Z. Gallaher, Ebensburg, Pa.

Giving the needy a pound of soup beans, a piece of salty sow-belly and a sack of corn meal does not suffice. Man does not live by bread alone. To my delight, the morning paper recently carried a note of news about John Erskine heading the jobless aid fund. He is to direct a scientific drive to uphold morale. Some such idea has been troubling my little bit of brains ever since the depression hit us, but very little enthusiasm have I observed from any source on this particular and most vital phase of depression effect.

A broken morale is worse than hunger. It seems to me a major effort, if not the entire effort, has been to allay hunger, with little thought of bolstering up the morale. A hungry family may forget about being hungry within a few months, but a hungry family with broken spirit and soured life may influence generations to come. If this is true of one family, what might the outcome and influence be upon our nation if one hundred thousand families are thus affected? A weakened and deadened morale menaces the nation. John Erskine is therefore heading up a movement in New York city that is vital to the nation's welfare.

I hear much complaint and criticism about people who have received table supplies, free rent, some old shoes and underwear through welfare agencies. They actually buy a magazine. They get a little money and they buy their children some toys; yes, they actually go to moving pictures. These criticisms indicate our lack of human values in the life of our community. I do not believe an individual with such an attitude is fit to sit as a member of a welfare association. He simply sees the individual as an animal, just to be fed and clothed. John Erskine sees him as having a soul, and if properly enlightened, if having proper social life, his temporary material condition will not deaden his soul.

So long as man keeps up strong morale, so long as he has aspirations and lofty ideals, so long as he feels himself a part of the community activities, just so long has that community strength in that man. But stifled his inward noble tendencies and he is a liability to the community, even when kept well fed and clothed by a welfare association.

I had the opportunity to visit a family who now feels the effects of the depression. They do not complain about their material losses. They say truthfully that their loss and present limited material possession do not reflect dishonor. Their disgust is the attitude of others towards them. Friends who used to be cheerful to them now speak to them if they are cornered and cannot get away from them. They used to be called upon in community activities, but now if they offer their services, they are frowned upon. One member of the family said he just feels like telling some of his erstwhile friends who now pass him without bidding the time of day to go where they can't even give away fur coats. That is an example of soured life and loss of faith in the sincerity of people. John Erskine is just one physician who has sounded the depression to its heart's depth. I am a disciple of John Erskine right now.

BIRMINGHAM, ALA.
POST

FEB 7 - 1933

Another Wednesday program listeners should look forward to hearing is the broadcast by John Erskine, author and professor of English at Columbia university, over WERC at 3:45 p.m. Erskine's image also will be broadcast from television station W2KAB. And here's his subject: "What I Got Out of the Depression."

TAMPA, FLA.
TIMES

FEB 7 - 1933

"Going to Press."

Erskine, professor of English at Columbia university, president of the Juilliard school of music, and now columnist for Brooklyn Daily Eagle will speak nationwide radio audience over Tampa network (WDAB) during Bill Schutt's Going to Press, 8:30 to 9:00 tomorrow afternoon.

NEWARK, N. J.
NEWS

FEB 11 1933

The Metropolitan and Music in the Making

THE Metropolitan Opera Association, Inc., is passing the hat for funds to continue next season. It is asking the public to guarantee \$300,000 in order that the sumptuous presentation of grand opera may go on. This is a matter between the management, boxholders and participants and those who care enough for opera as it is presented at the Metropolitan to chip in against a deficit. But whether opera is continued at the Metropolitan is not a life or death matter for music in America. The future of music is in the keeping of a large public that stretches from coast to coast and invades every town. It is something that has to grow and become a normal part of the life of the people.

This does not mean there is no place for exotic musical plants. They are all right for those who like them and can afford them. There are other ways, however, to develop the musical ability and musical appreciation of the people. One way, as John Erskine of the Julliard Musical Foundation recently told the Summit Athenaeum, is through the development of local musical organizations, particularly among the youth of the land. Music must be made as spontaneous and natural to them as automobile and contract. It must be democratized.

Some of the beginnings are crude although it is amazing what great advance has been made. Until the refining process

has been carried farther, there will be room for the gorgeous performances by brilliant musical stars to which we are accustomed. But a good social consciousness should keep in mind that there is a music in the making in this country that is native to the soil and the future of America lies in its blossoming.

NEW HAVEN, CONN.
REGISTER

FEB 20 1933

Mary, In Appreciation—



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N. ADAMS, MASS.
TRANSCRIPT

FEB 18 1933



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HAVERHILL, MASS.
GAZETTE

FEB 15 1933

MUSIC M

Ten-Year Program to Aid Native Music

The Guild of American Festivals is an organization that is launching a campaign in every state of the nation to stimulate interest in concerts, festivals, and opera in every state and relieve the present crisis in unemployment among American composers, conductors, singers, and instrumentalists by means of a ten-year program. The guild's plan is to cooperate with existing bodies seeking to increase employment of musicians such as the Musicians Emergency Fund, Inc., and the American Federation of Musicians by securing employment for members in the orchestras of the guilds of the home states.

The guild's work will be "not the benefit of an organization but every musician and musical organization in America; it is offered to the president and the nation as the music division of the National Reconstruction Program to create immediate and constantly increasing employment."

"To this end the guild is conducting a national campaign in cooperation with each state to energize concerts and festivals and the immediate establishment of an American Opera House in Washington, one of the few national capitals in the world (including small states) formed after the great war which does not boast its own opera."

"There is in every state material for a splendid orchestra, choral and oratorio societies. This can be coordinated into a strong State Festival Guild," according to the guild's statement which continues: "The plan is not to disrupt nor duplicate existing activities, but to correlate and crystallize all efforts toward a definite goal within a given period, and to reward the combined musical activities of the state through publication of annual state reports and an award for the best report."

"To finance this work a drive for 'million quarters' is being made. When a state guild is formed 50 percent of the donation from that state will be returned to its guild, the other 50 percent will be used in founding the national opera in Washington."

The award for the best report will be based on three points: the work of the state guild, the percentage of city federations of women's clubs giving one concert, and the report of all other musical activities of the state. Awards will be made annually in September, and the first will be made in 1933. As soon as established two winning Guild conductors will be invited to conduct a performance at the National Opera in Washington.

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has made the following statement relative to the work as carried on there: "Municipal music has been a civic responsibility in Baltimore for the past 18 years and its importance as a steady influence, as well as its cultural and recreational value to both white and colored communities is widely recognized. Baltimore is the pioneer and the exemplar of this phase of municipal activity in America. It is estimated that over 500,000 persons attended the free concerts of the Baltimore Municipal and Park bands this past summer. The Symphonic Band concert on the Johns Hopkins University campus, with an attendance of 10,000, and the annual musical lawn party in Druid Hill Park, with an attendance of 40,000 together with large audiences for the 1931-32 Sunday night concerts by the Baltimore Symphony orchestra show conclusively that municipal music is meeting a real need in the daily lives of Baltimoreans."

Italian Protest

The signatories to a document which attacks modern music in no uncertain terms, includes such prominent Italian composers as Respighi, and appeals to the younger generation on behalf of "artistic discipline" and concludes with the assurance that the "romanticism of yesterday will again be the romanticism of tomorrow." The statement attacking contemporary tendencies follows: "We are against this art which cannot have and does not have any human content, and desires to be merely a mechanical demonstration and a cerebral puzzle. The confusion of Babel reigns in the musical world. For 20 years the most diverse and disparate tendencies have been lumped together in a continual chaotic revolution."

E. B. F.

NEW YORK TIMES

FEB 17 1933

DINNER TO MARY PICKFORD

Actress Is Honor Guest of the Newspaper Women's Club.

Miss Mary Pickford, motion picture actress, was the guest of honor last night at a dinner dance given by the New York Newspaper Women's Club in the Restaurant Larrue, 480 Park Avenue. The dinner was given to Miss Pickford as a gesture of appreciation for the club's library, which she established. About 100 members and their guests were present.

Among those who attended were Fannie Hurst, Isabel Paterson, Thomas Craven, John Erskine, Katherine Brush, Ursula Parrott, Adela Rogers St. John and Natalie Sedgwick Colby, novelists; Miss Selma Robinson, poet; Miss Gross, humorist, and Mrs. Gross; Harry Hershfield, humorist, and Miss Helen Worden, newspaper columnist and president of the Newspaper Women's Club.

Entertainment was provided by Miss Hilda Moreno, Cuban singer, who was accompanied on the piano by Moises Simons, composer; Miss Anne Ronell, songwriter and singer, who presented a program of her own compositions, and Mr. Hershfield.

FEB 12 1933

This and That

Erskine, president of the school of music, novelist, letters, and pianist, is versatile enough to be well qualified to the new adjustment service of the unemployed of New York. He began his work last week on his charge. It has received a grant of \$100,000 from the Carnegie Foundation of New York, which is sufficient for a year. Its purpose says Mr. Erskine, is to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics in the general situation in which he finds himself.

Though the new organization is in New York, he hopes that it may be developed which will have general utility and that the plan will be adopted in other cities.

Its aims is to combat the demoralization of the individual. Many unemployed are suffering from melancholia, other are allowing their acquired skill to slip and many have become maladjusted to their old work. It is hoped they be helped to understand the economic situation and the occupations that are taking place in the general field, supply an objective study of their activities it may be possible in individual case to frame a practical action that can be followed with confidence that it is likely to be something.

Erskine has before this been in contact with this problem in one of its most tragic forms upon the lives of thousands of musicians, in New York as the result of a combination of forces. Many would work because of the maladjustment if there had been no slump without the competition of the slump would have musical profession a severe blow because music is a profession that many people sacrifice to have to economize. The slump in some of its phases associated with other amusements shows and dances which they have to economize. The slump in some of its phases associated with other amusements shows and dances which they have to economize. The slump in some of its phases associated with other amusements shows and dances which they have to economize.

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Possibly wooden pegs might be reshaped at some expense of material but human pegs are of more intractable stuff.

But almost any occupation is better than brooding idleness, and Mr. Erskine's committee may find ways of helping multitudes of people to keep up their courage, face the facts squarely and do what they can to help themselves and to keep themselves fit. This is particularly important in the case of musicians because their skill deteriorates so quickly with disuse that after continued idleness they may not be ready to hold down a job even if one is offered. But there are many skilled occupations that need constant practice. If the total skill of the millions of people could conceivably be capitalized it would represent a fantastic sum, and if it were owned by capitalists instead of by millions of discouraged and unwanted workers there would be a loud outcry over the depreciation of this asset from disuse. From this point of view such work as the New York committee is doing has an economic value in proportion to the success in keeping up morale, but its true worth is to be measured not in dollars but in human lives and happiness.

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A new method of teaching arithmetic, which is expected to yield infallible scoring in auction bridge, is said to be making headway in the schools of several states, including Massachusetts, New Hampshire and Connecticut. It is based on researches by Prof. Guy M. Wilson of Boston university's school of education. He believes that the reason why most of us have to count on our fingers is that in childhood we were swamped by more arithmetic than we could learn well. To correct this the new method eliminates a great deal and concentrates on the four fundamental processes—addition, subtraction, multiplication and division. Equal stress, however, is put upon taking the steps in the right order and learning each perfectly before going on. Every pupil learns to add nine and six without effort before trying to add 9 to 16, 26, 36 and so on. The new curriculum boils down to five things—the fundamental facts, the process steps, examples "to the extent of social usage," tests, problems devised by the pupil. It sounds very simple in comparison with the old textbooks.

"Social usage," however, will require giving some attention to big numbers. They can hardly be dropped out so long as astronomical figures are in demand for discussion of war debts, unemployment, the gold supply and the size of the universe. Fortunately millions, billions, trillions and so on can be cut off from arithmetic and treated as mere words, which is often quite as good treatment as they deserve.

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HAVERHILL, MASS.
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More than 35 at Sons
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AMESBURY—More than 35 attended the meeting of the Essex County Society of Sons of United Veterans auxiliary at U. S. W. V. hall Monday afternoon. Mrs. Elizabeth Hutchins, Beverly, presided. Among committee appointments announced as that of Mrs. Sarah Rhodes, of Amesbury, to the chairmanship of the executive board. Supper was served. In the evening members went to Newburyport to attend a meeting of the Newburyport camp and auxiliary. The next meeting of the society will be held in Salem on March 3.

Firemen's Tourney

AMESBURY—There are no changes in the standing in the annual firemen's tournament among fire companies. The matches at Combines, Main street, Monday night, were as follows: Ladder 1 winning 60 to 51, and Engine 1 taking the pool match, 100 to 84. Combination 2 won from Engine 3 in pool 100 to 64, but Engine 3 retaliated in cards, winning 60 to 28. The tournament will be continued at the Central station, School street, Thursday evening.

Extension Meeting

AMESBURY—Mrs. Mary McIntyre, agent of Essex county extension work, will address women of the local division of the extension service of the Essex County Agricultural school, at Grange hall tomorrow afternoon at 2:30. A moving picture film, "The Importance of Community Life," will be shown. All women have been invited.

SAVES HALF

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Although the new organization is limited to New York, he hopes that methods may be developed which will be of general utility and that the plan will be adopted in other cities. One of its aims is to combat deterioration of the individual. Many of the unemployed are suffering from melancholia, other are allowing their painfully acquired skill to slip away, and many have become maladjusted to their old work. It is hoped that they be helped to understand the present economic situation and the changes that are taking place in various occupations. From such a gap of the general field, supplemented by an objective study of their own capacities it may be possible in an individual case to frame a program of action that can be followed with confidence that it is likely to lead to something.

Mr. Erskine has before this been brought into contact with this problem in one of its most tragic forms—the blight upon the lives of thousands of skilled musicians, in New York alone, as the result of a combination of adverse forces. Many would be out of work because of the machine even if there had been no slump. Even without the competition of the robot the slump would have struck the musical profession a peculiarly severe blow because music is a luxury that many people sacrifice first when they have to economize, and because in some of its phases it is associated with other amusements like shows and dances which have suffered from the depression. But when the slump is added to technological unemployment it is hard to give advice to an unemployed musician or to help him to reshape his life. That is where the energetic versatility of John Erskine may be of service.

This matter of aptitude and acquired skill is the most serious flaw in the reasoning of the Dr Panglosses who try to cheer us up with figures purporting to show that mechanical progress makes more jobs than it destroys. A million bound pegs abruptly scrapped by the abolition of round holes would find little consolation in the prediction that the new system would provide several million square or triangular holes later on.

Possibly wooden pegs might be reshaped at some expense of material but human pegs are of more intractable stuff.

But almost any occupation is better than brooding idleness, and Mr. Erskine's committee may find ways of helping multitudes of people to keep up their courage, face the facts squarely and do what they can to help themselves and to keep themselves fit. This is particularly important in the case of musicians because their skill deteriorates so quickly with disuse that after continued idleness they may not be ready to hold down a job even if one is offered. But there are many skilled occupations that need constant practice. If the total skill of the millions of people could conceivably be capitalized it would represent a fantastic sum, and if it were owned by capitalists instead of by millions of discouraged and unwanted workers there would be a loud outcry over the depreciation of this asset from disuse. From this point of view such work as the New York committee is doing has an economic value in proportion to the success in keeping up morale, but its true worth is to be measured not in dollars but in human lives and happiness.

Baltimore's famous chow dog, Ming Toy, which last year was sentenced to death for biting and then more mildly punished by like exile from the city, has won from the court permission to return and participate in a dog show if kept in a cage except when being exhibited in the show ring. In temper Ming Toy must have something in common with the Pekingese, of whom Christopher Morley has written: "The trouble with the Pekingese is that for a million generations he has been told that he is either a dragon or a lion, and no one has ever told him the truth."

A new method of teaching arithmetic, which is expected to yield infallible scoring in auction bridge, is said to be making headway in the schools of several states, including Massachusetts, New Hampshire and Connecticut. It is based on researches by Prof. Guy M. Wilson of Boston university's school of education. He believes that the reason why most of us have to count on our fingers is that in childhood we were swamped by more arithmetic than we could learn well. To correct this the new method eliminates a great deal and concentrates on the four fundamental processes—addition, subtraction, multiplication and division.

Equal stress, however, is put upon taking the steps in the right order and learning each perfectly before going on. Every pupil learns to add nine and six without effort before trying to add 9 to 16, 26, 36 and so on. The new curriculum boils down to five things—the fundamental facts, the process steps, examples "to the extent of social usage," tests, problems devised by the pupil. It sounds very simple in comparison with the old textbooks.

"Social usage," however, will require giving some attention to big numbers. They can hardly be dropped out so long as astronomical figures are in demand for discussion of war debts, unemployment, the gold supply and the size of the universe. Fortunately millions, billions, trillions and so on can be cut off from arithmetic and treated as mere words, which is often quite as good treatment as they deserve.

FETED BY WRITERS

—In appreciation of the library she established for them, members of the New York Newspaper Women's club gave a dinner in Mary Pickford's honor in New York. Beside her sits John Erskine, author.

WILMINGTON, DEL.
EVE. JOURNAL-
EVERY EVENING
FEB 18 1933



N. Y. TELEGRAPH

FEB 18 1933

Mary Pickford Dinner Guest

The New York Newspaper Women's Club feted Mary Pickford at a dinner dance in the Restaurant Larrue, in Park avenue, Thursday night in appreciation of her gift of a library to the club. Prominent among the 100 members and their guests who gathered to honor the screen star were:

Fannie Hurst, Isabel Paterson, Thomas Craven, John Erskine, Katherine Brush, Ursula Patton, Adela Rogers St. John and Natalie Sedgwick Colby, novelists; Miss Selma Robinson, poet; Milt Gross, humorist, and Mrs. Gross; Harry Hershfield, humorist, and Miss Helen Worden, president of the Newspaper Women's Club.

Miss Pickford will sail for Europe today on the Rex accompanied by Mildred Zukor Loew.

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SYRACUSE, N. Y.
HERALD

FEB 18 1933



BROOKLYN, N. Y.
CITIZEN

FEB 20 1933

CURRENT COMMENT

John Erskine is going to try an experiment in strengthening the morale of the unemployed in New York. It's a work that needs to be done, not only in New York, but in every city in the land where unemployment exists. The man or woman who is kept alive physically while out of work, but loses that spirit which makes the individual want to work and be self-supporting, is merely an empty shell with little left to live for.—Burlington Free Press.

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Brooklyn, N. Y., E

FEB 20 1933

Work on Marine

Not long ago Dr. John Erskine, in his address to the audience of the benefits he has been giving to the current depression, that slump has some good points of view. As a matter of fact an interest might be written on what city depressions. Brooklyn, just now, is in a good position to draw dividends from needed improvements because of employment.

Initiating work in Marine Park. In putting 600 men to work on the project, the city authorities have made a intelligent decision. We have been of millions on unemployment relief have been handed out for "make-work" has been of no lasting benefit. It is better to spend money on work than on handouts.

Marine Park is badly needed far behind the other boroughs parks. The areas for this project are much smaller in relation to the need for more recreation for Brooklyn's millions. Furthermore, developing such facilities, we can develop a basic real estate value.

It should not be forgotten that the highways Marine Park will serve as Brooklyn. As a matter of fact, the entire city and the metropolitan area. No one thinks of Coney Island park. It is New York's greatest asset. Yet Coney Island is not a recreation center, it is merely a breathing place. A sports center, planned to provide a unique sports center. And it should be self-sustaining.

Such an addition to our park system while the opportunity to push the depression should not be lost. On Marine Park will serve the city by providing income to idle men, from the lists of relief agencies. It is a time of giving the city a playground.

DALLAS, TEX.
TIMES-HERALD

FEB 20 1933

COLUMNIST ERSKINE IN RADIO INTERVIEW

John Erskine, professor of English at Columbia, president of the Julliard School of Music, author and now columnist for the Brooklyn Eagle will speak over KRLL and the Columbia network on "Bill Schudt's Going to Press" at 3:45 p. m. Wednesday. The author of "Helen of Troy," "Galahad" and other best selling novels, will talk on "What I Got Out of the Depression."

Brooklyn, N. Y., Eagle

FEB 20 1933

Work on Marine Park.

Not long ago Dr. John Erskine told a radio audience of the benefits he had derived from the current depression. That the well known slump has some good points cannot be denied. As a matter of fact an interesting monograph might be written on what civilization owes to depressions. Brooklyn, just now, seems to be in a good position to draw dividends in the form of needed improvements because of the need for employment.

Initiating work in Marine Park is a case in point. In putting 600 men to work on this big project, the city authorities have made an intelligent decision. We have been spending tens of millions on unemployment relief. Large sums have been handed out for "made work," which has been of no lasting benefit. It is much better to spend money on work that will be permanent.

Marine Park is badly needed. Brooklyn lags far behind the other boroughs in the matter of parks. The areas for this purpose here are much smaller in relation to the population. Every report on social conditions emphasizes the need for more recreational facilities for Brooklyn's millions. Furthermore, by properly developing such facilities, we can add immeasurably to basic real estate values.

It should not be forgotten that with adequate highways Marine Park will serve Queens as well as Brooklyn. As a matter of fact it will serve the entire city and the metropolitan district. No one thinks of Coney Island as a Brooklyn park. It is New York's greatest playground. Yet Coney Island is not a real playground. It is merely a breathing place. Marine Park is planned to provide a unique recreational and sports center. And it should be in large part self-sustaining.

Such an addition to our park system is worth while. The opportunity to push this work during the depression should not be neglected. Work on Marine Park will serve the double purpose of providing income to idle men, who can be taken from the lists of relief agencies, and at the same time of giving the city a new permanent playground.

DALLAS, TEX.
TIMES-HERALD

FEB 6 1933

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"To be worth noticing now or worth remembering afterwards, we must first live with ourselves alone, in self-respecting solitude."—John Erskine.

GLOVERSVILLE, N. Y.
HERALD

FEB 22 1933



America's Sweetheart

NEW YORK, Feb. 21.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's Club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month.

John Erskine told Mary she looked "good enough to put on a birthday cake." She was in white lace, with a dash of pink velvet.

She wears little rouge, is nice and sun-tanned, her face is young-looking and firm, her eye-brows only the faintest line, her lashes heavily mascaraed. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts anyhow. I don't like them." She never exercises and hates sport.

En route to meet Doug at St. Moritz, however, she packs one blue skirt suit, with Norwegian trousers included. But she hates the current Hollywood pants. "Women aren't built for trousers," she said, in a little-girl voice. "Their hips are all wrong."

She reads biographies most of the time, both in French and English. Dumas, her New York hair-dresser, says Mary's French is positively Parisian. She wore no jewels except her three strand pearl necklace that Doug gave her, her handsome solitaire pearl, about the size of a dime, set with tiny emeralds supporting it, and her wedding ring which is made of links of platinum, with square cut diamonds and emeralds.

Garbo is her favorite actress, knew her in Sweden before she was imported to make Hollywood famous. She thinks Joan Crawford a tragic figure, "with too much success that she doesn't now what to do with. Joan's tragedy comes from wanting everybody to love her and not knowing how to make friends."

Soviet Likes "Pollyanna"

Mary's biggest laugh of her life is the fact that the Bolsheviks like her "Pollyanna" picture best of anything and are still running it in the land of the Soviets.

John Erskine, Mary's dinner partner, politely urged his sophisticated conversation to Mary's ear. At one point she pointed: "Do you really think I am so unsophisticated as that?" Erskine was in a precarious position, with engaging little Ann Ronell, new Tin Pan Alley queen, on his other side.

Ann played and sang her "Willow Weep For Me," wearing a big smile. It seems that she has a new song, "Merry-Go-Round," which is just being published now, and for which Radio City deekered for use during a fortnight's production. Ann went to Cuba for a rest but her lawyer brother, enjoying an evening at Radio City, heard Ann's music being played, with no credit given her on the program. In legal manner he notified their lawyers. They settled for a goodly sum, out of court!

Moses Simon, composer of "The Peanut Vendor," who played and whistled that popular piece, in a ringing, clear whistle, looks like a distinguished foreign diplomat—dignified, with military bearing, a handsome head, a handsome face, a handsome head of hair, snowy white at the temples.

MONTREAL
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FEB 17 1933

FORT WAYNE, IND.
JOURNAL-GAZETTE

FEB 11 1933

Others See It

MORE THAN BREAD

(Christian Science Monitor)

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Brooklyn, N. Y., Eagle

FEB 20 1933



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DALLAS, TEX.
TIMES-HERALD

FEB 6 1933

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FFB 20 1933

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Initiating work in Marine Park is a case in point. In putting 600 men to work on this big project, the city authorities have made an intelligent decision. We have been spending tens of millions on unemployment relief. Large sums have been handed out for "made work," which has been of no lasting benefit. It is much better to spend money on work that will be permanent.

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FEB 8 1933

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FEB 22 1993

berg, Mrs. Winfield Wil
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Francis Morris, of Ams
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Edward Winnie of Fultonvi

The Lloyd Deckro Post can Legion members and wives attending the open of the Bergen Post at Am were: Commander and Mrs. Klien, Mr. and Mrs. Mann, Mr. and Mrs. Walter George Emden, Willard E. after the meeting and er ment a pancake supper was

Among those who attended the Eastern Star meeting at the Monday night were: Edith and Florence Christensen, Mrs. F. H. Christensen, David Vedder, Mrs. Vedder, Mrs. Edward Vedder, Mrs. E. B. Clute, Mrs. John Clute, Mrs. James Dockstad, Mrs. Dockstad, Mrs. Russell Snow and Mrs. H. P. Snow.

Mr. and Mrs. Wilbur Kemp and children spent Monday with relatives at Johnston. Mrs. J. E. Wyman was at home Tuesday.

Mr. and Mrs. Clarence Lepp are moving from here to the Dopp farm at Rural Station. Hugh Spraker of Glenwood is the night chef at the new room.

Miss Boblin, who has been whooping cough at the grandparents is expected to be home.

children of Mr. and Mrs. Hau who have been at their home for the past few days are some better. Colm Schultz of Rural Monday at Ponda. Anna Hoese was at Ponda Monday.

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FEB 11 1933

MORE THAN BREAD
Christian Science Monitor

Encouraging are the evidences that the jobless man is not the forgotten man, that society recognizes as its paramount job the vital need of letting the unemployed man and woman know that thoughtful, intelligent effort is being directed to the solution of their problem.

What is termed by its sponsors a "national experiment" is the new adjustment service commencing to function in New York for the benefit of the unemployed in that city, made possible by a gift of \$100,000 from the Carnegie corporation. John Erskine, director of the service, states:

"The primary purpose of the program is to strengthen the morals of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

He adds that the service would aim to bring these individuals into adjustment with their environment.

The seeker for work who has tramped the streets unsuccessfully in his quest needs not merely that his physical requirements be satisfied. He needs encouragement; practical, understanding sympathy with his specific difficulty. Long workless weeks and months bring, all too often, despair and apathy; the very aptitude for work may slowly disintegrate.

The adjustment service proposes to cure—or better, prevent—this by helping the unemployed person “to acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence . . . that will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him.” Incidentally, the service does not ignore the value of providing pleasant and wholesome recreation.

It is hoped that the experiment will develop a technic that may be helpfully followed elsewhere. Every such effort knits society closer together. Every such effort is a step nearer the realization of the eternal spiritual fact, "Man shall not live by bread alone."

John Erskine, professor of English at Columbia university, author of "Helen of Troy" and other best-selling books, will be interviewed by Bill Schudt on the "Going to Press" program over KTSA and network at 3:45 o'clock Wednesday afternoon.

Dr. Erskine's subject will be: "What I Got Out of the Depression."

VARIETY

FEB 7 - 1933

Depression Gaieties

The 'Depression Gaieties' at \$10 a crack admish Sunday night (5) at the Imperial, New York, presented by and for the benefit of the Authors' League and the Stage Relief Fund should serve as something of a model in the line of benefit entertainments. It was decidedly an example of how benefit shows should be run, and makes all the other haphazard, ill 'n' miss array of stellar entertainment look silly.

Considering the auspices, it's to be expected that some really serious thoughts be given to the preparation of special material and the sequence of events. It reminded of how aimless even the Lambs' and the Friars' gambols and frolics have become through the careless, catch-as-catch-can unfolding of the talent.

Result has been that those who patronize Sunday night or any other night's benefits rarely miss a thing if they just pay for the drinks as a material contribution to the cause and stay at home. It's become easier to twirl a bothersome air wave off than contend with well-meaning charitable performers who, when not avoiding their generosity, appear disadvantageously through the tiresome procession of the same style of specialty after specialty.

The 'Depression Gaieties' was showmanly heralded from the start. The 'for one night only' and the special title lent it an aura of specialization which accounted for the \$10.000 gross, at \$10 a crack, Sunday night, with standees at \$3 per seat, all sorts of regulations by their number.

Marc Connolly, Hugh O'Connell, Charles Butterworth, Charlie Wininger and Bob Benchley, who appeared off and on, probably were importantly responsible for the smooth pacing, with Connolly seemingly very much the ringmaster. The array of distinguished legits and literati gave evidence in plenty to the creative talents which made possible the smooth progression of what was voted a good \$10's worth and audible commentary that it was the best benefit show ever seen. Which gives an idea with what mental stance the ducat buyers approach these things. However, it was more than that: it was a darn good revue, easily the best of this season.

The scale and the auspices, sans any paper, brought out a very top-hat attendance. They went in a big way for all of the reverse-English clowning.

In sequence, a comely chorus comprising the following vocalized, 'How About a Benefit for the Benefit of People Who Have to Go to Bed?' Carol Remick, Teddy West, Dorothy Dodd, Phyllis Cameron, Virginia Whitmore, Enis Early, Katherine Laughlin, Florence Chumbeos, Irene McBride, Katherine Mullowny, Evelyn Monto, Rosalie Trego, Ruth Gormley, Alda Conkey, Frances Nevinks and Wilma Kaye.

Next Marc Connolly's introductions of Jolson and Cantor, with Wininger, O'Connell and Butterworth appearing as substitutes, as Connolly apologized for the delay of the scheduled luminaries. In between, from this point on, Beatrice Lillie and Fannie Brice (the latter looking very sweet 'n' everything) contributed the clown interludes in outlandish page-girl setups.

'Under Difficulties' was the next sequence with the worried Connolly calling upon Clifton Webb for his man-about-town number out of 'Flying Colors'. Webb in turn calling upon Judith Anderson, Madge Kennedy, Hope Williams (and also Ethel Barrymore, but not appearing) for their help in a benefit. All

expressed themselves feeling very it and with lots of time on their hands up until the point Webb made known his request, and they all refuse. This forced Webb into the specialty, with a clown topper-offer showing the wrong reels projected instead of the slides from the revue.

Franklin P. Adams (FPA of the 'Trib') next introduced the veteran songwriters Theodore A. Metz (77-year-old composer of 'Hot Time in the Old Town Tonight') with a hoke fiddle specialty; Harry Armstrong (composer of that barroom anthem,

'Sweet Adeline,' who led the audience in a gang song reprise of the number); Harry Von Tilzer (ditto with 'Wait Till the Sun Shines Nellie,' with Harry forced to read the lyrics, not remembering 'em); and W. C. Handy with his national anthem, 'St. Louis Blues.'

Douglas Fairbanks, Jr.'s contribution was a clever panto impression of his father, Chevalier and Barrymore. He in turn introduced Vicente Escudero, the current male Spanish dancing sensation from the concert field.

John Erskine, with his 'Prof.' title also introduced, accompanied Grace Moore in two numbers.

Phil Baker had Butterworth as his box plant, latter climbing into the mezzanine stage box via a step-ladder from the stage. Baker wished he had Sid Silvers in the box with him and Butterworth roared he wished he had Al Jolson on the stage with him. Baker observed that Abe Lyman was to have accompanied him, but since it's the new rule on the radio that the radio talent use the product they're sponsoring (the Boswell Sisters must smoke Chesterfields, Amos 'n' Andy use Pepsodent, etc.), Lyman has been using Phillips Milk of Magnesia thrice weekly, for as many bronchitis, and that's why the bandman couldn't be with us tonight!

This led into a hoke 'Bachelor's Reverie.' Hugh O'Connell's, a dreaming bachelor recalled McIntyre and Heath, whereupon Jack Haley and Ethel Merman hopped out; David Warfield (Bill Robinson with his specialty that whinnied 'em), etc., and Beatrice Lillie-Bobby Clark, with one of their numbers out of 'Walk a Little Faster,' personating some other venerable a.k.'s. Haley, Merman's 'You're an Old Smoothie' from 'Take a Chance' was an individual show-stopper.

'The Little Tots' Hour' held Fred Astaire, Barbara Newberry and Carl Randall, and Vilma and Buddy Ebsen, each doing their hotcha legmanas when the hokum Teacher (Miss Lillie) leaves the room. But when Teacher reappeared all the tots slowed down to their waltzes again. This was another sample how a little thought to the manner of presentation—and it was trivial enough—dressed up what might ordinarily have been a succession of three topnotch sets of musical comedy hoofer's contributing conventional specialties.

Fannie Brice whammed 'em with her plea for the 'Popular Song' and what radio has done to it. It sounded like a Bullyrose semi-propaganda plea for tin pan alley, but its entertainment value was never lacking. Under Brian treatment it was one of the socko highlights of the evening. The comedienne, incidentally, with a few extra pounds and the new bobbed schneiz looks very ingenious, but none of the basic comedy appeal has been handicapped.

'Design for Rehearsal,' with Lunt, Fontaine and Coward, might well have been a page out of their current dramatic smash's rehearsal travails. The backstage stuff—all done on a bare stage—with the constant interruptions to cue, acclaim or self-deprecation of one another's lights-and-shadings of interpretations made for a novelty excuse to ring in the three name legits.

Wininger, Haley, Philip Loeb and O'Connell's 'Annual Meeting' of the U. S. Steel board brought in the Pickens Sisters (who did two songs, one too many), Paul Whiteman's orchestra and Jack Pearl with his unannounced—straight, GRT Hall, for pseudo-auditions of the company's forthcoming radio program. Haley observed that if you think Charlie Schwan is funny you should see his partner, Frank Mandel.

Benchley's 'How I Create,' with Loeb folling, preceded the finale wherein Dr. Walter Damrosch introduced the Who's Who Orchestra. This brought on the rostrum a galaxy of literati and others some of whose names as novelists, critics, essayists, editors, librettists, actors, composers, directors, et al. are household bywords. The laugh climax was that none gave out any music as was expected, the pit band, instead, flunking. Blowoff was at midnight, show starting after 9 p. m. and no intermission. Abel.

NEWARK, N. J. NEWS

FEB 16 1933

The Talk of New York

By WARD MOREHOUSE

Special to NEWARK NEWS.

NEW YORK—Broadway, some part of it, is going to Washington for the inauguration of President-elect Roosevelt. One of the events of inaugural week in the national capital is to be a benefit play in behalf of the actors' fund, to be presented at the Belasco Theater on Sunday, March 5.

Two unofficial ambassadors from Great Britain will be on hand to entertain Washingtonians. They are the leading lights of the English stage, Noel Coward and Beatrice Lillie, who will appear in a one-act skit. This is not the first time that Mr. Coward and Miss Lillie have given their services for the American actors' relief fund.

Others who will make the trip from New York are Daniel Frohman, president of the actors' fund; his stage director, Keane Waters; Cecelia Loftus, Herbert Rawlinson, Bert Lytell, William Faversham and Fannie Hurst.

In gratitude to Mary Pickford for having established the library of the New York Newspaper Women's Club, members of that organization are giving a dinner in her honor tonight at the Restaurant Lario, 480 Park avenue. Authors and playwrights in the guest list include Edna Ferber, Faith Baldwin, Pearl Buck, John Erskine, Adela Rogers Hyland, Franklin P. Adams, Fannie Hurst, Theodore Dreiser, Hendrik Willem van Loon, Carl van Vechten, Harry Hershfield, Deems Taylor, Marc Connelly and Frank Sullivan.

The Society of American Magicians will hold its annual magic show at the Heckscher Theater, 104th street and Fifth avenue, on the evening of February 28. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

The shows of the society have been an annual event in magic for many years. Until the time of his death they were produced and presented by Houdini. Since then they have been presented by Samuel Margolies, chairman of the committee.

N. Y. EVENING POST

FEB 15 1933

What's Literary?

WHEN is a literary dinner literary? Selma Robinson gives one solution to the question in connection with the New York Newspaper Women's dinner tomorrow night in honor of Mary Pickford at the Lario Restaurant on Park Avenue. This particular affair is a 'literary dinner' not because Miss Pickford has done the usual thing—first novel, second novel, memoirs or autobiography—but because Mary Pickford presented the Newspaper Women's Club with a library. And because, perhaps, such well-known literary dinner guests as Fannie Hurst, Adele Rogers St. John, Isabel Paterson, John Erskine, Robert Ripley, Harry Hershfield, Buzz Baer and others, will be among those present.

RACINE, WIS. JOURNAL-TIMES

FEB 9 1933



(This feature will also be found each week in the Sunday Bulletin.)

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RACINE, WIS.
JOURNAL-TIMES



HOW DID YOU KNOW SHE
AN ADVENTRESS?—A
UNDERSTAND SHE DROPPED
OF HIS LIFE WITHOUT
(This is a dime of your money)
YOU EVER TAKE THE TIME
OUT WHO SHE WAS

A friend of
New York
justment bur-
that city. It
of John Erskine
purpose of inter-
S. L. VILL



THESE LIVES IN A RUDE BO
COVERED WITH BRANCHES
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AND THEN ARE BEYOND A DOUBT



MINNEAPOLIS, MIN.
STAR

FEB 14 1933

MUSIC FESTIVAL SLATED AS BEST IN CLUB ANNALS

Federation Head in City to Complete Program Plans

One of the finest musical festivals ever staged by the National Federation of Music clubs will be given in Minneapolis May 21 to 23, Mrs. Elmer James Ottaway, Port Huron, Michigan, national president of the federation, said in Minneapolis today.

Mrs. Ottaway is here to complete arrangements for the festival and convention of music clubs. She will be guest of honor at a dinner at the Curtis hotel at 6:30 p.m. today, to be attended by Mrs. H. A. Peterson, chairman of the local biennial committee; E. L. Carpenter, president of the Minneapolis Orchestral association; William MacPhail, chairman of the local program committee, and Mrs. H. Carroll Day of Albert Lea, president of the Minnesota Federation of Music clubs.

The national federation president said she had heard very fine reports of the concert being given by the Minneapolis Symphony orchestra under direction of Eugene Ormandy on its present winter tour.

She also reported that high praise was accorded Mr. Ormandy as guest conductor of the Philadelphia orchestra in New York concert last November.

The Minneapolis Symphony will participate in the musical festival here, as will the St. Olaf Lutheran choir, the Gordon String quartet, the Lyric Male chorus of Milwaukee, the Cecilian Singers and Apollo club of Minneapolis; Florence Macbeth, soprano; Harold Bauer, pianist; Ernest Hutcheson, pianist, and John Erskine, author and pianist.

National Audition
Mrs. Ottaway said a national radio audition on May 25 would be a part of the festival. One hundred judges will be stationed in different parts of the country. Among the judges will be Dr. Frederick Stock, conductor of the Chicago Symphony orchestra; Rudolph Ganz, pianist; A. Walter Kramer, editor in chief, "Musical America," and Mr. Ormandy.

"Nearly 2,000 delegates are coming to Minneapolis for this big event," she said.

TACOMA, WASH.
LEDGER

FEB 14 1933

John Erskine, author, columnist and professor of English at Columbia university, will speak in Bill Schodt's "Going to Press" program over CBS-KVI at 1:45 o'clock this afternoon.

Y. AMERICAN

FEB 22 1933

THE LOUDSPEAKER

By Louis Reid

No Hooks for Radio's Amateurs.

Broadcasting salons continue to offer hospitality to fished amateurs who would demonstrate to the radio at large a musical talent hitherto concealed from their relatives and closest friends.

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live Mr. Woodin.

active, microphonically, class at present is H. Woodin, newly ap- Secretary of the Treas- ne Roosevelt Cabinet.

time to time, music in the classical tradi- Woodin appears on the of leading symphony tions, as assembled for a concert. A few weeks chairman of the local biennial com- Industrialist's new mittee; E. L. Carpenter, president of Covered Wagon," which the Minneapolis Orchestral associa- musically the pioneer- tion; William MacPhail, chairman of's of an unindustrialized the local program committee, and, was featured on a Mrs. H. Carroll Day of Albert Lea, president of the Minnesota Federation of Music clubs.

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Kirby, Prof. Vladimir Karapet- off, Judge Leopold Prince, Prince Irakli Orbellani, Leonard Liebling and Olin Downes.

Liebling and Downes are well-known music critics, but it is not so well known that each is a skilled pianist. Perhaps, because of his three-fold capacity as a critic, composer and pianist, Liebling has been selected to inaugurate the broadcasts. He will display his keyboard virtuosity in Chopin, Beethoven and in a piece of his own called "Romanza."

We don't know what is the special musical talent of Van Loon and Frohman, but Erskine is a particularly able pianist who has recently featured several radio programs. Kirby is vice-president of the Irving Trust Company and is probably a discovery of M. H. Aylesworth, radio rajah, who is a member of that organization's board of directors. Both Kirby and Karapetoff, who is instructor at Cornell and a consultant of the General Electric Company, are slated for an early microphone appearance, but whether it will be on the violin or piano or harp or harmonica, deponent knoweth not.

Deponent, however, is on firmer ground when it comes to New York's Municipal Court Justice, Leopold Prince. Here is a man with as pronounced a musical hobby as any one in the land, who has even organized a symphony orchestra of young men and women and who only last week presented his assembly to the public in a concert at Town Hall, with himself as the conductor.

Novel Informality.

Prince not only knows his classics—I'd like to hear him lead his band sometime in "Tammanny" as it might have been written by Wagner, Beethoven and Rimsky-Korsakoff—but he can also tickle the ivories expertly.

Here, anyway, is informality of an unusually novel nature. And who knows it may lead to something notable for the microphones. One thing is certain. The talented amateurs will not have to worry about routine, the force that so often hampers the professional. And what is probably just as important to them, they will not have to worry either about any hooks thrust out hurriedly by intolerant stage hands.

N. J.
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16 1933

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RACINE, WIS.
JOURNAL-TIMES

FEB 9 1933



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A CROSS



MINNEAPOLIS, MIN.
STAR

FEB 14 1933

Anyway, I was practically brought
up on a subway so I don't imagine
I could ever rise to the heights of
a taxi with any comfort.

Then I see that they pay the
school teachers for a week or two.
Amazing, the rapidity with which
they get around to paying these
city officials. And they're giving
them a whole week's salary at
that! Well I suppose that one
should begin to be thankful for
little things like beer, and snow
plows, and teachers' salaries.

Vesuvius has had another "par-
oxysmal outburst." And may I
add that Vesuvius is not the only
one. The weather has had one,
congress has had another one, the
Chicago Herald and Examiner has
one every day on the editorial page,
the senate has one every week, and
I had one myself about Public
Utilities, Inc.

And this is all besides the bo-
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to get their

diators

this

Aldous

splendid antholo-

is published by Harper

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well as an anthology, it is a

mentary, and is really a fine book

A new novel by Milton Krims

"Into Darkness," and it is rather

good. It's hero is a "Jelly-As

type of man, and the author has

drawn fairly good psychological

pictures of his characters.

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Y. AMERICAN

FEB 22 1933

THE LOUDSPEAKER

By Louis Reid

No Hooks for Radio's Amateurs.

The broadcasting salons continue to offer hospitality to
distinguished amateurs who would demonstrate to the radio
audience at large a musical talent hitherto concealed from
all but their relatives and closest friends.

However, it is only genuinely
distinguished amateurs who find
a radio welcome—persons who
have carved out an important
niche for themselves in some
conspicuous walk of life.

The Active Mr. Woodin.

Most active, microphonically,
of this class at present is
William H. Woodin, newly ap-
pointed Secretary of the Treas-
ury in the Roosevelt Cabinet.

From time to time, music
composed in the classical tradi-
tion by Woodin appears on the
racks of leading symphony
orchestras assembled for a
radio concert. A few weeks
ago the Industrialist's new
suite, "Covered Wagon," which
depicts musically the pioneer-
ing days of an unindustrialized
America, was featured on a
Sunday night concert by the
Manhattan Symphony Orches-
tra. Representing Woodin in
his most ambitious mood, it
demonstrated that, were he so
minded, he probably could ob-
tain a good job for himself on
the musical roster of the broad-
casters.

Last Sunday another com-
position by Woodin was given its
first airing in Major Bowes'
program. In this the amateur
composer discarded complex
musical phrasing, set down
simple notes in the feet-tapping
tempo of a march, inscribed his
piece as a special tribute to a
friend, "Franklin D. Roosevelt."

What Tin Pan Alley neglected
to do during the campaign—it
confined its attention inane-
ly, you'll remember, to something
called, "Row, Row, Row with
Roosevelt"—William H. Woodin
now accomplishes. We can't
recall that any other President
in our history has been simi-
larly honored with a march.
Not even Sousa ever performed
such a job.

Broadcasters would seem to
be particularly appreciative of
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Deponent, however, is on
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one. The weather has had o
congress has had another one, t
Chicago Herald and Examiner ha
one every day on the editorial pag
the senate has one every week, and
I had one myself about Public
Utilities, Inc.

And this is all besides the books
for today. I'm still very busy go-
ing around looking for dry shoes to
wear, shoveling off the walk,
kicking at windows to get them un-
frozen, turning on radiators, and
all sorts of things like that, since
this storm left off.

Aldous Huxley has compiled a
splendid anthology of verse, which
is published by Harpers. It is
called "Taxis and Pretaxits." As
well as an anthology, it is a com-
mentary, and is really a fine book.
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country. Among the
be Dr. Frederick Stoe
of the Chicago Symphon
Rudolph Ganz, pianist;
Kramer, editor in chi
America," and Mr. Orn
"Nearly 2,000 delega
ing to Minneapolis f
event," she said.

TACOMA, WASH.
LEDGER

FEB 8 1933

John Erskine, author, columnist
and professor of English at Columbia
university, will speak in Bill Schindl's
Going to Press program over CBS-
KVI at 1:45 o'clock this afternoon.

N. Y. AMERICAN

FEB 22 1933

THE LOUDSPEAKER

By Louis Reid

No Hooks for Radio's Amateurs.

The broadcasting salons continue to offer hospitality to distinguished amateurs who would demonstrate to the radio audience at large a musical talent hitherto concealed from all but their relatives and closest friends.

However, it is only genuinely distinguished amateurs who find a radio welcome—persons who have carved out an important niche for themselves in some conspicuous walk of life.

The Active Mr. Woodin.

Most active, microphonically, of this class at present is William H. Woodin, newly appointed Secretary of the Treasury in the Roosevelt Cabinet.

From time to time, music composed in the classical tradition by Woodin appears on the racks of leading symphony orchestras assembled for a radio concert. A few weeks ago the industrialist's new suite, "Covered Wagon," which depicts musically the pioneering days of an unindustrialized America, was featured on a Sunday night concert by the Manhattan Symphony Orchestra. Representing Woodin in his most ambitious mood, it demonstrated that, were he so minded, he probably could obtain a good job for himself on the musical roster of the broadcasters.

Last Sunday another composition by Woodin was given its first airing in Major Bowes' program. In this the amateur composer discarded complex musical phrasing, set down simple notes in the feet-tapping tempo of a march, inscribed his piece as a special tribute to a friend, "Franklin D. Roosevelt."

What Tin Pan Alley neglected to do during the campaign—it confined its attention in vainly, you'll remember, to something called, "Row, Row, Row with Roosevelt"—William H. Woodin now accomplishes. We can't recall that any other President in our history has been similarly honored with a march. Not even Sousa ever performed such a job.

Broadcasters would seem to be particularly appreciative of amateur talent provided it bears a well known name. Recently one network has gone to the enterprise of corraling a number of talented amateur musicians prominent in various walks of life for a series of programs.

ted Amateurs.

he list we find such names as Hendrik Van Loon, Daniel nan, John Erskine, H. S.

Kirby, Prof. Vladimir Karapetoff, Judge Leopold Prince, Prince Irakli Orbellani, Leonard Liebling and Olin Downes.

Liebling and Downes are well-known music critics, but it is not so well known that each is a skilled pianist. Perhaps, because of his three-fold capacity as a critic, composer and pianist, Liebling has been selected to inaugurate the broadcasts. He will display his keyboard virtuosity in Chopin, Beethoven and in a piece of his own called "Romanza."

We don't know what is the special musical talent of Van Loon and Frohman, but Erskine is a particularly able pianist who has recently featured several radio programs. Kirby is vice-president of the Irving Trust Company and is probably a discovery of M. H. Aylesworth, radio rajah, who is a member of that organization's board of directors. Both Kirby and Karapetoff, who is instructor at Cornell and a consultant of the General Electric Company, are slated for an early microphone appearance, but whether it will be on the violin or piano or harp or harmonica, deponent knoweth not.

Deponent, however, is on firmer ground when it comes to New York's Municipal Court Justice, Leopold Prince. Here is a man with as pronounced a musical hobby as any one in the land, who has even organized a symphony orchestra of young men and women and who only last week presented his assembly to the public in a concert at Town Hall, with himself as the conductor.

Novel Informality.

Prince not only knows his classics—I'd like to hear him lead his band sometime in "Tammany" as it might have been written by Wagner, Beethoven and Rimsky-Korsakoff—but he can also tickle the ivories expertly.

Here, anyway, is informality of an unusually novel nature. And who knows it may lead to something notable for the microphones. One thing is certain. The talented amateurs will not have to worry about routine, the force that so often hampers the professional. And what is probably just as important to them, they will not have to worry either about any hooks thrust out hurriedly by intolerant stage hands.

WARSAW, IND.
UNION
FEB 17 1933

MORE THAN BREAD

Encouraging are the evidences that the jobless man is not the forgotten man, that society recognizes as its paramount job the vital need of letting the unemployed man and woman know that thoughtful, intelligent effort is being directed to the solution of their problem, says the Christian Science Monitor.

What is termed by its sponsors a "national experiment" is the new adjustment service commencing to function in New York for the benefit of the unemployed in that city, made possible by a gift of \$100,000 from the Carnegie corporation. John Erskine, director of the service, states:

"The primary purpose of the program is to strengthen the morals of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

He adds that the service would aim to bring these individuals into adjustment with their environment.

The seeker for work who has tramped the streets unsuccessfully in his quest needs not merely that his physical requirements be satisfied. He needs encouragement; practical, understanding sympathy with his specific difficulty. Long workless weeks and months bring, all too often, despair and apathy; the very aptitude for work may slowly disintegrate.

The readjustment service proposes to cure—or better, prevent—this by helping the unemployed person "to acquire a helpful picture of his own capacities and experience through occupational tests and by personal interviews in order that he may develop a program of action which he can follow with confidence, one that will provide him with training and experience along those lines for which his peculiar characteristics most nearly qualify him." Incidentally, the service does not ignore the value of providing pleasant and wholesome recreation.

It is hoped that the experiment will develop a technique that may be helpfully followed elsewhere. Every such effort knits society closer together. Every such effort is a step nearer the realization of the eternal spiritual fact, "Man shall not live by bread alone."

SO. NORWALK, CONN.
SENTINEL

FEB 20 1933

New York

HIGHWAYS AND BY-WAYS

BY GILBERT SWAN

America's Sweetheart
NEW YORK, Feb. 20.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's Club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month.

John Erskine told Mary she looked "good enough to put on a birthday cake." She was in white lace, with a dash of pink velvet. She wears little rouge, is nice and sun-tanned, her face is young looking and firm, her eyebrows only the faintest line, her lashes heavily massaged. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts any more. I don't like them." She never exercises and hates sports.

En route to meet Doug at St. Moritz, however, she packs one blue ski suit, with Norwegian trousers included. But she hates the current Hollywood pants. "Women aren't built for trousers," she said, in a little-girl voice. "Their hips are all wrong."

She reads biographies most of the time, both in French and English. Dumas, her New York hairdresser, says Mary's French is positively Parisian. She wore no jewels except her three strand pearl necklace that Doug gave her,

her handsome solitaire pearl, about the size of a dime, set with tiny emeralds supporting it, and her wedding ring which is made of links of platinum, with square cut diamonds and emeralds.

Garbo is her favorite actress, knew her in Sweden before she was imported to make Hollywood famous. She thinks Joan Crawford a tragic figure, "with too much success that she doesn't know what to do with. Joan's tragedy comes from wanting everybody to love her and not knowing how to make friends."

Soviet Likes "Pollyanna"

Mary's biggest laugh of her life is the fact that rugged Bolsheviks like her "Pollyanna" picture best of anything and are still running it in the land of the Soviets.

John Erskine, Mary's dinner partner, politely gauged his sophisticated conversation to Mary's ear. At one point she pouted: "Do you really think I am so unsophisticated as that?" Erskine was in a precarious position, with engaging little Ann Ronell, new Tin Pan Alley queen, on his other side.

Ann played and sang her "Willow Weep For Me," wearing a big smile. It seems that she has a new song, "Merry-Go-Round," which is just being published now, and for which Radio City dickered for use during a fortnight's production. Ann went to Cuba for a rest but her lawyer brother, enjoying an evening at Radio City, heard Ann's music being played, with no credit given her on the program. In legal manner he notified their lawyers. They settled for a goodly sum, out of court!

Moses Simon, composer of "The Peanut Vendor," who played and whistled that popular piece, in a ringing, clear whistle, looks like a distinguished foreign diplomat—dignified, with military bearing and a finely chiselled face, a handsome head of wavy iron gray hair, snowy white at the temples.

LEXINGTON, KY.
HERALD

FEB 6 1933

Southern Folk Melodies will comprise the program of the Westminster Choir for WEA-FNBC at 1:30. John Erskine, professor of English at the University, speaks in Bill Schudt's "Going to the Sun" DABCCBS at 3:45. Mme. Guilomar Novaes, Brazilian pianist, plays her farewell recital in a WABCCBS program at 5.

LEXINGTON, KY.
LEADER

FEB 6 - 1933

So They Say—

No story ever yet has gone on the films as it was written.—John Erskine, author and professor of English, Columbia University.

SPRINGFIELD, MO.
LEADER

FEB 8 1933

No story ever yet has gone on the films as it was written.—John Erskine, author and professor of English, Columbia University.

LOS ANGELES, CALIF.
NEWS

FEB 11 1933

"There is one moratorium should like to see put into effect a moratorium on short-term view."
—Gabriel Wells.

"There is no swift and royal to universal prosperity."—The W. Lamont.

"The crowd loves strong men. crowd is like a woman."—Benito Mussolini.

BOSTON, MASS.
HERALD
FEB 8 - 1933

By JOHN CLAIR MINOT

Though the name of John Erskine has never lacked high honors since the close of his checkered life more than two and a half centuries ago, remained for 20th century American scholarship to bring together and publish the first complete and definitive edition of his works that has ever been prepared. The credit goes to Columbia University Press, and the 18 volumes of them comprising two and a half books each and about half of which are now ready, will contain a prose and poetry considered by editors to be genuine and all the rest readings of the authorized edition. Publication was begun in 1931 and is expected to be completed in 1933.

The board of editors, of which Allen Patterson is the head, which John Erskine is one of the known members, was busy at for 20 years before the first volume of the set appeared. It is a stupendous undertaking and the result will be a landmark in American scholarship and an impressive monument to the fame of a great Englishman who was far more than the author of that classic, as his many other works and his works on religious history, political and social and grammar bear abundant witness. Some of his writings were burned. Some of his manuscripts were scattered and mislaid; did not light until 150 years after his death.

"Paradise Lost," not published years after it was written, brought only a few pounds, though it told that 1300 copies sold in 20 years after its appearance—a very small success for that era. The story of Milton—his public career, his complicated family affairs and the century of his life—has often been told, but a new chapter is added, a magnificent set which Columbia University has conceived upon in generous lines and is executing with dignity worthy of the highest scholarship and book-making.

LOS ANGELES, CAL.
NEWS

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OPINIONS

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—Booth Tarkington.

"I do think Uncle Sam oughtn't to be confused with Santa Claus."
—Ruth Bryan Owen.

"Human nature is now, as it always has been, mainly good."
—Ignace Paderewski.

"I think nations should follow the same morality and the same economic prudence as we expect from a good man."
—John Erskine.

"The real artist cannot be discouraged."
—Mischa Elman.

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BRIDGEPORT, CONN.
SUNDAY HERALD

FEB 19 1933

Came From Elm City

He came also from the Elm City to hear the German genius, Samuel Weiss, and his young daughter, a talented musician. During a recital in Sprague hall, Yale, sponsored by John Erskine, at which the author and playwright and head of the Juillard foundation presided, Attorney Weiss' young daughter played as a chef d'oeuvre Schumann's "Arabesque," that spectacular and flashing number. The child did it most creditably, showing almost genius. "I wanted her to hear a great musician play it," said Sam, "so I brought her along to hear Giesekeing."

It was the second time he and his daughter had heard him, the first time at Woolsey hall, New Haven. Richard Donovan, of the Yale Music school, was among those present to hear the recital.

Brilliant Success

One is accustomed to think only of New Haven as music loving, but the Music Research club can testify to the musicianliness of Bridgeport. An almost ecstatic crowd heard the concert, filling the Bassick junior high. Giesekeing was generous to a fault in his encores and the entranced audience lingered on and on, while he continued to play. It was a brilliant and successful event for the Music Research club members and officers, and they are to be congratulated for bringing the artist to the city.

New York Herald-Tribune

FEB 20 1933

Jobs Are the Main Thing

To the New York Herald Tribune:
Mr. John Erskine's program for job adjustment of the idle (to be financed by a \$100,000 grant from the Carnegie Corporation) is more theoretical than practical, unless he proposes to find jobs for people in addition to giving them counsel.

What have we employment agencies been about for the last three years except "to strengthen the morale of the unemployed individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he himself?"

are doing, and we have been a constructive job for the last years, wholly without profit, and had reflection on our leaders in it and industry to spend so money for purely theoretical unemployment relief. The unemployed need a change of objective—need jobs.

Mr. Erskine proposes, after he has read out his analyses, to put these people in touch with placement agencies then our burden is merely being eased and we ourselves are put in position of actually finding those five jobs without any additional funds to carry on.

LOUIE BROPHY,
New York, Feb. 10, 1933.

NEW YORK TIMES

FEB 12 1933

This afternoon, from 2 to 2:15, America will have the opportunity of hearing Selma Lagerlöf, the famous Swedish novelist, in her first international broadcast. Miss Lagerlöf will broadcast from Oslo and her talk will be heard in this country over Station WEA and the coast-to-coast network of the National Broadcasting Company. The Little Red Schoolhouse, 196 Bleecker Street, New York City, which now carries on its work independently, has arranged a series of talks on current topics for Wednesday evening at 8:30 at the schoolhouse. The schedule is as follows: Feb. 15, Hendrik Willem Van Loon; March 1, Elmer Rice; March 22, John Erskine; April 5, V. F. Calverton. On April 26 there will be a poetry reading in which Countess Cullen, Babette Deutsch and Arthur Guiterman will take part. . . . The College of the City of New York, 139th Street and Convent Avenue, announces a course on Verse Writing and Contemporary Poetry, to be conducted by Morris Abel Beer, M. A., on Thursday evenings from 7:25 to 9:15, beginning this month. . . . Stanton A. Coblentz is the editor of Wings: a Quarterly of Verse, to be published at 45 West Forty-fifth Street, New York City. The first issue will appear on March 21. Mr. Coblentz announces that the new periodical will print all the good verse that it can find and that "each issue will be so thick or so thin as the amount of excellent material on hand will justify." Believing that just self-criticism is next to impossible, Mr. Coblentz will print no verse of his own.

SAVANNAH, GA.
PRESS

FEB 10 1933

John Erskine says that the sale of books as a business is gradually dying. We always feared that this book-of-the-something-club would make a racket out of the business sooner or later.

LOS ANGELES, CAL.
NEWS

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HERALD

FEB 8 - 1933

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NEW YORK

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New York, Feb. 10, 1933.

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INGTON, KY.
ADER

B 8 - 1933

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PROVIDENCE, R. I.
NEWS-TRIBUNE

FEB 20 1933

From New York

By GILBERT SWAN

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(Copyright 1933)

SCHENECTADY, N. Y.
GAZETTE

FEB 8 - 1933

Warings Pennsylvanians to
Inaugurate Network Series

Brown U. Quartet Scheduled; John Erskine Speaks in Going to Press Tonight

A new program that brings Fred Waring's Pennsylvanians to the air under a regular schedule will open on WABC-CBS at 10 o'clock tonight. Tom Waring, brother of Fred, will officiate as pianist and tenor soloist, and there will be J. P. Medbury as comedian in keeping with what seems to be the general vogue in programs at present.

The Brown University Quartet is to provide a 15-minute recital on WEAF-NBC at 4:30 p. m. Ben Hecht's story, "Actor's Blood," will be dramatized on WJZ-NBC at 7:30. Southern folk melodies will comprise the program planned by the Westminster choir for WEAF-NBC at 2:30. John Erskine, professor of English at Columbia University, speaks in Bill Schudt's Going to Press, WABC-CBS at 4:45. Mme. Guimaraes Novaes, Brazilian pianist, plays her farewell recital before sailing for Rio de Janeiro in a WABC-CBS program at 6.

Other features:

JERSEY CITY, N. J.
JOURNAL

FEB 16 1933

Broadway at Inaugural

By WARD MOREHOUSE

NEW YORK. (CPA)—Broadway, some part of it, is going to Washington for the inauguration of President-elect Roosevelt. One of the events of Inaugural Week in the national capital is to be a benefit play in behalf of the Actors' Fund, to be presented at the Belasco Theatre on Sunday, March 5.

Two unofficial ambassadors from Great Britain will be on hand to entertain Washingtonians. They are the leading lights of the English stage, Noel Coward and Beatrice Lillie, who will appear in a one-act skit. This is not the first time that Mr. Coward and Miss Lillie have given their services for the American actors' relief fund.

Others who will make the trip from New York are Daniel Frohman, president of the Actors' Fund; his stage director, Keane Waters; and Cecilia Loftus, Herbert Rawlinson, Bert Lytell, William Faversham, and Fannie Hurst.

In gratitude to Mary Pickford for having established the library of the New York Newspaper Women's Club members of that organization are giving a dinner in her honor tonight at the Restaurant Larue, 480 Park Ave. Authors and playwrights in the guest list include Edna Ferber, Faith Baldwin, Pearl Buck, John Erskine, Adela Rogers Hyland, Franklin P. Adams, Fannie Hurst, Theodore Dreiser, Hendrik Willem van Loon, Carl Van Vechten, Harry Herzhfield, Deems Taylor, Marc Connelly and Frank Sullivan.

The Society of American Magicians

will hold its annual magic show at the Heckscher Theater, 104 St. and Fifth Avenue, on the evening of Feb. 28. The association of magicians, which numbers every well-known professional and amateur magician in its ranks, as well as thousands of enthusiasts, will present eight of the foremost magicians of the country on its 1933 program. Every type of magic, novelty and illusion will be illustrated.

The shows of the society have been an annual event in magic for many years. Until the time of his death they were produced and presented by Houdini. Since then they have been presented by Samuel Margolies, chairman of the committee.

BIRMINGHAM, ALA.
AGE HERALD

FEB 8 1933

John Erskine, professor of English at Columbia University, president of the Juilliard School of Music, author and now columnist for The Brooklyn Daily Eagle, will speak to a nationwide radio audience over WBRO and the Columbia network during "Bill Schudt's Going to Press," from 3:45 to 4 p.m. Wednesday.

SPRINGFIELD, MASS.
REPUBLICAN
FEB 20 1933



DANBURY, CONN.
TIMES

FEB 18 1933



SPRINGFIELD, MASS.
REPUBLICAN
FEB 20 1933



MONTREAL, CAN.
STAR
FEB 24 1933

WORCESTER, MASS.
TELEGRAM
FEB 26 1933

"A leader is merely one who knows where he wishes to go, and gets up and goes."—John Erskine.

AKRON, OHIO
BEACON-JOURNAL

FEB 25 1933

John Erskine, president of the Juilliard School of Music, will be first speaker on a new series to be inaugurated over the Red network a week from tomorrow. The series will bring ten leading musicians and musical educators to the microphone. The time is 4 p. m.

FETED BY WRITERS
—In appreciation of the library she established for them, members of the New York Newspaper Women's club gave a dinner in Mary Pickford's honor in New York. Beside her sits John Erskine, author.

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting Co. networks under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Juilliard School of Music, New York city, will inaugurate the programs over an NBC-WEAF network, including WTAG, Sunday, March 5, at 4 o'clock. The series, which is to be presented under the general title, "The Well-spring of Music," is intended to meet the growing interest in vocal music throughout the nation. In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts:

Mary Garden, internationally known operatic soprano.
Walter Butterfield, president of the Music Supervisors' National conference.
Edward Johnson, American-born tenor of the Metropolitan Opera Company.
A. Atwater Kent, manufacturer and sponsor of the National Radio Auditions.
Marshall Bartholomew, director of the Yale University Glee club.
Deems Taylor, American operatic composer.
A. Walter Kramer, editor of Musical America.
Pierre V. Key, editor of Musical Digest.
Robert Witherspoon, director of Chicago World's Fair.

DANBURY, CONN.
TIMES
FEB 18 1933



WOODWARD, OKLA.
PRESS

FEB 24 1933

DID YOU KNOW THAT — John Erskine wrote 20 books before he conceived the idea of making the earliest characters in history and mythology into human beings who talk, think and act as if they lived today. — Will Durant has been working for a number of years on a four-volume history of the 19th Century. — Sherwood Anderson prefers to live in a small town where it is more possible to gather material for his novels.

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YOUNGSTOWN, O.
TELEGRAM
FEB 27 1933

WTAM plans to broadcast inauguration proceedings 9:30 a. m. to 4:30 p. m. Saturday. NBC announces the return of Musical Revue with Gladys Knight, March 8 at 4:45 p. m. on WEAF net. Columbia has ceased experiments with television because it costs too much and "under present facilities offers little opportunity for further contribution to the science." John Erskine and Mary Garden launch a new NBC education series March 5 at 7. Eddie Duchin's orchestra has been added to Lombardo's and Vallee's to play at the inaugural ball.

BUFFALO, N. Y.
NEWS

FEB 28 1933

"A leader is merely one who knows where he wishes to go, and gets up and goes."—John Erskine.

Series

RIETY

21 1933

season is in full Little Red School-Bleecker street. On Rice will speak. John Erskine is a April 5, V. F. Calver himself a big drink of ice-water up on

AYTON, O.
NEWS

FEB 27 1933

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society have in magic for time of his and prece then they Samuel Mar- committee.

GHAM, ALA.
HERALD

FEB 8 1933

ie, professor of English University, president of School of Music, author nist for The Brooklyn will speak to a nation- lience over WBRQ and network during "Bill- g to Press," from 3:45 dnesday

SPRINGFIELD, MASS.
REPUBLICAN
FEB 20 1933



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Marshall Bartholomew, director of the Yale University Glee club.

Deems Taylor, American operatic composer.

A. Walter Kramer, editor of Musical America.

Pierre V. Key, editor of Musical Digest.

Herbert Witherspoon, director of music, Chicago World's Fair.

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DANBURY, CONN.
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HERALD

FEB 8 1933

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SCHENECTADY, N. Y.
UNION-STAR

FEB 18 1933



DAYTON, O.
HERALD

FEB 27 1933

NBC schedules the first radiocast from the "42nd Street Special" which is moving east for the presidential inauguration carrying several carloads of movie stars including Bette Davis, Jack Dempsey, Laura La Plante, Lyle Talbot, Preston Foster, Eleanor Holm, and Tom Mix. The radiocast is scheduled for 12:15 a. m. Tuesday after midnight, over WLW and the WJZ net . . . the late Edgar Wallace's "King Kong" will be dramatized before an NBC mike . . . And John Erskine and Mary Garden launch an educational program with a long list of intellectuals to be radiocast next Sunday at 4 p. m. over the WEAF (red) net.

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BRIDGEPORT, CONN.
TIMES-STAR

FEB 18 1933



New York Herald-Tribune

MAR 2 - 1933

MusiciansGuests at Barnard

Mannes, Schelling, Bodanzky and Others Entertained

The alumnae and undergraduate associations of Barnard College entertained musicians and others at the third of a series of teas yesterday afternoon in Brooks Hall. The guests included Mr. and Mrs. David Mannes, Mr. Ernest Schelling, Mr. Arthur Bodanzky, Dr. Frank Damrosch and Mrs. Damrosch, Mr. Edward Johnson, Miss Rosa Ponselle, Mr. John Erskine, Mr. Walter Henry Hall, Mrs. Anne Nathan Meyer, Professor Lowell P. Beveridge and Mrs. Beveridge and Mrs. Lily Murray Jones.

Undergraduates who assisted at the tea included Misses Ruth Conklin, Clara Reese, Elsie Cobb, Lucy Appleton, Marguerite Hoffman, Helen Nicholl, Marion Fisher, Jane Reel and Peggy Dalglish.

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MUSICAL AMERICAN

FEB 10 1933

Orchestral

Symphony Under Gabrilow
and Kolar to End Season
March—Three Operas :
uled for Early Perform:
Visiting Artists Present
Local Managers—Music
Sponsor Appearances of
Soloists and Ensembles

By HERMAN WISE

DETROIT, Feb. 5.—Although the music season this year has been slightly leaner than in previous years, many fine concerts have been presented and many noteworthy soloists are still scheduled.

The Detroit Symphony Orchestra under Ossip Gabrilowitsch and Kolar has four pairs of subscription concerts remaining on its list, in addition to the Saturday night "pop" concerts, the Young People's Concerts, the free concerts for school children. The subscription concerts are for Feb. 9-10, 16-17, 23-24, and 29-30. The season will end with a "pop" concert on March 4.

In the Field of Opera

Dates for the local opera season have been chosen as follows: Jack Bevanstark, by John Erskine and Grunberg, May 2 and 6; Carmen, 4; Robin Hood, May 10 and 13. There will be both matinee and evening performances. Thaddeus Wronski, fatigable leader of the Detroit Opera Company, will, as usual, have complete charge of this fifth season.

The conductors will be Francesco Guerrieri and Gregory Ashman. Artists will include Ethel Foster, Peables, Alma Milstead, Maria Ruby Mercer, Edward Molitor, William Hain, Forest Huff, Roderic Raymond Middleton and Walter Terrey.

The Philharmonic Concerts, James E. Devoe, manager, considered one of the most attractive of the season, still has three concerts present. These are Yehudi Menuhin, Feb. 17; the Don Cossack Russian Chorus, March 6; and Lily Pons, March 29.

Groups Give Varied Program

The Detroit String Quartet gave the last concert in its series of the Women's City Club on Feb. 17. Members of the quartet are four men in the symphony.

The Tuesday Musicals will

BUFFALO, N. Y.
NEWS

FEB 23 1933

"To be worth noticing now or worth remembering afterward, we must live with ourselves alone, in self-respecting solitude."—John Erskine.

FEB 10 1933

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Orchestral and Operatic Events Head Detroit's List

Symphony Under Gabrilowitsch and Kolar to End Season in March—Three Operas Scheduled for Early Performance—Visiting Artists Presented by Local Managers—Music Clubs Sponsor Appearances of Noted Soloists and Ensembles

By HERMAN WISE

DETROIT, Feb. 5.—Although the music season this year has been slightly leaner than in other years, many fine concerts have been presented and many noteworthy attractions are still scheduled.

The Detroit Symphony Orchestra under Ossip Gabrilowitsch and Victor Kolar has four pairs of subscription concerts remaining on its list, in addition to the Saturday night "pop" concerts, the Young People's Concerts, and the free concerts for school children. The subscription concerts are planned for Feb. 9-10, 16-17, 23-24, and March 2-3. The season will end with the last "pop" concert on March 4.

In the Field of Opera

Dates for the local opera season have been chosen as follows: Jack and the Beanstalk, by John Erskine and Louis Gruenberg, May 2 and 6; Carmen, May 4; Robin Hood, May 10 and 13. There will be both matinee and evening performances. Thaddeus Wronski, indefatigable leader of the Detroit Civic Opera Company, will, as usual, be in complete charge of this fifth annual season.

The conductors will be Fulgenzio Guerrieri and Gregory Ashman. Guest artists will include Ethel Fox, Joan Peebles, Alma Milstead, Marian Selce, Ruby Mercer, Edward Molitore, William Hain, Forest Huff, Roderic Cross, Raymond Middleton and Warren L. Terrey.

The Philharmonic Concerts, Inc., James E. Devoe, manager, completing one of the most attractive courses in some time, still has three concerts to present. These are Yehudi Menuhin, Feb. 17; the Don Cossack Russian Male Chorus, March 6; and Lily Pons, March 29.

Groups Give Varied Programs

The Detroit String Quartet will play the last concert in its series of four at the Women's City Club on Feb. 8. The members of the quartet are first desk men in the symphony.

The Tuesday Musicales will present



Ossip Gabrilowitsch, Conductor of the Detroit Symphony Orchestra



Victor Kolar, Associate Conductor of the Detroit Symphony

Georges Enesco, violinist, in a concert on Feb. 21 at the Detroit Institute of Arts.

Pro Musica sponsored a program of modern compositions by the Detroit Symphony Orchestra on Jan. 24. The third of its three yearly concerts will be played late in February or early in



Mrs. Hugh S. Dillman, Whose Splendid Gift Saved the Detroit Symphony This Season



Mrs. John S. Newberry, President of the Detroit Symphony Society



Murray G. Paterson, Manager of the Detroit Symphony



James E. Devoe, Manager of the Philharmonic Concerts, Inc.

March. The artist for this concert has yet to be announced.

The Orpheus Club, Charles Frederic Morse, conductor, will give the second of its two annual concerts to associate

members on April 4 at Orchestra Hall.

The Vienna Sängerknaben were to appear in two concerts on Feb. 1 under the auspices of the Mayor's Unemployment Committee.

FITCHBURG, MASS.
SENTINEL

MAR 2 - 1933

—A series of conferences for teachers and school officers will be held by the Graduate School of Education in connection with the meeting of the Harvard Teachers association's 42d annual meeting Saturday, March 18. The conferences and morning meeting of the association are open to the public with teachers and school officers especially invited. Well-known speakers will be heard and luncheon served. John Erskine, professor of English at Columbia university, and Mark Sullivan, author and publicist, will be the afternoon speakers.

EVELAND, OHIO
PRESS

MAR 4, 1933

INE and Mary Garden in an educational series. WTAM at 4 tomorrow. WGAR carries Frank- sevelt's first presidential address tomorrow night at 11:30. Ill speak during the special Legion program which is John A. Alden, Frank a national adjutant, and Johnson, national com-

BUFFALO, N. Y.
NEWS

FEB 23 1933

"To be worth noticing now or worth remembering afterward, we must first live with ourselves alone, in self-respecting solitude."—John Erskine.

TOLEDO, O.
NEWS BEE

MAR 4 1933

JOHN ERSKINE, an amusing gent who is known both for his musical and his literary doings, will be on WEAP-NBC at 4 p. m. tomorrow to discuss singing and, presumably, singing teachers. His is the first of a new NBC series of 10 broadcasts sponsored by the American Academy of Singing Teachers.

Louisville Holds Artistic Series

Civic Orchestra Prominent in Leading Events — Production of Judas Maccabeus Listed — Symphony Association Is New Organization — Community Group Has Successful Season — Music Department of University Is Active

By KATHARINE WHIPPLE DOBBS

LOUISVILLE, Ky., Feb. 5.—Three series of important concerts are announced. The Louisville Civic Arts Association will present the Civic Symphony Orchestra, conducted by Joseph Horvath, on March 13, with Anne Letchworth Smith as piano soloist. On April 14 Handel's oratorio Judas Maccabeus will be given with orchestra, soloists, and chorus under the baton of Lynn Thayer. A number of concerts already have been given in this series, the one on Oct. 17 presenting Mme. Neekamp-Stein, soprano; that on Nov. 14 introducing Lennart von Zwegberg, Finnish cellist; and the third being a presentation of Bruch's Cross of Fire, with soloists, chorus, and orchestra.

The Louisville Symphony Association is a new organization which has been formed to bring the Cincinnati Symphony Orchestra, conducted by Eugene Goossens, to this city for three

concerts in the Memorial Auditorium on Feb. 17, March 7 and April 18.

A Variety of Events

The Wednesday Morning Community Concert Association has had a very successful season, and will give its final concert on March 8 with Tito Schipa as soloist. The Louisville Chorus, directed by Frederick A. Cowles, gave an interesting Christmas program, and will present another concert on a date not yet determined. The Louisville Male Chorus, with George Latimer as leader, is one of the best local groups and will give two concerts in the spring. A series of Sunday afternoon recitals is to be given by the faculty of the Louisville Institute of Music of which Reginald Billin is president.

The University of Louisville is now operating a music department, sponsored by the Juilliard Foundation, with Jacques Jolas as dean and director. At the inaugural exercises, John Erskine, president of the Juilliard School of Music, gave an address in the Memorial Auditorium, and Dr. Raymond Kent, president of the university, also spoke. Mr. Jolas played Schumann's A Minor Concerto with the University Orchestra, directed by E. J. Hotowa. The program included the Overture to Iphigenia in Aulis, and the Finale of Beethoven's Fifth Symphony.

The Y. W. C. A. Little Symphony Orchestra, conducted by Ruth von

Buest, will give several concerts during the latter part of the season; and the Liederkrantz Society, which has recently celebrated its eighty-fourth anniversary, will be heard in its usual spring concert.

Yehudi Menuhin, who is engaged to appear on Feb. 20, will be the final attraction in the Artists' Series arranged by J. H. Thuman.

NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 1 - 1933

Summer Post For Yale Prof. At Columbia

**Many Connecticut Students
Plan To Take Six-Week
Courses.**

Dr. Alice V. Kellner, instructor in the Clinic of Child Development at Yale, will be one of the Connecticut educators, who are among the hundreds of instructors who have been appointed to the faculty of the Columbia university summer session, in which about 1,000 courses will be given from July 10 to August 18. Many of the leading colleges and universities as well as foreign institutions are represented. Many students will enroll from Connecticut.

The crisis confronting the nation's schools will be studied by teachers and officials from schools and colleges throughout the United States. Dr. Kellner will participate in the program devoted to the professional study of education and will conduct courses in research in elementary education and the activity program in the primary school. Every phase of the educational life of the United States will be discussed and lectures delivered upon them.

Paul W. Stoddard of the Bulkeley School, Hartford, will give two courses in English composition and the novel. In a course of English literature six leading scholars will cooperate. During each of six weeks a different phase of literature will be presented by the following: John Erskine, Clayton Hamilton, Zona Gale, Joseph Wood Krutch, Norman Thomas and Irwin Edman. Advanced research in science will be conducted in the University laboratories during the summer.

N. Y. World-Telegram

MAR 2 - 1933

FUND TO ASSIST "MET" IN CRISIS

**Juilliard Foundation Trustees,
Through Erskine, Answer
Threat of Suit.**

The trustees of the Juilliard Foundation, endowed with \$14,000,000 by the late Augustus Juilliard, have offered to "see the Metropolitan Opera through on certain conditions," it was disclosed today by John Erskine, author, a director of the Foundation, replying to an attack upon the Foundation by William Mathus Sullivan, music patron and Metropolitan subscriber.

Mr. Erskine denied the importance of Mr. Sullivan's accusations, however, and proceeded to answer the questions Mr. Sullivan asked last night when he threatened suit against the trustees of the foundation on the ground that they had not carried out the instructions in

the Juilliard will. In addition Mr. Erskine, long a critic of the Metropolitan, especially for its alleged "foreignness" made a new attack upon that institution.

Agreed Last Tuesday.

Mr. Erskine said directors of the Foundation agreed upon the rescue of the Metropolitan at a meeting last Tuesday, and that prior to yesterday Mr. Sullivan was asked to withhold his attack.

At the Tuesday meeting, Mr. Erskine said, he "submitted these definitions of the purpose of our gift":—

"1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

"2. To secure educational opportunity at the Metropolitan such as the privilege of attending rehearsals for properly qualified students.

Plan Opera Comique.

"3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.

"4. To enable the Metropolitan to introduce modern stage methods.

"5. To assure production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes."

FEB 19 1933

Book
EDITED

IN the spring a young man's rest of the world, there is one's looking now and then a There is a madness of ideas seed catalogue, and there is a desires by publishers' announcements may be merely a statement, but it is rather apt to be increased by anything less than a in the meantime the truth be usually—sooner or later—be bought.

There is no harm in having first and second choice read the happy day, nor in having the other choices lined up and ing for their turns.

The publishers spare you ing in the matter of temptations. Not only the new books the season are listed in their logues, but of interest as still eminently desirable, are volumes still forgotten on wishing list, here renamed. Not one of the catalogue makes hard keeping of the often considered of all the commandments.

IN SCRIBNERS' "Spring for 1933," there is an introduction calling attention to a best sellers of the past year were published by this namely, "Our Time 1909-1911," Frank Sullivans, Galswain, "Flowering Wilderness," "March of Democracy," Henry way's "Death in the After Barrie's "Farewell, Miss Logan," and "Uncle Bill, a Two Kids and a Cowboy," by James.

The catalogue offers to "Studies in Sublime Failure," Shane Leslie, with interpretation of the characters and careers of Lord Carson, Parnell, and Cardinal Newman, and—Frewen.

"Lincoln: a Psycho-Biography" by L. Pierce Clark, is announced, with "James Boswell," C. E. Vulliamy, worthy such it is said of this writer's "John Wesley," and a life of "art" by Marcia Davenport, ed by the American Institute Graphic Arts as among the fifty books of 1932 and sponsored by John Erskine as "one of the most radiant and loving have read."

There is a most charming also on "Beauregard, the Creole," by Hamilton Basso, companion book to the notable Stuart," and "Sherman" works that bring new life and to the world's knowledge men of the '60's.

There are many books of listed here too, books on ing, and on horae, and ne lions of the Baedeker Guide. Among volumes on religion holds the hearts and minds ern thinkers, are offered tian Mysticism," by Dean new volume in Arthur C McGiffert's "History of C Thought," "The Plain Mar for God" by Henry P. van Dr. Bawle's book "On Being the Rev. N. Leysen's "Jewis ground to Christianity," I wood's "Increasing Chris and Robert Hume's "Homes of Living Religions."

Series

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HAVEN, CONN.
AL-COURIER

MAR 1 - 1933

er Post
Yale Prof.
Columbia

necticut Students
Take Six-Week
Courses.

W. Kellher, instructor in
Child Development at
one of the Connecticut
who are among the
instructors who have
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a university summer
sch about 1,000 courses
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Many of the leading
universities as well as
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officials from schools
throughout the United
Kellher will participate
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Joseph Wood Krutch,
mas and Irwin Edman.
research in science will
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during the summer.

KNOXVILLE, TENN.

JOURNAL

FEB 19 1933

Book Marks

EDITED BY ALICE RANKIN

IN THE SPRING

In the spring a young man's fancy turns to thoughts of love, but for the rest of the world, there are other things than love toward which one's longing now and then may turn with fairly eager eyes.

There is a madness of digging and planting that comes at sight of a seed catalogue, and there is a madness for book buying stirred to new desires by publishers' announcements crowding in on every mail.

Poverty may be merely a state of mind, as optimists insist upon saying, but it is rather apt to be a desperate state. Neither is it often eased by anything less than a fat purse.

In the meantime the truth stands that if one greatly desires a book, it usually—sooner or later—may be bought.

There is no harm in having one's first and second choice ready for the happy day, nor in having all the other choices lined up and waiting for their turns.

The publishers spare you nothing in the matter of tempting your greed. Not only the new books of the season are listed in their catalogues, but of interest as things still eminently desirable, are many volumes, still forgotten on your wishing list, here renamed.

Not one of the catalogues but makes hard keeping of all the least often considered of all the ten commandments.

IN SCRIBNERS' "Spring Books for 1933," there is an introductory page calling attention to a list of best sellers of the past year that were published by this firm, namely, "Our Time: 1909-1914," by Frank Sullivan, Galsworthy's "Flowering Wilderness," Adams' "March of Democracy," Hemingway's "Death in the Afternoon," Barrie's "Farwell, Miss Julie Logan," and "Uncle Bill, a Tale of Two Kids and a Cowboy," by Will James.

The catalogue offers further, "Studies in Sublime Failure," by Shane Leslie, with interpretations of the characters and careers of Lord Curzon, Parnell, Poincare, Cardinal Newman, and Morton Frewen.

"Lincoln: a Psycho-Biography," by L. Pierce Clark, is also announced, with "James Boswell," by C. E. Vulliamy, worthy successor it is said of this writer's earlier "John Wesley"; and a life of "Mozart" by Marcia Davenport, selected by the American Institute of Graphic Arts as among the best fifty books of 1932 and spoken of by John Erskine as "one of the most radiant and loving books I have read."

There is a most charming volume also on "Beauregard, the Great Creole," by Hamilton Basso, companion book to the notable "Jeb Stuart," and "Sherman" among works that bring new life and color to the world's knowledge of the men of the '60s.

There are many books of fiction listed here too, books on gardening, and on horses, and new editions of the Baedeker Guides.

Among volumes on religion as it holds the hearts and minds of modern thinkers, are offered "Christian Mysticism," by Dean Inge, a new volume in Arthur Cushman McGiffert's "History of Christian Thought," "The Plain Man Seeks for God," by Henry P. van Dusen, Dr. Bowler's book "On Being Alive," the Rev. N. Leysen's "Jewish Background to Christianity," Dr. Norwood's "Increasing Christhood," and Robert Hume's "The Future of Living Religions."

Brooklyn, N. Y., Eagle Brooklyn, N. Y., Eagle

SCHENECTADY, N. Y.

GAZETTE

MAR 1 - 1933

view of the Reasons

For Recognizing Russia

for Brooklyn Daily Eagle:

With reference to recognition of Russia, permit me to add George Randolph's "practical" reasons for non-recognition.

Stalin has forced more than 10,000,000 Germans, who live much poorer than we do to Russia, to vote for Communism. He has forced 8,000,000 other Germans to be sympathetic toward the Russian form of government and vote for Socialism; not to mention about 14,000,000 "National" Socialists, who hope for Socialism, but vote for Hitler.

If we recognize Russia, then perhaps our working people, of whom 18,000,000 are not working, and the remaining 24,000,000 are working at approximately half pay, may have a better chance to earn the "horrible" truth about Soviet Russia, which is a menace to everything that is fine and noble in our civilization. Starvation, nakedness, homelessness, pestilence, nationwide charity, exploitation of women and children; veterans in "Hooverville," living garbage; millions losing their farms, families broken up—these degrading things must never be permitted to enter the life of a nation.

We were justified in recognizing Czarist Russia, a model of brutality, enlightenment, and gentleness!

No other countries recognize Russia, so let's keep on playing tricks, as Mr. Erskine says, and pretty soon we'll be ripe for a revolution of our own.

The human rights of 90 percent

the people transcend the "interest" and property rights of 10 percent. In Russia they found it out 15 years ago. Industrial democracy is far more important in political democracy. Here we haven't learned that simple truth.

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GEORGE FREEMAN, Hempstead, L. I., Feb. 17.

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He asks: "Do we recognize only the nations which share our religious faith?" when any reasonable person knows that we do not recognize nations which deny the right to every human being publicly to worship God in any manner, shape or form. The question is one of religious liberty.

After reading the lengthy but intellectually thin article of Mr. Erskine's I am more convinced than ever that our liberty-loving country should not clasp the hand of any government which aims to turn loose a group of Zangaras here. As H. L. Menckner has said in the current issue of his magazine:

"The country will not be free until the present combination of lunatics and scoundrels is unhorsed, and the Russian people set up a government that gives some care to all of them, and is not merely a machine for exalting a small gang of unconscionable grafters."

Then we can talk of recognition. GEORGE RANDOLPH, Brooklyn, Feb. 21.

74

FEB 21 1933

PHONIC BAND ON WORK

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Divertimento for band
Daniel Mason
Long cycle for soprano.
Fugue a la Gigue.....J. S. Bach
Caucasian Sketches
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N. Y. AMERICAN

MAR 4 - 1933

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Mr. Erskine said that he had intended to give the impression that the Juilliard Musical Foundation had made a commitment toward the Metropolitan Opera Guaranty Fund beyond the \$50,000 definitely pledged.

He commented: "This is a serious situation. As the campaign is started the impression is created that it is all over. It is going hard."

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Series

several concerts during the season; and the city, which has recently eighty-fourth and heard in its usual

in, who is engaged to 0, will be the final artists' Series arranged

HAVEN, CONN. AL-COURIER

MAR 1 - 1933

er Post
Yale Prof.
Columbia

inefficient Students
Take Six-Week
Courses.

Kellher, instructor in Child Development at one of the Connecticut who are among the instructors who have ted to the faculty of a university, summer each about 1,000 courses in from July 10 to Many of the leading universities as well as tutions are represented. is will enroll from Con-

sis confronting the ools will be studied by i officials from schools throughout the United Kellher will participate am devoted to the prody of education and courses in research in education and the activy in the primary school. of the educational life d States will be discuss- tures delivered upon

oddard of the Bulkeley fford, will give two English composition and In a course of English x leading scholars will During each of six erent phase of literature ented by the following: e, Clayton Hamilton, Joseph Wood Knich- mas and Irwin Edman. research in science will ed in the University during the summer.

KNOXVILLE, TENN.

JOURNAL



FISHER BODY CRAFTSMAN'S GUILD
By FRANK C. RIESS
Technical Director, Fisher Body Craftsman's Guild.
It seems a part of human nature to be so adventurous. Our history is made up largely of the strokes of men and women who have not eased by anything.

In the meantime the truth may be bought—sooner or later—may be bought.
There is no harm in having one's first and second choice ready for the happy day, nor in having all the other choices lined up and waiting for their turn.

The publishers spare you nothing in the matter of tempting your greed. Not only the new books of the season are listed in their catalogues, but of interest as things still eminently desirable, are many volumes, still unrotten on your wishing list, here renamed.

Not one of the catalogues but makes hard keeping of the least often considered of all the ten commandments.

IN SCRIBNERS' "Spring Books for 1933," there is an introductory page calling attention to a list of best sellers of the past year that were published by this firm, namely: "Our Time: 1909-1914," by Frank Sullivan, Galeworthy's "Flowering Wilderness," Hemingway's "Death in the Afternoon," Barrie's "Farwell, Miss Julie Logan," and "Uncle Bill, a Tale of Two Kids and a Cowboy," by Will James.

The catalogue offers further, "Studies in Sublime Failure," by Shane Leslie, with interpretations of the characters and careers of Lord Curzon, Parnell, Patmore, Cardinal Newman, and Morton Frewen.

"Lincoln: a Psycho-Biography," by L. Pierce Clark is also announced, with "James Boswell," by C. E. Vulliamy, worthy successor it is said of this writer's earlier "John Wesley"; and a life of "Mozart" by Marcia Davenport, selected by the American Institute of Graphic Arts as among the best fifty books of 1932 and spoken of by John Erskine as "one of the most rational and loving books I have read."

There is a most charming volume also on "Beauregard, the Great Creole," by Hamilton Basso, companion book to the notable "Jeb Stuart," and "Sherman" among works that bring new life and color to the world's knowledge of the men of the '60s.

There are many books of fiction listed here too, and on horses, and new editions of the Baedeker Guides.

Among volumes on religion as it holds the hearts and minds of modern thinkers, are offered "Christian Mysticism," by Dean Inge, a new volume in Arthur Cushman McGiffert's "History of Christian Thought," "The Plain Man Seeks for God" by Henry P. van Dusen, Dr. Bowle's book "On Being Alive," the Rev. N. Levinson's "Jewish Background to Christianity," Dr. Norwood's "Increasing Christhood," and Robert Hume's "The House of Living Religions."

Brooklyn, N. Y., Eagle Brooklyn, N. Y., Eagle SCHENECTADY, N. Y. GAZETTE

FEB 25 1933

MAR 1 - 1933

FEB 21 1933

Non-Recognitionist Reply To Mr. Erskine on Russia

Editor Brooklyn Daily Eagle:

In a letter to The Eagle opposing recognition of Soviet Russia I stated that: "It is a government that meets active disapproval by wholesale execution, passive disapproval by exile to the Arctic wastes as a special favor."

Your Mr. Erskine replies: "Would Mr. Randolph give us his views of the Mooney case? And how does he feel about Sacco and Vanzetti?"

Of course attempting to reply to an indictment by asking a question is no answer. I might attempt to answer him by asserting: "Yes, but what do you think of the Brooklyn team for trading Vance for Carroll?"

As a matter of fact, the three individuals he mentions were accused of a definite crime. They were arrested and given a trial before a judge and jury. They had well paid lawyers and long-drawn-out trials. They were judged guilty of committing murder. In one week alone in January the Russian Government ordered 45,000 men, women and children driven to Siberia because they did not plant sufficient grain. Not three people, but 45,000 were involved. There was no accusation of murder and, mark it, no trial. The majority—particularly the children—were guilty of no crime.

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He asks: "Do we recognize only the nations which share our religious faith?" when any reasonable person knows that we do not recognize nations which deny the right to every human being publicly to worship God in any manner, shape or form. The question is one of religious liberty.

After reading the lengthy but intellectually thin article of Mr. Erskine's I am more convinced than ever that our liberty-loving country should not clasp the hand of any government which aims to turn loose a group of Zangaras here. As H. L. Mencken has said in the current issue of his magazine:

"The country will not be free until the present combination of lunatics and scoundrels is unhorsed, and the Russian people set up a government that gives some care to all of them, and is not merely a machine for exalting a small gang of unconscionable grafters."

Then we can talk of recognition. GEORGE RANDOLPH, Brooklyn, Feb. 21.

view of the Reasons For Recognizing Russia

for Brooklyn Daily Eagle:

With reference to recognition of Russia, permit me to add George Randolph's "practical" reasons for non-recognition.

Stalin has forced more than 1,000,000 Germans, who live much poorer than we do to Russia, to vote for Communism. He has forced 3,000,000 other Germans to be sympathetic toward the Russian form of government and vote for Socialism; not to mention about 14,000,000 "National" Socialists, who hope for Socialism, but vote for Hitler.

If we recognize Russia, then perhaps our working people, of whom 16,000,000 are not working, and the remaining 24,000,000 are working at approximately half pay, may have a better chance to learn the "horrible" truth about Soviet Russia, which is a menace to everything that is fine and noble in our civilization. Starvation, nakedness, homelessness, midst plenty; nationwide charity; exploitation of women and children; veterans in "Hooverville"; stinking garbage; millions losing their farms, families broken up—these degrading things must never be permitted to enter the life of a nation.

We were justified in recognizing Czarist Russia, a model of moralism, enlightenment, and intelligence! No other countries recognize Russia, so let's keep on playing tricks, as Mr. Erskine says, and pretty soon we'll be ripe for a revolution of our own.

The human rights of 90 percent

of the people transcend the "interest" and property rights of 10 percent. In Russia they found it out 15 years ago. Industrialocracy is far more important in political democracy. Here haven't learned that simple thing. Let us co-operate in obtaining our destitute masses some of the coins which Mr. Randolph mentions. Purchasing power reduced, we can stop singing, other, can you spare a dime? for no other reason than to rent a world war in the Orient, should recognize Russia. For by other reasons, the United States needs recognition of Soviet Russia much more than the Soviet Union needs it.

The men who guide the destiny of present-day Russia are so foolish enough to waste plotting a world revolution, total collapse of internationalism, which is imminent, will more to usher in a saner era than all the propaganda in the world.

Why not refuse recognition to one who has repudiated her debt to us, and not that of other regime. Soviet Russia paid for all her imports to

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N. Y. AMERICAN

MAR 4 - 1933

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Julius D. Cravath, chairman of board of the Metropolitan Opera Association, and Cornelius J. of the Metropolitan Opera Real Estate Co., stated that the Juilliard pledge only \$50,000 of the \$300,000 fund had subscribed.

They made public a statement Dr. John Erskine, president of the Juilliard School of Music, had read:

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KNOXVILLE, TENN.
JOURNAL



FISHER BODY CRAFTSMAN GUILD

By FRANK C. RIESS
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There is no harm in having one's
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the happy day, nor in having all
the other choices lined up and wait-
ing for their turns.

The publishers spare you nothing
in the matter of tempting your
greed. Not only the new books of
the season are listed in their cata-
logues, but of interest as things
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he Rev. Julius Jaeger
he historical address
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Henry Everson Cobb
English and the Rev.
astor East Williams
rian Church, in Germ
Dr. Cobb preached the
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nt building 35 years
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erved the church for

W. C. T. U. BOA

Mrs. W. H. Biers
on St. entertained
ard of the Flatbush
a tea Thursday.
Those present were
Scovill, president;
Hopkins, Mrs. W. I.
rank B. Spaulding,
Dekey, Miss W. R.
William Colten, Mrs.
ott, Mrs. Arthur C.
N. Berry, Mrs. Cor
rs. Roy Randall, M
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aul Gorham.

INSPIRATION

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spired the 33d ball
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The ball last night
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RAISED NEARLY

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St. Joseph's Female
on Wiloughby Ave.
Home in Hicksville.

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UNIVERSAL IN

The ball last night

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Brooklyn, N. Y., Eagle SCHENECTADY, N. Y.
GAZETTE

MAR 1 - 1933

FEB 21 1933

Review of the Reasons

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West Hempstead, L. I., Feb. 17.

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PATERSON, N. J.
CALL

FEB 25 1933

BOOK LORE

By ROBERT WILLIAMS.

The heroine of the "Iliad" is described by Homer as the "fair-haired Grecian Helen." Yet, on the dust-wrapper of John Erskine's half-satirical book, "Helen's Story," is depicted the striking head of a burning brunette! But mayhap this was purposely wrought in keeping with the Erskine volume's innate satire.

Helen, with dark wavy tresses, luminous brown orbs, cheeks aglow with high color, is a much more delightful creature than the cool, impersonal, ice-like composure which artists have for long pleased to limn on the face of blonde, frigid, Grecian Helen. This remarkable wife of Grecian Menelaus, with whom Trojan Paris went off on a weekend trip (which lasted several years), is claimed to have been very beautiful; and many an instance is recorded to uphold this contention. One, for example, is that on her way home from Troy with her disgruntled husband, whenever she walked along the deck of the galley or opened her mouth to utter mellifluous words of speech, all the rowers were paralyzed into inaction, and resting upon their oars could do nothing but gaze and gape and revel in her flute-like tones! But I take it the weary rowers were never averse to getting a rest at every opportunity, so I have strong suspicions their paralysis of action was, more or less, a good piece of play-acting!

Fair-haired Grecian Helen! You are not very appealing, sedately wrapped up as you are in the realization of your fatal, carven beauty—too self-contained to inspire sympathy; too goddess-like in your repulsive serenity to seem truly feminine! And yet, your name has traveled down the ages as the incarnation of all that is beautiful, sweet and desirable in womankind! Granted, you played an heroic role in a great historic epic—yet might not the very excellence of the epic have thus lent brighter lustre to your name, thus hoodwinking mankind into regarding you the epitome of utter loveliness?

The world dotes on love-stories. Famous French romances include the twelfth century love-conceit entitled "Aucassin and Nicolette"; Abbe Prévost's "Manon Lescaut"; Rousseau's "The New Heloise"; Saint-Pierre's "Paul and Virginia"; Stephanie De Genlis' "Louisa de Clermont"; Madame De Staël's "Corinne"; Dumas' "Camille"; Daudet's "Sappho"; Anatole France's "The Red Lily"; Pierre Loti's "Madame Chrysanthème." Nor must we lose sight of Shakespeare's "Romeo and Juliet," or of D'Annunzio's "The Triumph of Death"; Goethe's "The Sorrows of Werther"; Pouché's "Undine"; Du Maurier's "Trilby" and "Peter Ibbelton." Tol-

stoy's "Anna Karenina," and Robert Hichens' "The Garden of Allah."

The course of true love never did run smooth, they say; and it is remarkable to note the tragic element so pronounced in the majority of these love-classics. Camille dies of grief after renouncing her lover at his father's plea—(she a consumptive, the shock of parting forever from her beloved hastened her end). And consider Manon Lescaut who died in the swamps of Louisiana, her sweetheart hollowing out a grave for her with his bare hands and then swooning on her grave to await gentle death—which, however, passes him by. Heloise dies; so does Juliet. Virginia's fate is tragically pathetic: returning from overseas to the sweetheart of her youth, the ship she is on sinks, while anguished Paul is helpless to lend aid; she drowns—and he dies of inconsolable grief.

Corinne is a female Silas Marner. Corinne, as the sweetheart of a Scottish nobleman, wounds the great man's sense of vanity, forsooth, upon his learning of a love-affair of hers of earlier days. So, highly annoyed and righteously incensed, the fine man goes home to Scotland (he had forced his attentions upon poor Corinne under the blue Italian skies), and in the land of bag-pipes and porridge he looked up a former love of his own, a damsel pure and demure. Corinne, following him to Scotland, is so affected by the unquestioned devotion displayed by the fair Scotch lassie, that she determines never to become the fly in their ointment; and, unbeknownst to the pair, returns sadly to the Latin land.

Sappho, on the other hand, had no such scruples in her repertoire. First she ruins a rising young student, then forsakes him without compunction; and springs to the arms of a lover of old, a bold and handsome forger, eds bodkins! But while Alphonse Daudet leaves us up in the air as to Sappho's last days, Anatole France in his "The Red Lily" goes a step farther and brings his heroine to woe! Here the lady also leaves her lover for another, but what then transpires! The second fellow finds out about her first affair and throws her over—and the story ends with her all forsaken and alone!

Gabriele D'Annunzio does not countenance his characters' escaping each other's love so easily! In his "The Triumph of Death," two lovers are so in love that they are practically sick of themselves and everything around them! What to do about it! So they casually die together in a suicide pact—poor fools! Goethe's tragic character "Werther" has his own ideas on the subject, however, in "The Sorrows of Werther." Finding himself in love with his friend's wife, Charlotte, he gallantly tells her of his guilty love for

PHILADELPHIA, BULLETIN

MAR 3 - 1933

METROPOLITAN HELPED

Juilliard Foundation Guarantees Next Opera Season

New York, March 3.—(AP)—The Metropolitan opera has announced that the August Juilliard Musical Foundation has given \$50,000 to the \$300,000 guaranty fund for next season.

John Erskine, president of the Juilliard School of Music and of the Foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers. This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard.

Erskine said the foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

The \$14,000,000 endowment fund left by Augustus Juilliard in 1919 for the development of American music has been so carefully preserved, Erskine said, that the principal still is intact and is yielding an annual income of approximately \$600,000.

National conference: Edward Johnson, American-born tenor of the Metropolitan Opera company; A. Atwater Kent, manufacturer and sponsor of the National Radio auditions; Marshall Bartholomew, director of the Yale University Glee club; Deems Taylor, American operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago world's fair.

ARK, OHIO
VOCATE

MAR 2 1933

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New York Herald-Tribune
FEB 28 1933

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PATERSON, N. J.

CALL

FEB 25 1933

BOOK LORE

The heroine of the "Iliad," described by Homer as the "fair-haired Grecian Helen." Yet, on the dust-wrapper of John Erskine's half-satirical book, "Helen of Troy," is depicted the striking head of a burning brunette! But mayhap this was purposely wrought in keeping with the Erskine volume's innuendo satire.

Helen, with dark wavy tresses, luminous brown eyes, cheeks aglow with high color, is a much more delightful creature than the cool, impersonal, ice-like composure which artists have for long pleased to limn on the face of blonde, frigid, Grecian Helen. This remarkable wife of Grecian Menelaus, with whom Trojan Paris went off on a week-end trip (which lasted several years), is claimed to have been very beautiful; and many an instance is recorded to uphold this contention. One, for example, is that on her way home from Troy with her disgruntled husband, whenever she walked along the deck of the galley or opened her mouth to utter mellifluous words of speech, all the rowers were paralyzed into inaction, and resting upon their oars could do nothing but gaze and gape and revel in her flute-like tones! But I take it the weary rowers were never averse to getting a rest at every opportunity, so I have strong suspicions their paralysis of action was, more or less, a good piece of play-acting!

Fair-haired Grecian Helen! You are not very appealing, sedately wrapped up as you are in the realization of your fatal, carved beauty—too self-contained to inspire sympathy; too goddess-like in your repulsive serenity to seem truly feminine! And yet, your name has traveled down the ages as the incarnation of all that is beautiful, sweet and desirable in womankind! Granted, you played an heroic role in a great historic epic—yet might not the very excellence of the epic have thus lent brighter lustre to your name, thus hoodwinking mankind into regarding you the epitome of utter loveliness!

The world dotes on love-stories. Famous French romances include the twelfth century love-conceit entitled "Aucassin and Nicolette"; Abbe Prevost's "Manon Lescaut"; Rousseau's "The New Heloise"; Saint-Pierre's "Paul and Virginia"; Stephanie De Genlis' "Louisa de Clermont"; Madame De Stael's "Corinne"; Dumas' "Camille"; Daudet's "Sappho"; Anatole France's "The Red Lily"; Pierre Loti's "Madame Chrysantheme." Nor must we lose sight of Shakespeare's "Romeo and Juliet," or of D'Annunzio's "The Triumph of Death," Goethe's "The Sorrows of Werther," Pouque's "Undine," Du Maurier's "Trilby" and "Peter Toldson." Tol-

The run smooth, remarkable to note the so pronounced in the these love-classics. Camille dies of grief after renouncing her lover at his father's plea—(she a consumptive, the shock of parting forever from her beloved hastened her end). And consider Manon Lescaut who died in the swamps of Louisiana, her sweetheart hollowing out a grave for her with his bare hands and then swooning on her grave to await gentle death—which, however, passes him by. Heloise dies; so does Juliet. Virginia's fate is tragically pathetic: returning from overseas to the sweetheart of her youth, the ship she is on sinks, while anguished Paul is helpless to lend aid; she drowns—and he dies of inconsolable grief.

Corinne is a female Silas Marner. Corinne, as the sweetheart of a Scottish nobleman, wounds the great man's sense of vanity, forsooth, upon his learning of a love-affair of hers of earlier days. So, highly annoyed and righteously incensed, the fine man goes home to Scotland (he had forced his attentions upon poor Corinne under the blue Italian skies), and in the land of bag-pipes and porridge he looked up a former love of his own, a damsel pure and demure. Corinne, following him to Scotland, is so affected by the unquestioned devotion displayed by the fair Scotch lassie, that she determines never to become the fly in their ointment; and, unbeknownst to the pair, returns sadly to the Latin land.

Sappho, on the other hand, had no such scruples in her repertoire. First she ruins a rising young student, then forsakes him without compunction; and springs to the arms of a lover of old, a bold and handsome forger, 'tis bodkins! But while Alphonse Daudet leaves us up in the air as to Sappho's last days, Anatole France in his "The Red Lily," goes a step farther and brings his heroine to woe! Here the lady also leaves her lover for another, but what then transpires! The second fellow finds out about her first affair and throws her over—and the story ends with her all forsaken and alone!

Gabriele D'Annunzio does not countenance his characters' escaping each other's love so easily! In his "The Triumph of Death," two lovers are so in love that they are practically sick of themselves and everything around them! What to do about it! So they casually die together in a suicide pact—poor fools! Goethe's tragic character "Werther" has his own ideas on the subject, however, in "The Sorrows of Werther." Finding himself in love with his friend's wife, Charlotte, he gallantly tells her of his guilty love for

When I Meet Gar

NEWARK, OHIO
ADVOCATE

MAR 4 1933

John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the program over an NBC-WEAF network Sunday at 4 p. m.

The series, which is to be presented under the general title, "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 16 broadcasts: Mary Garden, internationally known operatic soprano; Walter Butterfield, president of the Music Supervisors National conference; Edward Johnson, American-born tenor of the Metropolitan Opera company; A. Attwater Kent, manufacturer and sponsor of the National Radio auditions; Marshall Bartholomew, director of the Yale University Glee club; Deems Taylor, American operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago world's fair.

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The list of committee members has been augmented recently by the addition of the names of John Erskine

NO

Opera Appeal Made on Stage By Miss Pons

Singer in First Address
in English Asks Pledges
to Save Metropolitan

Plea Also in Program
\$300,000 Guaranty Sought
to Assure Continuance

The campaign by the Metropolitan Opera Association to raise \$300,000 to guarantee another season of opera was formally opened last night from the stage of the Metropolitan by Lily Pons, French soprano. Miss Pons appeared before the curtain in an intermission of "Palace of Melandri" and told of the urgent need of public response if opera is to be saved.

She referred to a statement issued in printed form and inserted in the programs last night to the effect that the opera could no longer depend for its sole financial support upon a small group of patrons, as heretofore, but must enlist in its support the rank and file of opera-goers and music lovers who listen in over the radio to the opera. Attached to the statement was a subscription form to be filled out and sent in to Lucrezia Bori, chairman of the Committee to Save Metropolitan Opera.

Makes Address on Stage

Miss Pons's speech was her first public appearance, speaking in English. She made it brief.

"My dear friends," she said, "I am appealing to you to help me and my colleagues save this glorious institution. Its fame is international. Its position in this great country is unique. It is today the one remaining opera company in the United States. We cannot let it die!

"Your program contains a leaflet, a printed appeal which tells you more than I can crowd into this brief talk.

"In few words, my plea to you is to help us save the Metropolitan Opera. Will you? I thank you."

Miss Pons, dressed in a white evening dress, was introduced by Carlo Edwards. She was received with tumultuous applause, as were her words. The audience relished her pronunciation of "save" with a broad "a."

The list of committee members has been augmented recently by the addition of the names of John Erskine, Theodore Hetzler, Thomas H. McInerney and Adrian Van Sinderen. Mr. Erskine, besides being a teacher and a novelist, is president of the Juilliard School of Music.

Text of Program Plea

The text of the printed statement issued last night follows:

"CAMPAIGN TO SAVE METROPOLITAN OPERA"

"New York, February 23, 1933.
To Subscribers and Friends of Opera at the Metropolitan.

"Opera in New York faces a crisis. The Metropolitan Opera Association, which, under the management of Giulio Gatti-Casazza, has been giving opera at the Metropolitan Opera House for twenty-five years, has announced that owing to the exhaustion of its cash resources as a result of the losses of the last three seasons, due to the depression, it will be unable to undertake another season of opera at the Metropolitan unless it can be assured of a substantial guaranty fund. The undersigned have undertaken to act as a committee to secure subscriptions to such a guaranty fund.

"Opera at the Metropolitan is not, and never has been, a profit-making enterprise. All of the receipts go to pay the actual cost of the performances. During the depression those costs have been drastically curtailed, but even with the further curtailment now contemplated the receipts cannot, under present conditions, be depended upon to provide the funds necessary to meet expenses, as was the case for many years prior to the depression. It is to provide against the possibility of such a deficit that the guaranty fund is required.

"The closing of the Metropolitan Opera House next year would be nothing short of a national misfortune. Not only would thousands of opera-goers and millions of listeners to opera over the radio suffer a serious loss in their cultural life, but it would be a catastrophe to throw out of employment at this time of acute depression

1-1933

OPERA REPLIES

Letters Daily
Bori, Head of
Met Group.

ALL CHECKS

and Sections of
Response
Appeals.

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Miss Bori first gave at the Metro-
politan gala concert for Gatti-
Casazza. Daily appeals to the opera
audiences have already been begun

by Edward Johnson and Lily Pons.
With Miss Bori, Messrs. Johnson
and Tibbett of the opera company,
the committee in charge of the drive
includes Cornelius N. Elias, Robert
S. Brewster, R. Fulton Cutting and
Myron C. Taylor of the Opera Real
Estate Board; Mr. Cravath, Charles
Hayden, Frederic Potts Moore and
Henry Rogers Winthrop of the
board of the Opera Association;
John Erskine of the Juilliard
School, Thomas H. McInerney of
the former Chicago Opera board
and Adrian Van Sinderen of the
Brooklyn opera committee.

Theodore Hetzler, president of
the Fifth Avenue Bank, will serve
as controller in charge of all money
received for the guaranty fund.
The printed circulars signed by
Miss Bori and her associates in so-
liciting gifts by the public announce
that "pledges will not be finally
binding unless in the opinion of
the committee the aggregate
amount pledged is sufficient to jus-
tify the management in undertak-
ing the production of opera next
season at the Metropolitan Opera
House."

Vincenzo Bellezza, on behalf of
the program committee of the Met-
ropolitan's recent gala performance
in honor of Gatti-Casazza's silver
jubilee, issued an address of thanks
to the artists, chorus, orchestra,
ballet and opera staff for cooperat-
ing in the success of that occasion.

MAR 2 - 1933

Bori on Radio For Met Fund

Will Sing Two Groups
of Songs Sunday After-
noon Over Station WJZ.

Lucrezia Bori will take to broad-
casting Sunday afternoon to further
her campaign to save the Metro-
politan Opera. She will sing two
groups of operatic arias and songs,
from 4 to 4:30 o'clock over station
WJZ, by courtesy of the National
Broadcasting Company. The famed
songstress will be introduced to the
radio audience by Paul D. Cravath,
chairman of the Metropolitan Opera
Association.

Mme. Bori is chairman of the
Committee to Save Metropolitan
Opera, which has set the raising of
\$300,000 as its goal. This sum will
be necessary to ensure another
season of Metropolitan Opera.

The song part of the radio pro-
gram will include "Violetta," which
the prima donna sang with such
success at the "Opera Surprise
Party" Sunday night. She will then
address the radio audience and make
a statement concerning the status
of the drive.

The campaign entered a new
phase recently when the committee
began the insertion in each pro-
gram at every performance of the
opera of a printed appeal, which
states that opera can no longer de-
pend for its sole financial support
on a small group of patrons, as
heretofore, but must enlist the rank
and file of opera-lovers in its sup-
port.

Included among those to whom
the appeal is directed are the thou-
sands of persons who listen to
operatic broadcasts over the ether.
Attached to the appeal is a sub-
scription form to be filled out and
sent to Mme. Bori.

The list of members of the com-
mittee, which at the start was com-
posed of representatives of the ar-
tists, the owners of the opera house,
and of the Association, has been
lengthened by the addition of the
names of John Erskine, Theodore
Hetzler, Thomas H. McInerney and
Adrian Van Sinderen.

PHILADELPHIA, PA. PUBLIC LEDGER

MAR 3 - 1933

Opera Fund Gets \$50,000

New York, March 2.—(AP)—The
Metropolitan Opera announced
today the August Juilliard Musical
Foundation had given \$50,000 to
the \$300,000 guaranty fund for next
season.

John Erskine, president of the
Juilliard School of Music and of the
foundation, said the gift was made
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New York Herald-Tribune
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music throughout the
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Mr. Erskine, the fol-
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NEW YORK TIMES

MAR 1 - 1933

PLEAS FOR OPERA WIN WIDE REPLIES

About 2,000 Letters Daily
Reach Lucrezia Bori, Head of
Save Metropolitan Group.

MANY SEND SMALL CHECKS

All Parts of Nation and Sections of
Canada Figure in Response
to Broadcast Appeals.

The response of the radio audience to the appeal made last week during broadcast performances of "Manon" and "Tannhäuser" has been spontaneous and greatly encouraging, Lucrezia Bori, chairman of the Committee for Saving Metropolitan Opera, revealed yesterday. More than 2,000 letters reached her on Monday and almost as many yesterday, she said.

The letters came from all parts of the United States, as well as from Canada. Small and large communities in such States as California, Texas, Colorado and Utah, to name but a few, were represented, Miss Bori said. A good many of the letters contained contributions, ranging in great part from \$1 to \$5. The others asked for information as to how they could help the drive.

Miss Bori will speak and sing from 4 to 4:30 P. M. next Sunday over station WJZ in aid of the campaign in behalf of next season's \$300,000 opera guarantee fund. Paul D. Cravath, president of the Metropolitan Opera Association, will introduce the singer and her songs will include the "Violetera" which Miss Bori first gave at the Metropolitan's gala concert for Gatti-Casazza. Daily appeals to the opera audiences have already been begun by Edward Johnson and Lily Pons.

With Miss Bori, Messrs. Johnson and Tibbett of the opera company, the committee in charge of the drive includes Cornelius N. Bliss, Robert S. Brewster, R. Fulton Cutting and Myron C. Taylor of the Opera Real Estate Board; Mr. Cravath, Charles Hayden, Frederic Potts Moore and Henry Rogers. Winthrop of the board of the Opera Association; John Erskine of the Juilliard School; Thomas H. McInerney of the former Chicago Opera board and Adrian Van Sinderen of the Brooklyn opera committee.

Theodore Hetzler, president of the Fifth Avenue Bank, will serve as controller in charge of all money received for the guarantee fund. The printed circulars signed by Miss Bori and her associates in soliciting gifts by the public announce that "pledges will not be finally binding unless in the opinion of the committee the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House."

Vincenzo Bellezza, on behalf of the program committee of the Metropolitan's recent gala performance in honor of Gatti-Casazza's silver jubilee, issued an address of thanks to the artists, chorus, orchestra, ballet and opera staff for cooperating in the success of that occasion.

N. Y. TELEGRAPH

MAR 2 - 1933

Bori on Radio For Met Fund

Will Sing Two Groups
of Songs Sunday After-
noon Over Station WJZ.

Lucrezia Bori will take to broadcasting Sunday afternoon to further her campaign to save the Metropolitan Opera. She will sing two groups of operatic arias and songs, from 4 to 4:30 o'clock over station WJZ, by courtesy of the National Broadcasting Company. The famed songstress will be introduced to the radio audience by Paul D. Cravath, chairman of the Metropolitan Opera Association.

Mme. Bori is chairman of the Committee to Save Metropolitan Opera, which has set the raising of \$300,000 as its goal. This sum will be necessary to ensure another season of Metropolitan Opera.

The song part of the radio program will include "Violetera," which the prima donna sang with such success at the "Opera Surprise Party" Sunday night. She will then address the radio audience and make a statement concerning the status of the drive.

The campaign entered a new phase recently when the committee began the insertion in each program at every performance of the opera of a printed appeal, which states that opera can no longer depend for its sole financial support on a small group of patrons, as heretofore, but must enlist the rank and file of opera-lovers in its support.

Included among those to whom the appeal is directed are the thousands of persons who listen to operatic broadcasts over the ether. Attached to the appeal is a subscription form to be filled out and sent to Mme. Bori.

The list of members of the committee, which at the start was composed of representatives of the artists, the owners of the opera house, and of the Association, has been lengthened by the addition of the names of John Erskine, Theodore Hetzler, Thomas H. McInerney and Adrian Van Sinderen.

PHILADELPHIA, PA. PUBLIC LEDGER

MAR 3 - 1933

Opera Fund Gets \$50,000

New York, March 2.—(AP)—The Metropolitan Opera announced today the August Juilliard Musical Foundation had given \$50,000 to the \$300,000 guaranty fund for next season.

John Erskine, president of the Juilliard School of Music and of the foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers.

HELENA, MONT.
INDEPENDENT

FEB 26 1933

A NEW IDEA IN CRITICISM

A new idea in criticism seems to have struck Mr. John Erskine, referred to as a "musical expert," who told a class at Yale that jazz is all right because it makes its players look happy.

"No symphony orchestra ever looks happy," commented Mr. Erskine, thus condemning symphonic music—as many a radio addict has done before him.

Now, of course, that is all very well, but if we are going to start judging the various arts by their effect upon the artists, we are going to have a lot of fun. Perhaps more fun than the artists.

"East Lynne" is a poor play," some critic will write. "All the players looked unhappy, especially in the great snow-storm scene and at the place where the heroine is turned out into the snow to pay off the mortgage." Maybe there are scenes like that in "East Lynne"; we never saw it, but it sounds like that.

And are piccolo players and violinists supposed to laugh fit to kill while playing "Ase's Death" and the Dead March from "Saul"?

Can you imagine Garbo, as "Camille," dying while heaving great Swedish uproars of hearty laughter?

This idea of judging art by its effect on artists may be all right—but it sounds haywire to us.

Brooklyn, N. Y., Eagle

FEB 27 1933

Distressed by Erskine's

Views on Prohibition

Star Brooklyn Daily Eagle:

In last night's Eagle I read Mr. Erskine's views, which just made me sick. I have been thinking about them all day.

I know a man that is associated with such a brewery enterprise and talks in just about the same way. He doesn't want his son to drink, but he does want the money somebody else's son spends for drink. I certainly resent what Mr. Erskine says about prohibitionists being hypocrites. I know a lot of fine people that come under that head and they don't think behind anyone's back either. People's memories are too short; remember being taken through Bellevue Hospital alcoholic ward before prohibition; a nurse told me the ward was full all the time.

It seems to me a pity to have a good writer spend his time for such an unworthy cause. Surely people are hard up they wouldn't spend what little they have for something that will do them harm. It can't possibly do anyone any good, except, of course, brewers.

AUGUSTA H. BLACKLY.
Babylon, L. I., Feb. 23.

HERALD

FEB 17 1933

The works of John Erskine have been reviewed herein from time to time. It was no small pleasure last week at Lincoln School to behold that important American "in the flesh."

Perhaps the best off-hand compliment might be to say that he is quite like his books—alive with persistent undercurrents of intelligent wit, courteous charm, and personality. As reported in this paper Tuesday, however, Mr. Erskine spoke not on literature, but on the past, present, and future of music his position as teacher and critic of matters musical amply qualifying him.

A fine and brilliant lecture. One thing he did say, though, was that the various undergraduate orchestras and bands of the nation's schools have lately been developing a spirit of competition exceeding "even that of athletics"—a totally optimistic conclusion that drew from his hearers a gasp not so much of joy as sheer incredulity.

Possibly they were not quite yet ready to bring to mind the picture of some 80,000 racoon-coated customers storming and howling their way into the Yale Bowl for the choice privilege of hearing the respective orchestras of Harvard and Yale battle to a gory finish over Mendelssohn's "Spring Song."

Of course it may well be that the day is not far off. But the citizens of Missouri won't be convinced until they see with their own eyes the happy spectacle of the cheering-section throwing peanut shells at the team and bearing off the band leader on their shoulders.

MC KEESPORT, PA.
NEWS

MAR 2 - 1933

MUSIC FEDERATION
HOLDS CONVENTION

MINNEAPOLIS, Minn., Mar. 2. —(UP)—A new musical artist may be discovered for America when the National Federation of Music clubs biennial convention is held here sometime in May.

The Federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists will appear on the program including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony Orchestra; Jacques Gordon String Quartet; Lyric Male Chorus of

Milwaukee and the St. Olaf Choir of Northfield, Minn. The musical event will be culminated by massed choruses from leading cities.

Erskine Is Named
Job Bureau Head

NEW YORK CITY.—John Erskine, poet, novelist and musician, and more recently commentator on the events of the day for the Brooklyn "Daily Eagle," was appointed as head of a job readjustment bureau.

The problem of adjustment of the individual to the work best fitting his or her temperament and desire has been one of the most important ones since the decline.

Headquarters have been donated by the National City Bank at Seventeen East Forty-second street.

NEWARK, N. J.
NEWS

MAR 4 - 1933

Erskine Opens Series
Of Talks on Music

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over NBC networks under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Julliard School of Music, will open the programs over a WEAF network tomorrow at 4 P. M.

The series, which is to be presented under the general title "Singing, the Well-spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

Brooklyn, N. Y., Eagle

MAR 4 1933

John Erskine, professor at Columbia University, president of the Julliard School of Music, and columnist for The Eagle, will speak on "Plays for the Social Theater" at the Workers' Theater, 7 E. 15th St., Manhattan, on Monday evening, March 13.

SYRACUSE, N. Y.
HERALD

FEB 20 1933

Minneapolis
Have Festival
Music in M

An American Music Festival take place when the National Federation of Music Clubs has its Biennial convention in Minneapolis, May 21-28. A high of artistry will be established by the convention and festival by the singing concerts—the first Sunday noon, May 21, by the Minneapolis Symphony Orchestra, conducted by Eugene Ormandy; and the Sunday night, May 21, by the Olaf Lutheran Choir of Minneapolis, under the direction of Melius Christenson. Mrs. James Ottaway, Port Huron, president of the National Federation of Music Clubs, will preside over the convention sessions.

Choral music will be given emphasis throughout the Minnesota, well known for its choral achievements, the Northern Lights and Districts, (Minnesota, North Dakota, Iowa, Wisconsin) in a massed ensemble of choirs, and men's singing. The group ensembles will be led by the baton of a conductor in a formal program and concert numbers in the Auditorium of the Minnesota city on the night of the opening, Monday, May 22, 1933. Concerts of the week given by federated choirs and choruses tendence at the Festival and will be heard many splendid works in all the choral events for the Young.

Final events for the Young contests, a competition conducted by the National Federation of Music Clubs and the Schubert Inc., with renowned music judges, will be held May 24 and 25. Seven cash awards each, or \$500 and a New York appearance, will be presented to first winners of piano, violin, cello, organ, woman's voice, low, man's voice, high or opera voice, man or woman. A special award to two will be given by the Schubert Inc. for an appearance with a choral in New York.

Twenty-five hundred from the Northern districts, New York, Oklahoma, Mississippi, California and other groups have been scheduled to attend the festival. The celebrities in attendance include Olga Samaroff, John Tasker, Mr. and Mrs. Ernest Hutcheson, Helen Keller, Dr. Frederic Macbeth, Carl Engel, Harold Bauer, Charles Wakefield Cadman, Kramer and John Erskine.

There will be a choral festival day; an opera premiere performances of numbers. Concerts of choral music, including American composers, with posters in attendance at the festival will be a feature.

HELENA, MONT.
INDEPENDENT

FEB 26 1933

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Brooklyn, N. Y., Eagle

FEB 27 1933

Distressed by Erskine's

Views on Prohibition

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In last night's Eagle I read
John Erskine's views, which just
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drink behind anyone's back either.
People's memories are too short;
I remember being taken through
the Bellevue Hospital alcoholic
ward before prohibition; a nurse
told me the ward was full all the
time.

It seems to me a pity to have a
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such an unworthy cause. Surely
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shouldn't spend what little they
have for something that will do
them harm. It can't possibly do
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course, brewers.

AUGUSTA H. BLACKLEY.
Babylon, L. I., Feb. 23.

HERALD

FEB 17 1933

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Brooklyn, N. Y., Eagle

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HERALD

FEB 20 1933

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Helen Keller, Mabel Daniels
Macbeth, Carl Engel, Harol-
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SYRACUSE, N. Y.
HERALD

FEB 20 1933

Minneapolis to Have Festival of Music in May

An American Music Festival will take place when the National Federation of Music Clubs has its 18th Biennial convention in Minneapolis, Minn., May 21-28. A high standard of artistry will be established for the convention and festival by the opening concert—the first Sunday afternoon, May 21, by the Minneapolis Symphony Orchestra, conducted by Eugene Ormandy; and the second, Sunday night, May 21, by the St. Olaf Lutheran Choir of Northfield, Minn., under the direction of F. Melius Christianson. Mrs. Elmer James Ottaway, Port Huron, Mich., president of the National Federation of Music Clubs, will preside at convention sessions.

Choral music will be given a special emphasis throughout the festival. Minnesota, well known for its splendid choral achievements, will lead the Northern Lights and Central Districts, (Minnesota, North Dakota, Illinois, Iowa, Wisconsin) in developing a massed ensemble of choruses, choirs, and men's singing organizations. The group en masse will be led by the baton of a national director in a formal program of sacred and concert numbers in Northern Auditorium of the Minnesota University on the night of the formal opening, Monday, May 22, 1933. In the concert of the week given by the federated choir and choruses in attendance at the festival and convention, will be heard many of the splendid works in all the choral fields.

Final events for the Young Artists' contests, a competition conducted by the National Federation of Music Clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 22, 23 and 24. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, violoncello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman. An additional award to two winners selected by the Schubert Memorial, will be an appearance with a major orchestra in New York.

Twenty-five hundred musicians from the Northern districts, New York, Oklahoma, Mississippi, Louisiana, California and other far points, have been scheduled to appear in group and solo performances. Among the celebrities in attendance, will be Olga Samarooff, John Tasker Howard, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Mabel Daniels, Florence Mitchell, Carl Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Erskine.

There will be a chamber music festival day; an opera presented by the University of Minnesota and premiere performances of American numbers. Concerts of choral and orchestral music, including numbers by American composers, with the composers in attendance at the convention are scheduled. A Junior Day will be a feature.

HAGERSTOWN, MD.
HERALD

FEB 21 1933

MUSIC FESTIVAL MAY 21 TO 28

Federation of Music Clubs
to Meet in Min-
neapolis

An American Music Festival of unusual distinction and merit will take place when the National Federation of Music Clubs holds its eighteenth biennial convention in Minneapolis, Minn., May 21 to 28. A high standard of artistry will be established for the convention and festival by the opening concert, the first Sunday afternoon, May 21, by the Minneapolis symphony orchestra, and the second, Sunday night, May 21, by the St. Olaf Lutheran Choir of Northfield, Minn. Choral music will be given a special emphasis throughout the festival. In the concert of the week given by the federated choirs and choruses in attendance at the festival and convention, will be heard many of the splendid works in all the choral fields.

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Among the celebrities in attendance will be Olga Samarooff, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Erskine. A chamber music festival day; opera presented by the University of Minnesota; premiere performances of American numbers; recitals of choral and orchestral music, including numbers by American composers; with the composers in attendance at the convention; discussions led by prominent makers—authorities upon questions confronting those interested in the development of music in America; recitals by nationally known American concert artists, a Junior Day of unusual merit, events that will make the program of the Minneapolis 1933 Biennial Convention and American Music Festival of the National Federation of Music Clubs, one of interest to professional and amateur to teacher and student, to club member and art patron, and to the music loving world at large.

N. Y. AMERICAN

FEB 25 1933

ERA TO FIND SYMPHONY AND JAZZ AS RIVALS

enty of Speeches, Too, with
Roosevelt Dedicating Port
Terminal Building Here

There is a microphonic fare to
y to suit the most diversified
tes. It embraces grand opera,
symphony,
jazz, brass
band music,
track
meets and
speeches on
everything
from a
building
dedication
to prohibi-
tion and
recognition
of Soviet
Russia.



RICHARD CROOKS.

or, who has long been favor-
y known to radio, at the Met-
ropolitan Opera House. He will
heard in "Manon." And if you
seeking notable singing names
anon" should satisfy you. Be-
as Crooks, the cast includes
Rothier, De Luca and Ceh-
ovsky.

The Boston Symphony will go
avinsky and the Philharmonic
go Schelling. The latter will
seated at Carnegie Hall's con-
grand piano. Then there is
Columbia University Symphony
nd, scheduled for a concert with
el Hayden, soprano, as soloist
John Erskine as intermission
or. Hugo Riesenfeld will weave
spirit of Vienna through the
les of a studio orchestra and
A. Rolfe will coax the spirit of
adway through the cornets and
ophones of another studio band.
nd so we come to the speeches,
Franklin D. Roosevelt and
r notable Democrats dedicat-
the new terminal building of
Port of New York authority.
In the northwest, over both
works, will come talks on edu-
on as uttered at the meeting
he National Educational Assoc-
ion. Other talks? Well, there
Senator Shipstead, speaking
credit and the farmer; Mary
Kleeck, urging recognition
the Soviet and Norman
mas and Bishop McConnell
ing their views on the sociali-
m of the poor.

LOS ANGELES, CAL.
TIMES

FEB 27 1933

Finds Road to Success

Paper Expert Supplies
Advisory Service

BY ALMA WHITAKER

She is the only one of her kind
anywhere. Nancy Baker Tompkins
specializes in "advisory service on
paper." In fact,



NANCY BAKER TOMPKINS.

ing about the right kind of paper
for the right job, and she contacts
advertising agencies, printers, and
managers of important paper-using
concerns.

Nancy was born in Dixon, Ky.,
of English parents. Papa was a
wholesale tobacco merchant. One
year at the Ohio University and
several special courses at Colum-
bia took care of her education. She
took poetry under John Erskine and
writes it so well that another book
just has been published. You can
wager the quality of the paper is
perfect!

ADVANCES CAREER

Her very first job, as a mere kid,
was publicity for a patent medicine
at \$20 a month. Her old boss still
corresponds with her. Then a chain
of banks offered her \$75 and ex-
penses, doing public relations stuff
in Idaho. Nancy came to Califor-
nia to fill the highly coveted job
of executive secretary to the Cham-
ber of Commerce of Oakland, where
she married a newspaper man. . .
back to New York to conquer the
world together in the publishing
business. Taps, a war magazine,
did not quite conquer the world.
They bought the Storyettes Maga-
zine, which likewise died. So it was
back to publicity for Nancy, this
time in the Wilson Presidential
campaign. Later she was to do it
again for Coolidge.

MANILA, PHIL.

NEWS

MAR 5 - 1933

4:00 p.m. (WVJ)—John Erskine,
president of the Juilliard School of
Music, inaugurating a new series of
talks under the banner of the
American Academy of Teachers of
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Lenten Hymns by the "Twilight
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FEB 17 1933

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FEB 21 1933

MUSIC FESTIVAL MAY 21 TO 28

Federation of Music Clubs
to Meet in Min-
neapolis

An American Music Festival of unusual distinction and merit will take place when the National Federation of Music Clubs holds its eighteenth biennial convention in Minneapolis, Minn., May 21 to 28. A high standard of artistry will be established for the convention and festival by the opening concerts, the first Sunday afternoon, May 21, by the Minneapolis symphony orchestra, and the second, Sunday night, May 21, by the St. Olaf Lutheran Choir of Northfield, Minn. Choral music will be given a special emphasis throughout the festival. In the concerts of the week given by the federated choirs and choruses in attendance at the Festival and convention, will be heard many of the splendid works in all the choral fields.

The final events for the Young Artists' Contests, a competition conducted by the National Federation of Music Clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 22, 23 and 24. Seven cash awards of \$1,000 each, or \$500, and a New York appearance, will be presented the first winners of piano, violin, violin cello, organ, woman's voice, high or low; man's voice, high or low, and opera voice, man or woman. An additional award to two winners selected by the Schubert Memorial, will be an appearance with a major orchestra in New York.

Among the celebrities in attendance will be Olga Samaraoff, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Erskine.

A chamber music festival day; an opera presented by the University of Minnesota; premiere performances of American numbers; concerts of choral and orchestral music, including numbers by American composers; with the composers in attendance at the convention; discussions led by prominent speakers—authorities upon questions confronting those interested in the development of music in America; recitals by nationally known American concert artists, and a Junior Day of unusual merit, are events that will make the program of the Minneapolis 1933 Biennial Convention and American Music Festival of the National Federation of Music Clubs, one of interest to professional and amateur to teacher and student, to club member and art patron, and to the music loving world at large.

N. Y. AMERICAN

FEB 25 1933

ERA TO FIND SYMPHONY AND JAZZ AS RIVALS

enty of Speeches, Too, with
Roosevelt Dedicating Port
Terminal Building Here

There is a microphonic fare to suit the most diversified tastes. It embraces grand opera, symphony, jazz, band music, track meets and speeches on everything from a building dedication to prohibition and recognition of Soviet Russia.



RICHARD CROOKS. Crooks, who has long been favorably known to radio, at the Metropolitan Opera House. He will heard in "Manon." And if you seeking notable singing names anon" should satisfy you. Besides Crooks, the cast includes J. Rothier, De Luca and Cehvsky.

The Boston Symphony will go avinsky and the Philharmonic go Schelling. The latter will seated at Carnegie Hall's concert grand piano. Then there is Columbia University Symphony id, scheduled for a concert with el Hayden, soprano, as soloist John Erskine as intermission tor. Hugo Riesenfeld will weave spirit of Vienna through the files of a studio orchestra and A. Rolfe will coax the spirit of adway through the cornets and sphones of another studio band. nd so we come to the speeches, Franklin D. Roosevelt, and r notable Democrats dedicat- the new terminal building of Port of New York authority. n the northwest, over both works, will come talks on edu- on as uttered at the meeting he National Educational Ass- on. Other talks? Well, there Senator Shipstead, speaking credit and the farmer; Mary Kleeck, urging recognition the Soviet and Norman mas and Bishop McConnell is their views on the social- m of the poor.

LOS ANGELES, CAL.
TIMES

FEB 27 1933

Finds Road to Success

Paper Expert Supplies
Advisory Service

BY ALMA WHITAKER

She is the only one of her kind anywhere. Nancy Baker Tompkins specializes in "advisory service on paper."



In fact, in the trade, they call her Nancy Paper Tompkins. She owns her own business and scorns to recognize the existence of any old depression. While afflicted with numerous big paper mills, Nancy does no selling. Her function is exclusively advis-

ing about the right kind of paper for the right job, and she contacts advertising agencies, printers, and managers of important paper-using concerns.

Nancy was born in Dixon, Ky., of English parents. Papa was a wholesale tobacco merchant. One year at the Ohio University and several special courses at Columbia took care of her education. She took poetry under John Erskine and writes it so well that another book just has been published. You can wager the quality of the paper is perfect!

ADVANCES CAREER

Her very first job, as a mere kid, was publicity for a patent medicine at \$30 a month. Her old boss still corresponds with her. Then a chain of banks offered her \$75 and expenses, doing public relations stuff in Idaho. Nancy came to California to fill the highly coveted job of executive secretary to the Chamber of Commerce of Oakland, where she married a newspaper man. . . . back to New York to conquer the world together in the publishing business. Taps, a war magazine, did not quite conquer the world. They bought the Storyettes Magazine, which likewise died. So it was back to publicity for Nancy, this time in the Wilson Presidential campaign. Later she was to do it again for Coolidge.

MEMPHIS, TENN.

NEWS

MAR 5 - 1933

4:00 p.m. (WVJ)—John Erskine, president of the Julliard School of Music, inaugurating a new series of talks under the banner of the American Academy of Teachers of Singing. . . . (WJR)—Fr. Charles E. Coughlin speaking from Washington where he is to take part in the inauguration. . . . (WEXL)—Lenten Hymns by the "Twilight Hymn Sisters," Gertrude and Selma. . . . (WKVZ)—English tunes bright and new—by Del Debridge and his Orchestra.

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N. Y. AMERICAN

FEB 25 1933

OPERA TO FIND SYMPHONY AND JAZZ AS RIVALS

Plenty of Speeches, Too, with
Roosevelt Dedicating Port
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There is a microphonic fare to-
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Bori, Rothler, De Luca and Ceh-
anovsky.

The Boston Symphony will go
Stravinsky and the Philharmonic
will go Schelling. The latter will
be seated at Carnegie Hall's con-
cert grand piano. Then there is
the Columbia University Symphony
Band, scheduled for a concert with
Ethel Hayden, soprano, as soloist
and John Erskine as intermission
orator. Hugo Rieserfeld will weave
the spirit of Vienna through the
fiddles of a studio orchestra and
B. A. Rolfe will coax the spirit of
Broadway through the cornets and
saxophones of another studio band.

And so we come to the speeches,
with Franklin D. Roosevelt and
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From the northwest, over both
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LOS ANGELES, CAL.
TIMES

FEB 27 1933

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BY ALMA WHITAKER

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ADVANCES CAREER

Her very first job, as a mere kid,
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MAR 5 1933

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and his Orchestra.

MAR 4 1933

Forecasts and Postscripts

An Enthusiastic Westchester Correspondent Rises to the Defense of Peggy Wood, Who Really Doesn't Need It

By WILLELLA WALDORF

"IS there any reason why you should stretch a point by referring to Peggy Wood's absence of four years?" inquires an irate Westchester correspondent who signs himself or herself "A Peggy Wood Enthusiast, Mount Vernon, N. Y."

"Possibly you think suburbanites are too remote from Broadway to read your news," pursues the Enthusiast, relentlessly. "Mount Vernonites as well as residents of surrounding Westchester towns followed her revivals of last fall and winter regularly and were indeed glad of so rare an opportunity to see such a charmingly gracious young star as Peggy Wood favor us with her versatility."

"Certainly it is no disgrace if the Depression should have hit even celebrated stars, for I happen to know it has visited some. Your article was readable and interesting, but may I suggest hereafter you stick to facts when filling up space."

The article in which we are accused of not sticking to facts appeared on this page a couple of weeks ago under the heading "Piccadilly to Broadway." It was an interview with Miss Wood, who began by saying that she was returning to Broadway in Owen Davis's play, "A Saturday Night," after an absence of four years in England. She went on to tell all about her prosperous engagements on the London stage in such works as "Bitter Sweet" and "The Cat and the Fiddle."

Apparently these fine British achievements mean nothing whatever in Westchester, for if we have read our Mount Vernon note correctly, acting on the London stage is synonymous to suffering from the Depression. Yet Miss Wood arrived from England looking very fit, certainly not starved, and full of cheerful talk about her activities in Britain. She appeared, in fact, not at all Depressed.

It would, of course, be out of order for us to express the wish that our correspondent, too, might stick to facts when filling up space. The reference to Miss Wood's versatile revivals of the last fall and winter refers, apparently, to her appearances in Westchester in 1931 in "Candida," "Private Lives" and so on. The fact remains, however, that Miss Wood's last Broadway appearance before the current "A Saturday Night" was made in Austin Strong's "The Play Without a Name" during the season of 1928-29.

We are now engaged in trembling violently at the mere thought of what may happen when Tallulah Bankhead's Westchester following gets wind of our recent statement that Miss Bankhead has returned to Broadway after ten years away. If acting on the London stage is tantamount to suffering, Miss Bankhead ought to qualify as an emaciated war orphan by this time. It so happens, however, that she, too, seems to be bearing up very well.

The fate of Romney Brent is still unsettled. Mr. Brent, it will be recalled, was knocked out by the Depression last fall and carried off to England, where he proceeded to make a resounding hit in Noel Coward's review, "Words and Music." He is having so much fun over there that he has settled down to write a play. Another sad case.

The Drama in Cherry Lane

THE Cherry Lane Theatre in Commerce Street, which used to be known as a little art nook back in the days when the Provincetown was still the home of the Provincetown Players, is now displaying a work entitled "House of Hate." The announcements assure us that it is a "big drama with THRILLS."

The playhouse, furthermore, is billed as "the oldest, smallest, legitimate theatre in New York," and it is, the announcement goes on to state, never closed. Apparently one may drop in, if so inclined, for prayer and meditation.

On Saturday and Sunday afternoons at 3, Ere Casanova, who is Mrs. Lou Tellegen, talks on Sex and Love, for women only. Mr. Tellegen does not appear, though he once wrote a

FEB 26 1933

MUSIC CLUB CONVENTION

National Federation Groups to Meet in Minneapolis Late in May

The eighteenth biennial convention of the National Federation of Music Clubs will take place in Minneapolis from May 21 to 25 of this year. Among the already listed are a concert first Sunday afternoon, May 21, the Minneapolis Symphony Orchestra, conducted by Eugene Goossens, and a concert on the eve of that day by the St. Olaf Choir of Northfield, Minn., conducted by F. Mellus Hansen.

Music will have special prominence throughout the festival. It will be an ensemble of vocal, choral and men's singing. The group ensembles led by a national directorial program of sacred and numbers in Northrop Auditorium of Minnesota University on May 21. In the concert of the evening by the federated choirs, prizes in attendance at the convention will be many choral works.

Final events for the young people, a competition conducted by the National Federation of Music Clubs and the Schubert Club, Inc., with renowned musicians as adjudicators, will be held on May 23, 24. Seven cash awards of \$10 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, organ, woman's voice, man's voice and opera voice, man or woman. An additional award to two selected by the Schubert Club will be an appearance with a major orchestra in New York.

Over five hundred musicians from northern districts, New York, Oklahoma, Mississippi, Louisiana and other points, will be present. The convention will be held at the Hotel St. Olaf, Minneapolis, Minn., from May 21 to 25. Seven cash awards of \$10 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, organ, woman's voice, man's voice and opera voice, man or woman. An additional award to two selected by the Schubert Club will be an appearance with a major orchestra in New York.

SAN FRANCISCO EXAMINER

FEB 19 1933

Situation to Be Talk Subject

Jack Valley will discuss the situation in China when she gives her first event and Book Review morning, February 20, at the Gold Ballroom at the Fair Hotel. "When Ladies Meet" and "The Crothers" will be the two New York plays mentioned among the books to be reviewed. The new works of John Galsworthy, Sinclair Lewis, Daniel Defoe and Graham Greene.

BUFFALO, N. Y. NEWS

FEB 21 1933

MUSICAL HOBBYISTS TO BE HEARD ON AIR

Outstanding Figures in Various Lines to Show Talent in Favorite Muse.

Outstanding business, social and literary figures to whom music is a hobby will be heard on the radio in a new series booked to start Friday evening.

Hendrik Willem Van Loon, Daniel Frohman, John Erskine, William Woodin and other well-known persons with musical talent are scheduled to appear during the series titled, "Music Is My Hobby." It will be a WJZ-NBC feature at 7:15 P. M.

Leonard Liebberg, New York music critic and editor of the Musical Courier, will play "Romanza," one of his own compositions, during the first program Friday.

Each of these distinguished amateurs is an expert performer on piano, violin, cello or some other musical instrument, although such accomplishment serves merely as a hobby.

FEB 27 1933

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More big names in music are added to radio's list of future musical broadcasts.

Ten leading American composers and musical instructors will be featured in a series of Sunday afternoon talks over WJZ-NBC, under the auspices of the American Association of Teachers of Singing. The series will be inaugurated by John Erskine, president of the School of Music, Sunday at 4 P. M.

The series, which will be broadcast under the general title, "Singing Well-Spring of Music," is intended to meet the growing interest in music throughout the nation.

Other noted musical authorities heard later are Mary Gardiner, soprano; Edward Johnson, tenor; American-born tenor Walter Kent; radio executive and author of the national audition, Taylor, American composer; Kramer and Pierre V. Key, musical publications; Herbert Spoon, musical director of the World's Fair; Walter Butler, president of the Music Supervisors' national conference, and Mrs. Tholomew, Yale Glee club director.

The need for reform in music is stressed by Senator Arthur Hays Sulzberger, who is to be heard Monday at 10:30 P. M. He will be heard over WJZ-NBC.

BALTIMORE, MD. SUN

MAR 3 - 1933

Metropolitan Opera Assured Of Contin

Trustees Of Juilliard Foundation Agree To Make Subscription Deficit New York Bureau of The Metropolitan Opera was today when Dr. John Erskine, president of the Juilliard School, announced that the trustees of the Juilliard Musical Foundation promised to "see the Metropolitan through."

An agreement was reached with the opera company on Tuesday, Erskine revealed, whereby the trustees agreed to make up the deficit which might exist at the end of the Metropolitan's drive by public subscription, the necessary to insure the continuation of operatic productions.

"We decided that the opera go on," he said.

MAR 4 1933

Look Aloa



Sunny Weather and W Storm I

The prospects for fair and warmer weather tomorrow appear bright, although intermittent cloudiness and cal showers are reported at various points inland as far west as Virginia. Northwest winds and part cloudiness should prevail for the rest today, with temperatures rising to out 45 degrees.



SHIPPING

Miniature A

Calculations by United States Coast and Geodetic Survey, Washington, D.C.

sets.....5:50 PM Moon sets.....4:00 PM

Arrived at New

ARGO CASTLE (Ward), Havana, docks at Pier 1 of St. Louis (Ocean S. S.), Savannah.

Arrivals at For

FRANIA (Cunard), is expected to arrive at Plymouth Mar 5 at 10 PM. URENTIN (White Star), is expected to arrive at Cosh Mar 5 at 10 AM. STE DI SAVOIA (Italian), arrived at Gibraltar Mar 2 at 9 PM. NORRHOLM (Swedish-American), arrived at Havana Mar 3 at 2 PM (casual).

Steamships to Arri

TODAY: NTA ANA (Grace), San Francisco, Havana. TOMORROW: LISON (Old Dominion), Norfolk, 25 S. B.

FEB 26 1933

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Choral music will have special emphasis throughout the festival. There will be an ensemble of choruses, choirs and men's singing organizations. The group en masse will be led by a national director in a formal program of sacred and concert numbers in Northrop Auditorium of Minnesota University on May 22. In the concerts of the week given by the federated choirs and choruses in attendance at the festival and convention will be heard many choral works.

The final events for the young artists' contests, a competition conducted by the National Federation of Music Clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 22, 23, 24. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, cello, organ, woman's voice, man's voice, and opera voice, man or woman. An additional award to two winners selected by the Schubert Memorial will be an appearance with a major orchestra in New York.

Twenty-five hundred musicians from the northern districts, New York, Oklahoma, Mississippi, Louisiana, California and other points,

have been scheduled to appear in group and solo performances. Among them will be Olga Samaroff, John Tasker Howard, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Mabel Daniels, Florence Macbeth, Carl Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Erskine.

A chamber music festival day, an opera presented by the University of Minnesota, premiere performances of American music, concerts of choral and orchestral music, including works by American composers, with the composers in attendance at the convention; discussions led by prominent speakers, are among events on the program.

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Leonard Labling, New York music critic and editor of the Musical Courier, will play "Romanza," one of his own compositions, during the first program Friday.

Each of these distinguished amateurs is an expert performer on piano, violin, cello or some other musical instrument, although such accomplishment serves merely as a hobby.

FEB 19 1933

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Mrs. Jack Vallely will discuss the situation in China when she gives her Current Event and Book Review Thursday morning, February 9, in the Gold Ballroom at the Fairmont Hotel. "When Ladies Meet" by Rachel Crothers will be the outstanding New York play mentioned and among the books to be reviewed are the new works of John Erskine, Sinclair Lewis, Daniel Mainwaring and Graham Laing.

FEB 27 1933

MUSICAL NOTABLE TO APPEAR IN SE

John Erskine to Inaugurate New Program Scheduled to Start Sunday Over WEAF

More big names in music are added to radio's list of future national broadcasts.

Ten leading American musical and musical instructors will be featured in a series of Sunday afternoon talks over WEAF-WEAF in auspices of the American Association of Teachers of Singing. The program will be inaugurated by John Erskine, president of the National Association of Music Teachers, Sunday at 4 P. M.

The series, which is to be broadcast under the general title, "Singing Well-Spring of Music," is intended to interest the growing interest in music throughout the nation.

Other noted musical authorities to be heard later are Mary Gardella, soprano; Edward Johnson, tenor; American-born, tenor; water Kent, radio executive and one of the national auditions; Taylor, American composer; Kramer and Pierre V. Key, musical publications; Herbert Spoon, musical director of the World's Fair; Walter Butterfield, president of the Music Support National conference; and Mars Tholen, Yale Glee club director.

The need for reform in laws with reference to the of time deposits in banks stressed by Senator Arthur Capper of Michigan in an address Monday at 10:30 P. M. Heing the WEAF-WEAF National Forum.

MAR 3 - 1933

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Trustees Of Juilliard Foundation Agree To Make Subscription Deficit

[New York Bureau of The New York Times]—The Metropolitan Opera was today when Dr. John Erskine, president of the Juilliard School, announced that the trustees of the Juilliard Musical Foundation promised to "see the Metropolitan through."

An agreement was reached with the company on Tuesday, Erskine revealed, whereby the trustees agreed to make up the deficit which exists at the expense of the Metropolitan's drive by public subscription, the necessary to insure the continuation of operatic productions.

"We decided that the opera go on," he said.

CONVENTION

Groups to Meet in May

Even scheduled to appear in and solo performances. They will be Olga Samaroff, Tasker Howard, Mr. and Mrs. Hutcheson, Rudolph Ganz, Ederick Stock, Helen Keller, Daniels, Florence Macbeth, Angel, Harold Bauer, Charles Field Cadman, A. Walter Kra- and John Erskine.

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John Erskine to Inaugurate New Program Scheduled to Start Sunday Over WBEN.

More big names in music are being added to radio's list of future educational broadcasts.

Ten leading American musicians and musical instructors will be presented in a series of Sunday afternoon talks over WBEN-WEAF under the auspices of the American Academy of Teachers of Singing. The program will be inaugurated by John Erskine, novelist and president of the United School of Music, Sunday at 4 P. M.

The series, which is to be presented under the general title, "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

Other noted musical authorities to be heard later are Mary Garden, operatic soprano; Edward Johnson, celebrated American-born tenor; A. Atwater Kent, radio executive and sponsor of the national auditions; Deema Taylor, American composer; A. Walter Kramer and Pierre V. Key, editors of musical publications; Herbert Wither- spoon, musical director of the Chicago World's Fair; Walter Butterfield, president of the Music Supervisors' National conference and Marshall Bartholomew, Yale Glee club director.

The need for reform in banking laws with reference to the guarantee of time deposits in banks will be stressed by Senator Arthur H. Vandenberg of Michigan in an address Monday at 10:30 P. M. He talks during the WBEN-WEAF National Radio Forum.

BALTIMORE, MD. SUN

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Trustees Of Juilliard Musical Foundation Agree To Make Up Subscription Deficit

[New York Bureau of The Sun] New York, March 2.—The security of the Metropolitan Opera was assured today when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had promised to "see the Metropolitan through."

An agreement was reached with the opera company on Tuesday, Dr. Erskine revealed, whereby the foundation agreed to make up whatever deficit might exist at the expiration of the Metropolitan's drive to raise, by public subscription, the \$300,000 necessary to insure the continuance of operatic productions.

"We decided that the opera must go on," he said.

Brooklyn, N. Y., Eagle

FEB 28 1933

Erskine Offers Plan For Ministry of Arts

Project Rejected by Hoover to Be Placed Before Roosevelt After Inauguration—Writer Would Have U. S. Follow French Method

John Erskine, author, musician and Eagle columnist, will lay before Franklin D. Roosevelt, after his inauguration as President, a plan to create a Ministry of Fine Arts as part of his administration.

Erskine disclosed today that he had broached the subject to some of the political powers under the Hoover Administration but got nowhere.

Their attitude was that it was "a good idea but more important matters need attention," Erskine said.

He said he hoped for better luck with the new administration, because "Mr. Roosevelt has a receptive and open mind on important subjects."

Erskine said he had discussed the plan with painters, architects, musicians and literary men, all of whom had given it the stamp of their approval.

Must Recognize Arts

"It would not make much difference whether or not the head of the proposed ministry of fine arts would be a member of the Cabinet," he explained. "Probably there would be objection to increasing the number in the Cabinet. That is of little importance, as is evidenced by the fact that we have a Federal Department of Education, the head of which is not a Cabinet officer."

"I think, however, that it is time for the Government to recognize the social and public importance of the fine arts. Our country ought to be in the same position as France, which has a department looking after the arts on their social and public side."

"For instance, we are now en-

gaged in an effort to save grand opera; but the effort is entirely in private hands. We make efforts to advance the drama and improve the entire theater; but again the effort is made by private individuals.

Do Not Plan

"Now the people as a whole have ideas on such matters and know their own needs, but there is no way by which they can bring their influence to bear. The Government does not plan constructively for the development of art, although it does pass restrictive measures. A Ministry of Fine Arts would afford an opportunity for practical development and for the influence of the people to be felt."

From the social standpoint, Erskine said, pictures are perhaps the most important of the fine arts. The idea of the proposed ministry, he added, has been received with the most enthusiasm by the musicians, because they are internationally minded as a result of their experience abroad, where France and other nations have ministries.

In France, he pointed out, the Art Ministry preserves many old, historical buildings as museum pieces. In the United States that sort of thing is done haphazardly by private organizations, municipalities, historical societies and the like, and many structures which should have been preserved have been demolished.

Brooklyn, N. Y., Eagle

FEB 23 1933

demns Russia, Hence ould Not Recognize Her tor Brooklyn Daily Eagle:

wish to express disagreement a the arguments set forth by r Mr. John Erskine and others their advocacy of the recogni- of Soviet Russia. It seems to that the one vital question, ther Russia deserves to be gnized, has been overlooked. he Soviet Government has per- erty pursued a policy which timed at the very ideals upon ch this nation is founded. It undertaken to extirpate all gion and to set up a malign- it code of ethics based upon rism. It has abolished private perty and inflicted an iron des- am abetted by a reign of ter- Free speech and press ned; debts repudiated; rights labor violated; religion out- ed; home ties desecrated, So- Russia stands today a chal- e to democracy and an out- against civilization.

uch is the government which nters, international traders, is, Pinks, and pseudo-liberals h us to treat as a friend. ecognition has been justly held by the United States evelopment of art, although it, does sly because the Red Govern- pass restrictive measures. A Min- istry of Fine Arts would afford an eading discord in our land, and ause it has avowed, through Third International, its pur- e to overthrow by violence the verment of the United States.

to promote world revolution, and force everywhere the accept- e of the Communist philoso- iv. DANIEL M. HYNES, Brooklyn, Feb. 18.

CLEVELAND, OHIO NEWS

MAR 3 - 1933

AID 'MET' FUND

Hard Group Urges Encouragement to American Singers.

NEW YORK.—(P)—The Metro- politan opera announced yesterday just Juilliard musical founda- as given \$50,000 to the \$300,- anty fund for next season. Erskine, president of the School of Music and of adation, said the gift was certain conditions, among at the "Met" give further tement to American singers posers.

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CUMBERLAND, MD. TIMES

MAR 2 1933

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Civil War veteran who at 92 is the oldest living holder of the Congressional medal, speaks for WABC-CBS at 1:45 p. m., tomorrow.—A series called "Singing—The Well Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAF-NBC Sunday afternoon under the guidance of John Erskine.

Groups to Meet in
in May

een scheduled to appear in and solo performances. They will be Olga Samaroff, Frank Howard, Mr. and Mrs. Hutcheson, Rudolph Ganz, Frederick Stock, Helen Keller, Daniels, Florence Macbeth, Engel, Harold Bauer, Charles Caldwell Cadman, A. Walter Krad and John Erskine.

lumber music festival day, an-
presented by the University
nesota; premiere perform-
of American music, concerts
of vocal and orchestral music, in-
struments and chamber mu-
works by American com-
posers with the composers in at-
tendance at the convention; discus-
sion of the music of the future, led
by prominent speakers.
Other events on the program

SICAL HOBBYISTS BE HEARD ON AIR

standing Figures in Various Lines to Show Talent in Favorite Muse.

standing business, social and
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series booked to start Friday eve-

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man, John Erskine, William
in and other well known person
musical talent are scheduled to
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Hobby." It will be a WJZ-NBC
ce at 7:15 P. M.

ard Liebling, New York musi-
and editor of the Musical Cour-
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is an expert performer on piano, cello or some other musical instrument, although such accomplishment serves merely as a hobby.

Erskine
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"I think, however, that it is for the Government, to recognize the social and public importance of the fine arts. Our country ought to be in the same position as France, which has a department looking after the arts on their social and public side.

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"We decided that the opera must go on," he said.

Condemns Russia, Hence
Would Not Recognize Her
Editor Brooklyn Daily Eagle:

I wish to express disagreement with the arguments set forth by your Mr. John Erskine and others in their advocacy of the recognition of Soviet Russia. It seems to me that the one vital question, whether Russia deserves to be recognized, has been overlooked.

The Soviet Government has persistently pursued a policy which is aimed at the very ideals upon which this nation is founded. It has undertaken to extirpate all religion and to set up a malignant code of ethics based upon atheism. It has abolished private property and inflicted an iron despotism abetted by a reign of terrorism. Speech and press are banned; labor, life, and rights of labor violated; religion outraged; home life desecrated. Soviet Russia stands today a challenge to democracy and an out-law against civilization.

Such is the government which financiers, international traders, Reds, Pinks, and pseudo-liberals wish us to treat as a friend.

Recognition has been justly withheld by the United States chiefly because the Red Government continues its program of spreading discord in our land, and because it has avowed, through the Third International, its purpose to overthrow by violence the Government of the United States, to promote world revolution, and to force everywhere the acceptance of the Communist philosophy. DANIEL M. HYNES

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Brooklyn, Feb. 15.

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This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard in event the opera found it necessary to use the aid of the foundation.

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PITTSBURGH, PA.
SUN-TELEGRAPH

MAR 2 - 1933

Georgie Price To Ballyhoo For Beer

By AIRCASTER

Ten nationally prominent American musicians, headed by John Erskine and Mary Garden, are slated for a weekly series of talks on singing to start on WCAE Sunday at 4 p. m. The broadcasts are intended "to meet the growing interest throughout the nation in vocal music." . . . Jeannie Lang and Tom Howard will be co-starred in a musical-dramatic series opening on the same station a week from tomorrow night.

Georgie Price is said to have a beer program all ready to go with the sponsor's pen poised above the dotted line.

Ben Bernie and all the lads hold forth at the Aragon Club's dance in the Hotel Schenley tonight from 10 to 2 . . . and Don Bigelow breezes into town for the P. C. W. prom at the Schenley ballroom tomorrow night.

Leon Errol, he of the ambidexterous knees who's turning his tricks on his voice, will remain on the Sanderson-Crumit bill following his hit of this week.

Because of her sensational rise on the screen, Mae West has been considered for an air series.

Duke Ellington plans to hire New York's Carnegie Hall to show 'em something about American music.

Exceptional radio interference in Charleroi has resulted in the organization of the Valley Amateur Radio League there, its main purpose being to ferret out illegal and amateur broadcasters who are responsible for interruptions.

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PAWTUCKET, R. I.
TIMES

MAR 3 - 1933

CAMBRIDGE, MASS., Mar. 3.—(UP)—A series of conferences to discuss problems of American education will be held at Harvard University from March 10 to 18, Dean Henry M. Holmes of the Harvard School of Education announced today.

Educators from 41 American schools and colleges will participate. The last meeting will be followed by a luncheon at which members of the Harvard Teachers' Association will be addressed by John Erskine, author and professor of English at Columbia.

CAMBRIDGE, Mass., March 3 (United Press)—"Bulldog ants" are the most formidable "animals" in the Australian bush, according to a book published today by the Harvard University press.

In the book, "Colony-founding Among Ants," Dr. William Morton Wheeler, Harvard professor of entomology, describes these ants as "more than an inch in length, singularly alert, wasp-like, large-eyed, long-jawed, and fiercely-stinging."

GALVESTON, TEXAS
NEWS

FEB 19 1933

John Erskine Turns From Literature to Unemployment Relief

New York, Feb. 18.—(AP)—John Erskine, novelist and musician, has been named director of a \$100,000 scientific experiment among the unemployed.

With funds supplied by the Carnegie Corporation, Erskine's group will seek "to strengthen the morale of the jobless individual by aiding him to develop a more intelligent understanding of his own characteristics and of the general situation in which he finds himself."

Erskine, who had charge of educational work among 900,000 members of the A. E. F. during the war and who now heads the Juillard School of Music, said the \$100,000 ought to last a year and they hoped to advise between 5,000 and 15,000 men and women during that period.

At first "subjects for the experiment" will be picked from the lists of those receiving unemployment relief.

Each person will be interviewed for about half an hour; given aptitude and other occupational tests; questioned about his work; counseled in regard to personal and occupational problems; sent to appropriate agencies for training, if a new field of work is suggested, and then put in touch with placement bureaus.

Most of the 75 men and women under Erskine's direction will be college professors, graduate students and personnel workers picked from among the unemployed.

The work is being sponsored by the American Association for Adult Education. The general advisory committee includes many bankers, lawyers, professors, economists, and also United States Senator Robert Wagner and State Industrial Commissioners Frances Perkins, mentioned as a possible member of the Roosevelt cabinet.

PITTSBURGH, PA.
SUN-TELEGRAPH

FEB 24 1933

Zona Gale Series Opens On WCAE

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Centering around Silas Sykes, a small-town postmaster and his wife, the social arbiter of the town, the stories will be presented every Friday night by a cast of stage and radio dramatic stars, including Effie Shannon, May Buckley, Marion Barney, Helen Lowell, Lorna Elliott, George Sweet and Arthur Aylesworth.

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Such prominent figures as Hendrik Van Loon, Daniel Frohman, John Erskine, Olin Downes and William Woodin, the new Secretary of the Treasury, will participate from time to time. The first "unprofessional artist" is Leonard Lieb-ling, music critic of the New York American.

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Yet we can imagine the shade of the Merrie Monarch, of whose life and times this man was the most efficient chronicler, smiling over the demonstration. Charles II only tolerated the merchants and manufacturers of London and their guilds. Their spirit was too democratic and too Puritanic to win his fancy. Perhaps he never forgot that but for them his royal father might not have lost his head.

Pepys was the son of a tailor. Educated thoroughly, he was a dependable public servant in the Admiralty office. Later, in honor of his father, he was made master of the Cloth Workers Company. He was important enough to have been imprisoned as a suspect in the Titus Oates conspiracy days, and also to have been briefly jailed in 1689 by King William as a Jacobite. But charges in both cases fell down. In effect he was a loyal Englishman, proud of his country and not contemptuous of her constitution, her king or her ruling classes.

The story John Erskine dug out of the Diary and put into his Eagle column about the Pepys exposure of a swindler's sale to unsuspecting persons of a big slice of Brooklyn, including the site of the present Borough Hall, and the vengeance of the swindler in making charges of a sale of secrets to the French by Pepys, leading in 1679 to a short stay of Pepys in the Tower, compelled local attention. The twentieth century crook who sold the city hall in Manhattan to a confiding foreigner had a precedent to follow.

It is rather curious for journalists who use the typewriting machine to note that the memoranda of the Diary, which, complete, fill eight volumes, were in shorthand, not deciphered till 1835. How much drudgery was avoided by this ingenuity is not a bit difficult to imagine. Prodigious industry in longhand writing was the habit of his contemporaries.

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KENOSHA, WIS.

NEWS

FEB 20 1933

College Club to Hear Reviews of Play, Stage Chat

"Jill" Edwards to Address
Group; Amendment to Be
Discussed in Meeting.

An amendment to the Kenosha College club's constitution, so that elections may be held in April instead of at the May meeting, will be taken under consideration at the group's business meeting tomorrow evening in the Kenosha Woman's club.

Featured in the program for the evening will be a review of outstanding plays of the year to be given by "Jill" Edwards of the "Jill and Judy" radio program.

Accounts of back stage visits with actors and authors will be used by Mrs. Edwards to illustrate her talk.

Friend of Pearl Buck

Mrs. Edwards is the wife of Prof. Davis Edwards of the University of Chicago. She is a personal friend of Pearl Buck, John Erskine and others.

The mother of three children, she still finds time for innumerable activities outside her home. She is a teacher of speech as well as a lecturer and is said to be a charming speaker.

Her past career has been colorful. Her parents were missionaries and she was brought up in China. She has been around the world three times, has a degree from Oberlin university and has done graduate work at Northwestern university.

Preceding the meeting tomorrow evening, at 8 o'clock, there will be a meeting of the board of directors at a Woman's club at 7 o'clock.

MILWAUKEE, WIS.

LEADER

MAR 2 - 1933

New Artist Sought In Music Meet

MINNEAPOLIS (U.P.)—A new musical artist may be discovered for America when the National Federation of Music Clubs' biennial convention is held here sometime in May.

The federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice.

Prominent national artists will appear on the program, including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony orchestra; Jacques Gordon String quartet; Lyric Male chorus of Milwaukee, and the St. Olaf choir of Northfield, Minn.

LUMBUS, OHIO
DISPATCH

MAR 2 - 1933

National Radio Presents to Present Leading Musicians

Erskine Opens National
Feature Sunday After-
noon; To Run Weekly.

TEN leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over NBC networks under the auspices of the American Academy of Teachers of Singing.



John Erskine, president of the Juilliard School of Music, New York city, will inaugurate the programs over an NBC - WEA F network Sunday, at 4 p. m.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts: Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. Key and Herbert Witherspoon.

PAWTUCKET, R. I.
TIMES

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Brooklyn, N. Y., Eagle

FEB 24 1933

Samuel Pepys in News of the Day

To the various columnists who have borrowed his name, or formula, there is a lot of interest in the tercentenary of the death of Samuel Pepys, and the exercises the Clothworkers Company held in the hall of their guild in London, singing lyrics Pepys composed, and drinking from the loving cup of silver-gilt which he presented to the company. Distinctly Pepys is worthy of a centenary.

Yet we can imagine the shade of the Monarch, of whose life and times the most efficient chronicler, writing under the demonstration, Charles II only a few years after the merchants and manufacturers of their guilds. Their spirit was never forgot that but for them might not have lost his head.

Pepys was the son of a thoroughly, he was a dependa in the Admiralty office. Later father, he was made master Workers Company. He was to have been imprisoned as Titus Oates conspiracy days, been briefly jailed in 1689 by a Jacobite. But charges in both in effect he was a loyal English

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WATER, CONN.

DEMOCRAT

MAR 3 - 1933

Educators From Many Schools to Meet at Harvard

(UP)—A series of conferences to discuss problems of American education will be held at Harvard university from March 10 to 18, Dean Henry M. Holmes of the Harvard School of Education announced to-day.

Educators from 41 American schools and colleges will participate.

The last meeting will be followed by a luncheon at which members of the Harvard Teachers association will be addressed by John Erskine, author and professor of English at Columbia.

KENOSHA, WIS.
NEWS

FEB 20 1933

College Club to Hear Reviews of Play, Stage Chat

"Jill" Edwards to Address
Group; Amendment to Be
Discussed in Meeting.

An amendment to the Kenosha College club's constitution, so that elections may be held in April instead of at the May meeting, will be taken under consideration at the group's business meeting tomorrow evening in the Kenosha Woman's club.

Featured in the program for the evening will be a review of outstanding plays of the year to be given by "Jill" Edwards of the "Jill and Judy" radio program.

Accounts of back stage visits with actors and authors will be used by Mrs. Edwards to illustrate her talk.

Friend of Pearl Buck

Mrs. Edwards is the wife of Prof. Davis Edwards of the University of Chicago. She is a personal friend of Pearl Buck, John Erskine and others.

The mother of three children, she still finds time for innumerable activities outside her home. She is a teacher of speech as well as a lecturer and is said to be a charming speaker.

Her past career has been colorful. Her parents were missionaries and she was brought up in China. She has been around the world three times, has a degree from Oberlin university and has done graduate work at Northwestern university.

Preceding the meeting tomorrow evening, at 8 o'clock, there will be a meeting of the board of directors at the Woman's club at 7 o'clock.

MILWAUKEE, WIS.
LEADER

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LUMBUS, OHIO
DISPATCH

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John Erskine
at 4 p. m.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts: Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. Key and Herbert Witherspoon.

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Yet we can imagine the shade of the Merrie Monarch, of whose life and times this man was the most efficient chronicler, smiling over the demonstration. Charles II only tolerated the merchants and manufacturers of London and their guilds. Their spirit was too democratic and too Puritanic to win his fancy. Perhaps he never forgot that but for them his royal father might not have lost his head.

Pepys was the son of a tailor. Educated thoroughly, he was a dependable public servant in the Admiralty office. Later, in honor of his father, he was made master of the Cloth Workers Company. He was important enough to have been imprisoned as a suspect in the Titus Oates conspiracy days, and also to have been briefly jailed in 1699 by King William as a Jacobite. But charges in both cases fell down. In effect he was a loyal Englishman, proud of his country and not contemptuous of her constitution, her king or her ruling classes.

The story John Erskine dug out of the Diary and put into his Eagle column about the Pepys exposure of a swindler's sale to unsuspecting persons of a big slice of Brooklyn, including the site of the present Borough Hall, and the vengeance of the swindler in making charges of a sale of secrets to the French by Pepys, leading in 1679 to a short stay of Pepys in the Tower, compelled local attention. The twentieth century crook who sold the city hall in Manhattan to a confiding foreigner had a precedent to follow.

It is rather curious for journalists who use the typewriting machine to note that the memoranda of the Diary, which complete, fill eight volumes, were in shorthand, not deciphered till 1835. How much drudgery was avoided by this ingenuity is not a bit difficult to imagine. Prodigious industry in longhand writing was the habit of his contemporaries.

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BLUEFIELD, W. VA.
SUNSET NEWS

MAR 2 - 1933

A series called "Sing Well Spring of Music," prominent musicians and educators are to participate on WEA-FNBC Sunday under the guidance of John

MILWAUKEE, WIS.

LEADER

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John Erskine network Sunday, at 4 p. m.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts: Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. Key and Herbert Witherspoon.



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Letters From Herald Readers

JOHN ERSKINE'S ADDRESS
AND SUMMIT'S LEADERSHIP

Editor SUMMIT HERALD:

Dear Sir—I am grateful to John Erskine for the swell talk on the future of music in America he gave the Athenaeum last Thursday night. It was right down our alley. For the future of music in America, as Mr. Erskine sees it, lies in our own local musical activities, creating our own musical appreciation and accomplishment.

This is a gospel we have preached in Summit for the past twenty-five years and there have been times when it seemed to us who were deeply interested that we were a voice crying in the wilderness. We have seen this gospel work for the salvation of the community culture, however, in the Choral Club and in the schools where the influence of Conductor Robert's training has been so strongly demonstrated. Mr. Erskine, by the way, referred to the Westminster Choir, which is now located at Princeton, as another of the outstanding choruses of the country. Dr. Williamson, director of the Westminster Choir School, has joined with Dean Wick in inviting the Choral Club to sing a part of the program it is now preparing in the Princeton cathedral-chapel. When the Choral Club sang there a year ago, it was the only chorus except the Bethlehem Bach Choir and the Harvard Choir, that had been invited there.

Dr. Erskine, who spoke for the Julliard Musical Foundation, represented the progressives in music. I have had some correspondence on the subject with Dr. Walter Damrosch, who shares this faith in the musical activities of the separate communities. Dr. Erskine seen a glowing future coming to music in America through local musical organizations, in the schools and in such institutions as the Choral Club. They are creating a generation in whose lives good music will fill a normal place. It will be as natural for them to read music as to read books. To sing or play an instrument will be as usual an accomplishment as to play tennis or bridge. Appreciation of good music and demand for it will be spontaneous and music will compete with these other activities in popularity. It will not have to rely upon audiences which go to hear it because it is the proper thing to do.

This is what we have long been struggling for. We have insisted these many years that the music we make for ourselves, the training we give and the appreciation we develop, is the constructive part of our undertaking and the most important part of it. Now comes Dr. Erskine, representing the live musical thought of the country, to tell us we were ahead of our times, pioneers in what has become the hope for the future of music in America.

Dr. Erskine sees the day of the virtuoso, the touring musical prodigy, passing as community-created music rises. For more than twenty years we brought these great musicians to Summit. This year that was suspended. But the creative, constructive work we are doing for ourselves remains and we are in great shape to walk into that bright future Mr. Erskine pictured so alluringly. All we need now is to have the community see this picture in clear light and decide to go enthusiastically along with us toward Dr. Erskine's Promised Land.

We are trying to make a complete list of all those who have sung in the Choral Club since it was first established as a women's chorus in 1909. It now looks as if the total would approximate 500 men and women and the list reads like a telephone directory. It should not be too much to expect that those who, at some stage, have had a part in this undertaking would be inspired by Dr. Erskine's speech to take a new interest in the fine institution they helped to create.

ISRAEL L. WHITE.

ATLANTA, GA.
AMERICAN

MAR 5 1925

News of Georgians in N. Y.

By ERSKINE RICHMOND JARNAGIN

NEW YORK, March 4.—Even though Lent has begun, though people seem constantly on the move between travel abroad, Caribbean cruises, recreational visits to Florida and this week-end in Washington for the inaugural festivities, society still finds itself as busy as ever with the usual Lenten program of cultural events, benefit programs of every sort, amateur theatricals, fashion carnivals, card parties, Dutch treat luncheons constantly enlarged by the human needs of the bewildering present and the unpredictable future.

Mrs. Daniel O'Day, the former Caroline Love Goodwin, of Savannah, is among the fashionable matrons serving on the committee which launched this week in the hall of the New York Junior League the drive for the Visiting Nurse Service of Henry Street Settlement. It is necessary, it seems, to have at once an emergency fund of more than \$100,000 to meet the serious problems confronting the nurses at the present time. Well, Mrs. O'Day, as prominent here as on her native heath, in every good work—in society and in politics—was an excellent appointment to this task. What Georgia girl ever attending Lucy Cobb Institute, in Athens, but remembers either by contact or good report the brilliance, the savoir faire and the great humaneness of Carrie Love Goodwin. So many rather to recall these with this beloved Georgia woman at Mrs. William Healey's home one Sunday afternoon about four years ago, when Mrs. O'Day was the honor guest. And in the annals of Georgia schools Carrie Love Goodwin O'Day's name for distinctive post-graduation achievement "leads all the rest." After the opening rally evening Sunday subsequent programs were given each evening featuring fashion models, young artists of society and continuous programs of entertainment for tea time.

The former Idolene Austell, of Atlanta, now Mrs. Harry Watts, with Mr. Watts and their son, Harry Dorsey Watts, Jr., will be meeting perhaps with many Atlanta friends during the inaugural week-end. Their guests in Washington are Mr. and Mrs. Wallace Gray, of Cincinnati, and Josephine Puttkamer, of Baltimore. Meanwhile, the former Audrey Watts, now Mrs. George Henry Wilde, with Mr. Wilde, is at home under the parental roof at 1 East End Avenue.

Sherry's, on Park Avenue, has been chosen for the annual spring breakfast of the Dixie Club Tuesday, March 21, at noon. Although formal announcement of the event has just been sent out, already members and their friends are organizing parties and arranging to be congenially placed for the event. Mrs. W. Alexander Field is president, with Mrs. Justus Alderman chairman of the breakfast.

Youth to the fore! This time it

is Nancy MacGregor, daughter of two former Atlantans, William A. and Lulah Slaton MacGregor, whose rare gifts challenge more than friendly mention. Stepping out of professional ranks in which she has figured previously, Nancy assumed the leading role in Juliet Wilbur Tompkins' "Once There Was a Princess," given Monday and Tuesday evenings in the auditorium of the American Woman's Association Club. That is, as you know, the club projected and sponsored by Anne Morgan and presided over by Mary Battey Bonney, formerly of Atlanta, and of which Nancy MacGregor is a member.

The rest of the capable cast was still in the amateur class in all but attainment. Blessed with a rare prettiness, a charmingly modulated voice, great mentality and a slight, graceful figure, Nancy's stage technique was faultless. From mood of chastened merriment to moments of near tragedy in the life of Youth, the young leading lady kept her audience wholly responsive to her every mood. A charmingly cultured diction came over the footlights in the well-trained voice of the accomplished actor. And since no account of any woman is complete without the clothes in which all women are interested, one must

mention her costuming. First, a natty suit in two-toned gray with matching hat was worn with gun metal gray shoes and a gun metal bag. A smart taffeta blouse of dark blue, with very bouffant sleeves, was disclosed as the pretty leading lady laid aside her coat and doffed the tiny turban covering her dark brown curls. According to the requirements of the play, she wore a resplendent gown of satin, elaborately embroidered in seed pearls and golden sequins, with a court train and a crown of jewels upon the Titian wig employed for the disguise of the princess.

What a scene there was in the Green Room later! Friends crowding about the charming young artist showering her with compliments while she expressed her thanks for an avalanche of flowers which had been sent her but which—for obvious reasons, very professional ones at that—could not be delivered over the footlights. Among well-known persons lingering to greet and congratulate this foster-child of Atlanta were "Graham" and "Helena," the son and daughter of John Erskine, noted novelist and authority on music, drama and practically everything else. They had come to view with critical eye the performance of their friend and remained to express their enthusiastic commendation.

In the spirit of the play—the dazzling effect of titles—may I mention that among patronesses of the evening were Princess Der Ling, Princess Simon Eristoff, Princess Alexander Kropotkin and the Duchess de Richelieu.

Milton Smith, of Columbia University, assisted by David Gaither, directed the play admirably, and Frederick Little was the scenic artist. Although I did not get to see her, it was especially interesting also to note that Dorothy K. Hinman was partly responsible for the effects in lighting.

All honor to the young artists, be they our very own Atlanta daughters and sons or otherwise! Mrs. MacGregor, the former Lulah Slaton, of Atlanta, coming down from her home in Easton, Pa., to attend the premiere, spent a few days in New York renewing old friendships and intervening hours in viewing Radio City, opened since her last visit here. Later she was the guest of friends at dinner preceding the performance.

MURFREESBORO,
NEWS JOURNAL
MAR 4 - 1925

Music Federation
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Prominent national interest on the program is Erskine, author and pianist.

Metropolitan, Harold Bauer, violinist; symphony orchestra; String quartet; Lyric Milwaukee, and the St. Northfield, Minn.

The musical event will be massed choruses from

The American

Teachers

pres

A SERIES
BROAD

SING

The Wel
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Broadcast Every SU

at 4 o'clock, East

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N.B.C.—WE

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'Till May

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NEW YORK TIMES

MAR 4 - 1933

THEATRICAL NOTES

"Strike Me Pink," the Brown and Henderson revue, with Jimmie Durante, Hope Williams and Lupe Velez, opens tonight at the Majestic Theatre.

Three plays will be withdrawn from the Broadway playhouses this evening. They are "When Ladies Meet," which will begin a road tour in Boston next week; "We, the People," and "Louisiana."

Guthrie McClintic sails on the Paris today for a two months' tour of Europe. He will study stage production there, and will look for new plays to produce in New York next season.

John Eldredge has been added to the cast of "Three-Cornered Moon," which is to open at the Cort Theatre on March 16.

William R. Randall, Maude Odell, John Kearney and Ethel Jackson have been added to the cast of "A Scandalous Affair."

Lionel Bevans will direct the Wee & Leventhal revival of "The Best People," scheduled to open at the Waldorf on March 15.

Gertrude Mudge, Linda Eder and Stanley Marlowe have been added to the cast of "Cinderella's Brothers," a comedy by Arthur Ebenbach.

The Irvine Players will present Cosmo Hamilton's "The New Poor" at the Wanamaker Auditorium on the afternoon of March 9 and 10. The Wanamaker store also proposes to have a "one-man show" of models and sketches and sets by Cleon Throckmorton. This will open on March 8.

Professor John Erskine of Columbia will deliver an address on "Plays for the Social Theatre" at the Workers' Theatre the evening of March 15. David Vardi and Eva Yosilt will give a "farewell recital" of Yiddish, Hebrew and English character studies and biblical readings tomorrow night at the City College auditorium.

Among those expected to appear in the English version of "Die Dreigroschenoper," now in preparation, are Steffie Duna, Rex Weber, Robert Chisholm, Ruth Thomas, Evelyn Beresford, Josephine Huston, Marjorie Dille, Gerald Hamer, Anthony Blair, Burgess Meredith and Mary Heberden. Miss Duna is a Hungarian actress who recently performed in the London revue, "Words and Music."

"Second Hand," a play by Forbes Dawson, an actor, is in rehearsal under the direction of Arthur Sircorn.

Brooklyn, N. Y., Eagle

MAR 3 - 1933

as They Might Be

ould Never Do at All

Brooklyn Daily Eagle;

essor Erskine's article on

made Economics" in Tues-

Eagle was the most inter-

and brilliant piece he's

yet. He sounded there

like the John Erskine who

those delightful novels.

his book "The Family

André Maurois makes

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or a Bolshevik Paradise.

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M. E. M.

port, N. Y., March 1.

OMAHA, NEB.
MORNING BEE NEWS

NEW YORK TIMES

MAR 5 - 1933

TODAY.

PROMENADE CONCERT—Radio City Symphony Orchestra, directed by Erno Rapee, will be assisted by Natalie Bodansky, contralto; Viola Philo, soprano, and John Pierce, tenor, for this program: WJZ, 12:15 P. M.

Symphony No. 5 (Last three movements) Beethoven
Overture, Tannhauser Wagner
Dance of the Comedians Rimsky-Korsakov
Mock Morris Grainger

FROM PARIS—Paul Mantoux, director of the Graduate Institute of International Studies at Geneva, faces a microphone in the French capital to address American listeners on "International Cooperation." Dr. Mantoux, who was formerly director of the political section of the League of Nations secretariat, will be interviewed by Paul Scott Mowrer, American newspaper correspondent: WJZ, 2:15 P. M.

ARTURO TOSCANINI, Italian maestro, will direct the New York Philharmonic-Symphony Orchestra for the final eight broadcasts of the season. Michel Piastro, concertmaster, is the violin soloist at this concert: WABC, 3 P. M.

A "Faust" Overture Wagner
Symphony No. 2 (Romantic) Hanson
Ein Heldenleben (A Hero's Life) Strauss

LUCREZIA BORI, Metropolitan soprano, following an introduction by Paul D. Cravath, chairman of the opera association, will sing a group of songs and speak to the radio audience concerning the drive to continue opera next season: WJZ, 4 P. M.

JOHN ERSKINE, president of the Juilliard School of Music, inaugurates the first of ten broadcasts under the aegis of the American Academy of Teachers of Singing, intended to meet a growing interest in vocal music. Among those who have been invited to speak in subsequent broadcasts are Mary Garden, soprano; Edward Johnson, Metropolitan Opera tenor; A. Atwater Kent, radio manufacturer; Pierre V. Key, editor of Musical Digest; Dumas Taylor, operatic composer; A. Walter Kramer, editor of Musical America, and Marshall Bartholomew, director of the Yale University Glee Club: WJZ, 4 P. M.

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Till May Seventh

BROOKLYN, N. Y.
CITIZEN

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MURFREESBORO, TENN.
NEWS JOURNAL
MAR 4 - 1933

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NEW YORK TIMES

MAR 4 - 1933

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The Irvine Players will present Cosmo Hamilton's "The New Poor" at the Wanamaker Auditorium on the afternoon of March 9 and 10. The Wanamaker store also proposes to have a "one-man show" of models and sketches and sets by Cleon Throckmorton. This will open on March 8.

Professor John Erskine of Columbia will deliver an address on "Plays for the Social Theatre" at the Workers' Theatre the evening of March 12. David Vardi and Eva Yossif will give a "farewell recital" of Yiddish, Hebrew and English character studies and biblical readings tomorrow night at the City College auditorium.

Among those expected to appear in the English version of "Die Dreigroschenoper," now in preparation, are: Robert Wever, Robert Chisholm, Ruth Thomas, Evelyn Beresford, Josephine Huston, Marjorie Dille, Gerald Hamer, Anthony Blair, Burgess Meredith and Mary Heberden. Miss Duna is a Hungarian actress who recently performed in the London revue, "Words and Music."

"Second Hand," a play by Forbes Dawson, an actor, is in rehearsal under the direction of Arthur Sircorn.

Brooklyn, N. Y., Eagle

MAR 3 - 1933

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Brooklyn Daily Eagle:

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M. E. M.

port, N. Y., March 1.

OMAHA, NEB. MORNING BEE NEWS

NEW YORK TIMES

MAR 5 - 1933

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Overture, Tannhauser Wagner
Dance of the Comedians Rimsky-Korsakov
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MAR 5 - 1933

ERSKINE SPEAKS

Erskine, educator, writer and musician and president of the Juilliard School of Music, will be the first of 10 leading musical educators to speak in a new NBC series, starting at 3, Omaha time, Sunday afternoon on a red net and WJZ.

BROOKLYN, N. Y. CITIZEN

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MARSHALL BARTHOLOMEW,	President, International Student Musical Council; Director of Choral Music at Yale University.	"The Singing Spirit in the Student World."
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Brooklyn, N. Y., Eagle

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OMAHA, NEB.

MORNING BEE NEWS

NEW YORK TIMES

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CITIZEN

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Brooklyn, N. Y., Eagle

MAR 8 - 1933

How Wave Danger Signal Without Using Red Flag?

Editor Brooklyn Daily Eagle:

John Erskine's articles have been lately criticised because he knows how to wield his pen and to cast searching glances into the dark nooks of our "enlightened society," and even flashes a danger signal in a very moderate way.

To connect him and the majority of the people with brewery enterprises is not necessary. Facts and the Wickersham report give him the right to it. John Erskine is even a "Communist" when he waves the red flag to warn the World Limited of the smashup right ahead of it.

Thomas Jefferson and his confederates were called rebels and radicals but they had the people and press behind them. I am sure that today a Thomas Jefferson would replace the common enemy of his time by International High Finance. He would call the Tories of today more than hypocrites. What have they done with our country, which we have delivered to them as the first free country of the world, a beacon light for the oppressed and downcast? You hypocrites with your Statue of Liberty; with your pledge to the flag: justice and freedom for all! A revised Declaration of Independence is written into millions of hearts, and America, the giant today, stealthily enchained by golden chains and numbed by hypocrites during unwary hours of sleep, shows signs of awakening. The dope has lost its grip.

ERWIN WELZ

East Setauket, L. I., March 1.

BALTIMORE, MD.
EVENING SUN

MAR 4 - 1933

H. L. MENCKEN is booked as guest speaker for March 17 in Vida Sutton's Friday afternoon series, Magic of Speech, and the topic is "Slang." A series called "Singing—the Well Spring of Music," opens on the WEAF chain tomorrow afternoon under the guidance of John Erskine.



Josephine Hayes

BIRMINGHAM, ALA.
NEWS

MAR 5 1933

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LEWISTOWN, ILL.
RECORD

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BUFFALO, N. Y.
NEWS

MAR 4 - 1933

CBS has a Sunday afternoon program featuring tangos and rumbas, only. Albert Bartlett, conducts. . . You'll miss the Funnyboners after April 1. Or rather you'll miss the name for the trio will continue broadcasting. . . Tony Wons goes the fig-saw puzzlers one better. He makes them. . . Both networks plan to broadcast the Movie Ball from the Waldorf-Astoria Saturday night. It'll be music by Meyer Davis. That new musical series from NBC-WEAF which will feature John Erskine, Mary Garden and others, starts Sunday afternoon and should be rather fine. . . Mae West, because of her sensational rise to fame on the screen, has been considered for a broadcast series. Her recent broadcast of "Frankie and Johnny" is said to have netted her \$1000. Can you imagine a radio serial based on "Frankie and Johnny"? . . .

FORT SMITH, ARK.
TIMES-RECORD

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SAN ANTONIO, TEX.
NEWS

MAR 2 1933

Col. Stoopnagle and Budd have a new contract that extends their WEAF-CBS Thursday night program. Comedian Leon Erroll is to continue with Sanderson and Crumit, WEAF-NBC Wednesday night, as a result of his first appearance in that half hour this week. Harold Stern's orchestra, previously in the WEAF-CBS lists, switches to NBC when it takes over Paul Whiteman's place in New York. Ted Husing is to describe for WEAF-CBS the departure of the new liner, Queen of Bermuda, from New York on its maiden voyage next Tuesday. He will use a lapel microphone to interview some of the passengers. Francis A. Bishop, a Civil War veteran, who at 92, is the oldest living holder of the Congressional medal, speaks

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OSHKOSH, WIS.
NORTHWESTERN

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CHICAGO, ILL.
AMERICAN

MAR 4

ROOSEVELT Legion to in First in His

Mr. Roosevelt will act today was the bronze row night, as President American Legion program. It is anticipated that the facilities of both networks frequently in ke nation informed of a Washington. He will special microphone from House.

Inaugural Ball.

If you want to make of the inaugural ceremony the broadcast of the ball. . . WBBM-CBS will music and description of from 9 to 10 p. m. . . W carry an NBC feature 11:30 p. m.) reviewing of past inaugurals follow pick up from the ball description by Anne F. Graham McNamee.

Good Music.

The week-end radio increasingly good musical. Tonight—Rochester Philharmonic (KWY, 7:15) . . row—Mormon Tabernacle and choir (WGN, 11 a. m.) New York Philharmonic, Arturo Tint conducting (WGN, 2 p. m.)

PATERSON, N. J.

CALL

MAR 4 - 1933

Teachers of Singing to Broadcast

The American Academy of Teachers of Singing will broadcast of ten lectures on singing day afternoons at 4 o'clock tomorrow, according to announcement made by H. Mowe, of this city, chairman of the committee in charge. Mr. Mowe, director of the girls club of St. Anthony's.

The following will take part: John Erskine, Mary Garden, Butterfield, Edward Johnson, water Kent, Marshall Ba, Deems Taylor, A. Walt, Pierre V. R. Key and Her erspoon.

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CHICAGO, ILL.
AMERICAN

MAR 4 - 1933

ROOSEVELT SPEAKS SUNDAY

Legion to Present Executive in First Radio Message in His New Position

Mr. Roosevelt will be a radio President. His first official act today was the broadcast of his inaugural address. Tomorrow night, as President Roosevelt, he will be heard in a special American Legion program over the NBC (WENR, 10:30 p. m.).

It is anticipated that he will use the facilities of both major networks frequently in keeping the nation informed of affairs in Washington. He will speak over a special microphone from the White House.

Inaugural Ball.

If you want to make a full day of the inaugural ceremonies, tune in the broadcast of the ball tonight. . . . WREB-CBS will carry the music and description of the affair from 9 to 10 p. m. . . . WMAQ will carry an NBC feature (10:30 to 11:30 p. m.) reviewing the music of past inaugurations followed by a pick up from the ball itself with description by Anne Hard and Graham McNamee.

Good Music.

The week-end radio offers increasingly good musical programs. Tonight—Rochester Philharmonic Orchestra (KYW, 7:15). . . . Tomorrow—Mormon Tabernacle organ and choir (WGN, 11 a. m.). . . . New York Philharmonic, Arturo Toscanini conducting (WGN, 2 to 4 p. m.).

. . . In competition is John Tasker Howard's program of American music (WMAQ) . . . Chicago Little Symphony with singers (WENR, 4:30 p. m.). . . . Paul Whiteman concert (WENR, 5:30 p. m.). . . . Etienne Zimbalist, violin, and Gladys Swarthout, mezzo (WENR, 8 p. m.). . . . Edison Symphony, Rheinhold Schmidt, basso (WENR, 9:15 p. m.).

Come and Go.

Retiring with the administration and also from the air, Dr. Julius Klein will be replaced tomorrow (WREB, 5 p. m.) by H. V. Kaltenborn. . . . Wendell Hall gets a Sunday spot on the CBS network (WGN, 1:15 p. m.). . . . Bert Lytell appears on Roses and Drums tomorrow (WGN, 4 p. m.). . . . John Erskine opens new Sunday musical education series (WMAQ, 3 p. m.). . . . Eddie Cantor will be back in New York for his Sabbath appearance (WMAQ, 7 p. m.). . . . Josephine Haynes heard with Hal Kemp's parade band (WGN, 8:30 p. m., tomorrow).

HEAR THESE ON WENR

THE CHICAGO AMERICAN will interest you even more and you will enjoy your reading of it even better if you tune in WENR at 6:30 p. m. today for "WHAT'S THE NEWS?" a fifteen-minute review of the world happenings, edited by WILLIAM J. CLARK and presented by KEN ROBINSON. The CHICAGO AMERICAN-WENR service also includes frequent daily news bulletins and the following features:

TUESDAYS, 10:15 a. m.—JOYCE FENLEY, fashions, and MRS. WILLIAM MITCHELL BLAIR, society.

THURSDAYS, 10:15 a. m.—MRS. MARY MARTENSEN, household economics; food preparation.

SATURDAYS, 10:15 a. m.—HAZEL FLYNN, movie critic, talking of the talkies and their celebrities.

TONIGHT, 6:30, WENR. "WHAT'S THE NEWS?"

LINCOLN AND THE LIQUOR ISSUE

Alexander McQueen will explain how Abraham Lincoln came to be identified with a saloon license and whether Lincoln was a "wet" or a "dry," Monday (WMAQ, 8:40 a. m.).

BUFFALO, N. Y.
TIMES

MAR 4 - 1933

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over NBC networks under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the program over an NBC-WENR network at 4 p. m. tomorrow.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts: Mary Garden, operatic soprano; Walter Butterfield, president of the Music Supervisors National Conference.

Edward Johnson, American-born, conductor of the Metropolitan Opera company; A. Atwater Kent, manufacturer and sponsor of the National Radio Auditions; Marshall Bartholomew, director of the Yale University Glee club; Deems Taylor, American operatic composer.

A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago World's Fair.

DETROIT, MICH.
TIMES

MAR 4 - 1933

TEN LEADING musicians and musical educators of America will be presented in a series of talks over WWJ at 4 p. m. Sunday.

John Erskine will inaugurate the programme.

The series, which is to be presented under the general title "Singing the Well-spring of Music," is intended to meet the need in vocal music the nation.

BUFFALO, N. Y.
NEWS

MAR 4 - 1933

DAILY SERIES (WENR) Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting network, under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the program over an NBC-WENR network Sunday afternoon at 4 p. m.

PHILADELPHIA, PA.
ENQUIRER

MAR 5 1933

John Erskine Begins New Series John Erskine, educator, writer and musician, and president of the Juilliard School of Music, will be the first of ten leading musicians and musical educators to be heard during the series of talks to have its premiere over WWJ at 4 p. m. today. The series will be "Singing the Well-spring of Music."

Brooklyn, N. Y., Eagle

MAR 5 - 1933

ON WEAF

John Erskine, educator and musician, president of the Juilliard School of Music and columnist on The Eagle, will be the first of ten leading musicians and musical educators to be heard during a series of talks to have its premiere at 4 p. m. today. The series, to be presented under the auspices of the American Academy of Teachers of Singing, will be titled "Singing the Well-spring of Music" and is intended to meet the growing interest in vocal music throughout the nation.

LYNN, MASS.

ITEM

MAR 4 - 1933

Under the general title "Singing the Well-spring of Music," John Erskine, Mary Garden, Deems Taylor and many other noted musical authorities will present a series of musical education talks over the NBC-WEAF network (WENR) beginning Sunday afternoon at 4 o'clock. Mr. Erskine will speak on the opening program.

PATERSON, N. J.

CALL

MAR 4 - 1933

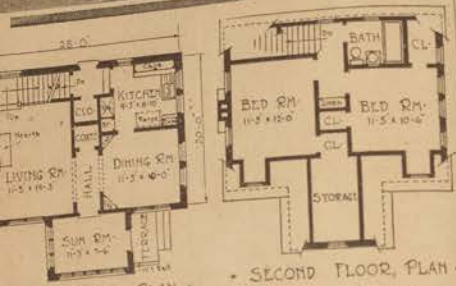
Teachers of Singing Series to Broadcast Series

The American Academy of Teachers of Singing will broadcast a series of ten lectures on singing on Sunday afternoons at 4 o'clock, starting tomorrow, according to announcement made by Homer G. Mowe, of this city, chairman of the committee in charge. Mr. Mowe is director of the glee club of the Girls' club of St. Anthony's guild.

The following will take part: John Erskine, Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. Key and Herbert Witherspoon.

SAN ANTONIO, TEX.
NEWS
MAR 2 1933

Stoopnagle and Budd have
contract that extends their
CBS Thursday, 8 p.
RICK HOME AT \$4,800



This home, design No. 5-BV-35, can be built either in
solid masonry or brick veneer. These materials present
a minimum of maintenance cost and a maximum of en-
durance.

...to foster American tal-
...all parts of the United
...will come young people with
...aspirations to compete in
...contests. Seven cash awards of
...each, or \$500 and a New York
...prize are given to the winners
...place in the several divi-
...es will be given for first
...in piano, violin, violin cello,
...woman's voice, high or low,
...voice, high or low, and opera
...man or woman.
...minent national artists will
...e on the program, including:
...Erskine, author and pianist;
...Marabeth, Metropolitan
...star; Harold Bauer, violinist;
...apolla Symphony orchestra;
...Gordon String quartet;
...Male chorus of Milwaukee.
...the St. Olaf choir of Northfield,
...the musical event will be cul-
...tured by massed choruses from
...ing cities.

CHICAGO, ILL.
AMERICAN

MAR 4 - 1933

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PATERSON, N. J.
CALL

MAR 4 - 1933

Teachers of Singing
to Broadcast Series

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of ten lectures on singing on Sun-
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Butterfield, Edward Johnson, A. At-
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Brooklyn, N. Y., Eagle

MAR 5 - 1933

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American Academy of Teachers of
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Well-spring of Music" and is intend-
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LYNN, MASS.

ITEM

MAR 4 - 1933

Under the general title "Singing,
the Well-spring of Music," John
Erskine, Mary Garden, Deems Tay-
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authorities will present a series of
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Mr. Erskine will speak on the open-
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BUFFALO, N. Y.
TIMES

MAR 4 - 1933

Ten leading musicians and mu-
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A. Atwater Kent, manufacturer
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Marshall Bartholomew, director of
the Yale University Glee club,
Deems Taylor, American operatic
composer.
A. Walter Kramer, editor of
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Pierre V. Key, editor of Musical
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Herbert Witherspoon, director of
music, Chicago World's Fair.

DETROIT, MICH.
TIMES

MAR 4 - 1933

TEN LEADING musicians and
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will be presented in a series of
talks over WWJ at 4 p. m., Sun-
day.
John Erskine will inaugurate
the programme.

The series, which is to be pre-
sented under the general title
"Singing, the Well-spring of Mu-
sic," will be the first in a series of
concerts in vocal music
the nation.

ROCK ISLAND, ILL.
ARGUS

MAR 4 1933

John Erskine, educator, writer
and musician, and president of the
Juilliard school of music, will be
the first of 10 leading musicians
and musical educators to be heard
during a series of talks to have its
premiere over an NBC network at
3 o'clock tomorrow afternoon.

BUFFALO, N. Y.
NEWS

MAR 4 - 1933

NATIONAL SERIES (WBEN)

Ten leading musicians and musical
educators of America will be pre-
sented in a series of Sunday after-
noon talks over National Broadcast-
ing network, under the
auspices of the American Academy of
Teachers of Singing.
John Erskine, president of the
Juilliard School of Music, New York
City, will inaugurate the program
over WBEN-WEAF network Sun-
day, P. M.

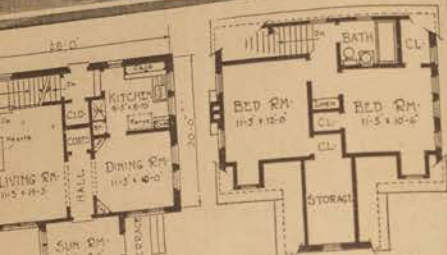
PHILADELPHIA, PA.
ENQUIRER

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"Singing, the Well-spring of

AN ANTONIO, TEX.
NEWS
MAR 2 1933

Roopnagle and Budd have
contract that extends their
CBS Thursday
CLOCK HOME AT \$4,800



• SECOND FLOOR PLAN •
• FIRST FLOOR PLAN •
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over American tal-
all parts of the United
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aspirations to compete in
tests. Seven cash awards of
each, or \$500 and a New York
place are given to the winners
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sions.
will be given for first
in piano, violin, violin cello,
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man or woman.
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Erskine, author and pianist;
Macbeth, Metropolitan
star; Harold Bauer, violinist;
Polka, Symphony Orchestra
Gordon S. ...
Male chorus
the St. Olaf ch...

musical event
ed by massed choruses from
cities.

CHICAGO, ILL.
AMERICAN
MAR 4 - 1933

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Brooklyn, N. Y., Eagle

PATERSON, N. J.
CALL
MAR 4 - 1933

Teachers of Singing
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PHILADELPHIA, PA.
ENQUIRER
MAR 5 1933

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"Singing, the Well-spring of

BUFFALO, N. Y.
TIMES

MAR 4 - 1933

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DETROIT, MICH.
TIMES

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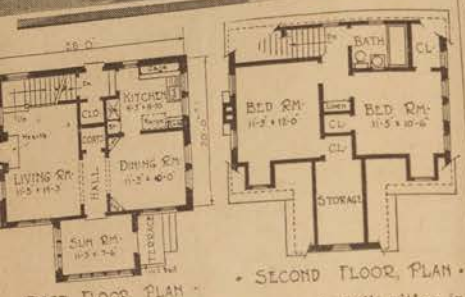
BUFFALO, N. Y.
NEWS

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day, P. M.

SAN ANTONIO, TEX.
NEWS
MAR 2 1933

BRICK HOME AT \$4,800



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CHICAGO, ILL.
AMERICAN
MAR 4 - 1933

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PATERSON, N. J.
CALL
MAR 4 - 1933

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Brooklyn, N. Y., Eagle

MAR 5 - 1933

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LYNN, MASS.
ITEM

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86

BUFFALO, N. Y.
TIMES

MAR 4 - 1933

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ROCK ISLAND, ILL.
ARGUS

MAR 4 1933

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FFALO, N. Y.
NEWS

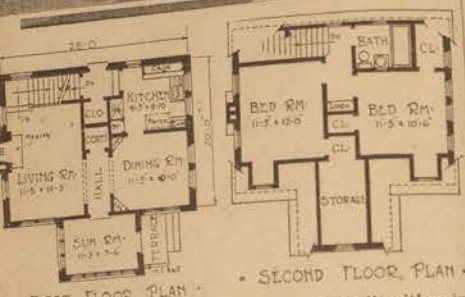
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Singing Up
Net

SAN ANTONIO, TEX.
NEWS
MAR 2 1933

ol. Stoopnagle and Budd have
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RICK HOME AT \$4,800



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AMERICAN

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PATERSON, N. J.
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Brooklyn, N. Y., Eagle

MAR 5 - 1933

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LYNN, MASS.
ITEM

MAR 4 - 1933

Under the general title "Singing, the Well-spring of Music," John Erskine, Mary Garden, Deems Taylor and many other noted musical authorities will present a series of musical education talks over the NBC-WEAF network (WEEI) beginning Sunday afternoon at 4 o'clock. Mr. Erskine will speak on the opening program.

BUFFALO, N. Y.
TIMES

MAR 4 - 1933

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DETROIT, MICH.
TIMES

MAR 4 - 1933

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BUFFALO, N. Y.
NEWS

MAR 4 - 1933

EDUCATIONAL SERIES (WBEN) Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting company network, under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Juillard School of Music, New York City, will inaugurate the program over the WBEN-WEAF network Sunday, at 4 P. M.

BRIDGEPORT, CONN.
POST

MAR 5 - 1933

Miss King to Entertain At Her Home for Guests

BOSTON, MASS.
GLOBE

MAR 5 - 1933

The first in a series of broadcasts by leading musicians and musical directors will be presented this afternoon over WEEI at 4 o'clock when John Erskine will inaugurate the new series.

Molasses 'n' January have just bought what they call a "Technocracy automobile." When it does 70 miles an hour a bell rings; 90, horn blows and bell rings; 100, bell rings, horn blows and a whistle blows; 110, a radio pops out and plays, "Lord, I'm Coming Home!"

DAYTON, O.
JOURNAL

MAR 5 - 1933

4.00—WTAM—WSAI—John Erskine, educator, writer and musician, and president of the Julliard School of Music will be the first of ten leading musicians and musical educators to be heard during the series of talks to have its premiere this afternoon. The series is presented under the auspices of the American Academy of Teachers of Singing.

LOS ANGELES, CAL.
RECORD

MAR 4 - 1933



TOPEKA, KAN.
STATE JOURNAL

MAR 4 - 1933

John Erskine, president of the Julliard School of Music, opening the new series of programs under auspices of the American Academy of Teachers of Singing, via NBC (and WOW, WDAF, KOA) at 3 o'clock Sunday afternoon.

ALBANY, N. Y.
TIMES-UNION

MAR 5 - 1933

Loudspeaker

By LOUIS REID

Radio is now undergoing a period of transition which is the steady progress of leading to the topmost peak of amusement.

For more than a decade the radio has been in a state of evolution, but of the evolution of the cigarette industry.

Those who will attend from Norwalk are Miss Virginia F. Blackford, Miss Drina Hill, Miss Jean Aaron, Miss Evelyn and Virginia Greene, Laurence Hill, Carl Ahlstrom 3rd, Arthur and Blosser Aaron, Robert Brown and William Rienecke.

Miss Elizabeth Tanner, Miss Anna Holm, Graham Erskine and Wilson Turner, Jr., of Wilton, Ray Pierson, Richard Fay, Percy Wood, John Fincke, Peter Laudmuller, of Westport.

Mr. and Mrs. Kenneth Walton, Robert Zukurt, Sam Robinson, Mr. and Mrs. Charles Minor, Norman and William Snow, Justus Hoyt, Mr. and Mrs. George Hatfield, Miss Barbara Stearns, Misses Elizabeth and Polly Ray, Miss Doris Pinkham, Miss Betty Young, Miss Esther Leeming, John Clark, Alec Clark, Mr. and Mrs. J. Harrington King and Russell Graf, Miss Peggy Farrand, Miss Jane Stuckler, Miss Muriel Kelsa, Miss Mary Hall, Mr. and Mrs. Henry McComas of New Canaan.

Miss Lorraine Fielding, Miss Janet Emmerice, Miss Dorothy Hobby, Miss Mary Pierson, Miss Marjorie Harper, Miss Virginia Quintard, Misses Helen and Baythe Henderson, Miss Elizabeth and Miss Jane Calanan, Morton Limer, Jack and William Cleary, Temple Fielding, Emerson Gledhill, Albert and Roswald Van Loan, Frederick Hughton, Douglas Thompson, Daniel Miller, Binkley Gillespie, Russell Hall of Stamford.

Norman Vought, William Wanans, Jr., Robert and Sidney Stretton, Miss Lynne La Jeune, Miss Carol Hamlin, Miss Shirley Woodward, Miss Shirley Kirk, Miss Virginia Thomas, Laurence and John Roberts, Laurence Lauson, Otis Overton, Glenn Wiggins, Jack MacLetchie, Miss Bonnie Belle Lutz-Rees of Greenwich, Mr. and Mrs. William Kennedy, Allister Johnston, New York; Misses Jane and Ruth Keating, Scarsdale; Miss Ruth and Irving Pritchard, Rye; Misses Katherine and Caroline Ghand, Bridgeport.



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WATERTOWN, N. Y.
TIMES

MAR 4 - 1933

H. G. MOWE HEAD OF GROUP TO ARRANGE BROADCASTS

Homer G. Mowe, formerly of this city, member of the American Academy of Teachers of Singing, has been chosen chairman of its committee on arrangements for a series of broadcasts at 4 each Sunday afternoon from March 5 to May 7 through WEAF over a nationwide network.

Information concerning the series was received today from Mr. Mowe by Miss Irene Gallecz, a former pupil of Mr. Mowe, who has been associated with him in many of his broadcasts.

The first speaker of the series is to be John Erskine, eminent author, musician and educator, March 5, on the subject, "What Chance for the Singer?" On March 12 the speaker will be A. Walter Kramer, famous American composer, on "The Alleged Scarcity of American Songs."

The American Academy of Teachers of Singing is composed of about 40 of the leading singing teachers, who come from various parts of the United States. Mr. Mowe, whose residence and studios are in New York city, is one of the 40. He is a native of Watertown and attained his elementary and preparatory education in the local schools, including the high school.

Now their enterprise, culture is leading them to still higher fields. To meet the growing interest in vocal music throughout the nation—an interest that surely has its inspiration in the receiving sets—the masters are planning a series of talks by noted musical and musical educators, and find in the list such names as John Erskine, Mary Garden, John Johnson, Deems Taylor, Arthur Witherspoon, Marshall Plomow, director of the Glee Club; A. Atwater Kent, Butterfield, Pierre V. A. Walter Kramer.

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SEMINOLE, OK
PRODUCER

MAR 1



AMERICA'S SWEETEST

NEW YORK, March 1.—Literary lights of New York the "thank you" dinner New York Newspaper gave Mary Pickford at donating a library to the city promises to add a new book.

John Erskine told Mary Pickford that she had put a dash of pink velvet into her life.

She wears little rouged, sun-tanned, her face glowing and firm, her eyes faintest line, her lashes curved. She admits six weight, is 100 now. "I lost it off in a week. I eat foods," she confided. "I eat desserts anyhow. I do. She never exercises at all."

En route to meet D. Ritz, however, she put on a skit suit, with Norwegian included. But she has built for trousers, a little girl voice. "That's wrong."

She reads biography, time, both in French and English, her New York.

Brooklyn, N. Y.

MAR 6

Socialized, Alterab

Ground Rents

Editor Brooklyn Daily Eagle. In your issue of Feb. 27, John Erskine comments on the campments of unemployed on our river shores.

This article, well written, is, utterly fails to touch the economic lesson to which so admirably lends itself. Had the pen that wrote it been activated by a mind with the fundamental knowledge of Henry George in his book, "Progress and Poverty," a light of hope for the future might have come to the eyes of the Eagle who are reading. EDWARD MASPETH, L. I., March 1, 1933.

FAIRMOUNT, WEST VIRG

MAR 2

"Spring of Music," in which Erskine and his associates are to participate. WEAF-NBC Sunday der the guidance of

BRIDGEPORT, CONN.
POST
MAR 5 - 1933

Miss King to SM At Her Home

BOSTON, MASS.
GLOBE
MAR 5 - 1933

The first in a series of broadcasts by leading musicians and musical directors will be presented this afternoon over WEEI at 4 o'clock when John Erskine will inaugurate the new season.

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DAYTON, O.
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TOPEKA, KAN.
STATE JOURNAL

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ALBANY, N. Y.
TIMES-UNION
MAR 5 - 1933

Loudspeaker

By LOUIS REID

Radio is now undergoing a drastic period of transition which augurs the steady progress of broadcasting to the topmost peak of all amusement enterprises. For more than a week the salons of the ether lords have been in a state of turmoil, because of the curtailment of radio activity by the cigarette manufacturers.

The cigarette caliphs have long been the chief financial mainstays of the microphone. Their ceaseless war of the sales counters has long echoed through the ether as they feverishly wooed the patronage of the listeners. And the more spirited the conflict the greater was the revenue for the radio men.

The cigarette warriors have

now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talent of Pearl.

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PRODUCER

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JOURNAL

MAR 5 - 1933

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STATE JOURNAL

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John Erskine, president of the Julliard School of Music, opening the new series of programs under auspices of the American Academy of Teachers of Singing, via NBC (and WOW, WDAF, KOA) at 3 o'clock Sunday afternoon.

Invitations Issued to More Than 100 Members of Younger Set.

Miss Jane Trumbull King, daughter of Mr. and Mrs. Edwin L. King, Old Stamford road, New Canaan, will entertain one hundred guests at tea in honor of her house guests, Miss Eloise Boyer, Riverton, N. J.; Miss Olive Chandler, Miss Betty Young, David Hewitt, Robert Linton and her cousin, Curtis King, all of Hartford, at her residence this afternoon.

Mrs. J. Harrington King 2nd, Miss Estelle Hartshorne, Miss Jeanne Du Pion and Miss Anne King will pour. Guests invited are from Norwalk, New Canaan, Westport, Hartford, Stamford, Greenwich, Old Greenwich, Rye, Scarsdale and New York.

Those who will attend from Norwalk are Miss Virginia P. Blackford, Miss Orina Hill, Miss Jean Aaron, Misses Evelyn and Virginia Greene, Laurence Hill, Carl Ahlstrom 3rd, Arthur and Chester Aaron, Robert Brown and William Rienecke.

Miss Elizabeth Tabner, Miss Anna Erskine, Graham Erskine and Wilson Erskine, Jr. of Wilton, Ray Pierson, Richard Fay, Percy Wood, John Fincke, Peter Laudman, of Westport.

Mr. and Mrs. Kenneth Walton, Robert Zukert, Sam Robinson, Mr. and Mrs. Charles Minor, Norman and William Snow, Justus Hoyt, Mr. and Mrs. George Hatfield, Miss Barbara Stearns, Misses Elizabeth and Polly Ray, Miss Doris Pinkham, Miss Betty Young, Miss Esther Letting, John Clark, Alec Clark, Mr. and Mrs. J. Harrington King 2nd, Russell Graf, Miss Peggy Farrand, Miss Jane Stuckler, Miss Muriel Keisinger, Miss Mary Hall, Mr. and Mrs. Henry McComas of New Canaan, Miss Lorraine Fielding, Miss Janet Lawrence, Miss Dorothy Hobby, Miss

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ALBANY, N. Y.
TIMES-UNION

MAR 5 - 1933

Loudspeaker

By LOUIS REID

Radio is now undergoing a period of transition which is the steady progress of casting to the topmost peak of amusement.

For more than a decade the salons have been in a state of oil, because of the lament of activity in cigarette manufacture.

Cigarette smokers have been the financial stays of micro-phones. Their less warlike sales have echoed through the ether as they fevered the patronage of the radio. And the more spirited conflict the greater was the lure for the radio men.

Cigarette warriors have



now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talent of Pearl.

The rulers of the air, undaunted, are taking stock of the new aspect upon their horizon. They recall that back in 1913-14 the motion picture industry was in a similar predicament. Then innumerable business men from various lines of endeavor decided they were going to get rich quick in the film business. In a few years came the denouement, a general financial overhauling of the industry and when the scene was cleared only the pioneers, the sturdy workers of the field, were left to carry on.

Similarly, a period of detraction was bound to come to radio sooner or later. The inevitable results will be a blessing for broadcasting and all concerned. We will have a saner enterprise, because we will have saner management and direction. The more astute minds in charge are already striving to bring to even greater achievements a medium of entertainment and education which is still regarded by thousands of persons with awe and wonder.

And now their enterprise, culturally, is leading them to still another field. To meet the growing interest in vocal music throughout the nation—an interest that surely has its inspiration in the receiving sets—the broadcasters are planning a series of talks by noted musicians and musical educators.

We find in the list such names as John Erskine, Mary Gardes, Edward Johnson, Deane Taylor, Herbert Witherspoon, Marshall Bartholomew, director of the Yale Glee Club; A. Atwater Kent, Walter Butterfield, Pierre V. Key, A. Walter Kramer.

It is a hopeful sign for radio and for the singing art in general that the broadcasters are forming such a group. It, of course, means the promulgation of better singing in America. It means better singing means in the better radio programs.

There's no doubt about it, a silver lining. Commerce languish, but art gets a permanent place in the

SEMINOLE, OK
PRODUCER

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SEMINOLE, OKLA.
PRODUCER

MAR 1 1933



In NEW YORK



AMERICA'S SWEETHEART

NEW YORK, March 1.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month.

John Erskine told Mary she looked good enough to put on a birthday cake. She was in white lace, with a dash of pink velvet.

She wears little rouge, is nice and sun-tanned, her face is young-looking and firm, her eyebrows only the faintest line, her lashes heavily mascaraed. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts anyhow. I don't like them." She never exercises and hates sports.

En route to meet Doug at St. Moritz, however, she packs one blue ski suit, with Norwegian trousers included. But she hates the current Hollywood pants. "Women aren't built for trousers," she said in a little girl voice. "Their hips are all wrong."

She reads biographies most of the time, both in French and English. Dumas, her New York hair dresser,

says Mary's French is positively Parisian. She wore no jewels except her three strand pearl necklace that Doug gave her, her handsome zircon pearl, about the size of a dime, set with tiny emeralds supporting it, and her wedding ring which is made of links of platinum, with square cut diamonds and emeralds.

Garbo is her favorite actress, knew her in Sweden before she was imported to make Hollywood famous. She thinks Jean Crawford a tragic figure "with too much success that she doesn't know what to do with. Jean's tragedy comes from wanting everybody to love her and not knowing how to make friends."

SOVIET LIKES "POLLYANA"

Mary's biggest laugh of her life is the fact that rugged Bolsheviks like her "Pollyana" picture best of anything and are still running it in the land of the Soviets.

John Erskine, Mary's dinner partner, politely gauged his sophisticated conversation to Mary's ear. At one point, she pouted: "Do you really think I am so unsophisticated as that?" Erskine was in a precarious position, with engaging little Ann Ronell, new Tin Pan Alley queen, on

his other side.

Ann played and sang her "Willow Weep for Me," wearing a big smile. It seems that she has a new song, "Merry-Go-Round," which is just being published now, and for which Radio City dickered for use during a fortnight's production. Ann went to Cuba for a rest but her lawyer brother, enjoying an evening at Radio City, heard Ann's music being played, with no credit given her on the program. In legal manner he notified their lawyers. They settled for a goodly sum, out of court!

Moises Simon, composer of "The Peanut Vendor," who played and whistled that popular piece, in a ringing clear whistle, looks like a distinguished foreign diplomat—dignified, with military bearing and a finely chiselled face, a handsome head of wavy iron gray hair, snowy white at the temples.

ABERDEEN, WASH.
WORLD

MAR 1 1933

A series called "Singing—the Well Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAF-NBC Sunday afternoon under the guidance of John Erskine.

CHICAGO, ILL.
HERALD-EXAMINER

MAR 5 1933

Erskine to Launch Music Talk Series

John Erskine, educator, writer and musician, will be the first of ten leading musicians and musical educators to be heard during a series of talks to start over WMAQ and an NBC net work at 3 o'clock this afternoon.

SYRACUSE, N. Y.
POST-STANDARD

MAR 5 1933

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Brooklyn, N. Y., Eagle

MAR 6 1933

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Ground Rents as a Cure
Editor Brooklyn Daily Eagle:

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This article, well written as it is, utterly fails to teach the economic lesson to which the subject so admirably lends itself.

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FAIRMOUNT, W. VA.
WEST VIRGINIAN

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MUSICAL LEADER
MAR 2 - 1933

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A series of ten Sunday afternoon broadcasts under the auspices of the American Academy of Teachers of Singing, will present leading musicians and musical educators. John Erskine, president of the Juilliard School of Music, will inaugurate the programs over WEAF March 5 at 4 p. m. The series is intended to meet the growing interest in vocal music throughout the nation, and the academy believes that it will give the public much information about singing.

SPRINGFIELD, MASS.
NEWS

MAR 4 - 1933

That new musical series from WEAF which will feature John Erskine, Mary Garden and others starts tomorrow afternoon and should be rather fine.

REEPORT, ILL.
VAL STANDARD
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ABERDEEN, WASH.
WORLD

MAR 1 1933

A series called "Singing—the Well Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAU-NBC Sunday afternoon under the guidance of John Erskine.

CHICAGO, ILL.
HERALD-EXAMINER

MAR 5 - 1933

Erskine to Launch Music Talk Series

John Erskine, educator, writer and musician, will be the first of ten leading musicians and musical educators to be heard during a series of talks to start over WMAQ and an NBC net work at 3 o'clock this afternoon.

SYRACUSE, N. Y.
POST-STANDARD

MAR 5 - 1933

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Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over a WEAU network under auspices of the American Academy of Teachers of Singing. John Erskine, president of the Academy, will inaugurate the series in New York city, will inaugurate the programs at 4 p. m. today.

MUSICAL LEADER

MAR 2 - 1933

Erskine to Launch Educational Series

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SPRINGFIELD, MASS.
NEWS

MAR 4 - 1933

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REEPORT, ILL.
NAL STANDARD

MAR 4 1933

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Editor Brooklyn
In your issue

Erskine commends
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MAR 2

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WEAU-NBC Sunday af
der the guidance of John

Speaker

LOUIS REID

now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talent of Pearl.

The rulers of the air, undaunted, are taking stock of the new aspect upon their horizon. They recall that back in 1933-34 the motion picture industry was in a similar predicament. Then innumerable business men from various lines of endeavor decided they were going to get rich quick in the film business. In a few years came the demerol, a general financial overhauling of the industry and when the scene was cleared only the pioneers, the sturdy workers of the field, were left to carry on.

WN, N. Y.

ES

4 - 1933

OF GROUP BROADCASTS

formerly of this the American Singers, chairman of its engagements for at each Sun-March 5 to May over a nation- turning the series from Mr. Mow- who has been as- in many of his of the series is eminent author, tor, March 5, on Chance for the 12 the speaker Kramer, famous for the singing art in "The Al- American Songs," that the broadcast- Academy of such a group. It, the is composed of, means the promoter leading singing in America. singing means in the from various States. Mr. here's no doubt about the cloud of depression over lining. Commerce but art gets a small place in the e

SEMINOLE, OKLA.
PRODUCER

MAR 1 1933



In NEW YORK



AMERICA'S SWEETHEART.

NEW YORK, March 1.—Half the literary lights of New York attended the "thank you" dinner that the New York Newspaper Women's club gave Mary Pickford at La Rue's for donating a library to them to which she promises to add a book a month. John Erskine told Mary she looked good enough to put on a birthday cake. She was in white lace, with a dash of pink velvet.

She wears little rouge, is nice and sun-tanned, her face is young-looking and firm, her eyebrows only the faintest line, her lashes heavily mascaraed. She admits six pounds overweight, is 106 now. "But I can take it off in a week. I cut down on all foods," she confided. "I never eat desserts anyhow. I don't like them." She never exercises and hates sports.

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MUSICAL LEADER

MAR 2 - 1933

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A series of ten Sunday afternoon broadcasts under the auspices of the American Academy of Teachers of Singing, will present leading musicians and musical educators. John Erskine, president of the Juilliard School of Music, will inaugurate the programs over WEAF March 3 at 4 p. m. The series is intended to meet the growing interest in vocal music throughout the nation, and the academy believes that it will give the public much information about singing.

SPRING

FREEPORT, ILL.
JOURNAL STANDARD

MAR 4 1933

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MAR 1 1933



IN NEW YORK

with Gilbert Swan



America's Sweetheart

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MAR 5 1933

Musicians Discuss Singing

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting Company networks under the auspices of the American Academy of Teachers of Singing.

John Erskine will inaugurate the programs over an N.B.C.-WEAF network Sunday at 4 p. m.

The series, which is to be presented under the general title, "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the Nation.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the 10 broadcasts: Mary Garden, operatic soprano; Walter Butterfield, president of the Music Supervisors' National Conference; Edward Johnson, American-born tenor of the Metropolitan Opera Company; A. Atwater Kent, manufacturer and sponsor of the national radio auditions; Marshall Bartholomew, director of the Yale University Glee Club.

Deems Taylor, American operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago world's fair.

The academy has arranged the series of talks in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing.

The American Academy of Teachers of Singing was organized 10 years ago by a small group of New York singing teachers to further the ethical and cultural interests of the profession. They express the opinion that something should be done to tighten the bonds between members of the teaching fraternity throughout the entire country.

MAR 5 1933

11 Conferences On Education Set at Harvard

Current Problems Discussed at Sessions Beginning Next Week

Teachers Also to be

Representatives From Schools to Participate

CAMBRIDGE, Mass., Mar. 4.—Harvard University has planned a series of 11 conferences on education, which will begin next week. The series, which is intended to meet the growing interest in vocal music throughout the Nation, is intended to meet the growing interest in vocal music throughout the Nation.

Eleven conferences have been planned, touching many phases of American education. One timely is the conference on committees and superintendents of schools on March 17, dealing with the Public Schools and the Education of the Child. At this conference, Dr. Smith, Commissioner of Education of Massachusetts, will discuss the present crisis in education. Senator Charles A. Stevens, on public schools from the standpoint of the conference open to the public.

Teachers Associations National Conference of the School of Education are being held in conjunction with the annual

WORCESTER, MASS. TELEGRAM

MAR 5 1933

The Musical

The Musical Review of the day will bring a program of popular ballads and light operetta. Gladys Baxter and her well known singers in comedy field, will support numbers and Vincent direct the orchestra. The favorite operetta, "The Merry-Go-Round," current musical comedy, will feature the 15-minute popular Cleopatra, which has been heard day nights in the past, shifted to Sunday, a broadcast tonight between 7 o'clock.

Another new series start today will bring musicians and musical educators of America to the microphone. The series of programs will be inaugurated at 4 o'clock. John Erskine, president of the American Academy of Teachers of Singing, will be the general title of "Singing, the Well-Spring of Music."

NEW YORK SUN

MAR 4 - 1933

The American Academy of Teachers of Singing will give a series of broadcasts over the network of the National Broadcasting Company, beginning tomorrow at 4 P. M. Matters of interest to singers and students of singing will be discussed by Mary Garden, Herbert Witherspoon, Edward Johnson, Deems Taylor, John Erskine and Pierre V. R. Key.

WORCESTER, MASS. TELEGRAM

MAR 5 1933

NBC's New Program

That new musical series from NBC-WEAF which will feature John Erskine, Mary Garden and others starts this afternoon and should be rather fine. Mae West, because of her sensational rise to fame on the screen, has been considered for a broadcast series. Her recent broadcast of "Frankie and Johnny" is said to have netted her \$1000. Can you imagine a radio serial based on "Frankie and John-

WORCESTER, MASS. TELEGRAM

MAR 5 1933

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4.00—John Erskine, educator, writer and musician, and president of the Juilliard School of Music, will be the first of 10 leading musicians and musical educators to be heard during the series of talks to have its premiere at 4 o'clock. The series, to be presented under the auspices of the American Academy of Teachers of Singing, will be titled "Singing, the Well-spring of Music."

MAR 5 1933

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WORCESTER, MASS.
TELEGRAM

MAR 5 1933

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New York Herald-Tribune

MAR 5 1933

11 Conferences
On Education
Set at Harvard

Current Problems Will Be
Discussed at Sessions Be-
ginning Next Friday

Teachers Also to Meet

Representatives From 41
Schools to Participate

CAMBRIDGE, Mass., March 4.—Educators from forty-one American schools and colleges will gather at Harvard University this month to participate in a series of conferences on education, it was announced today by Dean Henry W. Holmes, of the Harvard School of Education. Representatives from fifteen colleges will take part in the discussions, Dean Holmes said, and twenty-six preparatory schools, both public and private, will be represented at the meetings, which will begin next Friday and extend to March 18.

Eleven conferences have been planned, touching many problems of American education. One of the most timely is the conference with school committees and superintendents of schools on March 17, dealing with "The Public Schools and the Economic Crisis." At this conference, Dr. Payson Smith, Commissioner of Education for Massachusetts, will discuss the major issues in the present crisis, and State Senator Charles A. Stevens will speak on public schools from the taxpayer's standpoint. The conference will be open to the public.

Teachers Associations Meeting

The conferences of the Harvard School of Education are being planned in conjunction with the annual meet-

ings of two important teachers associations in New England, and several hundred teachers are expected to gather in Cambridge during the week.

The meetings next Friday and Saturday are sponsored by the New England Association of Teachers of English, headed by Professor Ada L. F. Snell, of Mount Holyoke College, and the meetings on March 18 will be conducted by the Harvard Teachers' Association, under the leadership of W. L. W. Field, headmaster of Milton Academy and president of the association. From Friday March 10 to 17, the Harvard School of Education will conduct its series of conferences on education, open to members of both associations and also to the general public.

The New England colleges, which will be represented by speakers at the various meetings and conferences, include Harvard, Yale, Dartmouth, Boston University, Tufts, Bates and Amherst. The women's colleges include Mount Holyoke, Wellesley, Simmons and Wheaton. Speakers will also be present from most of the leading public and private preparatory schools in New England, including several speakers from Andover, Exeter, Milton, St. Mark's, Boston Latin School, and the high schools at Cambridge, Somerville, Framingham, Springfield and New Haven.

Program Announced

Programs for the meetings of the two associations were announced today at the Harvard School of Education. The New England Association will start its proceedings on Friday with an afternoon conference at Agassiz House, Radcliffe College, at 4 p. m., with a series of five-minute talks on the teaching of English by faculty members from a number of New England schools and colleges. The program also includes a dinner on Friday evening and an annual meeting on Saturday morning.

The meeting of the Harvard Teachers' Association will be held on Saturday, March 18, with a morning program devoted to educational methods

for judging students, appraising their achievements and recording their progress, problems which are now the center for considerable debate among educators. The speakers will include: Mrs. Eleanor Perry Wood, of the Educational Records Bureau in New York; Professor A. B. Crawford, director of the department of personnel study at Yale University; Professor Johnson O'Connor, of the Stevens Institute of Technology at Hoboken, N. J.; and Dean Holmes. The meeting will be followed by a luncheon at which members of the Harvard Teachers' Association will be addressed by John Erskine, author and professor of English at Columbia, and Mark Sullivan, political writer of the New York Herald Tribune.

Topics of Conferences

Dean Holmes also announced the dates for the series of eleven conferences on specific educational problems. The dates and topics of the conferences were announced as follows:

March 10, conference with teachers of English, 4 p. m., Agassiz House, Radcliffe College. Presiding officer, W. L. W. Field, headmaster of Milton Academy.

March 11, conference with teachers of French, 8 p. m., Institute of Geographical Exploration, Chairman, Professor Louis J. A. Morier, Harvard.

March 12, conference on secondary education, 8 p. m., Emerson Hall, Chairman, Professor Bancroft Beasley, Harvard.

March 13, conference on the use of new type tests in diagnostic testing and remedial teaching, 8 p. m., Lawrence Hall, Chairman, Professor Edward A. Lincoln, Harvard.

March 14, conference on building a teaching staff, 8 p. m., Lawrence Hall, Chairman, Dr. Fred C. Smith, Harvard.

March 15, dinner conference on vocational guidance, 6:30 p. m., Harvard Faculty Club.

March 16, conference with teachers of Latin, 8 p. m., Emerson Hall, Chairman, Mr. Cecil T. Mitty, Cambridge High and Latin School.

March 16, conference with teachers of mathematics, 8 p. m., Lawrence Hall, Chairman, by Mr. George T. Mayo, Phillips Academy, Andover, and Professor Ralph Beasley, Harvard.

March 16, conference on instrumental music in schools, 8 p. m., Emerson Hall, Chairman, Russell Ames Cook, Harvard.

March 17, conference with school committees and superintendents of schools, 8 p. m., Emerson Hall, Chairman, Professor L. Leland Dudley, Harvard.

March 17, conference with teachers of the social studies, 8 p. m., Emerson Hall, Chairman, Professor Howard E. Wilson, Harvard.

The conferences will be open to both men and women.

MUSKOGEE, OKLA.
PHOENIX

MAR 3 1933

MUSIC FEDERATION
TO HOLD CONVENTION

MINNEAPOLIS, Minn., March 3.—A new musical artist may be discovered for America when the National Federation of Music Clubs biennial convention is held here some-
times in May.

The federation, every two years, is contests to develop new artists prominence in the musical world to foster American talent.

From all parts of the United States come young people with musical aspirations to compete in the contests. Seven cash awards of \$1000, \$500 or \$300 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, viola, cello, organ, man's voice, high or low, and opera solo, man or woman.

Prominent national artists will appear on the program including, John Skrine, author and pianist; Florence French, Metropolitan Opera star; Arnold Bauer, violinist; Minneapolis symphony orchestra; Jacques Gordon, singing quartet; Lyric Male chorus of Milwaukee and the St. Olaf choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

PINE BLUFF, ARK.
COMMERCIAL

MAR 2 1933

Colonel Stoopendaal and Budd have a new contract that extends their WABC-CBS Thursday night program. . . . Comedian Leon Errol is to continue with Sanderson and Crumit. WEAF-NBC Wednesday night, as a result of his first appearance in that half hour this week. . . Harold Stern's orchestra, previously in the WABC-

CBS lists, switches to NBC when it takes over Paul Whiteman's place in New York. . . . Ted Husing is to de-

NEWARK, N. J.
LEDGER

MAR 5 1933

The American Academy of Teachers of Singing open a new program—WEAF at 4—with John Erskine, president of the Julliard School of Music as its first lecturer. Mary Garden, Deems Taylor and Herbert Witherspoon are among the ten who will be featured as leaders during the coming weeks.

Putting a sense of humor into the keyboard of a piano is the task selected by Jacques Fray and Mario Braggiotti, piano duo, who will offer original variations of "Yes, We Have No Bananas" and some other numbers from the tin pan alleys of the world. As pianists they are whirlwind performers, and ten novelties—WABC at 7:30.

WORCESTER, MASS.
TELEGRAM

MAR 5 1933

The Musical Revue

The Musical Revue on Wednesday will bring a program of popular ballads and light opera tunes. Gladys Baxter and Edward Neil, well known singers in the musical comedy field, will supply the vocal numbers and Vincent Sorey will direct the orchestra. Songs from the favorite operettas, hits from current musical comedies and romantic popular melodies of the day will feature the 15-minute period.

The popular Ciercouler program, which has been heard on Wednesday nights in the past, has been shifted to Sunday, and will be broadcast tonight between 8:30 and 9 o'clock.

Another new series which will start today will bring 10 leading musicians and musical educators of America to the microphone. The afternoon at 4 o'clock by John Erskine, president of the Julliard School of Music, New York City. The series will be presented under the general title of "Singing, the Well-Spring of Music."

NEW YORK SUN

MAR 4 1933

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That new musical series from WEAF which will feature John Erskine, Mary Garden and others starts tomorrow afternoon and should be rather fine. . . . Mae West, because of her sensational rise to fame on the screen, has been considered for a broadcast series. Her recent broadcast of "Frankie and Johnny" is said to have netted her \$1,000. Can you imagine a radio serial based on "Frankie and Johnny"? . . . After listening to rumors for years about a third network, the current rumor is that there won't be a third network. . . . Perelman, the magazine humor writer, will help prepare Fannie Brice's material when she goes on the air. . . . It was really George Givot who imitated Bonnie Meroff on Eddie Cantor's program. . . . Rudy Vallee would like to present excerpts from "Peter Pan" on his radio program if it could be arranged.

CEUSE, N. Y.
ERICAN

AR 5 1933

icians

Millions of Words

ank H. Vizetelly Summarizes Vocabularies
of the Various Dictionaries

New York Herald Tribune:
of fun to be fooled, but much
to know. There is nothing
in the statement recently
Professor Robert L. Ramsay,
University of Missouri, concern-
number of words in the English
language. Professor Ramsay is run-
ing to form of educators to dis-
cuss when they quit their chairs to dis-
cuss matters about which they know
more than they do about them-
selves. Professor Ramsay is of the
opinion that excludes from the language
words what he is pleased to term
"coordinate words, special combina-
tions, and obvious combinations."

We have in English the words "ball"
and "base"—two separate words, each
having a meaning of its own which
when combined into "baseball," form a
new word with as distinct a meaning
as the other two. In every home where
table-covers are used, the "table-cloth"
is known as a distinct article of house-
hold linen, yet the words of which it is
composed, when used separately, design-
ate two distinct things—"table" and
"cloth." By specious argument, men of
Professor Ramsay's type would exclude
the combination terms "baseball" and
"table-cloth" from the English vocabu-
lary under either one of the classi-
fications—"subordinate words" or "spe-
cial combinations." I forbear from car-
icaturing this further from a feeling of
pity toward my distinguished critic,
Professor Ramsay.

Am.
The first dictionary in this country was
compiled by Samuel Johnson Jr., born
in the town of Guilford, Conn., March
10, 1757. It was "published according
to the ethical and cul-
tural interests of the profession.
express the opinion that
the bonds between mem-
bers of the teaching fraternity
throughout the entire country.

ROCHESTER, MASS.
TELEGRAM

MAR 5 1933

John Erskine, educator,
and musician, and president
of the Juillard School of Music,
has met 10 leading mu-
sical and musical educators to
discuss the series of talks
its premiere at 4 o'clock
to be presented under
the auspices of the American Acad-
emy of Teachers of Singing, will be
presented, the Well-spring of

New York Herald-Tribune

MAR 5 1933

published between 1828 and 1840, the
edition for that year being announced
as containing "several thousand addi-
tional words." Following that edition,
another was published in 1847, and still
another in 1859, in all essentials the
same as the preceding except for addi-
tions to the appendix, a small supplie-
ment of new words, and a pictorial
supplement. This edition was de-
signed as "a provisional one, designed
to serve only until a more careful and
thorough revision could be perfected."

In 1864 the promised revised edition
was issued, and bore on the title page
the name of Noah Webster and the
statement, "Thoroughly Revised and
Greatly Enlarged and Improved by
Chauncey A. Goodrich, D. D., LL. D."
The vocabulary of this dictionary com-
prised an aggregate of more than
114,000 words, and although the num-
ber was about 10,000 in excess of any
other dictionary of the language pre-
viously issued, very few terms were ad-
mitted that were not entitled to a place
in a dictionary designed for popular
use.

The International of 1890 contained
175,000 words; the New International
of 1909, as stated by its editors in their
preface, 400,000 words, with a claim to
day of more than 425,000.

In 1860 Dr. Joseph Worcester pub-
lished "A Dictionary of the English
Language" containing 104,000 words—
a greater number than had been in-
cluded in any preceding American dic-
tionary up to that time. Worcester had
to his credit earlier dictionaries—"A
Comprehensive Pronouncing and Ex-
planatory Dictionary" in 1830, "A Uni-
versal and Critical Dictionary" in 1844

ROCHESTER, MASS.
TELEGRAM

MAR 5 1933

The Musical Revue

The Musical Revue on Wednes-
days will bring a program of popu-
lar ballads and light opera tunes.
Glady's Baxter and Edward Neil
well known singers in the musical
comedy field, will supply the vocal
numbers and Vincent Sorey will
direct the orchestra. Songs from
the favorite operettas, hits from
current musical comedies and ro-
mantic popular melodies of the day
will feature the 15-minute periods.
The popular Cleeves program,
which has been heard on Wednes-
day nights in the past, has been
shifted to Sunday, and will be
broadcast tonight between 6.30 and
7 o'clock.

Another new series which will
start today will bring 10 leading
musicians and musical educators
of America to the microphone. The
programs will be inaugurated this
afternoon at 4 o'clock by John Er-
skine, president of the Juillard
School of Music, New York city.
The series will be presented under
the general title of "Singing, the
Well-spring of Music."

NEW YORK SUN

MAR 4 1933

NBC'S NEW PROGRAM.

That new musical series from
WEAF which will feature John
Erskine, Mary Garden and others
starts tomorrow afternoon and
should be rather fine. . . . Mae
West, because of her sensational
rise to fame on the screen, has
been considered for a broadcast
series. Her recent broadcast of
"Frankie and Johnny" is said to
have netted her \$1,000. Can you
imagine a radio serial based on
"Frankie and Johnny"? . . . After
listening to rumors for years about
a third network, the current rumor
is that there won't be a third net-
work. . . . Perelman, the magazine
humor writer, will help prepare
Fannie Brice's material when she
goes on the air. . . . It was really
George Givot who imitated Bessie
Meroff on Eddie Cantor's program.
Rudy Vallee would like to pre-
sent excerpts from "Peter Pan" on
his radio program if it could be ar-
ranged.

NEWARK, N. J.
LEDGER

MAR 5 1933

The American Academy of Teach-
ers of Singing open a new program
—WEAF at 4—with John Erskine,
president of the Juillard School of
Music as its first lecturer. Mary
Garden, Deems Taylor and Herbert
Witherspoon are among the ten
who will be featured as leaders dur-
ing the coming weeks.

Putting a sense of humor into
the keyboard of a piano is the task
selected by Jacques Fray and Mario
Braggiotti, piano duo, who will offer
original variations of "Yes, We Have
No Bananas" and some other num-
bers from the tin pan alleys of the
world. As pianists they are whiz-
wind performers, and fix novelties
WABC at 7.30.

MUSKOGEE, OKLA.
PHOENIX

MAR 3 1933

U. S. MUSIC FEDERATION TO HOLD CONVENTION

MINNEAPOLIS, Minn., March 2—
(UP)—A new musical artist may be dis-
covered for America when the Na-
tional Federation of Music Clubs bi-
ennial convention is held here some-
time in May.

The federation, every two years,
holds contests to develop new artists
of prominence in the musical world
and to foster American talent.

From all parts of the United States
will come young people with musical
aspirations to compete in the con-
tests. Seven cash awards of \$1000
each, or \$500 and a New York ap-
pearance are given to the winners of
first place in the several divisions.

Prizes will be given for first places
in piano, violin, viola, cello, organ,
woman's voice, high or low, and opera
voice, man or woman.

Prominent national artists will ap-
pear on the program including, John
Erskine, author and pianist; Florence
Harold, Metropolitan Opera star;
Harold Bauer, violinist; Minneapolis
Symphony orchestra; Jacques Gordon
String quartet; Lyric Male chorus of
Milwaukee and the St. Olaf choir of
Northfield, Minn.

The musical event will be culmi-
nated by massed choruses from leading
cities.

PINE BLUFF, ARK.
COMMERCIAL

MAR 2 1933

Colonel Stoopnagle and Budd have
a new contract that extends their
WABC-CBS Thursday night program.
Comedian Leon Errol is to con-
tinue with Sanderson and Crumit.
WEAF-NBC Wednesday night, as a
result of his first appearance in that
half hour this week. . . . Harold Stern's
orchestra, previously in the WABC-

CBS lists, switches to NBC when it
takes over Paul Whiteman's place in
New York. . . . Ted Husing is to de-
part. . . . WABC-CBS the depart-
ment of a New York on its maiden
trip Tuesday. He will use a
phone to interview some
singers. . . . Francis A. El-
liott war veteran, who at 92
is living holder of the com-
mendation, speaks for WABC-

4.45 p. m. tomorrow. . . . A
led "Singing—the Well
Music," in which prom-
inicians and musical educa-
to participate, opens on
30 Sunday afternoon under
nce of John Erskine,
se tonight.

N. Y. AMERICAN

MAR 5 - 1933

The Loudspeaker

Wielding of Economy Ax Results in New Burst of Culture on Microphones

By LOUIS REID.

Radio is now undergoing a drastic period of transition which augurs the steady progress of broadcasting to the top-most peak of all amusement enterprises. For more than a week the salons of the ether lords have been in a state of turmoil, because of the curtailment of radio activity by the cigarette manufacturers.

The cigarette caliphs have long been the chief financial mainstays of the microphone. Their ceaseless war of the sales counters has long echoed through the ether as they feverishly wooed the patrons of the listeners. And the more spirited the conflict the greater was the revenue for the radio men.



The cigarette warriors have now made drastic reductions in their radio advertising budgets, with the result that a large number of employees has been dismissed by the broadcasters and the advertising agencies which sign the radio contracts.

Cutting Radio Budget

The economy axe was wielded most drastically by the company which employs Jack Pearl as its chief air attraction. This company has been the most active commercial sponsor on the air, with an hour devoted three times a week over a period of several years to nationwide programs. Two of its hourly programs have been abandoned, and today it rests its air appeal exclusively upon the comic talents of Pearl.

The rulers of the air, undiscouraged, are taking stock of the new aspect upon their horizon. They recall that back in 1913-14 the motion picture industry was in a similar predicament. Then innumerable business men from various lines of endeavor decided they were going to get rich quick in the film business. In a few years came the denouement, a general financial overhauling of the industry and when the scene was cleared only the pioneers, the sturdy workers of the field, were left to carry on.

Similarly, a period of deflation was bound to come to radio sooner or later. The inevitable results will be a blessing for broadcasting and all concerned. We will have a saner enterprise, because we will have saner man-

agement and direction. The more astute minds in charge are already striving to bring to even greater achievements a medium of entertainment and education which is still regarded by thousands of persons with awe and wonder.

New Radio Day Dawning

It is safe to assume that programs in general will offer less blah and more sense, whether it be music, speeches or blues singers. Gone, too, forever, are the fabulous salaries paid to drawing cards who are recognized by showmen generally as having no longer a ny genuine drawing power.



Meanwhile, as evidence that a greater day is dawning in radio, the microphone generals have only to call attention to their phony programs, their frequent broadcasts of opera, their

symposiums of leading lawyers, educators, politicians, distinguished amateur musicians, their summoning of high-ranking concert artists, their eager efforts to air the voices of the foremost figures of the world.

And now their enterprise, culturally, is leading them to still another field. To meet the growing interest in vocal music throughout the nation—an interest that surely has its inspiration in the receiving sets,—the broadcasters are planning a series of talks by noted musicians and musical educators.

Better Vocal Programs

We find in the list such names as John Erskine, Mary Garden, Edward Johnson, Deems Taylor, Herbert Witherspoon, Marshall Bartholomew, director of the Yale Glee Club; A. Atwater Kent, Walter Butterfield, Pierre V. Key, A. Walter Kramer.

WOODWARD, OKLA. PRESS

MAR 4 1933

Music Federation Has Biennial Convention

MINNEAPOLIS, Minn., Mar. 4.—(UP)—A new musical artist may be discovered for America when the National Federation of Music Clubs biennial convention is held here sometime in May.

The Federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists who will appear on the program are: John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony Orchestra; Jacques Gordon String Quartet; Lyric Male Chorus of Milwaukee and the St. Olaf Choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

New York Herald-Tribune

MAR 5 - 1933

Teachers of Singing Sponsor Radio Series

John Erskine to Inaugurate First of Programs

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting Company networks under the auspices of the American Academy of Teachers of Singing. Dr. John Erskine, president of the Juilliard School of Music, will inaugurate the programs over WEAF today at 4 p. m.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the ten broadcasts: Mary Garden, operatic soprano; Walter Butterfield, president of the Music Supervisors' National Conference; Edward Johnson, tenor of the Metropolitan Opera Company; A. Atwater Kent, sponsor of the national radio auditions; Marshall Bartholomew, director of the Yale University Glee Club; Deems Taylor, American operatic composer; A. Walter Kramer, editor of "Musical America"; Pierre V. Key, editor of "Musical Digest," and Herbert Witherspoon, director of music, Chicago World's Fair.

PITTSBURGH SUN-TELEGRAPH

MAR 4 1933

Tom Ho Jeannie Open S

Four new radio programs headed by a musical presentation starring American musicians introduced to dial today at 4 o'clock. The program is arranged by the Army of Teachers of Singing, intended to meet the interest throughout the vocal music.

Speakers on subjects to be heard: Mary Garden, Welsh field, president of the National Music Supervisors' Association; Edward Johnson, tenor; A. Atwater Kent, president of the National Radio Deems Taylor, operatic soprano; A. Walter Kramer, editor of Musical America; Witherspoon, director of Chicago World's Fair; Marshall Bartholomew, director of the Yale University Glee Club.

Comedian Tom Jeannie Lang, popular songstress, will be heard in a new 30-minute program to have its first broadcast on NBC-WEAF Friday night in addition to How Lang, the cast with Herbert Polesie, strapping singer; Singing Clerks; orchestra and a musical review. The new edition of Edward Nell and orchestra, comes over WEAF network, and is the Pittsburgh weekly schedule 4:45 p. m.

The Cook, Tr. Malcolm La Prade, oldest programs, air over NBC-KDE p. m. The feature cast in 1925 and at intervals during succeeding eight is widely known a

HOUSTON CHRONICLE

MAR 2 1933

Francis A. Bligh, veteran who at 92 is in the holder of the Medal, speaks for the 12:45 p. m. tomorrow called "Singing—the Music" in which pianists and musical educators participate, opens on Sunday afternoon on the air of John Erskine

PITTSBURGH, PA.
SUN-TELEGRAPH

MAR 5 - 1933

Tom Howard Jeannie Lang Open Series

Four new radio features, headed by a music education presentation starring 10 leading American musicians, are introduced to dialers this week. John Erskine, president of the Juilliard School of Music, inaugurates the music series, to be known as "Singing the Well-Spring of Music," over WCAE today at 4 o'clock. The programs, arranged by the American Academy of Teachers of Singing, are intended to meet the growing interest throughout the nation in vocal music.

Speakers on subsequent broadcasts, to be heard weekly, will be Mary Garden; Wallace Butterfield, president of the Music Supervisors National Conference; Edward Johnson, Metropolitan tenor; A. Alwater Kent, sponsor of the National Radio Auditions; Deems Taylor, operatic composer; A. Walter Kramer, editor of Musical America; Pierre V. Key, editor of Musical Digest; Herbert Witherspoon, director of music, Chicago World's Fair; and Marshall Bartholomew, director of the Yale University Glee Club.

Comedian Tom Howard and Jeannie Lang, popular personality songstress, will be co-starred in a new 30-minute musical dramatic program to have its premiere over NBC-WCAE Friday night at 9. In addition to Howard and Miss Lang, the cast will include Herbert Poleste, straight man; the Singing Clerks; Harry Salter's orchestra and a dramatic group. The new edition of Charles Musical Review, with Gladys Baxter, Edward Nell and Vincent Sorey's orchestra, comes to the NBC-WCAE network, of which WCAE is the Pittsburgh outlet, on a weekly schedule Wednesday at 4:45 p. m.

The Cook Travelogues with Malcolm La Prade, one of radio's oldest programs, returns to the air over NBC-KDKA today at 1:15 p. m. The feature was first broadcast in 1925 and has been heard at intervals during each of the succeeding eight years. La Prade is widely known as a traveler.

HOUSTON, TEX.
CHRONICLE

MAR 2 1933

Francis A. Bishop, a civil war veteran who at 92 is the oldest living holder of the Congressional Medal of Honor, speaks for WABC-CBS at 12:45 p. m. tomorrow. A series called "Singing the Well-Spring of Music," in which prominent musicians and musical educators are to participate, opens on WEAF-NBC Sunday afternoon under the guidance of John Erskine.

BALTIMORE, MD.
SUN

MAR 5 - 1933

President On The Air Tonight

His First Address From
White House Over
WBAL At 11:30 P. M.
On Legion Program

Premiere, Resumption Of
Series And Address By
John Erskine Among
Events Listed

PRESIDENT ROOSEVELT'S first address from the White House, the premiere of a new program, the return to the air of another and broadcasts from France and Germany are among the features of today's radio offerings. President Roosevelt will speak during a special American Legion program at 11:30 P. M. over WBAL.

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MILWAUKEE, WIS.
LEADER

MAR 2 - 1933

New Artist Sought In Music Meet

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The federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice.

Prominent national artists will appear on the program, including John Erskine, author and pianist; Florence Muehbach, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony orchestra; Jacques Gordon String quartet; Lyric Male chorus of Milwaukee, and the St. Olaf choir of Northfield, Minn.

ALBANY, N. Y.
Knickerbocker Press

MAR 5 - 1933

Ten leading musicians and musical educators of America will be presented in a series of Saturday afternoon talks under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Juilliard School of Music, New York City, will inaugurate the programs over an NBC-WEAF network.

92
JENNIFER, R. I.
JOURNAL

MAR 5 - 1933

SPRINGFIELD, ILL.
STATE REGISTER

MAR 5 - 1933

John Erskine, educator, writer and musician, and president of the Juilliard school of music, will be the first of ten leading musicians and musical educators to be heard during a series of talks over the NBC network stations Sunday at 3 p. m. Outlets include WMAQ, WOW, KSD.

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DECATUR, ILL.
REVIEW

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MONTREAL, CAN.
STAR

MAR 3 1933

Lady Astor.
"Admiration is a form of longing for something we need." — John Erskine.

HAMMOND, IND.
LAKE CO. TIMES

MAR 4 1933

Tomorrow's program: Travelog, sponsored by the famed Tours, Inc., will return to NBC at 12:15 WMAQ.

Prof. John Erskine, pianist, author, inaugurates an educational series which shape up interesting, 5 p. m. WMAQ. . . . Sunday matinee commercial with Vic Arden, Harry Rose and Jimmy Lyons comes back to CBS (1:30, WBBM). . . . Bert Lytell on Roses and Drums at 5, WGN. . . . Cantor's back to N. W. German election report, 5:40, KYW.

INDIANAPOLIS, IND.
TRIBUNE

MAR 5 1933

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PITTSBURGH, PA.
SUN-TELEGRAPH

MAR 5-1933

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ALBANY
Knickerbocker

Ten leading musical educators will be presented in an afternoon talk of the American Teachers' School of Music, which will inaugurate an NBC-WEAF series.

PROVIDENCE, R. I.
JOURNAL

MAR 5-1933

Author John Erskine canters past at the head of a group of 10 leading musicians and educators who will be heard in a new NBC Sunday series of talks on music, starting on the WEAF network today at 4 p. m. Colorful Mary Garden is in the cavalcade and Composer Deems Taylor... Bucketing up on a mule comes Malcolm La Prade, powdered with the dust of the Mediterranean, borderlands he will describe in his new series of travelogues, the first of which will be heard over NBC-WJZ this afternoon at 1:15 o'clock.

John Erskine, educator, writer and musician, and president of the Juilliard School of Music, will be the first of ten leading musicians and musical educators to be heard during a series to have its premiere over WMAQ and KSD at 3 p. m.

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IND. BEND, IND.
TRIBUNE

MAR 5 1933

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MAR 5 - 1933

Public Responds to Metropolitan's Call

By GRENA BENNETT

There seems to be a general feeling throughout the country that the Metropolitan Opera Association should go on and that the coming final week of its fiftieth season should not become the closing chapter of its career.

Latest reports from Lucrezia Bori and her committee who have the campaign in charge are to the effect that responses in the form of letters have reached well into the thousands; that the greater part of these evidences of support contain money and checks; and that the donors represent residents of nearly every State in the Union.

Subsequent to the appeals made at the opera house during the recent broadcast presentations of "Tannhauser" and "Manon," more than two thousand letters were received by Miss Bori and her co-workers on the Committee for Saving the Metropolitan Opera Association. During the following half week, the number of communications was doubled. As many of the letters were from persons thousands of miles away from Broadway and 39th st.—California, Vancouver, Manitoba and Texas postmarks were stamped on the envelopes—it can be realized what an important part the radio plays in the lives of these opera-deprived opera lovers.

In her campaign for the cause Miss Bori has offered to broadcast today an address and a group of songs, making another definite effort to reach the goal of \$300,000 which is necessary to insure the company's continued existence. This amount is calculated as imperative as a guarantee fund before those in charge of the Metropolitan's affairs are enabled to proceed with contracts to the singers.

Edward Johnson, Lily Pons, Miss Bori and Lawrence Tibbett form the active members of the committee, which also comprises Cornelius N. Bliss, R. Fulton Cutting, Henry Rogers Winthrop, John Erskine, Robert S. Brewster, Myron C. Taylor, Paul V. Cravath, Charles Hayden, Frederic Potts Moore, Thomas H. McInerney and Adrian Van Sinderen.

All money and checks received for the fund are being cared for by Theodore Hetzler, president of the Fifth Ave. Bank, who has offered his services as controller.

Musicians, like the people of Athens, always are seeking some new thing. During the coming week New Yorkers who follow those that lead in endeavor, are asked to pass judgment on Thomas Wulff's Clavilux, which will be shown Wednesday evening in Carnegie Hall.

It seems, according to manager College's announcement, that the Clavilux projects mobile color, synchronizing units with the music. The Wulff instrument may be entirely new in its construction and in the particular colors it reveals. However, some concert patrons with long memories may recall that in March, 1915, Modest Altschuler and his Russian Symphony Orchestra produced Scriabine's "Poem of Fire" with "mobile lights," the orchestra supplemented with an instrument called "clavier a lumieres." The composition was performed in a darkened hall and the invisible operator of the "clavier a lumieres" flung varied colored lights on a screen placed behind the orchestra. At the time it was printed that a similar experiment had been made in Paris several years previous to the Altschuler event.

Along with this determination to vary the usual offering in concert halls is the featured number in the program promised by the Pan American Association of Composers, Inc. for tomorrow evening in Carnegie Chapter Hall. This is no less than an "Orchestration" by Edgar Varese, who usually blazes a trail with his compositions. The "music" of compressed air ham-

Committee Reports Donations Arrive; Music Notes

mers, electric signals, steel riveters and other machinery din and turmoil has already invaded halls sacred to symphonies of Beethoven and the works of Bach, so the beating of more



Maria Olaszewska, in her first local song recital tonight at Town Hall.

than twoscore percussion instruments may astonish but not surprise ears attuned to "the science and art of the rhythmic combination of tones embracing melody and harmony."

At a private ceremony held a few days ago at the Metropolitan Opera House, Maestro Giulio Setti, chorus master of the Metropolitan, was presented by his assistants and the entire chorus with a bronze tablet, bearing the following inscription:

"To Maestro Giulio Setti, who for the past twenty-five years has guided to the highest successes the chorus of the Metropolitan, of New York, his collaborators and the members of the chorus have had their names engraved in this bronze as a proof of their esteem, gratitude and good wishes."

Mr. Gatti-Casazza, who attended the ceremony, thanked Maestro Setti on behalf of the company for the magnificent services he has rendered during his long association with the Metropolitan.

After its concert this afternoon at Carnegie Hall, the Philadelphia Harmonic-Symphony Orchestra, under Arturo Toscanini, will make its farewell out-of-town tour, conditions causing the abandonment of these musical pilgrimages.

For the last concert at the Metropolitan Opera House next Sunday afternoon, Maestro Toscanini has planned a popular program, consisting of the Franck Symphony, Ravel's "Bolero" and Respighi's "Pines of Rome."

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Maria Jeritza made a sporadic return to familiar pastures last week, tackling Chicago opera-goers for the first time and

achieving one of the greatest triumphs of her career. She appeared in a performance of "Tosca," a performance which "drew forth a capacity audience and made news for Chicago," in the words of Herman Devries of the Chicago American. Devries reported:

"Having seen her, we are at her feet. When Jeritza took the stage in the second act there was not a breath left in the throats of several thousand persons—and if you will ask each unit of that vast throng he will tell you that the characterization of Tosca by Jeritza has never been equalled since the day of Terzina and certainly not by any of the exponents of the role in this city—excepting no one."

"A veritable triumph," announced Glenn Dillard Gunn in a seven-column head in the Herald and Examiner, and went on to say, "Mme. Jeritza showed abundant grounds for her long reign as the Metropolitan's first queen of tragedy."

The League of Composers announces an addition to its executive board in Aaron Copland. He is the first "new member" to have been elected by that board in a number of years, and beginning this Spring will take part in the planning of policies and programs of the organization. The board is made up of Mrs. Arthur M. Reis, chairman; Thaddeus Hoyt Ames, treasurer; Marion Bauer, Louis Gruenberg, Frederick Jacobi, Minna Lederman, Lazare Saminsky and Alexander Smallens.

MAR 6 - 1933

NEW YORK CITY LETTER

EXCLUSIVELY FOR PITTSBURGH POST-GAZETTE

NEW YORK, March 5.—There is a Metropolitan Opera here next year. That made certain when Dr. me, president of the School of Music, announced that the Juilliard School of Music, which had reached an agreement with the Metropolitan by which the Juilliard School of Music would make up the Metropolitan's drive public subscription the money to insure the company's continued existence. That the opera must go on, said Dr. Erskine. With this in mind, it is anticipated that the opera officials may have difficulty in persuading the public to contribute. Dr. Erskine said that the offer of financial aid had been attached certain conditions which would mean a change in the Metropolitan's management. These same conditions had been attached to a financial offer of \$300,000 and were refused by the Metropolitan. Times have

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MAR 3 - 1933

OPERA SEASON ASSURED

NEW YORK, March 3.—(Star Special.)—The security of the Metropolitan Opera was assured yesterday when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had promised to "see the Metropolitan through."

An agreement was reached with the opera company on Tuesday, Dr. Erskine revealed, whereby the Foundation agreed to make up whatever deficit might occur by the expiration of the \$300,000 contingency fund.

NEW YORK MIRROR

MAR 5 - 1933

Opera still goes on, and probably will do so next year, for 12 weeks anyway. Mr. William M. Sullivan flashed his rapier again yesterday in the general direction of the Juilliard School and Mr. John Erskine. He made public a letter denying that the Juilliard trustees had granted aid voluntarily to the Metropolitan and hinting that a lawsuit might yet result if proper assistance were not granted in accordance with the Juilliard will. Meanwhile, "Trova-tore" played to a crowded house—Mme. Reiberg, Mr. Martinelli, Mr. Borgioli, Mme. Petrova et al. More appeals to the audience. "Lothengrin" at night. The company goes on the road the week after next.

Aid For Op

It is good news that the Metropolitan Opera company is being saved by a subsidy from the Juilliard Foundation. A heavy season now closing, and encountered in efforts to raise a fund of \$300,000, had likely that New York opera next season. This was a cultural disaster for the Metropolitan Opera alone but for the try, for since the broadening of the Metropolitan began for grand opera has numbered by millions in thousands.

Aid for such an institution obviously in line with the policy for which the Juilliard Foundation was created that many derided at the lack of cooperation more so because the Juilliard Foundation, including the Metropolitan among the which his bequest of \$10,000,000 was available. This provision, however, by the aid was not to be given that would mean the loss of stockholders, and the organization of the Opera company and of which owns the opera complicated that legal stand in the way of cooperation.

In flush times, moreover, not seriously need help interest was shown in which Mr. Juilliard had included more aid to the composers and a supplement to make opera more available to the general public. It is known that more than the Metropolitan was a the foundation with an operation which was de-ground that the normal ought not to be disturbed to finance a supplement unusual operas and And was also rejected.

In the present crisis would have been both tragic to allow technical references of opinion to way of needed support attempt was being made out this part of the might have been suspended publicity given a week a statement in behalf of the opera house never been a profit-prise. Negotiations going on when a New and patron of Mr. Matheus Sullivan, master asking under three amination what the f the Opera company carry out the intentions Juilliard.

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MAR 5 - 1933

Public Re

By GRENA BENNETT

There seems to be a general feeling throughout the country that the Metropolitan Opera Association should go on and that the coming final week of the fiftieth season should not become the closing chapter of its career.

Latest reports from Lucrezia Bori and her committee who have the campaign in charge are to the effect that responses in the form of letters have reached well into the thousands; that the greater part of these evidences of support contain money and checks; and that the donors represent residents of nearly every State in the Union.

Subsequent to the appeals made at the opera house during the recent broadcast presentations of "Tannhauser" and

The Loud

Wielding of Economy
Burst of Culture

By LOUIS

Radio is now undergoing a which augurs the steady progress most peak of all amusement week the salons of the ether longed because of the curtain-moll, because of the cigarette caliph's have long been the chief financial mainstays of the microphone. Their ceaseless war of the sales counters has long echoed through the ether as they feverishly wooed the patronage of the listeners. And the more spirited the conflict the greater was the revenue for the radio men.



The cigarette warriors have now made drastic reductions in their radio advertising budgets, with the result that a large number of employees have been dismissed by the broadcasters and the advertising agencies which sign the radio

communications was doubled. As many of the letters were from persons thousands of miles away from Broadway and 39th st.—California, Vancouver, Manitoba and Texas postmarks were stamped on the envelopes—it can be realized what an important part the radio plays in the lives of these opera-deprived opera lovers.

In her campaign for the cause Miss Bori has offered to broadcast today an address and a group of songs, making another definite effort to reach the goal of \$300,000 which is necessary to insure the company's continued existence. This amount

is a magnificent and imperative as a contribution to the new building in its construction and in the particular colors it reveals. However, some concert patrons with long memories may recall that in March, 1915, Modest Altschuler and his Russian Symphony Orchestra produced Scriabine's "Poem of Fire" with "mobile lights," the orchestra supplemented with an instrument called "clavier a lumieres." The composition was performed in a darkened hall and the invisible operator of the "clavier a lumieres" flung varied colored lights on a screen placed behind the orchestra. At the time it was printed that a similar experiment had been made in Paris several years previous to the Altschuler event.

Along with this determination to vary the usual offering in concert halls is the featured number in the program promised by the Pan American Association of Composers, Inc., for tomorrow evening in Carnegie Chapter Hall. This is no less than an "Ionization" for 41 percussion instruments by Edgar Varese, who usually blazes a trail with his compositions. The "music" of compressed air ham-

After its concert this afternoon at Carnegie Hall, the Philharmonic-Symphony Orchestra, under Arturo Toscanini, will make its farewell out-of-town tour, conditions causing the abandonment of these musical pilgrimages.

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The final concerts, in Philadelphia tomorrow night at the Academy of Music, in Washington Tuesday afternoon at Constitution Hall, and in Baltimore Wednesday night at the Lyric Theatre, will offer a Beethoven-Wagner program, the "Eroica" Symphony, the Overture and Bacchanale from "Tannhauser" and the Prelude and Love-Death from "Tristan and Isolde."

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NEW YORK, March 5.—There will be a Metropolitan Opera season here next year. That much was made certain when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement with the Metropolitan by which the foundation would make up whatever deficit may exist at the expiration of the Metropolitan's drive to raise by public subscription the \$300,000 necessary to insure the continuance of operatic productions. "We decided that the opera must go on," Dr. Erskine said. With this statement made public, it is anticipated that the opera officials may have some difficulty in persuading the public to contribute. Dr. Erskine explained that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies. These same conditions were attached to a financial offer 10 years ago and were refused by the Metropolitan. Times have changed.

MAR 3 1933

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NEW YORK, March 3.—(Star Special.)—The security of the Metropolitan Opera was assured yesterday when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had promised to "see the Metropolitan through."

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MAR 5 - 1933

Public Responds to Metropolitan's Call

By GRENA BENNETT

There seems to be a general feeling throughout the country that the Metropolitan Opera Association should go on and that the coming final week of its fifteenth season should not become the closing chapter of its career.

Latest reports from Lucrezia Bori and her committee who have the campaign in charge are to the effect that responses in the form of letters have reached well into the thousands; that the greater part of these evidences of support contain money and checks; and that the donors represent residents of nearly every State in the Union.

Subsequent to the appeals made at the opera house during the recent broadcast presentations of "Tannhauser" and "Manon," more than two thousand letters were received by Miss Bori and her co-workers on the Committee for Saving the Metropolitan Opera Association. During the following half week, the number of communications was doubled. As many of the letters were from persons thousands of miles away from Broadway and 39th st.—California, Vancouver, Manitoba and Texas postmarks were stamped on the envelopes—it can be realized what an important part the radio plays in the lives of these opera-deprived opera lovers.

In her campaign for the cause Miss Bori has offered to broadcast today an address and a group of songs, making another definite effort to reach the goal of \$300,000 which is necessary to insure the company's continued existence. This amount is considered as imperative as a

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Along with this determination to vary the usual offering in concert halls is the featured number in the program promised by the Pan American Association of Composers, Inc., for tomorrow evening in Carnegie Chapter Hall. This is no less than an "Ionization" for 41 percussion instruments by Edgar Varese, who usually blazes a trail with his compositions. The "music" of compressed air ham-

Committee Reports Donations Arrive; Music Notes

mers, electric signals, steel riveters and other machinery din and turmoil has already invaded halls sacred to symphonies of Beethoven and the works of Bach, so the beating of more



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Aid for such an institution obviously in line with the policy of the Juilliard foundation which was created that many of the donors are interested in the lack of cultural life in the country more so because the Juilliard foundation, including the Metropolitan among them, which his bequest of \$1,000,000 is available. This provision, however, by the aid was not to be given that would mean pro stockholders, and the organization of the Opera company and of which owns the opera complicated that legal stood in the way of cooperation.

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This led immediately to the announcement of what and the aid promise satisfactory. It included

8:30 and 10:30
Thurs. Fri. Sat. Sun.
& Sat. Mts. 2:30
PITTSBURGH THEATRE
KATHARINE
ALIEN CORN

Not

MAR 6 - 1933

NEW YORK LY LETTER

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MAR 5 1933

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season now closing, and the difficulty
encountered in efforts to raise a
fund of \$300,000, had made it un-
likely that New York would have
opera next season. This would have
been a cultural disaster not for New
York alone but for the whole coun-
try, for since the broadcasting from
the Metropolitan began the audience
for grand opera has come to be
numbered by millions instead of by
thousands.

Aid for such an institution is so
obviously in line with the purposes
for which the Juilliard foundation
was created that many have won-
dered at the lack of cooperation, the
more so because the founder, Aug-
ustus Juilliard, included aid to the
Metropolitan among the objects for
which his bequest of \$14,000,000 was
available. This provision was qual-
ified, however, by the proviso that
aid was not to be given in a way
that would mean profits for the
stockholders, and the financial or-
ganization of the Metropolitan
Opera company and of the company
which owns the opera house is so
complicated that legal difficulties
stood in the way of cooperation.

In flush times, moreover, opera did
not seriously need help and no great
interest was shown in the reforms
which Mr Juilliard had favored, in-
cluding more aid to American com-
posers and a supplementary season
to make opera more available to the
general public. It is now made
known that more than 10 years ago
the Metropolitan was approached by
the foundation with an offer of co-
operation which was declined on the
ground that the normal program
ought not to be disturbed. An offer
to finance a supplementary series of
unusual operas and American works
was also rejected.

In the present crisis, however, it
would have been both absurd and
tragic to allow technicalities and dif-
ferences of opinion to stand in the
way of needed support. That a new
attempt was being made to carry
out this part of the Juilliard will
might have been suspected from the
publicity given a week or so ago to
a statement in behalf of the owners
of the opera house that this had
never been a profit-making enter-
prise. Negotiations were already
going on when a New York lawyer
and patron of music, William
Matheus Sullivan, made public a let-
ter asking under threat of court ex-
amination what the foundation and
the Opera company were doing to
carry out the intentions of Augus-
tus Juilliard.

This led immediately to the an-
nouncement of what is to be done,
and the aid promised is considered
satisfactory. It includes a grant of

\$50,000 for the present needs of the
Opera company, and a promise to
"see the company through," which
means making good what part of its
deficit cannot be met in other ways.
John Erskine, head of the founda-
tion, states its aims under five
heads. These include further encour-
agement to American singers and
composers, admission of qualified
students to the opera rehearsals, a
supplementary opera season, per-
haps including opera comique, mod-
ern stage facilities for the opera
house and the production next sea-
son of American opera for which
composers have already received
commissions. It is not a very revolu-
tionary program, and the conces-
sions which it involves are slight in
comparison with the assurance given
that the Metropolitan will be en-
abled to carry on despite hard times.
Unfortunately the first effect of the
announcement has been to handicap
the effort to secure contributions, so
that the management of the opera is
not yet out of the woods but a satis-
factory arrangement is hoped for.

The Juilliard foundation from the
first has come in for much criticism,
part of which has been due to mis-
understanding. That it has at no
time ignored the desire of its
founder to aid the Metropolitan
Opera company is shown by the re-
cord, and the agreement now reached
is a matter for congratulating both
sides and the music-loving public as
well.

John Erskine, president of the
Juilliard School of Music and of the
foundation, said the gift was made
on certain conditions, among them
that the "Met" give further encour-
agement to American singers and
composers. This, Erskine said, was
one of the conditions set forth by
the late Mr. Juilliard in event the

MAR 5 1933

Opera Lovers Answer Appeal For Funds to Carry on Concerts

The people who occupied inex-
pensive seats at the Metropolitan
Opera House yesterday dug down
into their pockets and contributed
their bit toward the continuation
of the opera next season.

For Metropolitan authorities de-
clare they need more money to
element the \$50,000 contrib-
by the Juilliard Foundation.
o more appeals were made
performances yesterday, one by
ed Johnson during "H. Tro-
n" in the afternoon, and
er by Gladys Swarthout be-
acts of "Lohengrin" in the
g. The opera needs a total
\$10,000 to continue next sea-
officials say.

XMOUS APPEAL

anonymous appeal directed
balcony audience was made
matinee. Someone dis-
d hundreds of slips there
the performance of "Tris-
nd Isolde," bearing this
sten legend:
is magnificent Wagner
must be repeated next
It would be a shame
Metropolitan were to
as signed "A group of
lovers." Opera officials
all contributions are on
ease.

The argument between John
Erskine, head of the Juilliard
Foundation, and William Sullivan,
opera subscriber and former presi-
dent of the Society of the Friends
of Music, continued yesterday with
another letter sent by Sullivan to
Dr. Erskine.

CONTINUE ARGUMENT.

In it Sullivan spoke of the
Foundation's "belated announce-
ment of its conditional contribu-
tion of \$50,000" and referred again
to the terms of the Juilliard will
which said the Foundation was
"to aid the Metropolitan Opera
Co. in giving opera." He continued
discussion of foreign versus Amer-
ican teachers at the Juilliard
School saying:

"I am sure it is a matter of
public interest to learn why
American teachers of the same
standing as foreign teachers
should not receive equal consid-
eration from the Foundation."

Foreign teachers outnumber
Americans there by 3 to 1, Sulli-
van said.

The Juilliard Foundation an-
nounced its \$50,000 contribution
the day following publication of
Sullivan's first letter of inquiry
into its opera attitude.

The New York American is
America's Greatest Want Ad
newspaper.

MAR 4 - 1933

Foundation Aids Opera

YORK, March 3.—(AP)—The
Opera has announced
yesterday Juilliard Musical
has given \$50,000 to the
company for next sea-
son.

John Erskine, president of the
Juilliard School of Music and of the
foundation, said the gift was made
on certain conditions, among them
that the "Met" give further encour-
agement to American singers and
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one of the conditions set forth by
the late Mr. Juilliard in event the

opera found it necessary to use the
aid of the foundation.
As a result of the Metropolitan's
acceptance of conditions providing
that grand opera next season will be
more American, more modern and
more educational, Erskine said, the
continuance of the opera for another
season is assured.

Erskine said the decision of the
Juilliard Foundation to "see the
Metropolitan through" meant the
foundation would provide as much
money as could not otherwise be
raised to make up the necessary
guaranty fund.

MAR 6 - 1933

NEW YORK LY LETTER

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ORK, March 5.—There is a Metropolitan Opera here next year. That made certain when Dr. Erskine, president of the School of Music, announced that the Metropolitan had reached an agreement with the Juilliard Foundation to make up the deficit which may exist at the end of the Metropolitan's drive to the offer of financial aid. The Metropolitan has been attached certain which would mean a loss of the Metropolitan's assets. These same conditions attached to the offer of financial aid and were refused by the Metropolitan. Times have

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OPERA SEASON ASSURED

W YORK, March 3.—(Star Al.)—The security of the Metropolitan Opera was assured yesterday when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had agreed to "see the Metropolitan through."

An agreement was reached with the opera company on Tuesday, Dr. Erskine revealed, whereby the Foundation agreed to make up whatever deficit exists to raise the \$200,000 contingency

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on, and probably next year, for 12 Mr. William M. Schuyler, Jr., his rapier again general direction School and Mr. Erskine made public a statement that the Juilliard Foundation had agreed to make up the deficit which may exist at the end of the Metropolitan's drive to the offer of financial aid. The Metropolitan has been attached certain which would mean a loss of the Metropolitan's assets. These same conditions attached to the offer of financial aid and were refused by the Metropolitan. Times have

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Aid For Opera

It is good news that the Metropolitan opera company is to be saved by a subsidy from the Juilliard foundation. A heavy deficit in the season now closing, and the difficulty encountered in efforts to raise a fund of \$300,000, had made it unlikely that New York would have opera next season. This would have been a cultural disaster not for New York alone but for the whole country, for since the broadcasting from the Metropolitan began the audience for grand opera has come to be numbered by millions instead of by thousands.

Senator Walsh (D. Mass.): "The address will make a most favorable impression on the people of the country. It emphasizes and gives promise of the courage and action that the times demand."

Senator Wheeler (D. Mont.): "In the main, I think it a very able speech. I don't know what he meant by saying money, because there isn't any such thing. What the people want today is stable money. The President can put through any constructive program he wants to put through without any difficulty or extra powers."

Senator Byrnes (D. S. C.): "It was a reassuring speech and the only speech a man could make when Congress is called into immediate session for a specific program. The program for specific action will be presented to Congress, the only body that can consider it."

Tydings Halls "Fighting Speech" Senator Tydings (D. Md.): "A fighting speech, comprehending the distress of the country as a whole. It has considerably raised my hopes as an individual that an aggressive and fighting campaign to relieve distress will be inaugurated by the new President. It should hearten every one."

Senator Smith (D. S. C.): "He served notice that he intends to meet this situation, through Congress if possible, and if not, through the powers that have been granted him. His reference to currency seems very significant. There must be an adequate but sound circulating medium of currency." Representative McFadden of Pennsylvania, ranking Republican in the

THOMAS F. ATTORNEY AT LAW

Announces the
Office

attempt was being made to carry out this part of the Juilliard will might have been suspected from the publicity given a week or so ago to a statement in behalf of the owners of the opera house that this had never been a profit-making enterprise. Negotiations were already going on when a New York lawyer and patron of music, William Matheus Sullivan, made public a letter asking under threat of court examination what the foundation and the Opera company were doing to carry out the intentions of Augustus Juilliard.

This led immediately to the announcement of what is to be done, and the aid promised is considered satisfactory. It includes a grant of

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Opera Lovers Answer Appeal For Funds to Carry on Concerts

The people who occupied inexpensive seats at the Metropolitan Opera House yesterday dug down into their pockets and contributed their bit toward the continuation of the opera next season.

For Metropolitan authorities declare they need more money to supplement the \$50,000 contributed by the Juilliard Foundation. Two more appeals were made at performances yesterday, one by Edward Johnson during "Il Trovatore" in the afternoon, and another by Gladys Swarthout between acts of "Lohengrin" in the evening. The opera needs a total of \$300,000 to continue next season, officials say.

ANONYMOUS APPEAL

An anonymous appeal directed to the balcony audience was made at a matinee. Someone distributed hundreds of slips there during the performance of "Tristan und Isolde," bearing this typewritten legend:

"This magnificent Wagner Cycle must be repeated next season. It would be a shame if the Metropolitan were to close."

It was signed "A group of Wagner lovers." Opera officials said small contributions are on the increase.

The argument between John Erskine, head of the Juilliard Foundation, and William Sullivan, opera subscriber and former president of the Society of the Friends of Music, continued yesterday with another letter sent by Sullivan to Dr. Erskine.

CONTINUE ARGUMENT.

In it Sullivan spoke of the Foundation's "belated announcement of its conditional contribution of \$50,000" and referred again to the terms of the Juilliard will which said the Foundation was "to aid the Metropolitan Opera Co. in giving opera." He continued discussion of foreign versus American teachers at the Juilliard School saying:

"I am sure it is a matter of public interest to learn why American teachers of the same standing as foreign teachers should not receive equal consideration from the Foundation." Foreign teachers outnumber Americans there by 3 to 1, Sullivan said.

The Juilliard Foundation announced its \$50,000 contribution the day following publication of Sullivan's first letter of inquiry into its opera attitude.

The New York American is America's Greatest Want Ad newspaper.

MAR 4 - 1933

Foundation Aids Opera

NEW YORK, March 3.—(AP)—The Metropolitan Opera has announced that the August Juilliard Musical Foundation has given \$50,000 to the \$200,000 guaranty fund for next season.

John Erskine, president of the Juilliard School of Music and of the foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers. This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard in event the

opera found it necessary to use the aid of the foundation.

As a result of the Metropolitan's acceptance of conditions providing that grand opera next season will be more American, more modern and more educational, Erskine said, the continuance of the opera for another season is assured.

Erskine said the decision of the Juilliard Foundation to "see the Metropolitan through" meant the foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

MAR 2 - 1933

Juilliard Fund Suit Is Urged To Help Opera

Lawyer Asks Foundation
if It Has Heeded Will's
Mention of Metropolitan

The courts may be asked to interpret the will of Augustus D. Juilliard, who died in 1919, leaving a \$14,000,000 trust fund for aid to the production of opera and the promotion of musical education in New York, to determine if an obligation rests on the Juilliard Foundation to assist the Metropolitan Opera Company in its attempt to raise \$300,000 to insure its continuance next year.

The possibility of court action was suggested yesterday by William Mathews Sullivan, a lawyer with offices at 36 West Forty-fourth Street, who has long been interested in the Metropolitan Opera Association, in a letter to the New York Herald Tribune.

Mr. Sullivan is a subscriber of the association and a member of the Opera Club and was an executive vice-president of the Society of Friends of Music. Several stars of the Metropolitan Opera are among his clients. He contended that by the terms of Mr. Juilliard's will the Metropolitan was mentioned specifically as a beneficiary on equal terms with students of music. He demanded answers to several questions of intent, notably whether it was Mr. Juilliard's purpose that the public should be called on for a guarantee of \$300,000 to insure another season of opera "without receiving from the Juilliard Foundation the financial aid to which it is entitled under the terms and provisions of the will."

Mr. Sullivan intimated that if the question were not raised directly by the Metropolitan Opera Association it might be raised through quo warranto proceedings by the State's Attorney General.

Mr. Sullivan's letter follows:
322 East Fifty-seventh Street,
New York City, N. Y.
March 1, 1933.
Editor of New York Herald Tribune,
230 West Forty-first Street,
New York City, N. Y.

Dear Sir:—The recent appeal to the musical public of the City of New York for a guarantee fund of \$300,000 to insure another season of opera by the Metropolitan Opera Company has revived the long-standing interest and controversy as to whether the Juilliard Foundation is fulfilling the intention of that great patron of music, Augustus Juilliard, as set forth in his last will and testament, in which he specifically referred to the Metropolitan Opera Company.

Mr. Juilliard was for many years the president of the board of directors of the Metropolitan Opera Company and one of its most prominent members. He was devoted to the progress of that institution, and his last public appearance was his attendance at the Metropolitan Opera House shortly before his deeply regretted death in 1919.

The greater portion of his estate of many millions of dollars was generously bequeathed by him in the cause of music. Under the terms of Mr. Juilliard's will his specific reference to the Metropolitan Opera Company was as follows:

"To aid by gift or part of income at such times and to such extent in such amount as the trustees of such foundation may in their discretion deem proper the Metropolitan Opera Company in the City of New York for the purpose of assisting such organization in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary benefit."

In addition to this clause relating to the Metropolitan Opera Company his will further provided:

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give without profit to it musical entertainments, concerts and recitals of a character appropriate for the education and entertainment of the general public in the musical arts and to aid the Metropolitan Opera Company in the City of New York for the purpose

of assisting it in the production of operas."

Since the probate of Mr. Juilliard's will, the Juilliard Foundation has come into being and is now functioning in this city. The musical public of the City of New York and many of those who were privileged to know Mr. Juilliard during his lifetime and to whom he often expressed his interest in the Metropolitan Opera Company and its future, feel they are entitled to know at this time to what extent his wishes have been carried out by the Juilliard Foundation relative to the Metropolitan Opera Company and how much, if any, of Mr. Juilliard's estate has been contributed to aid the Metropolitan Opera Company in the production of opera in accordance with the terms of his will.

Was it the intention of Mr. Juilliard when he provided for the aid of worthy students of music, that the foundation created under his will should amalgamate with another musical institution leaving unsold, untenanted and unproductive of income, the large and apparently ample building it had occupied for many years?

Was it Mr. Juilliard's intention to create a very expensive faculty and corps of instructors to secure this musical education?

Was it Mr. Juilliard's intention that foreign instructors should be given preference in this country over the many equally able and competent American teachers?

Finally and of paramount importance both to the musical public of this city and to the Metropolitan Opera Company, was it the intention of Mr. Juilliard at this critical time and condition of the Metropolitan Opera Company, that an appeal should be made to the public for a guarantee of \$300,000 to insure another season of opera by the Metropolitan Opera Company without receiving from the Juilliard Foundation the financial aid to which it is entitled under the terms and provisions of the will of the late August Juilliard?

The patrons and lovers of opera to whom the loss of next season's opera

by the Metropolitan Opera Company would be a calamity, are entitled to an answer to these queries both from the Juilliard Foundation and the Metropolitan Opera Company.

If the Juilliard Foundation and the Metropolitan Opera Company cannot answer these questions, an application to a court of proper jurisdiction will result in a judicial interpretation and construction of Mr. Juilliard's will so far as it affects the opera public of New York City and the present critical financial need of the Metropolitan Opera Company. Very truly yours,

WILLIAM MATHEWS SULLIVAN.

Dr. John Erskine, president of the Post Graduate School of the Juilliard Foundation, said yesterday that he had no comment to make at this time upon Mr. Sullivan's letter.

BUFFALO, N. Y. NEWS

MAR 4 - 1933

Metropolitan Season Fund Held Not Assured

From the New York Bureau
of the Buffalo Evening News.

NEW YORK, March 4.—The Metropolitan Opera has not yet attained the pinnacle of financial safety upon which it was thought to rest following Dr. John Erskine's announcement on Thursday that the Juilliard Music foundation would see the Metropolitan through.

This was indicated when Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, Inc., declared emphatically that the Juilliard foundation has given us only \$50,000 and beyond that we have no promise, assurance or pledge of any kind.

MAR 3

Juilliard Tides Over C

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"We decided that the opera was on," Dr. Erskine said.

Indignant at criticism recently against the execution of the \$14,000,000 fund left by Mr. Juilliard for the encouragement of American music, Dr. Erskine closed further that to the financial assistance had been certain conditions which a drastic revision of the Metropolitan policies.

These conditions, said similar to those offered with grant to the opera company, but refused at that time, represented the real estate, and Paul D. Cravath, chairman of the board of the opera association.

In Dr. Erskine's statement was made public at his home, 815 First Street, the five not described as "conditions" definitions of the purpose of the fund.

1. To enable the Metropolitan to further encourage the work of singers and composers, as Mr. Juilliard's wish.
2. To secure educational facilities at the Metropolitan, the privilege of attending the properly qualified students.
3. To enable the Metropolitan to serve a larger audience, to mount a supplementary season of opera or other supplementary program.
4. To enable the Metropolitan to produce modern stage methods.
5. To insure the production of American operas commissioned, such as the Howard Hanson and Richard

MAR 3 - 1933

Juilliard Gift Tides Opera Over Crisis

Erskine Reveals Agree-
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10Yrs.Ago Accepted

Opera Comique Among
Provisions; Foundation
Critics Are Answered

The security of the Metropolitan Opera was assured yesterday, when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement on Tuesday with the Metropolitan Opera Association, Inc., and the Metropolitan Opera and Real Estate Company by which the foundation would make up whatever deficit may exist at the expiration of the Metropolitan's drive to raise by public subscription the \$300,000 necessary to insure the continuance of operatic productions.

"We decided that the opera must go on," Dr. Erskine said.

Indignant at criticism leveled recently against the executors of the \$14,000,000 fund left by Augustus D. Juilliard for the encouragement of American music, Dr. Erskine disclosed further that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies.

These conditions, said Dr. Erskine, similar to those offered with a proposed grant to the opera company ten years ago, but refused at that time, were accepted Tuesday by Cornelius N. Bliss, representing the real estate corporation, and Paul D. Cravath, chairman of the board of the opera association.

In Dr. Erskine's statement, which was made public at his home, 31 West Eighty-first Street, the five clauses are not described as "conditions" but as "definitions of the purpose of our gift. They follow:

1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.
2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.
3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.
4. To enable the Metropolitan to introduce modern stage methods.
5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

The relative status of American and European singers and composers long has been an issue between the management of the opera company and its critics, notable among whom have been Dr. Erskine and the trustees of the Juilliard Foundation. The latter contended that it was the wish of Mr. Juilliard that the spotlight be played more brightly upon native musicians, and for this reason they had attached stipulations to the offer made ten years ago.

Similarly, conflicts had arisen over the proposals for a supplementary season and for attendance by students at rehearsals.

"Shall Be Able to Agree" Cravath Feels
Mr. Cravath, who issued a statement a few hours after Dr. Erskine's announcement was made public, but who made no mention of the conditions prescribed, was questioned on this point last night and replied that "no doubt we shall be able to agree."

His statement, moreover, described the Juilliard Foundation's grant as a flat sum of \$50,000, rather than as the sliding sum described by Dr. Erskine. When he learned of this, Dr. Erskine said he "rather imagined" that the Juilliard trustees had paid \$50,000 directly, but reiterated that more would be coming if the public was unable to raise the difference between that and the projected \$300,000.

He explained the financial relationship between himself and the executors of Mr. Juilliard's fund by saying that the trustees of the Juilliard Foundation had created a secondary board called the Juilliard School of Music, of which he is president. Though theoretically he does not hold the purse strings, actually, he said, the trustees had sought his advice on the question of aiding the opera and had accepted his recommendations.

Assails Foundation's Critics
In his statement Dr. Erskine rebuffed vigorously the critics who held that the Juilliard Foundation, in failing to support the opera company, had been remiss in its trust of executing the provisions of Mr. Juilliard's will.

He assailed in particular the statements made by William Matthews Sullivan, a lawyer, who has long been interested in the Metropolitan Opera Association, published in yesterday morning's New York Herald Tribune. "This is not the first time," he said, "that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees have failed to deliver."

"I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and letter."

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously. The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste."

"The third was that the foundation might aid, out of its income, in the production of certain operas at the Metropolitan. Mr. Sullivan reverses the order of the suggestions, making it appear that the Metropolitan was Mr. Juilliard's first thought."

Put U. S. Composers First
Mr. Juilliard wished the Foundation, Dr. Erskine said, to assist in the production of operas which otherwise might not be heard at the Metropolitan—the works of obscure or American composers.

"As soon as Mr. Juilliard's trust was founded," he continued, "the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal program of the Metropolitan was to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined."

Pointing out that certain men—Allen Wardwell, Mr. Bliss and Mr. Cravath—serve on the boards of both the opera company and the Juilliard School, Dr. Erskine observed that "there has been no predisposition to neglect the Metropolitan." He added, incidentally, that the Juilliard trustees had made a grant last year, hitherto unannounced, of \$5,000 toward the opera's guaranty fund.

Dr. Erskine also replied to a charge made last May by Olin Downes, who asserted that the funds which Mr. Juilliard intended for the Metropolitan in a possible time of need, have gone into bricks and mortar, and they are not available."

The Juilliard School's new building on Claremont Avenue and 122d Street is entirely paid for, Dr. Erskine declared, and despite the outlay of nearly \$3,000,000 Mr. Juilliard's fund of \$14,000,000 is still intact. He said that the building had been built entirely with interest on the sum—surplus interest, moreover, which was left over each year after financing the other activities established by the fund. These include concerts, scholarships, composers' competitions and the maintenance of the school as well as of the seven music centers created in different parts of the United States. All these activities, he said, had been financed with an annual budget of about \$500,000 and each year there was enough left over to pay for the new school building.

The economic crisis has affected the

school to some extent, he said, but if it were not for that these would have been no diminution in Mr. Juilliard's estate. In this connection he replied to Mr. Sullivan's criticism of the allegedly high wages paid to teachers at the school by announcing that all salaries had been cut last October.

Though most of the cuts were of 10 per cent, thereby reducing all salaries at the school to "about \$7,000 or \$8,000" or the school year, he himself, he said, had taken a 35 per cent cut. As a matter of fact, Dr. Erskine had served for two years without any salary at all, but had consented to accept one only for bookkeeping purposes. He turned it all over to "music," however, he declared, adding that he paid for his office and his secretary out of his own pocket.

Ready to Give "Every Last Cent"

Dr. Erskine said that all the cuts had been taken voluntarily "so that more might be extended to students and musical enterprises outside the school." Further cuts might be necessary to meet the opera crisis, he said. "But we're prepared to give every last cent," said Dr. Erskine. "We'll ask our backs if necessary."

Continuing his defense of the management of the Juilliard fund, Dr. Erskine recalled a recent correspondence with Otto Kahn, Mr. Cravath's predecessor as chairman of the opera company, in which Mr. Kahn wrote that he had found no complaint with the way in which the Juilliard Foundation had executed its trust.

Dr. Erskine replied also to Mr. Sullivan's criticism of the fact that the foundation had moved its present location without offering for sale or rent its previous quarters in East fifty-second Street.

Mr. Sullivan wants to know whether this is in accordance with Mr. Juilliard's wish, he said. "It is not," Juilliard is not responsible for any vacant property on Manhattan," Dr. Sullivan implied also that the Juilliard School should have no foreign-born artists on the faculty.

"I can answer for our teachers," Dr.

Erskine declared, "that they are devoted to the cause of American music, and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking."

Dr. Erskine explained that the Foundation's gift to the opera had been accompanied by the five stipulations because of the "differences between the practices at the Metropolitan and Mr. Juilliard's ideals for American opera."

"For over half a year," he said, "we had been discussing informally the problem of the Metropolitan at each monthly meeting of the Juilliard directors. I hoped from the first that if the Juilliard was to save the Metropolitan, the Metropolitan would cease to be a foreign opera house, would take a more cordial attitude toward American composers and singers and would bring down its salaries."

Asked to Join Fund Committee

"When the crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as well as desired."

"I hope the Juilliard Foundation will put through its plans for the Metropolitan, in spite of Mr. Downes and Mr. Sullivan. But if the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the school."

Present at the meeting on Tuesday, where the gift and the conditions were accepted, were Mr. Bliss and Mr. Cravath, representing the opera company, and Dr. Erskine, George W. Davidson, William C. Potter, John M. Perry and Dr. Eugene Noble, representing the foundation.

The meeting was held in Mr. Davidson's office in the Central Hanover Cravath, "that the announcement of this \$50,000 contribution should be made next Monday evening at the Metropolitan Opera House, but we make it today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

A separate statement was issued last night by Miss Lucretia Bori, reporting that the campaign to raise the \$300,000 was progressing satisfactorily and that a statement of the total fund subscribed to date would be made at the performance Monday night.

She announced also that Mrs. Marcella Sembrich had been elected as an additional member of the committee.

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Juilliard Gift Tides Opera Over Crisis

Erskine Reveals Agreement Tuesday to Cover Deficit in Public Donations to \$300,000 Fund

Conditions Refused 10Yrs. Ago Accepted

Opera Comique Among Provisions; Foundation Critics Are Answered

The security of the Metropolitan Opera was assured yesterday, when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement on Tuesday with the Metropolitan Opera Association, Inc., and the Metropolitan Opera and Real Estate

Company, Inc., to provide a fund of \$300,000 to tide the opera over its present financial crisis.

"We decided that the opera must go on," Dr. Erskine said. "Indignant at criticism leveled recently against the executors of the \$14,000,000 fund left by Augustus D. Juilliard for the encouragement of American music, Dr. Erskine disclosed further that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies.

These conditions, said Dr. Erskine, similar to those offered with a proposed grant to the opera company ten years ago, but refused at that time, were accepted Tuesday by Cornelius N. Bliss, representing the real estate corporation, and Paul D. Cravath, chairman of the board of the opera association.

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4. To enable the Metropolitan to introduce modern stage methods.
5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

The real crisis of the opera has been the lack of funds. The Juilliard School of Music, which has been the main source of funds for the opera, has been unable to provide the necessary amount of money to keep the opera going.

Dr. Erskine also replied to a charge made last May by Olin Downes, who asserted that the funds which Mr. Juilliard "intended for the Metropolitan in a possible time of need, have gone into bricks and mortar, and they are not available."

The Juilliard School's new building on Claremont Avenue and 122d Street is entirely paid for, Dr. Erskine declared, and despite the outlay of nearly \$300,000 Mr. Juilliard's fund of nearly \$300,000 is still intact. He said that the interest on the sum—surplus interest, moreover, which was left over each year after financing the other activities established by the fund. These include concerts, scholarships, composers' competitions and the maintenance of the school as well as of the seven music centers created in different parts of the United States. All these activities, he said, had been financed with an annual budget of about \$500,000 and each year there was enough left over to pay for the new school building.

The economic crisis has affected the school to some extent, he said, but if it were not for that there would have been no diminution in Mr. Juilliard's estate. In this connection he replied to Mr. Sullivan's criticism of the allegedly high wages paid to teachers at the school by announcing that all salaries had been cut last October.

Though most of the cuts were of 10 per cent, thereby reducing all salaries at the school to about \$7,000 or \$8,000 for the school year, he himself, he said, had taken a 25 per cent cut. As a matter of fact, Dr. Erskine had served for two years without any salary at all, and had consented to accept one only when the trustees insisted for book-keeping purposes. He turned it all over to "music," however, he declared, adding that he paid for his office and for his secretary out of his own pocket.

Ready to Give "Every Last Cent"

Dr. Erskine said that all the cuts had been taken voluntarily "so that more aid might be extended to students and to musical enterprises outside the school." Further cuts might be necessary to meet the opera crisis, he said. "But we're prepared to give every last cent," said Dr. Erskine. "We'll break our backs if necessary."

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Ready to Give "Every Last Cent"

Dr. Erskine said that all the cuts had been taken voluntarily "so that more aid might be extended to students and to musical enterprises outside the school." Further cuts might be necessary to meet the opera crisis, he said. "But we're prepared to give every last cent," said Dr. Erskine. "We'll break our backs if necessary."

Continuing his defense of the management of the Juilliard fund, Dr. Erskine recalled a recent correspondence with Otto Kahn, Mr. Cravath's predecessor as chairman of the opera company, in which Mr. Kahn wrote that he had found no complaint with the way in which the Juilliard Foundation had executed its trust.

Dr. Erskine replied also to Mr. Sullivan's criticism of the fact that the Foundation had moved its present location without offering for sale or rent its previous quarters in East Fifty-second Street.

"Mr. Sullivan wants to know whether this is in accordance with Mr. Juilliard's wish," he said. "It is not. Mr. Juilliard is not responsible for any of the vacant property on Manhattan."

Mr. Sullivan implied also that the Juilliard School should have no foreign-born artists on the faculty. "I can answer for our teachers," Dr. Erskine declared, "that they are devoted to the cause of American music, and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking."

Dr. Erskine explained that the Foundation's gift to the opera had been accompanied by the five stipulations because of the "differences between the practices at the Metropolitan and Mr. Juilliard's ideals for American opera."

"For over half a year," he said, "we had been discussing informally the problem of the Metropolitan at each monthly meeting of the Juilliard directors. I hoped from the first that if the Juilliard was to save the Metropolitan, the Metropolitan would come to be a foreign opera house, would take a more cordial attitude toward American composers and singers and would bring down its salaries."

Asked to Join Fund Committee

"When the crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as well as desired."

"I hope the Juilliard Foundation will put through its plans for the Metropolitan, in spite of Mr. Downes and Mr. Sullivan. But if the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the school."

Present at the meeting on Tuesday, where the gift and the conditions were accepted, were Mr. Bliss and Mr. Cravath, representing the opera company, and Dr. Erskine, George W. Port Devision, William C. Potter, John M. Perry and Dr. Eugene Noble, representative of the foundation.

The meeting was held in Mr. Davis's office in the Central Hanover Cravath, "that the announcement of this \$500,000 contribution should be made next Monday evening at the Metropolitan Opera House, but we make it today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

A separate statement was issued last night by Miss Lucretia B. reporting that the campaign to raise the \$300,000 was progressing satisfactorily and that a statement of the total fund subscribed to date would be made at the performance Monday night.

She announced also that Mrs. Marcelle Sembrich had been elected as an additional member of the committee.

MAR 3 - 1933

Juilliard Gift Tides Opera Over Crisis

Erskine Reveals Agreement Tuesday to Cover Deficit in Public Donations to \$300,000 Fund

Conditions Refused 10Yrs.Ago Accepted

Opera Comique Among Provisions; Foundation Critics Are Answered

The security of the Metropolitan Opera was assured yesterday, when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement on Tuesday with the Metropolitan Opera Association, Inc., and the Metropolitan Opera and Real Estate Company by which the foundation would make up whatever deficit may exist at the expiration of the Metropolitan's drive to raise by public subscription the \$300,000 necessary to insure the permanent productions.

Juilliard for the American music, Dr. Erskine disclosed further that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies.

These conditions, said Dr. Erskine, similar to those offered with a proposed grant to the opera company ten years ago, but refused at that time, were accepted Tuesday by Cornelius N. Bliss, representing the real estate corporation, and Paul D. Cravath, chairman of the board of the opera association.

In Dr. Erskine's statement, which was made public at his home, 11 West Eighty-first Street, the five clauses are not described as "conditions" but as "definitions of the purpose of our gift. They follow:

1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.
2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.
3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.
4. To enable the Metropolitan to introduce modern stage methods.
5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

The relative status of American and European singers and composers long has been an issue between the management of the opera company and its critics, notable among whom have been Dr. Erskine and the trustees of the Juilliard Foundation. The latter contended that it was the wish of Mr. Juilliard that the spotlight be played more brightly upon native musicians, and for this reason they had attached stipulations to the offer made ten years ago.

Similarly, conflicts had arisen over the proposals for a supplementary season and for attendance by students at rehearsals.

"Shall Be Able to Agree" Cravath Feels Mr. Cravath, who issued a statement a few hours after Dr. Erskine's announcement was made public, but who made no mention of the conditions prescribed, was questioned on this point last night and replied that "no doubt we shall be able to agree."

His statement, moreover, described the Juilliard Foundation's grant as a flat sum of \$50,000, rather than as the sliding sum described by Dr. Erskine.

When he learned of this, Dr. Erskine said he "rather imagined" that the Juilliard trustees had paid \$50,000 directly, but reiterated that more would be coming if the public was unable to raise the difference between that and the projected \$300,000.

He explained the financial relationship between himself and the executors of Mr. Juilliard's fund by saying that the trustees of the Juilliard Foundation had created a secondary board called the Juilliard School of Music, of which he is president. Though theoretically he does not hold the purse strings, actually, he said, the trustees had sought his advice on the question of aiding the opera and had accepted his recommendations.

Assails Foundation's Critics

In his statement Dr. Erskine belabored vigorously the critics who held that the Juilliard Foundation, in failing to support the opera company, had been remiss in its trust of executing the provisions of Mr. Juilliard's will. He assailed in particular the statements made by William Matthews Sullivan, a lawyer, who has long been interested in the Metropolitan Opera Association, published in yesterday morning's New York Herald Tribune.

"The first time," he said, "I made that statement was because I had heard that Mr. Juilliard had done as he had been true to Mr. Juilliard's wishes in spirit and in letter."

"We have had no difficulty in learning what Mr. Juilliard's wishes were," he said. "He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously. The first was that this foundation should provide for the training of musicians, and he named among the possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste."

"The third was that the foundation might aid, out of its income, in the production of certain operas at the Metropolitan. Mr. Sullivan reveals the order of the suggestions, and it appears that the Metropolitan determination in the aid of Mr. Juilliard's first thought."

Put U. S. Composers First Mr. Juilliard wished the Foundation, Dr. Erskine said, to assist in the production of operas which otherwise might not be heard at the Metropolitan—the works of obscure or American composers.

"As soon as Mr. Juilliard's trust was founded," he continued, "the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal program ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined."

Pointing out that certain men—Allen Wardwell, Mr. Bliss and Mr. Cravath—serve on the boards of both the opera company and the Juilliard School, Dr. Erskine observed that "there has been no predisposition to neglect the Metropolitan." He added, incidentally, that the Juilliard trustees had made a grant last year, hitherto unannounced, of \$5,000 toward the opera's guaranty fund.

Dr. Erskine also replied to a charge made last May by Olin Downes, who asserted that the funds which Mr. Juilliard "intended for the Metropolitan in a possible time of need, have gone into bricks and mortar, and they are not available."

The Juilliard School's new building on Claremont Avenue and 122d Street is entirely paid for, Dr. Erskine declared, and despite the outlay of nearly \$3,000,000 Mr. Juilliard's fund of \$14,000,000 is still intact. He said that the building had been built entirely with interest on the sum—surplus interest, moreover, which was left over each year after financing the other activities established by the fund. These include concerts, scholarships, composers' competitions and the maintenance of the school as well as of the seven music centers created in different parts of the United States. All these activities, he said, had been financed with an annual budget of about \$500,000 and each year there was enough left over to pay for the new school building.

The economic crisis has affected the

abandoning it! No better school than either of Mr. Hoover's. The American ideal or his support of it, let the more they might.

Herbert Hoover, a strong critic of the most formidable crisis ever experienced, a true humanitarian and, above all, a great

Political Tragedy

say that Senator Walsh's political tragedy. A fear of a public servant of outstanding ability time would have been if he was about to assume the department of Justice in a way by all odds the most

What confidence the list of department in his choice of Senator later now, therefore, is will be keenly felt by the from the President-elect

among those who regarded the first order, he shone as a great from the natural limitations of a legalist always of national policy in their too eager a foe of the law

is not to deny that he for the role of Attorney period calling for ex-termination in the ad-

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The Uni in the conspir who fro lose its would b continue quate se And ti similar Federal should t district tion and election i

The re voting m to by the to the by irregular due to ca is unbelie last num too often many of Republic Democrats Not on spiracy an sters to m instances well. One have his w

Bank and Trust Company, 70 Broadway, of which he is president, Mr. Potter is president of the Guaranty Trust Company of New York and treasurer of the foundation. Dr. Noble is secretary, Mr. Perry, trustee of the foundation and a director of the school, is the lawyer who drew Mr. Juilliard's will.

To these men, Mr. Erskine said, must go the credit for the skillful administration of the Juilliard money, "which is the best managed fund I've ever heard of."

Planned Announcement Monday

Mr. Cravath and Dr. Erskine said that the announcement of the support the Juilliard Foundation would give to the opera company had been forced into being because of Mr. Sullivan's attack yesterday.

"We had intended," said Mr. Cravath, "that the announcement of this \$50,000 contribution should be made next Monday evening at the Metropolitan Opera House, but we make it today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

A separate statement was issued last night by Miss Luerella Bort, reporting that the campaign to raise the \$300,000 was progressing satisfactorily and that a statement of the total fund subscribed to date would be made at the performance Monday night.

She announced also that Mme. Marcelle Sembrich had been elected as an additional member of the committee.

NEW YORK

MAR 3
OPERA IS AS
BY JULLIARD

Metropolitan Gets
Gift and Pledge
Needed for Gua

OPERETTAS CAL

Trustees Also In
Be "More American"
Educational

Grand opera at the Metropolitan next season was assured after a month of struggle in which the Committee on Metropolitan Opera laboring with the \$300,000 guarantee which the Metropolitan association had announced have yielded to the decision of the trust Juilliard Musical Foundation view of the incomplete fund-raising effort, Metropolitan through conditions."

John Erskine, who the conditions as he Juilliard interests, said that the \$14,000,000 endowment by Augustus Juilliard the encouragement of America had been so administered that the principal and still yielding of about \$600,000 a year. The conditions which Juilliard trustees made, were declared acceptable. D. Cravath and Cornelius N. Bliss for the opera-producing owning organizations, re provide that grand opera Metropolitan next season more American, more musical and more educational.

Rehearsals Open to Students
One of the conditions was that qualified music shall have the privilege of rehearsing at the opera. The right to do this had been refused by Giulio Gatti-Casaca, general manager of the opera, even as late as a month ago, according to Mr. Erskine, plained that leading opera houses regarded this as accepted practice.

Another feature of the at the Metropolitan is to supplement the season of opera, which has long been by patrons of music in the city.

In announcing these changes, Mr. Erskine also yesterday that support had been offered to the Metropolitan Juilliard trustees with similar conditions more

years ago, when the opera had ample reserve funds, and that it was then declined. Since then the administration of the Juilliard funds under the leadership of Mr. Erskine has actively criticized the Metropolitan and devoted itself to fostering and producing opera independently, at the Juilliard Schools.

Mme. Sembrich Joins Committee.

As earnest of the forthcoming support of the Metropolitan Opera, a grant of \$50,000 by the Juilliard Foundation was announced yesterday by Messrs. Cravath and Bliss; and, as evidence of the cooperation at last achieved between the two musical institutions, the name of Marcella Sembrich, one of the outstanding artist-instructors at the Juilliard School, was added to the committee to save Metropolitan Opera.

These arrangements were made privately several days ago in the office of George W. Davison, president of the Central Hanover Bank, who is one of the Juilliard trustees; but it was not planned to reveal them until the fund-raising efforts had been completed and until William C. Potter, president of the Guaranty Trust Company, who is another of the Juilliard trustees, had determined how the foundation income would be transferred to the opera association.

The announcement was precipitated yesterday, however, by a public letter of William Mathews Sullivan, lawyer and prominent music patron, asking under threat of court examination what the Juilliard

Hard Foundation and the Metropolitan Opera were doing to fulfill the intentions of Augustus Juilliard's will, in which he provided that his \$14,000,000 bequest should be used to educate musicians, give free concerts and aid the Metropolitan Opera.

Answering for the Metropolitan Opera Association and for the Metropolitan Real Estate Company yesterday, Messrs. Cravath and Bliss not only announced the \$50,000 grant but also said it was made upon application of the Metropolitan and added: "We make this announcement today because of the unjust criticism in today's newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

"Seeing Through" Explained.

For the Juilliard Foundation, the announcement of the decision to "see the Metropolitan through on certain conditions" was made yesterday by Mr. Erskine, who explained informally that the "seeing through" phrase meant the foundation would provide as much money as could not otherwise be raised to make up the necessary guarantee fund.

In his formal statement, Mr. Erskine explained his responsibility for the policy of the Juilliard Musical Foundation and ended by saying: "If the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the Juilliard School."

Mr. Erskine's statement read, in part: "The morning papers carry a letter by William Mathews Sullivan, threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered."

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will, to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the foundation should take over the Institute of Musical Art, or that the building on East Fifty-second Street should remain unoccupied and un-

productive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed, and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that company had not received the financial aid to which it is entitled under Mr. Juilliard's will."

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees have failed to deliver. I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter."

Sees Spirit of Will Fulfilled.

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously."

"The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such quality as to educate public taste. The third was that the foundation might aid out of its income in the production of certain operas at the Metropolitan."

"Mr. Sullivan reverses the order of the suggestion, making it appear that the Metropolitan was Mr. Juilliard's first thought."

"John M. Perry, who drew Mr. Juilliard's will, is a trustee of the foundation and a director of the Juilliard School of Music. Allen Wardwell, counsel for the Metropolitan Real Estate Corporation, is chairman of the directors of the Juilliard School of Music. Cornelius N. Bliss, one of the trustees of the Metropolitan Real Estate Corporation, is a director of the school. And Paul D. Cravath, chairman of the Metropolitan Opera Association, is also one of our directors."

"There has been, therefore, on our two boards no predisposition to neglect the Metropolitan. Mr. Juilliard's expressions during his lifetime to the men who later became

his trustees showed that the foundation to assist the production of operas which might not get a hearing at the Metropolitan—operas of historical interest to students and operas of American composers.

Offer Ten Years Ago.

"As soon as Mr. Juilliard was founded, the Metropolitan approached more than a year ago with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I believe, that the normal program of the Metropolitan was to be disturbed. The Juilliard then suggested for a supplementary opera at the Metropolitan production of unusual American compositions. The management of the Metropolitan also declined."

"The foundation then decided to carry out Mr. Juilliard's wishes."

"Mr. Sullivan implies that should not have any American artists on our faculty, are not yet American, can answer for our taste they are devoted to the American music and to the American music they all speak English. With interest to see how Mr. Juilliard's wish is carried out, I am at the Metropolitan. I am afraid I raised a ghost which will stop walking."

"When I became president of the Juilliard School of Music, I was very satisfactory converted. Otto H. Kahn, then chairman of the Metropolitan. He said to me that the Juilliard School was to produce the kind of opera which Juilliard had in mind."

"To have proper facilities for the production of opera, as other advantages, the school moved from its present second Street to its present location on Claremont Avenue. In East Fifty-second Street, the school had been for sale or for rent. Mr. Sullivan wishes whether this is in accordance with Mr. Juilliard's wish. It is Juilliard is not responsible of the vacant property."

"Mr. Sullivan speaks of salaries paid to teachers."

N. Y.

JULLIARD

Musical Foundation

Reveals

Juilliard committed itself to a grant of \$50,000 to the Metropolitan for the production of operas next season. The chairman of the Metropolitan Opera Association, Mr. Sullivan, said, "Including now totals \$300,000. The opera company has issued a statement that the Juilliard commitment is a pledge of support."

NEW YORK TIMES

MAR 4 - 1933

OPERA STILL SEEKS AID OF THE PUBLIC

Directors Find Erskine Stand
'Embarrassing' and Deny It
Assures Next Season.

FUND IS AT \$110,000 MARK

"Seeing Through" Phrase by
Head of Juilliard Held to Give
Public False Impression.

GIFT LIMITED TO \$50,000

Educational Group's Commitment
Now Are \$500,000 Yearly While
Income Is \$600,000.

The publication of the statement yesterday morning that grand opera at the Metropolitan next season had been assured by the Juilliard Musical Foundation produced a series of statements from the Metropolitan, declaring that the public must not get the impression that there is no further need to contribute to the \$300,000 guaranty fund, which was launched a month ago by a committee to save Metropolitan opera.

The impression produced by John Erskine's revelation that the Juilliard foundation, at a private meeting last Tuesday, had "decided to see the Metropolitan through" was pronounced "disturbing" by Paul D. Cravath, chairman of the Metropolitan Opera Association, which is the producing body.

It was called "embarrassing" by Cornelius N. Bliss, chairman of the Metropolitan Real Estate Company, representing the prominent families who own the opera house, occupy the parterre boxes of the "golden horse shoe" and contribute the use of the premises.

In a curtain speech during a performance of "Tristan und Isolde" yesterday afternoon, Lucrezia Bori, singer and chairman of the \$300,000 fund-raising drive opened by the operating and real estate companies in cooperation with the artists and staff of the Metropolitan, renewed the fund appeal and referred to the impression created by Mr. Erskine's statement, which she described as not only "unfortunate but erroneous."

What Mr. Erskine wrote in his prepared statement as president of the Juilliard Musical Schools, saying he was "as much responsible as any one for the policy of the Juilliard in recent years," was: "At a meeting of the foundation last Tuesday we agreed in principle to see the Metropolitan through on certain conditions." He said the meeting was attended by Mr. Cravath and Mr. Bliss.

Erskine Explained "See Through."

When Mr. Erskine issued this prepared statement Thursday afternoon he was questioned by reporters for almost two hours, and explained informally that the "see-through" phrase meant that the Juilliard Musical Foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

He had invited questions for clarification because, he explained, the statement had been prepared hurriedly in answer to the public letter of William Mathews Sullivan, attorney and prominent opera patron, who that morning had accused the Juilliard Foundation of withholding from the Metropolitan the aid contemplated among the provisions of Augustus D. Juilliard's music bequest of \$14,000,000.

None of the counter-statements issued from the Metropolitan yesterday was inconsistent with Mr. Erskine's declarations, although they were generally taken to denature the published assurance of grand opera next season. An examination of the situation indicated that the Juilliard agreement to "see the Metropolitan through" applied to the provision of the necessary funds after the popular campaign had raised all it could. It was not intended to put all the load on the Juilliard endowment, which, with an annual income of \$600,000, has a budget for its schools and educational enterprises of \$500,000.

The publication of the eventual assurance of next season's grand opera yesterday, however, had the immediate and unforeseen effect of causing one or two persons who had made or pledged contributions to the popular guarantee fund to ask for their money back on the ground that the emergency no longer existed. The paralyzing effect of such a reaction on the further efforts of the popular campaign was immediately recognized.

When Messrs. Cravath and Bliss met reporters yesterday to offset the effect of the replies to Mr. Sullivan on the previous day they were supported by Edward Ziegler, business manager of the Metropolitan, and Ivy Lee, publicity director.

Says \$50,000 Is the Limit of Gift.

Mr. Cravath said: "The Juilliard Foundation have only given us \$50,000 and beyond that we have no promise or pledge."

Mr. Bliss interrupted: "We have assurance that more will not be given."

Mr. Cravath hesitated and then went on: "We have to continue our campaign to raise the guaranty fund of \$300,000. To date our total, including the \$50,000 from the Juilliard Foundation, amounts to \$110,000. The completion of the fund is necessary to assure the giving of opera at the Metropolitan next season."

Mr. Bliss and Mr. Lee then called Mr. Cravath out of the room for a few moments, and when they returned Mr. Cravath revised his statement, saying, "We have a definite assurance that we will not get more than \$50,000."

He also produced a statement which he released in the name of Mr. Erskine, reading: "Mr. Erskine said that he had not intended to give the impression that the Juilliard Musical Foundation had made any commitment toward the Metropolitan Opera Guaranty Fund beyond the \$50,000 definitely pledged."

Later in the day Mr. Erskine authenticated this wording, but refused to make it any more definite by saying whether his present declaration that he "had not intended to give the impression" meant that the impression was erroneous in fact. In his original statement and his discussion with reporters he had mentioned only the open pledge to "see the Metropolitan through."

The "definite pledge" of \$50,000 was announced later by Messrs. Cravath and Bliss.

NEW YORK TIMES

MAR 7 - 1933

FUND TO AID OPERA REACHES \$125,000

Miss Bori Urges That Bank
Moratorium Not Interfere
With Needed Pledges.

\$175,000 IS STILL SOUGHT

Juilliard Foundation's \$50,000 Is
All That It Can Give Next Season,
Treasurer Notifies Bliss.

The popular guarantee fund to assure the continuance of grand opera at the Metropolitan next season has risen to \$125,000, according to an announcement made from the stage of the opera house last night by Lucrezia Bori, prima donna and chairman of the fund-raising committee.

During an entr'acte of "Sonnambula," Miss Bori appeared before the curtain and told the audience that the banking moratorium, which unfortunately coincides with the last week of the present opera season, should not be allowed to interfere with the guarantee of the Metropolitan's next season.

She explained that it was not necessary even to send a check, but simply to pledge an amount which would not be called for unless the entire required fund of \$300,000 was pledged.

The total announced last night represents an advance of \$15,000 from that announced four days ago. It includes the \$50,000 grant from the Juilliard Musical Foundation out of the income of the \$14,000,000 bequest of Augustus D. Juilliard for various methods of encouraging music in this country.

The announcement by John Erskine last Friday that the Juilliard Foundation would "see the Metropolitan through" was further explained by Cornelius N. Bliss, chairman of the board of the incorporated owners of the Metropolitan Opera, who said he had since been notified that \$50,000 was the most that could be expected from this source.

Mr. Bliss said that William C. Potter, president of the Guaranty Trust Company, one of the trustees under the Juilliard will and treasurer of the foundation, had notified him that the present financial position of the foundation, with regard to its income and its outgo for the Juilliard music schools, fellowships and scholarships and other commitments, indicated that the grant of \$50,000 would be the maximum available.

According to Mr. Bliss, the guaranty fund has \$125,000 pledged and asks for \$175,000 still to be pledged if grand opera at the Metropolitan next season is to be assured.

Box office officials of the Metropolitan said yesterday that the moratorium had caused no perceptible diminution in the window sale for the coming week's performances, which will close the season. Payment for all seats purchased was made in cash.

New York Herald

MAR 4

Opera De Still in Ba Officials A

Metropolitan to
\$50,000 Juill
Fund Lags, Th

The Metropolitan Opera attained the pinnacle safety upon which it w rest following Dr. John nouncement on Thurs Juilliard Musical Foun "see the Metropolitan t

This was indicated Cravath, chairman of the Metropolitan Opera Ass and Cornelius N. Bliss, Metropolitan Opera an Company, called report vath's office at 15 Bro declared emphatically rliard Foundation "has \$50,000, and beyond the promise, assurance or kind."

Mr. Cravath revealed \$300,000 necessary to season of opera only \$11 raised in the drive th figure, he said, include Foundation's grant of \$5

"We are very much Cravath observed, "by given in the morning p Juilliard Foundation. I give all the money nee opera next year."

Mr. Bliss interjected pretty serious situation impression get around, the campaign, that ther necessity of raising fun

On Thursday Dr. Er president of the Juilli Music, had announce foundation would supp to the extent of makin difference existed betw subscription and the had been fixed as a goa ence had been unoffic he said, as high as \$100

"But we prepared last cent," he had decla Yesterday, however, phoned Mr. Cravath an

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"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees have failed to deliver. I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter.

Sees Spirit of Will Fulfilled.

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously. The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste. The third was that the foundation might aid out of its income in the production of certain operas at the Metropolitan.

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his trustees showed that he wished the foundation to assist in the production of operas which otherwise might not get a hearing at the Metropolitan—operas of historic interest to students and operas written by American composers.

Offer Ten Years Ago Declined.

"As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached more than ten years ago with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal programs ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of operas at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan also declined.

"The foundation then proceeded to carry out Mr. Juilliard's other wishes.

"Mr. Sullivan implies that we should not have any foreign-born artists on our faculty, or any who are not yet American citizens. I can answer for our teachers, that they are devoted to the cause of American music and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking.

"When I became president of the Juilliard School of Music I had a very satisfactory conversation with Otto H. Kahn, then chairman of the Metropolitan. He agreed with me that the Juilliard School ought to produce the kind of operas Mr. Juilliard had in mind.

"To have proper facilities for the training of opera students and the production of operas, as well as for other advantages, the foundation moved the school from East Fifty-second Street to its present location on Claremont Avenue. The building in East Fifty-second Street has been for sale or for rent ever since. Mr. Sullivan wishes to know whether this is in accordance with Mr. Juilliard's wish. It is not. Mr. Juilliard is not responsible for any of the vacant property on Manhattan.

"Mr. Sullivan speaks of the high salaries paid to teachers at the

Juilliard School. The average salary is well under \$10,000 for a school season of eight months. What the salaries at the Metropolitan are I do not know. At the Juilliard School the artist-teachers have voluntarily taken a heavy cut in their already moderate salaries, so that more aid might be extended to students and to musical enterprises outside the school.

"When the Metropolitan crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as we all desired.

"At a meeting of the foundation last Tuesday we agreed in principle to see the Metropolitan through on certain conditions. I submitted these definitions of the purpose of our gift:

"1. To enable the Metropolitan to give further encouragement to American singers and composers according to Mr. Juilliard's wish.

"2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.

"3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera, comic, or by other supplementary programs.

"4. To enable the Metropolitan to introduce modern stage methods.

"5. To insure the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes.

"If the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the school."

Opera Chiefs Explain Action.

The statement by Messrs. Cravath and Bliss explained that, although both were directors of the Juilliard Musical Foundation, they appeared before the foundation as representatives of the Metropolitan, application for aid in the meeting at the Central Hanover Bank, were "accorded a most sympathetic hear-

ing" and on the next day received word of the grant of \$30,000.

"We regard this as a very liberal contribution in light of the other commitments of the foundation," Messrs. Cravath and Bliss continued. "Last year the Juilliard trustees contributed \$3,000 toward our guaranty fund, which was all they were asked to give. In previous years they had made us offers of cooperation."

When Mr. Erskine was questioned about the commitments of the musical foundation he said that its present establishment represented a capital investment of less than \$3,000,000, which had been paid out of accumulated interest on the original \$1,000,000 bequest, the bequest being therefore intact.

He said salaries of the instructors at the Juilliard schools had been cut voluntarily 10 per cent, and more in the higher brackets. As to his own salary, he said he had served several years without any salary. Later the trustees insisted that he take \$10,000, out of which, he said, he thereupon undertook to pay his secretary and office expenses and give the rest to musical enterprises. In recent years, he said, his salary was fixed at \$20,000, but he had cut it last year to \$15,000. He said the highest salary was for Mme. Sembrich, which was fixed before he took charge, at \$20,000 a year, and next highest Ernest Hutcheson, at \$15,000.

Mr. Erskine said he was preparing a detailed report of Juilliard activities which would be published in a few weeks. It would describe the expenditure of about \$300,000 a year, including the maintenance of seven musical centres through the country, contributions to the Musicians' Emergency Unemployment Fund, the support in cooperation with the Carnegie Corporation of the National Bureau for the Advancement of Music, the annual publication of the best orchestral piece by an American composer, grants to musicians and composers of ability and the maintenance of the Juilliard schools.

These consist of the graduate school, with an attendance of 180 students on fellowships, awarded after nation-wide competition and lasting about three years, depending on merit, and the musical institute, with an attendance of 700 students who either pay or receive scholarships.

N. Y. Morn. Wall St. Journal

MAR 7 - 1933

JUILLIARD OPERA GIFT

Musical Foundation Has Not Committed Itself Beyond \$50,000 for Next Year

Juilliard Musical Foundation has not committed itself to give more than its contribution of \$50,000 to the Metropolitan Opera Association, for the latter's guarantee fund to support opera next year, according to Paul Cravath, chairman of the Metropolitan. "We have no reason to believe the foundation will give more," he said.

Including the Juilliard contribution, the fund now totals \$110,000, Mr. Cravath said. Goal is \$300,000. "Without contributions of \$300,000, the opera cannot continue," Mr. Cravath added. He issued a statement, authorized by John Erskine, Juilliard trustee, in which the latter said he had not intended to give the impression that the Juilliard Foundation had made any commitment toward the fund beyond the definite pledge of \$50,000.

BRONX HOME NEWS

MAR 4 1933

Metropolitan Opera Heads Say Public Aid Is Needed

Metropolitan Opera officials yesterday hastened to assure the public that, despite the announcement that continuance of opera at the Metropolitan next season had been assured by the Juilliard Musical Foundation, it is still vitally important to raise the \$300,000 guaranty fund being sought by the Committee to save Metropolitan Opera. Only \$110,000 of this has been subscribed.

Paul D. Cravath, chairman of the Metropolitan Opera Assn., described as "disturbing" the impression produced by John Erskine's statement that the Juilliard foundation had "decided to see the Metropolitan through." Cornelius N. Bliss said the statement was "embarrassing." Lucrezia Bori said the impression created was not only "unfortunate but erroneous."

Although yesterday's statements were not inconsistent with Erskine's declaration, they were generally taken as weakening the published assurance that the opera will be continued next season.

YORK TIMES MAR 7 - 1933 TO AID OPERA CHECKS \$125,000

Urges That Bank
Not Interfere
Needed Pledges.

IS STILL SOUGHT

Foundation's \$50,000 is
Can Give Next Season,
uror Notifies Bliss.

lar guarantee fund to as-
surance of grand opera
next season has been
125,000, according to an
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an entr'acte of "Sonnem-
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company, one of the trustees
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music schools, fellowships
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le.
ding to Mr. Bliss, the guar-
nd has \$125,000 pledged and
e \$175,000 still to be pledged
d opera at the Metropolitan
ason is to be assured.

office officials of the Met-
an said yesterday that the
rium had caused no percep-
tuation in the window sale
e coming week's perform-
which will close the season.
nt for all seats purchased
ade in cash.

New York Herald-Tribune

MAR 4 - 1933

Opera Destiny Still in Balance, Officials Assert

Metropolitan to Get Only
\$50,000 Juilliard Gift;
Fund Lags, They Report

The Metropolitan Opera has not yet attained the pinnacle of financial safety upon which it was thought to rest following Dr. John Erskine's announcement on Thursday that the Juilliard Musical Foundation would "see the Metropolitan through."

This was indicated when Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, Inc., and Cornelius N. Bliss, director of the Metropolitan Opera and Real Estate Company, called reporters to Mr. Cravath's office at 13 Broad Street and declared emphatically that the Juilliard Foundation "has given us only \$50,000, and beyond that we have no promise, assurance or pledge of any kind."

Mr. Cravath revealed that of the \$300,000 necessary to insure another season of opera only \$110,000 had been raised in the drive thus far. This figure, he said, included the Juilliard Foundation's grant of \$50,000.

"We are very much dismayed," Mr. Cravath observed, "by the impression given in the morning papers that the Juilliard Foundation has agreed to give all the money needed to present opera next year."

Mr. Bliss interjected that "it is a pretty serious situation to have the impression get around, at the start of the campaign, that there is no further necessity of raising funds."

On Thursday Dr. Erskine, who is president of the Juilliard School of Music, had announced that the foundation would support the opera to the extent of making up whatever difference existed between the public subscription and the \$300,000 which had been fixed as a goal. This difference had been unofficially estimated, he said, as high as \$100,000.

"But we're prepared to give every last cent," he had declared.

Yesterday, however, Dr. Erskine telephoned Mr. Cravath and said he "had

intended to give the impression that the Juilliard Musical Foundation made any commitment toward the Metropolitan Opera guaranty fund beyond the \$50,000 definitely pledged."

He explained the conflict in his statements later in the day by pointing out that when he made his first announcement of the foundation's offer assistance he had not been aware of "any definite sum had been decided upon."

It was learned that Mr. Cravath and Bliss had been much incensed on a number of subscribers to the foundation's guaranty fund requested that if contributions be returned in the belief that the Juilliard Foundation agreed to bear the entire burden.

This Mr. Cravath, Mr. Bliss and Dr. Erskine all agreed was decidedly unfortunate. The extent to which the foundation was willing to aid the opera should more in \$50,000 be needed, is still a matter of speculation.

Dr. Erskine's connection with the \$200,000 fund left by the late Augustus D. Juilliard for the encouragement of American music is indirect.

He was equally reluctant to comment in his first description of the pledge, stating that he wished to avoid creating the impression that "nobody was to give any more money."

"I don't want to say any more at this time," he said.

His Connection Indirect
Dr. Erskine's connection with the \$200,000 fund left by the late Augustus D. Juilliard for the encouragement of American music is indirect. The trustees of the Juilliard Foundation created a secondary organization known as the Juilliard School of Music, a president of the school Dr. Erskine's name has been sought repeatedly upon the administration of Mr. Juilliard's estate. It was he who recommended to the trustees that assistance be given to the opera, and his recommendations are accepted by them.

None of the trustees, however, was willing to say yesterday just what had been decided at the meeting on Tuesday, when representatives of the foundation and representatives of the opera had met. It was at this meeting, held in the office of George W. Davidson, president of the Central Hanover Bank and Trust Company and a trustee of the foundation, according to Dr. Erskine, that the executors of the Juilliard Foundation had agreed to help the opera "under certain conditions."

Dr. Eugene Noble, secretary of the

foundation, said: "I have nothing to say."

John M. Perry, trustee and the lawyer who drew Mr. Juilliard's will, said, "I refer you to Mr. Davidson."

Mr. Davidson could not be reached. Equally inaccessible was William C. Potter, trustee of the foundation and president of the Guaranty Trust Company of New York.

Mr. Cravath and Mr. Bliss, who, in addition to their connection with the Metropolitan, are associated with the Juilliard School, reiterated that "we know positively that the foundation can give us nothing more."

Says Drive Must Continue

"It is essential," Mr. Cravath added, "that friends of the opera shall understand that the campaign must continue and that the fund required is essential to insure giving opera at the Metropolitan next year."

There will be no time limit to the campaign, Mr. Cravath said, adding that he "expected the drive would succeed."

"It's going to be hard," Mr. Bliss said.

Regarding the conditions attached to the foundation's gift—prescribing greater emphasis on American talent, a supplementary season of opera comique, the introduction of modern stage methods and the attendance by music students at rehearsals of the opera—Mr. Cravath said:

"We have accepted in principle the changes as suggested by Dr. Erskine in defining the terms of the Juilliard gift. I would rather not discuss them all now."

"We undertook to satisfy Dr. Erskine that every effort would be made to utilize American talent. But I don't think Dr. Erskine quite realizes how much American talent the Metropolitan uses now. Right now we have more American talent in the Metropolitan than in any opera company in history, with the exception of the opera presented by the Eastman School of Music. We have assured Dr. Erskine that we will make use of talent from the Juilliard School."

He added that students would probably be admitted to rehearsals despite the objections of Giulio Gatti-Casazza. The other conditions he would not discuss, declaring that the matter was irrelevant until the impression that the full fund had been guaranteed was dispelled and the sum sought had been actually raised.

Refers to Critic's Letter

Mr. Cravath spoke of William Mathews Sullivan's letter, published Thursday, which charged that the Juilliard trustees, in failing to aid the opera, had been remiss in their execution of the provisions of Mr. Juilliard's will, and of his subsequent assertion that it was the publication of his letter which goaded the trustees into action.

"Mr. Sullivan is entitled to his own opinion," said Mr. Cravath, "but the fact remains that Mr. Bliss and I approached the members of the foundation board long before the letter was written. We were very cordially re-

ceived, and reached an agreement Tuesday afternoon."

Present at the interview yesterday in addition to Mr. Cravath and Mr. Bliss were Edward Ziegler, assistant manager of the Metropolitan, and Ivy Lee, public relations counsel.

Two opera singers also had comments to make during the day on Dr. Erskine's announcement of the Juilliard grant.

Miss Lucreeza Bori, chairman of the "Campaign to Save the Metropolitan Opera," came before the curtain during the afternoon performance of "Tristan and Isolde" and said that "an erroneous and very unfortunate impression" had been created.

Announcing that the total sum subscribed so far was only \$110,000, Miss Bori added that "opera next season has not been saved."

"The friends of opera," she continued, "should be under no illusion as to the realities of the situation. Unless the necessary guaranty fund can be obtained, opera cannot be given next winter. To stop giving opera would deprive the whole American people of a very precious cultural opportunity. I appeal to every one who hears my voice to help us. Upon the success of our appeal depends the possibility of giving opera next winter."

Miss Gladys Swarthout, mezzo-soprano, issued a statement from her home, 409 East Fifty-seventh Street, defending the opera against Dr. Erskine's charge that the Metropolitan was a "foreign opera house."

"Neither the Metropolitan nor any great opera house can be a purely national institution," she said. "It must be international in the scope, not alone of its music, but of its artistic personnel. As one of the very large percentage of American artists at the Metropolitan, I am in a position to say that not only do we receive an equal consideration with the foreign singer, but, if anything, Mr. Gatti-Casazza leans over backward in his desire to give the American artist every possible opportunity."

Cites Lawrence Tibbett

Miss Swarthout pointed to Lawrence Tibbett as an example of an American whose operatic success had been achieved in the Metropolitan. She emphasized that any singer could receive an audition at the Metropolitan upon application and that an average of 250 American voices were heard there every season. Moreover, she called attention to the fact that the Metropolitan endeavors to produce a great variety of operas, in so far as possible, in their original languages.

"To no other great opera house in the world," she continued, "is there such encouragement given to American singers of no previous experience. Abroad they expect the singer to be routinized in the smaller theaters. Here, without the opportunity of working in small companies, the Metropolitan has to train all the Americans whom they engage."

"Some, to be sure, have had experience abroad. I personally have not, but my husband, Frank Chapman, spent several seasons in European opera companies and he found that Americans have been well received in foreign opera houses, which speaks pretty badly for our present attitude toward foreign singers."

"The complaint that the American singer has not received the opportunity that the foreign singer receives comes not from the singers themselves but from outside sources. But the foreign singers in the opera have a tendency to feel that the American singers are getting all the breaks."

YORK TIMES
MAR 7 - 1933
TO AID OPERA
CHESES \$125,000

Urges That Bank
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Needed Pledges.

IS STILL SOUGHT

Foundation's \$50,000

Metropolitan next season has \$125,000, according to an announcement made from the stage opera house last night by Boris, prima donna and one of the fund-raising committee's entr'acte of "Sonnemans" Bori appeared before the audience and told the audience making moratorium, which they coincides with the of the present opera season not be allowed to interfere with the guarantee of the Metropolitan next season.

It was not necessary to send a check, but a pledge amount which he called for unless the fund of \$300,000 was

announced last night an advance of \$15,000 was announced four days ago. The \$50,000 grant from the Juilliard Musical Foundation is income of the \$14,000,000 of Augustus Juilliard for methods of encouraging this country.

Announcement by John last Friday that the Juilliard Foundation would "see the situation through" was furthered by Cornelius N. Bliss, one of the board of the Incorporated of the Metropolitan who said he had since been that \$50,000 was the most he expected from this

Bliss said that William C. president of the Guaranty company, one of the trustees of the Juilliard will and treasurer of the foundation, had notified the present financial position of the foundation, with regard to its outgo for the music schools, fellowships and other commitments, indicated that the grant of would be the maximum

ing to Mr. Bliss, the guarantee has \$125,000 pledged and \$175,000 still to be pledged to the Metropolitan opera at the Metropolitan season is to be assured. Office officials of the Metropolitan said yesterday that the Metropolitan had caused no perceptible diminution in the window sale of the coming week's performance which will close the season, but for all seats purchased made in cash.

New York Herald-Tribune

MAR 4 - 1933

Olivia St. On changes
of the
inaugural

The Metropolitan
attained
safety up to the
first appearance
of the
inaugural

This was in the Metropolitan Opera house last night. Cravath, chairman of the Metropolitan Opera Company, called Bliss's office at the Juilliard Foundation, \$50,000, and by promise, assured kind.

Mr. Cravath said that the \$300,000 necessary for the season of opera of the Metropolitan, he said, is the Foundation's grant. "We are very grateful," Cravath observed, given in the Metropolitan Juilliard Foundation, give all the money for the opera next year."

Mr. Bliss, in a pretty serious impression, got as the campaign, the necessity of raising the money.

On Thursday, president of the Metropolitan Music, had a meeting with the foundation, to the extent of the difference existed between the subscription and the amount had been fixed. The end had been fixed, he said, as high as possible.

"But we're pretty last cent," he said. Yesterday, he had phoned Mr. Cravath

not intended to give the impression that the Juilliard Musical Foundation had made any commitment toward the Metropolitan Opera guaranty fund beyond the \$50,000 definitely pledged."

He explained the conflict in his statements later in the day by pointing out that when he made his first announcement of the foundation's offer of assistance he had not been aware that "any definite sum had been decided upon."

It was learned that Mr. Cravath and Mr. Bliss had been much incensed when a number of subscribers to the opera's guaranty fund requested that their contributions be returned in the belief that the Juilliard Foundation had agreed to bear the entire burden.

This Mr. Cravath, Mr. Bliss and Dr. Erskine all agreed was decidedly unfortunate. The extent to which the foundation is willing to aid the opera, should more than \$50,000 be needed, is still a matter of speculation. Dr. Erskine was not inclined to repudiate in entirety his earlier statement that the foundation's grant would be a sliding sum dependent on the amount which the public subscribed.

He was equally reluctant to confirm his first description of the pledge, asserting that he wished to avoid creating the impression that "nobody needs to give any more money."

"I don't want to say any more at this time," he said.

His Connection Indirect
Dr. Erskine's connection with the \$14,000,000 fund left by the late Augustus D. Juilliard for the encouragement of American music is indirect. The trustees of the Juilliard Foundation created a secondary organization known as the Juilliard School of Music. As president of the school Dr. Erskine's advice has been sought repeatedly upon the administration of Mr. Juilliard's estate. It was he who recommended to the trustees that assistance be given to the opera, and his recommendations were accepted by them.

None of the trustees, however, was willing to say yesterday just what had been decided at the meeting on Tuesday, when representatives of the foundation and representatives of the opera had met. It was at this meeting, held in the office of George W. Davison, president of the Central Hanover Bank and Trust Company and a trustee of the foundation, according to Dr. Erskine, that the executors of the Juilliard Foundation had agreed to help the opera "under certain conditions."

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MAR 3 - 1933

DENIES BEQUEST ASSURES OPERA

Cravath Says Juilliard Gift
Is Only \$50,000.

CONTINUES \$300,000 DRIVE

No Likelihood That Foundation
Will Make Up Full Fund.

There is no ground for hoping that the \$300,000 necessary to continue the production of opera next year by the Metropolitan Opera Association, Inc., will be donated by the trustees of the Juilliard Foundation, Paul D. Cravath, chairman of the board of the opera association announced today.

In making this statement at his office at 15 Broad street, Mr. Cravath emphasized the need to continue the present popular subscription campaign for the \$300,000 guaranty fund. The Juilliard Foundation, he declared, has donated \$50,000 to the fund but there is little likelihood that any more will be given.

He issued this statement in the company of Cornelius N. Bliss, chairman of the board of the Metropolitan Opera and Real Estate Company which owns the opera house; Edward Ziegler, assistant manager of the Metropolitan Opera Association, and Ivy Lee, a director of the association.

No Pledge of More.

"We have been considerably disturbed by the impression given in the morning papers that the Juilli-

ard Foundation has agreed to make up the guaranty fund of \$300,000," said Mr. Cravath. "They have only given us \$50,000. We have no promise or pledge or assurance that we will get any more."

At this point Mr. Bliss interrupted to remark that they had assurance that no more would be given—that no more could be given.

"We must continue the campaign to raise the \$300,000 fund," Mr. Cravath said. "The total subscriptions to date are \$110,000. This includes a very encouraging number of small contributions. But it is essential that friends of the opera should understand that the campaign must be continued until the money is raised. The fund is essential to the giving of opera in this city next year."

Mr. Cravath was questioned about the statement given out last night by John Erskine, president of the Juilliard School of Music, to the effect that if certain terms relating to the management and production of opera were agreed to the foundation would subscribe the necessary fund. He replied that Mr. Erskine did not wish to give out this impression; that he talked with him over the telephone this morning and that he expressed a wish to be made clear on the point.

"Mr. Erskine said that he had not intended to give the impression that the Juilliard Musical Foundation had made any commitment toward the Metropolitan Opera guaranty fund beyond the \$50,000 definitely pledged," said Mr. Cravath. He said he wished to correct two erroneous impressions, namely that he and Mr. Bliss were directors of the foundation and that Mr. Erskine was president of the foundation.

"Mr. Bliss and I are directors of the Juilliard School of Music and Mr. Erskine is president of the school. This is not the same thing as the foundation," he added.

Terms Submitted.

The terms submitted to the opera

association as drawn up by Mr. Erskine, follow:

"1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

"2. To secure educational opportunities at the Metropolitan such as the privilege of attending rehearsals for properly qualified students.

"3. To enable the Metropolitan to serve a larger audience by a supplementary season of opera comique or by other supplementary programs.

"4. To enable the Metropolitan to introduce modern stage methods.

"5. To insure the production next season of American operas already commissioned, such as the works of Howard Hanson and Richard Stokes."

Mr. Cravath said he was not prepared to say whether these terms will be incorporated in the management of the opera next year. He said that the opera under his regime employed more American talent than any other similar company in the country. He turned to Mr. Ziegler for corroboration. The latter agreed, but added that the one exception was the Eastman Opera Company of Rochester.

Mr. Bliss was also eager to emphasize the need for the successful completion of the campaign for the guaranty fund. The recent controversy was engendered by a public letter of William Mathews Sullivan, an attorney long interested in the opera, to the effect that the Juilliard Foundation was not assisting the opera according to the expressed wishes of Augustus Juilliard, the founder.

WASHINGTON, D. C.
STAR

MAR 3 - 1933

METROPOLITAN OPERA SEASON IS ASSURED

Juilliard Foundation Agrees to Provide Money to Make Up Necessary Guaranty Fund.

By the Associated Press.

NEW YORK, March 3.—The Metropolitan Opera announced yesterday the August Juilliard Musical Foundation has given \$50,000 to the \$300,000 guaranty fund next season.

John Erskine, president of the Juilliard School of Music and of the foundation, said the gift was made on certain conditions, among them that the "Met" give further encouragement to American singers and composers. This, Erskine said, was one of the conditions set forth by the late Mr. Juilliard in event the opera found it necessary to use the aid of the foundation.

As a result of the Metropolitan's acceptance of conditions providing that grand opera next season will be more American, more modern and more educational, Erskine said, the continuance of the opera for another season is assured.

Erskine said the decision to "see the Metropolitan through" meant the foundation would provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

MAR 3 -

Juilliard Give

Another season at the Metropolitan yesterday through the trustees of the Juilliard Foundation.

The Juilliard donated \$50,000 fund being sought for next year's opera, it and has further pledge to see through on certain

It was understood that the Juilliard prepared to make difference there the amount sub public and the Results of the drive be announced at day night.

The "conditions" musical foundation signed to comply of the late Augustus former chairman politan board and \$14,000,000 endow

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MAR 3 -

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Cravath Declares

Still Needs \$190

spite Juilliard

Paul D. Cravath, chairman of the Metropolitan Opera Association, pressed "great disturbance" over reports in the morning papers that grand opera was assured for the Metropolitan next season. He said the Juilliard Foundation to underwrite a \$14,000,000 deficit.

The foundation act only \$50,000, he said, and a more complete understanding of the situation will be forthcoming. Only \$14,000,000 has been collected to date, he said.

MAR 3 - 1933

Juilliard Foundation Gives \$50,000 to Aid Opera

Another season of grand opera at the Metropolitan was assured yesterday through a decision by the trustees of the Juilliard Musical Foundation.

The Juilliard interests have donated \$50,000 to the \$300,000 fund being sought to finance next year's opera. It was announced, and has further agreed "in principle to see the Metropolitan through on certain conditions."

It was understood from this that the Juilliard Foundation is prepared to make up whatever difference there may be between the amount subscribed by the public and the \$300,000 needed. Results of the drive for funds will be announced at the opera Monday night.

The "conditions" imposed by the musical foundation are all designed to comply with the wishes of the late Augustus D. Juilliard, former chairman of the Metropolitan board and founder of the \$14,000,000 endowment.

As explained yesterday by John Erskine, president of the Juilliard School of Music, they will make the Metropolitan more American and more modern and will extend certain educational privileges hitherto denied.

Under these terms the Metro-

politan will "give further encouragement" to American singers and produce more American operas; will reach a larger audience by a supplementary season of opera comique, or by other supplementary programs, and will introduce modern stage methods.

As an educational advantage, properly qualified students are to be allowed to attend rehearsals.

Acceptance of the Juilliard aid was formally announced by Paul D. Cravath, chairman of the Metropolitan Opera Association, and Cornelius N. Bliss, chairman of the opera emergency fund committee.

The original intention to defer the announcement until Monday was abandoned, it was explained, in view of recent criticism levelled at the Juilliard Foundation for not coming to the help of the Metropolitan.

Erskine said yesterday that the \$14,000,000 endowment has been administered so carefully that the principal is still intact and yielding an income of about \$600,000 a year.

MAR 5 - 1933

Help for the Opera.

The announcement that the Juilliard Foundation would give \$50,000 toward the fund for the maintenance of opera next season is reassuring to music lovers. The opera management has met certain conditions that the Foundation desired and Dr. John Erskine, who has authority to speak for the Foundation, intimates that the gift may be made larger in the event that public subscription falls below expectations.

There is some doubt as to the status of the subscription list at the present time. The last attempt to raise money for opera that was resulted in a number of pledges that were not redeemed. It would not be surprising if this condition should recur. People promise to pay, and mean to pay, but when paying time comes they cannot find the money. According to the best obtainable information the amount already received in checks and pledges, a good deal of it in small sums, is about \$110,000.

With the Juilliard gift this would leave a balance of \$140,000 still to be raised, for the total required is \$300,000. There ought to be at least as much money as that within the power of giving among the multitude of people who derive enjoyment and instruction from the performances at the Metropolitan. There is no reason why a fund of this kind should depend upon the generosity of the few remaining rich. It should represent popular support of opera in the broadest sense. Nor should those who can give and who have not yet given content themselves with the thought that Juilliard Foundation can be relied upon to shoulder the remainder of the burden. The Foundation has been generous. It should not be expected to do more than it has done already.

MAR 3 - 1933

\$50,000 LIMIT ON OPERA GIFT

Cravath Declares Metropolitan Still Needs \$190,000 Despite Juilliard Aid.

Paul D. Cravath, chairman of the Metropolitan Opera Assn., Inc., expressed "great disturbance" today over reports in the morning papers that grand opera was assured at the Metropolitan next season by a pledge of the Juilliard Musical Foundation to underwrite its \$300,000 deficit.

The foundation actually pledged only \$50,000, he said, with the definite understanding no more would be forthcoming. Only \$60,000 has been collected to date by popular subscription, he said, leaving \$190,

000 still to be raised, so the campaign must be continued.

Dispels Impression.

Mr. Cravath said he wished to dispel the impression created by Dr. John Erskine, president of the Juilliard School of Music, and made public a statement from Dr. Erskine denying that more than \$50,000 was pledged.

Cornelius Bliss, of the opera's owning company, who was present, said, "It is very serious to have a thing like this happen in the midst of our campaign." He pointed out

that Mr. Erskine was president only of the school and had no connection with the foundation which finances the school.

No Change in Policy.

Mr. Cravath denied the opera had committed itself to any radical changes in policy in return for the gift.

Of the report that the Juilliard trustees had exacted the promise that the Metropolitan would be more American, he said, "People don't realize that the Metropolitan

uses more American talent than any opera in the world."

The question of adding a season of opera comique had not been considered, he said.

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MAR 3 - 1933

'MET' IN JEOPARDY DESPITE BIG GIFT

Campaign for Public Aid Must
Go On—Juilliard Limit
Is \$50,000

The newspapers today were requested to announce that a pledge of \$50,000 is the utmost that the Metropolitan Opera can expect from the Juilliard Foundation, that the continuance of the opera season remains uncertain, and that it depends entirely on the success of the present campaign for contributions from the public.

This request was made by Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, and Cornelius N. Bliss, chairman of the board of the Metropolitan Opera and Real Estate Company. They summoned reporters to an interview in the office of Mr. Cravath at 15 Broad Street, where in reply to questions they made it plain that the opera has not capitulated to the Juilliard Foundation to the extent implied in a published statement from John Erskine, president of the Juilliard School of Music.

"We are much disturbed," said Mr. Cravath, in opening the interview, "by an impression given in the morning newspapers that the Juilliard Foundation had agreed to give all that is needed to see the opera through. Only \$50,000 has been offered. Beyond that we have no promise, pledge or assurance."

Must Push \$300,000 Drive

"That is all that we can get," Mr. Bliss remarked. "We must continue the present campaign to raise \$300,000. Total subscriptions, including the amount from the Foundation, total \$110,000 now, with an encouraging number of small contributions."

"It is essential that friends of opera understand that the campaign to complete the fund must be continued until the amount is raised, for the completion of the fund is essential. It must be provided if the opera is to go on for another season."

Mr. Cravath then remarked that he had been talking with Mr. Erskine, who authorized this statement:

"Mr. Erskine said that he had not intended to give the impression that the Juilliard Musical Foundation had made any commitment toward the Metropolitan Opera guarantee fund beyond the \$50,000 definitely pledged."

No Radical Changes

In reply to questions concerning Mr. Erskine's statement about what the opera authorities must do in order to receive the \$50,000, Mr. Cravath said that there probably would be "no radical changes" and that so far as he knew there was no likelihood of the retirement of Giulio Gatti-Casazza, general manager of the Metropolitan, whose policies have not been entirely in conformity with the conditions which the Juilliard Foundation is laying down, according to Mr. Erskine.

"I have no doubt that we can agree with the Juilliard authorities," said Mr. Cravath. "Mr. Erskine is not connected with the foundation itself, but with the school."

Mr. Cravath was asked about an assertion by William Mathews Sullivan, lawyer, 36 West Forty-fourth Street, to the effect that a letter by Mr. Sullivan had forced the hand of the Juilliard Foundation, which previously had shown no intention of aiding the opera. Mr. Sullivan had quoted from the will of the late Augustus Juilliard, whose money established the foundation, to show that Mr. Juilliard was deeply interested in the opera and that the foundation, therefore, is under obligations to aid the Metropolitan.

The letter from Mr. Sullivan appeared in the newspapers yesterday. Mr. Erskine's announcement that the foundation would give aid on certain conditions appeared today. In comment on this Mr. Sullivan remarked:

"Mr. Erskine's announcement makes it appear that the Juilliard Foundation has been intending to aid the opera. The facts do not bear him out. Two weeks ago I wrote my letter of challenge to the foundation. Immediately I was requested to withhold publication on the ground that it gave the impression that a club was being held over the heads of the foundation trustees. I agreed to withhold the letter. A week passed and there was no announcement of any contribution from the foundation to the opera."

"I refused to hold the letter any longer. I authorized its publication. After that there came Mr. Erskine's announcement that the Juilliard Foundation was prepared to aid the opera."

When Mr. Cravath was questioned about this matter today, he said:

"Every one is entitled to his own opinion. We have been sympathetically received by the trustees of the foundation and we received their pledge before Mr. Sullivan's letter appeared."

Student Privilege Demanded

One stipulation mentioned by Mr. Erskine is that Juilliard students have the privilege of attending rehearsals of the Metropolitan. Mr. Gatti has refused to permit this.

"I think it can be arranged to give the students this privilege," said Mr. Cravath today.

Mr. Sullivan also said that the Juilliard Foundation did not contribute \$5,000 to the opera for the present season, as was asserted by Mr. Erskine, but lent the money, on 6 per cent interest, on a promissory note from the opera.

Edward Ziegler, assistant manager of the Metropolitan, and Ivy Lee, public relations counsel, were present at today's interview.

In concluding, Mr. Cravath and Mr. Bliss agreed that it would be impossible to get more money from the Juilliard Foundation and again requested that the importance of the present campaign receive as much emphasis as possible.

MAR 3 - 1933

MUSIC

By JULIAN SEAMAN

Spring and the Bostonians.
Boston Symphony Orchestra, Carnegie Hall, 8:15 p. m. Serge Koussevitzky, conducting.

THE PROGRAM.

Ballet Suite No. 2.....Gluck
(Arranged by Felix Mottl)
Symphony No. 1 in B flat
(Opus 38) Schumann
"Le Sacre du Printemps".....Stravinsky

Spring peeped coyly into Carnegie Hall last night where the Boston band. Mr. Serge Koussevitzky enthroned, dispensed various strains in the vernal manner—beginning with the Schumann "Spring" symphony and ending quite properly, with "Le Sacre," which wasn't nearly as pagan as it should have been.

It is a lovely thing, this symphony of Schumann's—a golden, joyous, sunlit song, but I think Mr. Koussevitzky must have studied it in one of those Boston fogs, which are apt to discourage our most sanguine, although last night they were scarcely as concise as they have been in the past. The whole performance was conventional, adequate but hardly inspired, and marred occasionally by minor defects in phrasing and attack.

Schumann wrote his first two symphonies, in B flat and D minor, in 1841, two years before he joined the faculty of the Leipzig Conservatory, founded by Mendelssohn. The opening theme, given to horns and trumpets, was written by Schumann on a portrait of himself he gave to Adolph Boettger, author of the poem which inspired the score. The symphony was first performed from manuscript at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipzig, March 31, 1841.

Mr. Fritz Kreisler, playing for the Town Hall Endowment Fund, entertained a large audience in that temple of art and discourse last night. Mr. Kreisler seemed tired, but not too tired to play with his customary intangible magic, which defies time and tide and the ruinous process of definition. The Beethoven "Kreutzer" sonata (No. 9, A major); the Mozart concerto in G, of which the adagio was a heavenly dream; pieces by Gluck (the air for flute, from "Orpheus e Euridice," transcribed for violin), Tartini, Ravel and himself, formed the printed program. Encores were numerous. Mr. Carl Lamson was the accompanist.

While this drive for public sustenance is on, the Metropolitan sends its German tenors into Italian territory and reverses the process on German nights. Hence Mr. Martinelli spoke last night, during an intermission of "Tannhauser." The cast was familiar—Rethberg, Olkewski, Laubenthal, Schorr, Tappolet, Mr. Bodanzky at the helm. Incidentally, the Juilliard Musical Foundation, heeding a rather pointed hint publicly expressed, announced its contribution of \$50,000 to the opera fund. Mr. William M. Sullivan, lawyer and music patron, had remarked, in every newspaper in town, the apparent reluctance of the Juilliard group to lend its aid, despite the provisions of the will of the late Augustus Juilliard, which specifically mentions the Metropolitan. Mr. John Erskine, dean of the Foundation, announced the gift yesterday. And I understand it was \$50,000, not \$100,000.

MAR 3 - 1933

Erskine

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NEW YORK SUN

MAR 2 - 1933

Erskine Tells Offer to Opera

Says Juilliard Foundation's Support Depends
on Acceptance of Terms.

John Erskine, president of the Juilliard Foundation, announced today that the foundation's support of the Metropolitan Opera next season would depend largely on the opera directors' agreement to certain stipulations the foundation insists on.

He listed these as follows:

1. That the Metropolitan give further encouragement to American singers and composers in accordance with Mr. Juilliard's wish.
2. That certain educational opportunities be offered, such as permission for properly qualified students to attend rehearsals.
3. That larger audiences be served by supplementing the regular season with one of opera comique at which new and unknown operas could be presented.
4. That modern stage methods be introduced.
5. That the production of American opera next season, such as the works of Howard Hanson and Richard Stokes, be assured.

Mr. Erskine, who met reporters at his home at 11 West Eighty-first street, said that these stipulations were presented at a recent meeting with several members of the opera's board, among them Paul G. Cravath, the president, and Cornelius Elies, William C. Potter and Dr. Eugene Noble.

If the foundation supplies the Metropolitan with funds to carry on next season it will have to reduce the salaries of its own faculty, he explained. Since some of the opera stars of foreign birth have refused to take a cut in salary, he said, he sees no reason why the faculty should be called upon to make a sacrifice.

Mr. Juilliard expressed three wishes in his will, Mr. Erskine said. They were that provision should be made for the training of musicians, that concerts be given for the benefit of the public and that the foundation might aid in the production of certain operas at the Metropolitan.

Critics of the foundation have made it appear that the third wish was Mr. Juilliard's first thought, he said.

PITTSFIELD, MASS.

EAGLE

MAR 3 - 1933

of Opera

With the future of the Metropolitan Opera Company assured yesterday by a guarantee from the \$14,000,000 fund of the Juilliard Musical Foundation, The Eagle is sending to each of the Berkshire contributors a letter of appreciation for his generous response to the Metropolitan's cultural appeal.

In a letter received recently, Lucresia Bori, Spanish prima donna, wrote to this newspaper that she "would appreciate it very much if you would express to each of those whose checks you sent in to me the sincere thanks of myself and the entire committee for saving the Metropolitan."

Gifts Forwarded.

Additional contributions from The Eagle readers were forwarded today to Miss Bori today. As announced previously The Eagle is not revealing the sum received, but it might be added that it does justice to the music-lovers of Berkshire County.

In an agreement revealed yesterday between Paul D. Cravath, chairman of the Metropolitan, and Dr. John Erskine, president of the Juilliard School of Music, the \$14,000,000 foundation left by Augustus D. Juilliard will make up whatever deficit may exist at the expiration of the Metropolitan's drive to raise by public subscription the \$300,000 necessary to insure the continuance of the Metropolitan.

Conditions Attached.

Certain conditions, called definitions of the purpose of our gift, are attached to the Juilliard guarantee. These include special privileges and advantages for American singers and composers. "Properly qualified students" are to be allowed to attend rehearsals, and works by such American composers as Howard Hanson and Richard Stokes are to be produced next season. Further, the Metropolitan is to "serve a larger audience by a supplementary season of opera comique." Another provision will enable the Metropolitan "to introduce modern stage methods."

"Tristan und Isolde," the supreme expression of Wagnerian opera, is being broadcast, by the Metropolitan this afternoon over a national hookup. Under the direction of Arthur Bodansky, the cast includes Leider, Schoor, Melchior, Olaszewska, and Hoffman.

Known to English students of the Arthurian legend, the libretto relates the tragic love tale of Tristan, knight of the Holy Grail, and the beautiful Isolde, the scene thrown against the grim background of the court of King Mark. The music connotative of the love potion and the "Liebestod" are favorite selections of all music lovers.

MACON, GA.
TELEGRAPH

MAR 6 - 1933

Drive to Save Opera

The Metropolitan Opera company for several weeks has been conducting a campaign for \$300,000 to insure its season next year. Unless this sum is raised, the directors of the famous company, have said, there will be no Metropolitan opera next season.

The drive has been enlivened during the past few days by a friendly controversy with John Erskine, the author and musician who is also president of the Juilliard Musical Foundation, over how much aid can be expected from the foundation. Heretofore the Metropolitan has received nothing from the \$14,000,000 fund set aside by the late Augustus D. Juilliard to aid music in this country. The opera company recently asked for a gift from the foundation and \$50,000 was granted. Mr. Erskine said that the foundation would "see the opera through."

This was interpreted to mean that the entire amount had been guaranteed. This has been denied by the Metropolitan and Mr. Erskine has made no statement. The opera company has announced, meanwhile, that \$190,000 still is needed to provide opera next season and that the drive must go on.

The opera company has reduced its season this year, this week being its last in New York, and has effected economies elsewhere but it has been caught in the economic jam because the people who usually contribute most heavily to it have refused to carry it along.

Broadcasts of the operas have been permitted to raise revenue and the management has accepted revivals of some of the florid but popular old operas which it kept out of the repertory as unworthy and production of novelties by some modern composers, in an effort to popularize the opera with the balcony and balcony patrons whom it now asks to support it.

The season just closing has been notable because of the importation of a group of outstanding German singers who have given what the critics call the finest performances of Wagnerian opera heard in New York in many years.

The Metropolitan's remounting and recasting the operas of the German master has resulted in a better attendance at the performances.

Another notable event was the first production of the American opera based on Eugene O'Neill's play, Emperor Jones, with Lawrence Tibbett in the title role. The opera met such a fine reception that it was repeated many times and will be given by the company on its spring tour. It is generally regarded the finest American opera.

From the Chicago Civic opera the Metropolitan recruited Tito Schipa, already famous in this country as a lyric tenor, and he replaced the disgruntled Gigli. Richard Crooks, who was well known for his concerts, was engaged to strengthen the tenor force and his debut last week was highly successful.

The opera's season has been a colorful one of real achievement and interest to music lovers. It will help the cause during the weeks the campaign for funds must go on.

MAR 3 - 1933

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MAR 2 - 1933

Sh & Co.

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MAR 3 - 1933

METROPOLITAN HAS FUTURE ASSURED

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Known to English students of the Arthurian legend, the libretto relates the tragic love tale of Tristan, knight of the Holy Grail, and the beautiful Isolde, the scene thrown against the grim background of the court of King Mark. The music connotative of the love potion and the "Liebestod" are favorite selections of all music lovers.

MAR 6 - 1933

Drive to Save Opera

The Metropolitan Opera company for several weeks has been conducting a campaign for \$300,000 to insure its season next year. Unless this sum is raised, the directors of the famous company, have said, there will be no Metropolitan opera next season.

The drive has been enlivened during the past few days by a friendly controversy with John Erskine, the author and musician who is also president of the Juilliard Musical Foundation, over how much aid can be expected from the foundation. Heretofore the Metropolitan has received nothing from the \$14,000,000 fund set aside by the late Augustus D. Juilliard to aid music in this country. The opera company recently asked for a gift from the foundation and \$50,000 was granted. Mr. Erskine said that the foundation would "see the opera through."

This was interpreted to mean that the entire amount had been guaranteed. This has been denied by the Metropolitan and Mr. Erskine has made no statement. The opera company has announced, meanwhile, that \$190,000 still is needed to provide opera next season and that the drive must go on.

The opera company has reduced its season this year, this week being its last in New York, and has effected economies elsewhere but it has been caught in the economic jam because the people who usually contribute most heavily to it have refused to carry it along.

Broadcasts of the operas have been permitted to raise revenue and the management has accepted revivals of some of the florid but popular old operas which it kept out of the repertory as unworthy and production of novelties by some modern composers, in an effort to popularize the opera with the balcony and balcony patrons whom it now asks to support it.

The season just closing has been notable because of the importation of a group of outstanding German singers who have given what the critics call the finest performances of Wagnerian opera heard in New York in many years.

The Metropolitan's remounting and recasting the operas of the German master has resulted in a better attendance at the performances.

Another notable event was the first production of the American opera based on Eugene O'Neill's play, Emperor Jones, with Lawrence Tibbett in the title role. The opera met such a fine reception that it was repeated many times and will be given by the company on its spring tour. It is generally regarded the finest American opera.

From the Chicago Civic opera the Metropolitan recruited Tito Schipa, already famous in this country as a lyric tenor, and he replaced the disgruntled Gigli. Richard Crooks, who was well known for his concert, was engaged to strengthen the tenor force and his debut last week was highly successful.

The opera's season has been a colorful one of real achievement and interest to music lovers. It will help the cause during the weeks the campaign for funds must go on.

MAR 5 1933

Young Soprano Finds Opera Personnel Largely American



AT PIANO—Gladys Swarthout, mezzo-soprano of the Metropolitan Opera Company, pictured at her piano.

N. Y. American Staff Photo.

Gladys Swarthout, young Deepwater, Mo., mezzo-soprano of the Metropolitan Opera Co., does not share the belief of her operatic godmother, Mary Garden, that "the Met." would do well to establish itself on more of an All-American basis.

She likewise believes that Dr. John Erskine, president of the Juilliard Foundation, has small reason to express the hope that "the Metropolitan would cease to be a foreign opera house."

Miss Swarthout, in an interview with the New York American yesterday, said:

"Both Miss Garden—who is responsible for my being in opera today—and Dr. Erskine are wrong in assuming that the Metropolitan is a foreign institution given to pushing the talents of foreign singers at the expense of our native talent.

CITES TIBBETT.

"It has been my personal experience that Gatti-Cazazza has actually leaned backward in his attempts to further the careers

of American singers—if they have the requisite talent.

"I think Lawrence Tibbett is an outstanding example of what happens when a native artist has the necessary talent. An analysis of the personnel of the opera house shows that it is preponderantly American. A large percentage of the artists are American, the orchestra is 100 per cent American-native or naturalized—and the chorus and the union workers are all American citizens.

MANY GET AUDITIONS.

"The charges that the 'Met.' favors foreigners come always from outsiders. Any American singer can get a sympathetic audition by merely requesting it on a post card if necessary. More than 250 American singers get auditions at the Metropolitan each year.

"If the Metropolitan is to continue in its role as the greatest opera organization in the world, it must draw its talent from all parts of the globe. There is no room for mediocrity."

MAR 7 - 1933

Juilliard Foundation To the Rescue of Opera

ALTHOUGH assured of continuance next year, the Metropolitan Opera will bear the marks of the times. Like most other institutions, change is forced upon it. In order to obtain assistance in meeting its \$300,000 anticipated deficit from the Juilliard Musical Foundation, the Metropolitan has to accept conditions it refused when a grant was formerly proposed by the foundation's trustees.

In brief, opera at the Metropolitan is to be made more American, more educational and more modern. Further encouragement must be given American singers and composers, qualified students are to be privileged to attend rehearsals, a larger audience is to be served by a supplementary season of opera comique or other supplementary programs, modern stage methods are to be introduced and the production of American operas already commissioned is assured.

Dr. John Erskine, president of the Juilliard School of Music, has long been a critic of grand opera as it is given. In a recent speech he declared he would not despair of America's musical future if the Metropolitan had to close its doors, believing this country's true musical future lies in the development of native musical ability and in the cultivation of musical appreciation among the people, beginning with the work in the schools and local organizations. As an interpreter of the will in which Augustus D. Juilliard left a \$14,000,000 fund for the encouragement of American music, Dr. Erskine and the trustees have been at loggerheads with the Metropolitan over the relative status of American and European singers and composers. They now exercise the power of the purse to compel the Metropolitan to give American music and musicians a better break. Of course all that can be offered is encouragement. It is up to the singers and

composers to prove themselves equal to the opportunity.

What should come out of this is amicable co-operation between the Juilliard Foundation and the Metropolitan, both trying to do good jobs in their respective fields. The Juilliard Foundation has done a worthy thing in going to the Metropolitan's rescue. If it can produce some fine American operatic voices and operas by American composers which the public will pay good money to hear, the Metropolitan will welcome it with a warm embrace.

American Chance To Met.

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Terms Once R

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MAR 3 - 1933

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Brooklyn, N. Y., Eagle

MAR 3 - 1933

Americans Get Chance by Aid To Met. Opera

**\$50,000 Julliard Gift
Forces Reforms Once
Turned Down by Gatti**

Revolutionary changes in Metro-
politan Opera policies, long urged
by musical critics and many pa-
trons but steadfastly resisted by the
Metropolitan management, have
been forced by the Julliard Musi-
cal Foundation in granting \$50,-
000 to cover any deficit in the \$300,-
000 fund sought to guarantee opera
next season.

Giulio Gatti-Casazza, managing
director of the Metropolitan for 23
years, is credited with having been
the backbone of the opposition to
the change which has now been
overcome.

Terms Once Rejected

John Erskine, novelist, Eagle col-
umnist and president of the Jull-
iard School of Music, in announc-
ing the grant, disclosed that the
changes to be made were suggested
by the Julliard Foundation 10
years ago and rejected by the Met-
ropolitan.

The changes, as outlined in the
agreement between the Julliard
and the Metropolitan, which Er-
skine characterizes as "definitions
of the gift" and not as "conditions,"
follow:

The opera to give further encour-
agement to American composers and
singers, according to Mr. Julliard's
expressed wish.

The opera to extend to properly
qualified music students the privi-
lege of attending rehearsals.

The opera to appeal to a larger
audience by including opera comiques
and more diversified programs.

The opera to introduce more mod-
ern stage methods.

The opera to include next season
production of American works, such
as those by Howard Hanson and
Richard Stokes.

Approached Before

Explaining what the trustees had
done to carry out the provision of
the will of Augustus Julliard, un-
der which the Julliard Foundation
was established and which pro-
vided for aid to the Metropolitan,
Erskine said:

"As soon as Mr. Julliard's trust
was founded, the Metropolitan was
approached more than ten years
ago with an offer to carry out Mr.
Julliard's wish.

"The offer was declined, on the
ground, I understand, that the nor-
mal programs ought not to be dis-
turbed.

"The Julliard Foundation then
suggested that it pay for a supple-
mentary season of opera at the
Metropolitan for the production of
unusual operas and American com-
positions. This offer the manage-
ment of the Metropolitan also
declined."

Far Short of \$300,000

Despite the Julliard pledge, the
Metropolitan is still far short of the
necessary \$300,000 fund.

That was announced this after-
noon by Paul D. Cravath and Cor-
nelius Bliss, representing the Met-
ropolitan Opera Association and
the Metropolitan and Real Estate
Company, respectively, who did so
to dispel any impression that the
whole amount had been secured or
that the Julliard Foundation had
promised more than the \$50,000.
Including that amount, they said,
only \$110,000 has been obtained.

"We are disturbed at the impres-
sion created, based on Mr. Erskine's
statement yesterday that the Jull-
iard Foundation has agreed to give
all the money needed in the fund,"
Mr. Cravath explained.

Must Continue Drive

"The Foundation has only agreed
to give us \$50,000," he continued.
"Beyond that we have no promise,
pledge or assurance of any fund
from the Foundation.

"We have got to continue the
campaign to raise the guarantee
fund to \$300,000.

"It is essential that friends of
the opera understand that the
campaign to complete the guar-
anty fund must be continued until
the full fund is raised and that
completion of the fund is essential
to insuring the giving of opera at
the Metropolitan next year."

Mr. Erskine, he said, had not in-
tended to create the impression
the Julliard Foundation would com-
plete the fund.

Sembrich to Help

The announcement of the founda-
tion aid was made by Dr. Erskine,
Cravath and Bliss. Marcella Sem-
brich, former diva and one of the
leading instructors of the Julliard
School, has been added to the
committee to save the opera.

Dr. Erskine revealed the founda-
tion of \$14,000,000 is intact, and
that its investments are yielding an
annual income of \$600,000.

N. Y. TELEGRAPH

MAR 13 1933

Peggy Wood to Talk Over Radio

Peggy Wood, who recently re-
turned to the United States to star
in "A Saturday Night," will speak
over a National Broadcasting Com-
pany network next Sunday, March
19, on "Voice and the Stage." Miss
Wood will speak during one of the
regular Sunday programs presented
over an NBC-WEAF network at
4.00 o'clock under the title of "Sing-
ing, the Well-Spring of Music."

The series was opened by John
Erskine, president of the Julliard
School of Music, and the second
speaker was A. Walter Kramer,
editor of Musical America. Others
to be heard in the future include
Mary Garden, Deems Taylor,
Walter Butterfield, president of the
Music Supervisors' National Con-
ference; Edward Johnson, Metro-
politan tenor; A. Atwater Kent,
sponsor of the National Radio Audi-
tions; Marshall Bartholomew, di-
rector of the Yale Glee Club; Pierre
V. Key, editor of Musical Digest;
and Herbert Witherspoon, director
of music of the Chicago World's
Fair.

MILWAUKEE, WIS.
SENTINEL

MAR 6 - 1933

NEW YORK DAILY LETTER

EXCLUSIVE FOR
MILWAUKEE SENTINEL

NEW YORK, March 5 — There
will be a Metropolitan opera
season here next year. That much
was made certain when Dr. John
Erskine, president of the Julliard
School of Music, announced that
the trustees of the Julliard Musical
Foundation had reached an agree-
ment with the Metropolitan by
which the foundation would make
up whatever deficit may exist at
the expiration of the Metropolitan's
drive to raise by public subscrip-
tion the \$300,000 necessary to insure
the continuance of operatic produc-
tions. "We decided that the opera
must go on," Dr. Erskine said. With
this statement made public, it is
anticipated that the opera officials
may have some difficulty in per-
suading the public to contribute.
Dr. Erskine explained that to the
offer of financial assistance had
been attached certain conditions
which would mean a drastic rev-
ision of the Metropolitan's present
policies. These same conditions
were attached to a financial offer
10 years ago and were refused by
the Metropolitan. Times have
changed.

N. Y. EVENING POST

MAR 3 - 1933

WELL DONE, JULLIARD

We are devoutly glad that the Jull-
iard Musical Foundation has come to
see its duties toward opera in the way
which we suggested some weeks ago.
We then expressed the hope that the
foundation would come to the rescue
of the Metropolitan with a sizable con-
tribution to the \$300,000 fund neces-
sary to save grand opera for New York
next year. This has now been done.
A grant of \$50,000 was made yester-
day, and Mr. John Erskine, as spokes-
man for the Julliard interests, an-
nounced the foundation's intention to
"see the Metropolitan through." It is
true that this is to be done "on certain
conditions." Of these some seem to
us wise and some unwise. We do not
much believe in drawing the lines of
Americanism or any other nationalism
in art. However, it is to be said that
the conditions appear to carry out the
founder's will. We feel that the \$50,-
000 subscription and the pledge of sup-
port also carry out in a broader way
what New York hoped for from the
magnificent bequest of Augustus Jull-
iard—a bequest that has in the main
been permitted to slumber while it
rolled up its income and maintained
its capital intact. For years, it was
more of a banking than a musical op-
eration. Mr. Erskine and the trustees
are to be congratulated upon a depart-
ure from this policy. So is New York.
Well done, Julliard.

105

NEWARK, N. J.
STAR EAGLE

MAR 4 1933

NEW YORK DAILY LETTER

EXCLUSIVE FOR
NEWARK STAR-EAGLE

NEW YORK, March 4.

THERE will be a Metropolitan Opera season here next year. That much was made certain when Dr. John Erskine, president of the Juilliard School of Music, announced that the trustees of the Juilliard Musical Foundation had reached an agreement with the Metropolitan by which the foundation would make up whatever deficit may exist at the expiration of the Metropolitan's drive to raise by public subscription the \$300,000 necessary to insure the continuance of operatic productions. "We decided that the opera must go on," Dr. Erskine said. With this statement made public, it is anticipated that the opera officials may have some difficulty in persuading the public to contribute. Dr. Erskine explained that to the offer of financial assistance had been attached certain conditions which would mean a drastic revision of the Metropolitan's present policies. These same conditions were attached to a financial offer ten years ago and were refused by the Metropolitan. Times have changed.

Frankly asserting that it apparently is impossible to elect a Republican mayor of New York city, former Governor Charles S. Whitman recommended fusion support of the "right kind of a Democrat" to defeat Tammany Hall in the mayoralty campaign next fall. "Of course, it is not possible to elect a Republican mayor in New York," said Governor Whitman, who is chairman of the Republican Fusion Committee. "Let's be frank. It isn't possible, but we can support the right kind of a Democrat. We can contribute all we can to good government. Every time there has been an honest fusion—when the Republican party stood together with the independents—it has won." The fusion party is handicapped now, Mr. Whitman said, because "there is no other party for the Republican to fuse with." It looks promising for Joseph V. McKee.

PHILADELPHIA, PA.
PUBLIC LEDGER

MAR 4 - 1933

SEASON OF OPERA ASSURED BY GRANT

Juilliard Foundation Aids Metropolitan After Five Conditions Are Accepted

REJECTED 10 YEARS AGO

Public Ledger Bureau
New York, March 3

Fears that the Metropolitan Opera Company would be forced to disband next season were laid to rest last night with an announcement that the Juilliard Musical Foundation has agreed "to see the Metropolitan through on certain conditions."

During a month of suspense, because of the general business conditions, it appeared that the New York season and the Philadelphia season of Tuesday night performances would have to be discontinued.

The Metropolitan had used up a large reserve fund and was carrying on a drive for a \$300,000 guaranty fund.

The announcement from the Juilliard Foundation, originally intended for Monday night's performance of the opera, was made last night by John Erskine, president of the Juilliard School of Music and head of the Juilliard interests.

\$14,000,000 Fund Intact
Dr. Erskine also announced that the \$14,000,000 endowment left by Augustus Juilliard in 1919 for the encouragement of music in America is still intact and is yielding an annual income of about \$600,000.

The announcement was made prematurely because of criticism voiced concerning the failure of the Juilliard Foundation to come to the aid of the Metropolitan. According to Dr. Erskine, this was "unjust criticism on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

The conditions stipulated by the Juilliard Foundation are approximately the same as those proffered ten years ago. The offer was refused at that time by the Metropolitan, which was then in very satisfactory financial condition.

According to Dr. Erskine, the five clauses are not conditions, but "definitions of the purpose of our gift."

They are:
First, To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

Second, To obtain educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.

Extra Season Is Proposed

Third, To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.

Fourth, To enable the Metropolitan to introduce modern stage methods.

Fifth, To insure the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes.

The conditions were accepted Tuesday by Cornelius N. Bliss, representing the Metropolitan Opera and Real Estate Company; and Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, Inc., at a meeting in the office of George W. Davidson, of the Foundation, in the Central Hanover Bank and Trust Company, 70 Broadway, of which he is president.

An immediate gift of \$50,000 was made from the Foundation to the opera association. Although the announcements of Mr. Cravath indicated that \$50,000 was the extent of the grant, Mr. Erskine described it as a sliding sum of an amount sufficient to provide as much money as could not otherwise be raised to make up the necessary guaranty fund.

Court Proceedings Threatened

Mr. Erskine's statement read in part:

"The morning papers carry a letter by William Matheus Sullivan, threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered."

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will; to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the foundation should take over the Institute of Musical Art, or that the building on East 52d street should remain unoccupied and unproductive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed, and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that company had not received the financial aid to which it is entitled under Mr. Juilliard's will."

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees failed to deliver. I am as much responsible as any one for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and letter."

"As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached more than ten years ago with an offer to carry out Mr. Juilliard's wishes. The offer was declined on the ground, I understand, that the normal program ought not to be disturbed. The Juilliard then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions."

"This offer the management of the Metropolitan also declined. The foundation then proceeded to carry out Mr. Juilliard's other wishes."

PHILADELPHIA
ENQUIRER

MAR 5

Aid, Not O

OPERAGERS to hail with de the news that Musical Foundation rescue of the Metropolitan Company with sufficient insurance next season. possibility that Philadelphia as New York might opera for the first time years is thus averting a calamity will afford opportunity to work out picture of opera after it has been met.

Enjoyment of the "Tristan and Isolde" night was clouded by inserted in the program management "will be undertake another season the Metropolitan unassured of a substantial fund." The "drive" for this purpose was when attention was clause in the will of Juilliard dealing with the Metropolitan in time of result of this was information that the foundation officials had \$50,000 to the Metropolitan season, with the actual assurance from president of the Juilliard Music, that the Foundation "see the Metropolitan providing whatever necessary to make up guaranty fund."

Conditions laid down by Erskine for the benefit of the Juilliard may have sound value and remaking of the times of today. Some conditions, or rather, "the purpose of our gift," students of the Juilliard Music and have no public at large.

Erskine's insistence that the Metropolitan should be more American, more there can only be ment on the part of and enlightened opera. Perhaps Dr. Erskine's able opera librettist wittily disrespectful literary razzberries. Troy, Launcelot, Tri Godiva, was thinking ing line in Noel Cow new comedy. "Design One of the players— in fact—says, "People when they say th what it used to be. used to be—and that s with it!"

NEWARK
STAR EAGLE

MAR

John Erskine will g in a series of lectures at the Workers Theatre, Seventh street, tonight.

Season Is Proposed
To enable the Metropolitan
to give a larger audience, by
presenting a season of opera
or by other supplement-
ary means.
To enable the Metro-
politan to introduce modern stage

To insure the production
of American operas
commissioned, such as the
Howard Hanson and Rich-
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Conditions were accepted
by Cornelius N. Bliss,
president of the Metropolitan
and Real Estate Company;
D. Cravath, chairman of
the Metropolitan Opera
Association, Inc., at a meet-
ing of the Foundation, in the
Manhattan Bank and Trust
Company, 70 Broadway, of which
Erskine is president.

A gift of \$50,000 was
made to the Foundation to the
association. Although the
amount of Mr. Cravath in-
tended to give was the ex-
cess of the grant, Mr. Erskine
declined it as a sliding sum of an
amount sufficient to provide as
much as could not other-
wise be raised to make up the
guaranty fund.

Proceedings Threatened

Erskine's statement read in

morning papers carry a let-
ter from William Mathews Sullivan,
attorney at law, threatening
the Julliard Foundation
certain questions of his are

to know whether the
Foundation is fulfilling the
wishes of Mr. Julliard's will;
to what extent Mr. Julliard's
wishes have been carried out with
reference to the Metropolitan
Company; whether it was
Julliard's intention that the
Foundation should take over the
Metropolitan School of Music Art, or that
it should remain on East 52d street
remain unoccupied and un-
productive of income; whether the
School should employ a
sufficient faculty or that for-
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ployed; and finally, whether it was
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offer then proceeded to carry
out Julliard's other wishes." I

PHILADELPHIA, PA. ENQUIRER

MAR 5 1933

Aid, Not Obsequies

OPERAGERS here are certain
to hail with delight and relief
the news that the Julliard
Musical Foundation has come to the
rescue of the Metropolitan Opera
Company with sufficient funds to
insure next season. The appalling
possibility that Philadelphia as well
as New York might be without
opera for the first time in uncounted
years is thus averted. The emer-
gency aid will afford ample oppor-
tunity to work out plans for the fu-
ture of opera after this acute crisis
has been met.

Enjoyment of the performance of
"Tristan and Isolde" last Tuesday
night was clouded by the warnings
inserted in the program that the
management "will be unable to un-
dertake another season of opera at
the Metropolitan unless it can be
assured of a substantial guaranty
fund." The "drive" to raise \$300,000
for this purpose was intensively on
when attention was focussed on a
clause in the will of August Julliard
dealing with aid for the Metro-
politan in time of necessity. The
result of this was to elicit the in-
formation that the Julliard Founda-
tion officials had already pledged
\$50,000 to the Metropolitan for next
season, with the additional infor-
mal assurance from John Erskine,
president of the Julliard School of
Music, that the Foundation "will
see the Metropolitan through" by
providing whatever money may be
necessary to make up the required
guaranty fund.

Conditions laid down by Dr.
Erskine for the Metropolitan on
behalf of the Julliard Foundation
may have sound value in moderniz-
ing and remaking opera for audi-
ences of today. Some of these con-
ditions, or rather "definitions of the
purpose of our gift," apply purely to
students of the Julliard School of
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the public at large. But with Dr.
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MAR 13 1933

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BOSTON, MASS. Christian Science Monitor

MAR 8 - 1933

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N. Y. TELEGRAPH

MAR 7 - 1933

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PERU, IND. DAILY TRIBUNE

MAR 6 1933

Music Federation Will Hold Biennial Convention

MINNEAPOLIS, Minn.—A new
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The Federation, every two years,
holds contests to develop new artists
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and to foster American talent.

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people with musical
impulse in the con-
ests awards of \$1,000
and a New York ap-
peal to the winners of
several divisions,
given for first places
in violin, cello, organ,
high or low, man's
voice, and opera voice.

ional artists will ap-
pear including John
and pianist; Flor-
Metropolitan Opera
through WCAE in the series—Bauer, violinist; Min-
launched last Sunday by John Er-
Erskine under the general title
"Singing—the Well-Spring of
Music."

ing cities.

Season is Proposed
To enable the Metropolitan
opera a larger audience, by
presenting a season of opera
or by other supplement-
ary means.

To enable the Metro-
politan to introduce modern stage

To insure the production
of American operas
commissioned, such as the
Howard Hanson and Rich-
ards.

Conditions were accepted
by Cornelius N. Bliss,
president of the Metropolitan
and Real Estate Company;
D. Cravath, chairman of
board of the Metropolitan
Association, Inc., at a meet-
ing of the office of George W.
of the Foundation, in the
Hanover Bank and Trust
Co., 70 Broadway, of which
Erskine is president.

An immediate gift of \$50,000 was
made from the Foundation to the
Association. Although the
amounts of Mr. Cravath in-
dicated that \$50,000 was the ex-
act grant, Mr. Erskine de-
clared it as a sliding sum of an
amount sufficient to provide as
much money as could not other-
wise be raised to make up the
guaranty fund.

Proceedings Threatened
Erskine's statement read in

morning papers carry a let-
ter from William Matthews Sullivan,
president of the court, threatening
the Juilliard Foundation
certain questions of his are

Erskine wants to know whether the
Foundation is fulfilling the
intent of Mr. Juilliard's will;
at least Mr. Juilliard's
have been carried out with
to the Metropolitan
Company; whether it was

Erskine's intention that the
Foundation should take over the
of the Metropolitan, or that
the Juilliard School should
remain unoccupied and in-
active of income; whether the
School should employ a
pensive faculty or that for-
structors should be em-
ployed and finally, whether it was

Erskine's intention that the
Foundation should be asked for \$300,000
to the Metropolitan Opera Com-
pany when that company had not
the financial aid to which
entitled under Mr. Juilliard's

is not the first time that
large has been made that Mr.
left something to the Met-
ropolitan which his trustees failed
to carry out. I am as much respon-
sible as any one for the policy of
the Metropolitan in recent years. I be-
lieve that what the Juilliard has
has been true to Mr. Juilliard's
wishes in spirit and letter.

soon as Mr. Juilliard's trust
funds, the Metropolitan was
funded more than ten years
ago with an offer to carry out Mr.
Juilliard's wishes. The offer was
accepted, on the ground, I under-
stand, that the normal program
not to be disturbed. The

Erskine then suggested that it pay
supplementary season of opera
to the Metropolitan for the produc-
tion of unusual operas and Ameri-
can compositions.

Erskine offers the management of
the Metropolitan also declined. The
action then proceeded to carry
out Mr. Juilliard's other wishes."

PHILADELPHIA, PA. ENQUIRER

MAR 5 1933

Aid, Not Obsequies

OPERAGERS here are certain
to hail with delight and relief
the news that the Juilliard
Musical Foundation has come to the
rescue of the Metropolitan Opera
Company with sufficient funds to
insure next season. The appalling
possibility that Philadelphia as well
as New York might be without
opera for the first time in uncount-
ed years is thus averted. The emer-
gency aid will afford ample oppor-
tunity to work out plans for the fu-
ture of opera after this acute crisis
has been met.

Erskine's statement of the performance of
"Tristan and Isolde" last Tuesday
night was clouded by the warning
inserted in the program that the
management "will be unable to un-
dertake another season of opera at
the Metropolitan unless it can be
assured of a substantial guaranty
fund." The "drive" to raise \$300,000
for this purpose was intensively on
when attention was focused on a
clause in the will of August Juilliard
dealing with aid for the Metro-
politan in time of necessity. The
result of this was to elicit the in-
formation that the Juilliard Founda-
tion officials had already pledged
\$50,000 to the Metropolitan for next
season, with the additional infor-
mal assurance from John Erskine,
president of the Juilliard School of
Music, that the Foundation will
"see the Metropolitan through" by
providing whatever money may be
necessary to make up the required
guaranty fund.

Conditions laid down by Dr.
Erskine for the Metropolitan on
behalf of the Juilliard Foundation
may have sound value in moderniz-
ing and remaking opera for audi-
ences of today. Some of these con-
ditions, or rather, "definitions of the
purpose of our gift," apply purely to
students of the Juilliard School of
Music and have no significance for
the public at large. But with Dr.
Erskine's insistence that the Metro-
politan should be more modern,
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there can only be general agree-
ment on the part of more advanced
and enlightened opera enthusiasts.

Perhaps Dr. Erskine, himself an
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Troy, Laocoe, Tristan and Lady
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ing line in Noel Coward's pranking
new comedy, "Design for Living."
One of the players—Lynn Fontanne,
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The theater, representing something practi-
cal, and the classroom, representing some-
thing theoretical, must always, no doubt, be at
variance. Completed achievement will vaunt
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In regard to the conflict in hand, no one
should be surprised if officials of the Metro-
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Nevertheless, Dr. John Erskine, as head of
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In any case, the controversy is only a new
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The Federation, every two years,
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and to foster American talent.

From all parts of the United States
will come young people with musical
aspirations to compete in the con-
tests. Seven cash awards of \$1,000
each, or \$500 and a New York ap-
pearance are given to the winners of
first place in the several divisions.

Prizes will be given for first places
in piano, violin, violin cello, organ,
woman's voice, high or low, man's
voice, high or low, and opera voice,
man or woman.

Famous national artists will ap-
pear on the program including John
Erskine, author and pianist; Flo-
rence Ziegfeld, Metropolitan Opera
star; Harold Bauer, violinist; Min-
neapolis Symphony Orchestra;
Jacques Gordon String Quartet; Lyric
Male Chorus of Milwaukee and the
St. Olaf Choir of Northfield, Minn.

The musical event will be culmi-
nated by massed choruses from lead-
ing cities.

MAR 6 - 1933

The Juillard Gift

IF depression has accomplished nothing else, it has at least stimulated a revaluation of American institutions and customs. And in this revival of interest in things American, native music has had no small share. He who has followed the programs of our major orchestras must surely have noticed the increasing number of American compositions "The Emperor Jones", whose recent premiere evoked

such fanfares of praise from critics, is an example in the operatic field. And, though it may be stretching causal reflections a bit to claim depression responsible for revived musical interest, certainly it is responsible for the shift in policy now promised by the Metropolitan Opera.

It was last Thursday that John Erskine, president of the Juillard School of Music, issued the announcement originally intended for tonight's performance at the Opera House. The Foundation has presented fifty thousand dollars to the fund for continuance of productions. This money is important, but the conditions are significant. The Metropolitan may accept the offer, that is, if its purposes are observed; to give further encouragement to American singers and composers; to secure educational opportunities for properly qualified students; to serve a larger audience with supplementary programs; to introduce modern stage methods; to insure production next season of American operas already commissioned.

One result of Thursday's announcement is a definite settlement of the ancient quarrel of critics with the Juillard Foundation. They have long belabored the directors for failure to help the Metropolitan. But we now learn that help has been offered more than once and has been refused precisely because of the "definitions" now accepted. Critics have argued that Mr. Juillard left his money to encourage musical appreciation and composition, that no strings should be attached to grants. But Mr. Erskine makes it very clear that the Juillard estate was to be used to encourage American music. And the Metropolitan—the Cosmopolitan it should have been labelled—has always, with rare exceptions, considered American performers and composers as scarcely worth musical respect.

MAR 11 1933

Refuting the alleged scarcity of good American concert songs, A. Walter Kramer, editor of Musical America, will point out the wealth of material at the disposal of singers in a talk over a National Broadcasting company network on Sunday. He speaks in the series launched last Sunday by John Erskine, under the general title, "Singing the Well Spring of Music." He will be heard over an NBC-WEAR network at 4 p. m.

MAR 6 - 1933

Saving the Metropolitan

With the performance of "Manon" tomorrow evening the Philadelphia season of the Metropolitan Opera Association comes to an end. There is every reason to believe that there will not be another next year unless a fund of \$300,000 is raised as a guarantee. Miss Lucrezia Bori, who is head of the committee to secure it, will appeal directly to the audience at the Academy for support. While it may be said that the main responsibility rests upon New York, this city can not be indifferent to the fate of an organization upon which has fallen the burden of giving it the only opera on a grand scale it is likely for a time to have. There should therefore be some response here to Miss Bori's request for subscriptions.

The outlook has been bettered, it is true, by the promise of \$50,000 from the Juillard Foundation; but this alone will not be enough. Furthermore, Dr. John Erskine, who seems to have the largest say in the matter, has made certain stipulations which might well lead the directors of the Metropolitan to obtain the money, so far as possible, from other sources. Some of Dr. Erskine's ideas are sensible, but there is no apparent reason why he should attempt to dictate the future policy of the Association. When he criticizes Mr. Gatti-Casazza for insufficient recognition of American talent, he is distinctly unfair. There are many American singers in the company, and the implication that foreign singers should be discriminated against does not suggest any improvement in the performances.

In any case, there must be reasonable assurance of large audiences at the Academy if performances are to be resumed here next autumn. Otherwise the Association could hardly be expected to venture upon another Philadelphia season, even if the New York house remained open. Should it feel unable to do so, the cause of musical culture would receive a heavy blow. A curtailment of all other orchestral activities save those of the Philadelphia Orchestra is already in prospect, and this unequalled organization is also in need of more generous appreciation.

There is hope that financial conditions will soon improve, and that normal attendance at musical entertainments of the highest class will be resumed as a matter of course. Meanwhile the need of preserving what we have is more than ever apparent. Neither New York nor Philadelphia can afford to spare the Metropolitan.

MAR 10 1933

Personal Opinions

IGNACE FADEREWSKI—Man is the wolf of man.

JOHN ERSKINE, novelist—Admiration is a form of longing for something we need.

G. R. CLOVER, sales agent—For better or for worse, we are living in the most interesting period in American history.

GEORGE BERNARD SHAW—Keeping down nationalism is like sitting on a horse's head—there's no time to do anything else.

LADY ASTOR—Communism won't work except on the basis of the fatherhood of God and the brotherhood of man, and any system would work on that basis.

MRS. FRANKLIN D. ROOSEVELT—There has been in the past too much emphasis on school buildings and too little on the people who are going to teach in them.

MATTHEW BRANDEIS, carpenter—It is not fear but greed that has caused our present difficulties, and greed has never been the failing of the underprivileged classes.

MAR 7 - 1933

OPLE

Interest
and
They
Joining

es "Met" Caters
Singers

ARK, March 7.—Without, young Deep-mezzo-soprano of the Metropolitan Opera Co., does not share the belief of her operatic god-mother, Mary Garden, that "the Met." would do well to establish itself on more of an All-American basis.

She likewise believes that Dr. John Erskine, president of the Juillard Foundation, has small reason to hope that the Metropolitan would cease to be an opera house."

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perience that Gatti-Casazza has actually leaned backward in his attempts to further the careers of American singers—if they have the requisite talent."

MAR 7 - 1933

REVAMPING
It has been said that the Metropolitan Opera Association is a foreign institution, one to all such criticism and prospered could be expected. arrived, however, and financial trouble every corner.

In 1919 the Juillard left \$14,000,000 in American music in America principal is still in the \$600,000 a year depression.

Years ago the fund agreed to be tant if it turned changed its policy. The Metropolitan dignantly turned tions and prefer "foreign" as it cost.

But the tune is Metropolitan is speaking, to start- ance with "The A if the Juillard assist.

John Erskine, w- nces the Juillard down the condition opera. It must be not overlook the f- lish language and a reality, that ther- tions of an educat- that there must formed.

The Metropolitan saves itself. It v- same. A turning America has come

MAR 13

HARVARD TEACHERS TO HEAR

Authority on Bank Annual Meeting Prof. John H. Will- vard authority on bar- cy, will be the princi- 42d annual meeting Teachers' Association day at the Commanc- bridge.

The meeting will fe- and besides Prof. Will- cently returned from served as United States on the preparatory co- peria for the coming conference at London author and professor of hambia University, v- meeting.

Saturday's meeting week of sessions and by the Harvard Teach- in co-operation with th- of Education on a wide- tional topics.

NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 6 - 1933

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YORK, PA.
GAZETTE-DAILY

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PHILADELPHIA, PA.
ENQUIRER

MAR 6 - 1933

AS IT BEEN SIN

every day, you know . . . slipping young lady's bob! But right now a good photograph. And think now. There's one in your neighborhood. And it's only a small p

A boy feels considerably gentleman—and acts he's set up in a new incentive to neatness. Koppera Shopper suggests burg outfit of fancy with important-looking coat and two pairs of furs. You can keep you—as you like to see fuel-saving money.

And burg's have \$1.98, oxford stitches that no will lo



DETROIT, MICH.
NEWS

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WASHINGTON, D. C.
TIMES

MAR 7 - 1933

PEOPLE

Who Interest
You and
What They
Are Doing

Singer Denies "Met" Caters
To Foreign Singers

NEW YORK, March 7.—Gladys Swarthout, young Deepwater, Mo., mezzo-soprano of



the Metropolitan Opera Co., does not share the belief of her operatic god-mother, Mary Garden, that "the Met." would do well to establish itself on more of an All-American basis.

She likewise believes Gladys Swarthout that Dr. John Erskine, president of the Juillard Foundation, has small reason to express the hope that "the Metropolitan would cease to be a foreign opera house."

Miss Swarthout said: "Both Miss Garden—who is responsible for my being in opera today—and Dr. Erskine are wrong in assuming that the Metropolitan is a foreign institution given to pushing the talents of foreign singers at the expense of our native talent. "It has been my personal experience that Gatti-Cazazza has actually leaned backward in his attempts to further the careers of American singers—if they have the requisite talent."

NEW BRITAIN, CONN.
HERALD

MAR 7 - 1933

REVAMPING

It has been said the Metropolitan Opera "a foreign institution" to all such on and prospered could be expected, arrived, however, and financial tro every corner. In 1913 the Juillard left \$14.0 age music in Am principal is still in ing \$600,000 a year depression.

Years ago the fund agreed to he lan if it turned changed its policy. The Metropolitan dignantly turned tions and prefer "foreign" as it co

But the time is speaking, to start ance with "The A if the Juillard assiat.

John Erskine, w ntes the Juillard down the conditio opera. It must b not overlook the f lish language and a reality, that start tions of an educat that there must formed.

The Metropolitan saves itself. It v same. A turning America has come

BOSTON, MASS.
HERALD

MAR 13
HARVARD TEACHERS' ASSOCIATION TO HEAR

Authority on Bank Annual M Prof. John H. Willard authority on bas cy, will be the princ 42d annual meeting Teachers' Association day at the Commans bridge. The meeting will f and besides Prof. Willard recently returned from served as United States on the preparatory co peria for the coming conference at London author and professor of lumbia University, v meeting. Saturday's meeting week of sessions and by the Harvard Teac in co-operation with th of Education on a wide tional topics.

MAR 7 - 1933

OPLE

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ies "Met" Caters
Singers

ARK, March 7.—
about, young Deep-
mezzo-soprano of
the Metropolitan
Opera Co., does not
share the belief of
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mother, Mary Gar-
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MAR 4 - 1933

REVAMPING U. S. OPERA

It has been said for years that the Metropolitan Opera in New York is "a foreign institution." But oblivious to all such criticisms it carried on and prospered about as well as could be expected. When the slump arrived, however, it failed to prosper and financial trouble was around every corner.

In 1915 the will of Augustus Julliard left \$14,000,000 to encourage music in America. Today the principal is still intact and is yielding \$600,000 a year—even during the depression.

Years ago the trustees of this fund agreed to help the Metropolitan if it turned "American" and changed its policy in other respects. The Metropolitan management indignantly turned down the conditions and preferred to remain as "foreign" as it could.

But the tune is now different. The Metropolitan is willing, figuratively speaking, to start every performance with "The Arkansas Traveler" if the Julliard Foundation will assist.

John Erskine, who runs and operates the Julliard Foundation, laid down the conditions of aid for the opera. It must be "more American," not overlook the fact that the English language and American music is a reality; that there must be productions of an educational nature, and that there must be operettas performed.

The Metropolitan accepts and thus saves itself. It will never be the same. A turning point in opera in America has come.

MAR 13 1933

HARVARD TEACHERS TO HEAR WILLIAMS

Authority on Banking to Address
Annual Meeting

Prof. John H. Williams, noted Harvard authority on banking and currency, will be the principal speaker at the 42nd annual meeting of the Harvard Teachers' Association to be held Saturday at the Commander Hotel, Cambridge.

The meeting will follow a luncheon, and besides Prof. Williams, who has recently returned from Europe, where he served as United States representative on the preparatory commission of experts for the coming world economic conference at London, John Erskine, author and professor of English at Columbia University, will address the meeting.

Saturday's meeting will conclude a week of sessions and conferences held by the Harvard Teachers' Association in co-operation with the Harvard School of Education on a wide range of educational topics.

MAR 2 - 1933

Julliard Fund Head Is Studying Opera's Request

Statement to Be Issued,
Prof. John Erskine Says
—\$300,000 Is Sought

Prof. John Erskine, head of the Julliard Foundation, novelist, and columnist of The Eagle, today was considering a request that the \$14,000,000 trust fund left by the late Augustus Julliard in 1915 be enlisted in the aid of the Metropolitan Opera Company's quest for a \$300,000 fund to assure continuation of the opera in the 1933-34 season.

"The request is being studied," said Professor Erskine, "and a statement will be issued later in the day."

The suggestion of foundation aid for the opera was made in a statement issued by William Mathews Sullivan, lawyer and music patron and former president of the Society of Friends of Music, who recalled that the late Mr. Julliard was for many years president of the board of directors of the Metropolitan Opera Company and one of its most prominent members.

The statement also recalled that Mr. Julliard's will, setting up the trust fund, mentioned the Metropolitan Opera by name, and suggested that if necessary a court interpretation of the testament be sought that the trust's funds may be applied to assisting the opera in its emergency.

MAR 5 1933

Why sing?—Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over KGW under the auspices of the American Academy of Teachers of Singing. John Erskine, president of the Julliard Foundation of Music, New York city, will inaugurate

the programs over a NBC nation-wide network today at 1 o'clock.

The series, which is to be presented under the general title "Singing, the Well-Spring of Music," is intended to meet the growing interest in vocal music throughout the nation. In addition to Mr. Erskine, the following noted musical authorities will be heard in the ten broadcasts:

Mary Garden; Walter Butterfield, president of the music supervisors' national conference; Edward Johnson, American-born tenor of the Metropolitan Opera company; A. Atwater Kent, manufacturer and sponsor of the national radio auditions; Marshall Barlow, director of the Yale University Glee club; Deema Taylor, American operatic composer; Walter Crumer, editor of Musical America; Pierre V. Roy, editor of Musical Digest; Herbert Winterspoon, director of music, Chicago world's fair.

The academy has arranged the series of talks with NBC in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing. The American Academy of Teachers of Singing was organized ten years ago by a small group of New York singing teachers to further the ethical and cultural interests of the profession. They express the opinion that something should be done to tighten the bonds between members of the teaching fraternity throughout the entire country.

MAR 10 1933

On the Gangplank With

HARRY ACTON

The Big "T" Column

I always think of lucky kiddies when I see the chute-the-chutes in the playrooms aboard the Bremen and Europa...and

then I think of the little bellhops aboard these seagoing house-boats whose mothers and fathers are working in other liners passing them at sea...I'll never forget that Lens



HARRY ACTON.

Lad who had the murder suspect posed and everything aboard an incoming ship—and the camera jammed...

I always consider Miss Anna Case one of the most charming gangplankers of the singing world...I can't recall that any of the great writers of the sea—chaps like Conrad, Masefield, McPeck, Riesenbergs—ever did any of their stuff while aboard ship...they always waited until they got ashore...

I've found that the playwrights are different from the writers of the sea...they do a lot of their writing while crossing the Atlantic, and for evidence I have Freddy Lonsdale, Marc Connelly, George White and John Erskine...I always feel sorry for folks of prominence (like Gene Tunney and Gloria Swanson) who are always afraid of showing their children for fear of the kidnapers...

I never pass through the third-class quarters of any ship upon arrival that I don't remember that little fellow I met once who forgot all about the excitement of gazing at the New York skyline to tell me he had on a new pair of shoes which his mother promised he could wear when he arrived here...

NASHVILLE, TENN.
TENNESSEAN

MAR 8 - 1933

"New Deal" in Opera.

It begins to appear as if the Metropolitan Opera is to come eventually out of the financial crisis, which has all but cost its life, greatly enhanced in the hearts of American music lovers and serving better the interests of American music and American composers.

There is no doubt that until the depression came the Metropolitan was a foreign institution. The names of the artists were for the most part difficult for Americans to pronounce and even the Americans who sang in the Metropolitan found it helpful to adopt foreign-sounding names. American opera found practically no welcome within its sacred precincts until the coming of Mr. Gatti-Casazza in 1908, and during his regime there has been complaint that American composers and American singers have not had sufficient opportunity, that there have been too many time-worn operas and not enough new ones produced and that the Metropolitan has not kept pace with progress.

If these complaints were well justified, it is not entirely the fault of Mr. Gatti-Casazza. Grounded in the tradition of European opera, it might have been more or less natural for him to look across the ocean for his singers and his operas. But it is a fact that there is in America a certain glamour about a foreign name, and the Metropolitan has profited by the prestige which such names enjoy in now and, some may say, unsophisticated America.

Recently the Metropolitan has been campaigning to raise a \$300,000 guaranty without which the Metropolitan Opera Association announced it would have to yield to the depression. After a month of suspense the situation was saved by the decision of the Juilliard Musical Foundation to "see the Metropolitan through on certain conditions."

The conditions were formulated by John Erskine, perhaps the staunchest friend of American music. Dr. Erskine, is head of the Juilliard interests, stipulated that grand opera at the Metropolitan next season will be more American, more modern and more educational.

To that end qualified students of the Juilliard school shall have the privilege of attending rehearsals at the opera house. This right, though an accepted one in European opera houses, had been refused by Mr. Gatti-Casazza as late as a month ago.

Dr. Erskine said the grant of \$50,000 extended to the Metropolitan as an earnest of the forthcoming support from the Juilliard foundation and of the "new deal" in opera. The following points were agreed upon between officers of the two organizations as the purposes of the gift:

1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.
2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.
3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.
4. To enable the Metropolitan to introduce more modern stage settings.
5. To insure the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes.

The concessions now made were asked of the Metropolitan ten years ago but were denied. Now it appears to be a question of yielding either to these conditions or to the depression, and the Metropolitan has wisely chosen the former. It promises a "new deal" for American composers, for those opera goers who want freshness and the American spirit to predominate in our greatest opera house.

PROVIDENCE, R. I.
JOURNAL

MAR 11 1933

METROPOLITAN OPERA PROSPECTS

Next season's activities at the Metropolitan Opera House appear to be assured by the decision of the trustees of the Juilliard Musical Foundation to contribute fifty thousand dollars to the guaranty fund now being raised under the leadership of Miss Luciezia Bori. More than this, the trustees have announced their readiness to make up any deficiency beyond that sum which may be needed to complete the full amount of \$300,000 which is required to insure the Metropolitan's continuance.

The Juilliard trustees have announced their intention to "see the Metropolitan through on certain conditions." The "conditions" were formulated by John Erskine, director of the Juilliard School of Music, and have been accepted by the heads of the opera-producing and opera-owning organizations. The main stipulations are that grand opera at the Metropolitan next season shall be "more American, more modern and more educational." Two other concessions of importance are that qualified students of the Juilliard School shall have the privilege of attending rehearsals at the opera house and that the Metropolitan shall conduct a supplementary season of opera comique.

The various terms for the lighter forms of opera are confusing to most people. There is a distinction, as we understand it, between "opera comique" and "opera bouffe." According to Grove's Dictionary of Music an opera bouffe is "a French comic opera, of exceedingly light character, and constructed on too trivial a scale to entitle it to rank as an opera comique." The latter is a form with a happy ending and usually with spoken dialogue.

And then there is the "operetta," which is "a little opera, generally of a buffo character, too short to furnish an evening's amusement, but useful as an afterpiece or intermezzo." This often appears in longer form, however, as, for instance, in the works of Gilbert and Sullivan, which are generally classified as "operetta." In this country we find all the lighter forms commonly designated as "comic opera," or in the past few decades as "musical comedy," a vague term which covers nearly the entire range from operetta to topical revues.

As to the exact character of a Metropolitan season of "opera comique" we cannot be sure. Such pieces as "The Bohemian Girl" and "The Barber of Seville" have always been reckoned as legitimate items in the grand opera repertoire. Whether the new tolerance for the "comique" will permit performances of "Boccaccio," "Chimes of Normandy," "Robin Hood," "The Mikado" and the like remains to be seen. But the stipulation for a supplementary season of lighter opera would suggest that the grandness of grand opera may be wearing rather thin.

Perhaps it is enough to be assured that the Metropolitan is to go on, for another season at least. In a recent appeal for public support Miss Bori said: "You will not let the Metropolitan die. We cannot. This is not a problem for the few in a big way, but for the many in a moderate way."

That has a truly democratic ring that is inspiring, but possibly it is to be said

that the Metropolitan has never been "a problem for the few in a big way." Until within the past two or three years the Metropolitan for a half century has been practically a self-supporting institution, and the only big way in which the "few" have given their support to its maintenance was by their ownership of boxes in the "golden horseshoe." A support, it may be suspected, that has been perpetuated in the interest of social prestige quite as much as through a benevolent concern for the progress of music.

As for the new order at the Metropolitan we cannot be sure that a forward step will be marked by Mr. Erskine's demand for more works that are "more American and more modern." The occasional tentative experiments in those lines have not been very encouraging. If the world is really tired of the "standard" operas then it may well be that it is nearly time to let opera die a natural death. It would hardly seem worth while to attempt the cure of its anemia by a liver diet of works like the fantastic "Emperor Jones."

LOS ANGELES, CAL.
RECORD

MAR 11 1933

WHAT FOLKS SAY About Many Things

I believe that our economic life, if we did not interfere with it, would speedily right itself.—John Erskine, novelist.

A husband and father has an absolute right to eat a plate of frogs' legs and give his wife none.—Supreme Court Justice Steinbrink.

The big shots are still loafing. They think they are working to bring business back, but most of them are asleep at the switch.—Edgar M. Falby, iron worker.

By simply letting things alone, the American people can have all the adversity they could possibly desire.—Nicholas Murray Butler, educator, president Columbia University.

"Expediency instead of God now rules the church."—Howard L. Holmes, Michigan Prohibition party chairman.

New York Herald

THE
ME

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The times are scarce cause less sternly necessary the homeless. Miss Bori more than its share of enough to dishearten counteract as best it could of Mr. John Erskine, Juilliard Musical Foundation emphatically contradicted by spokesmen for the Metropolitan do no such thing.

A Singular Business

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New York Herald-Tribune

MAR 12 1933

THE FUTURE OF THE METROPOLITAN

By LAWRENCE GILMAN

THE opera season is over. Will there be another at the Metropolitan next winter, or have the gilded cherubs of that storied proscenium heard the last of Mimi and Mime, Violetta and Elektra and Aida, Lakmé and Gilda and Tristan and Brünnhilde, for an indefinite term? At this writing, no one seems to know—although one understands that Miss Bori's Committee for Saving Metropolitan Opera has by no means lost hope of raising the necessary guarantee fund.

The times are scarcely propitious for obtaining money in behalf of any cause less sternly necessities than that of feeding the hungry and sheltering the homeless. Miss Bori's valiant and idealistic Committee has encountered more than its share of slings and arrows. As if the Bank Holiday were not enough to dishearten any Friend of Opera, the Committee has had to counteract as best it could the adverse effect of the very odd performance of Mr. John Erskine, who, having declared on one day that the Julliard Musical Foundation would "see the Metropolitan through," was emphatically contradicted the following day by various Julliard officials and by spokesmen for the Metropolitan to the effect that the Foundation would do no such thing.

A Singular Business

THIS singular business has never been quite satisfactorily explained; but its immediate effect was crystal clear. Many Friends of Opera, hearing that the Julliard Musical Foundation, in the words of its representative, would "see the Metropolitan through," and remembering that the will of Mr. Julliard desired his trustees to "aid . . . the Metropolitan Opera Company . . . for the purpose of assisting such organization in the production of operas," naturally assumed that the Metropolitan would be tided over the crisis. Such of these reassured opera-lovers as were in the audience or listening to their radios during the "Tristan" performance of March 3d were therefore astonished to be told by Miss Bori, in a speech before the curtain, that "an erroneous and very unfortunate impression had been given in the morning papers," and that "the friends of opera should be under no illusion as to the realities of the situation"—those realities being, as other spokesmen for the Metropolitan explained, that the Julliard Foundation had contributed only \$50,000 to the required guarantee fund of \$300,000, without further promise or pledge, and that it was up to the public to contribute the rest.

Of course it was not the incorrigible newspapers, but the declaration of the ebullient Mr. Erskine, which gave that "erroneous and very unfortunate impression" referred to by the dismayed Miss Bori (Miss Bori is an exquisitely tasteful lady, and the newspapers' shoulders are broad and strong). However, the Metropolitan and its innumerable friends cannot but feel grateful to the Julliard Foundation for whatever aid it has been able to give; and doubtless there are few lovers of opera, between New York and Wahoo, Neb., who have not already adjusted themselves to the consequences of the Erskinian contretemps, and are doing what they can to insure the resumption of opera-giving at the Metropolitan next winter.

A Rewarding Season

THAT the Metropolitan, on the strength of its record in the season just closed, deserves to survive, is a conviction that has lately found utterance in these columns. Mr. Gatti-Casazza has carried through his twenty-fifth season at the Metropolitan with extraordinary gallantry and skill, and with results that have definitely enhanced the prestige of the house. We have had no more stimulating and engrossing winter at the Metropolitan in many moons—and this tribute must be paid with especial pleasure by those who have felt constrained in recent years to express the view that the Metropolitan, when the goose hung highest, did not fulfill all its obligations as a great civic and national institution with immense opportunities for artistic achievement. It is strange and ironic that now, in its days of adversity, the Metropolitan should have dispensed artistic largess with a bounty as incongruous as it has been surprising and delightful.

Intelligent and responsive operagoers hereabouts will not soon forget the Metropolitan's recent claims upon their gratitude. They will remember that it aroused intense and unexpected interest by its addition to the repertoire of an exacting masterwork of the contemporary lyric stage, Strauss's "Elektra," produced with exceptional effectiveness; that it mounted admirably a new and provocative American opera, Mr. Grunberg's setting of O'Neill's "The Emperor Jones"; that it acquired a number of eminent and gifted singers, previously unheard in New York, with whose co-operation it has been enabled to accomplish some unforgettable performances of the greatest works in the operatic list.

Reforms and Conditions

IF IS still true that the Metropolitan as an artistic institution is in need of reformation—that it cannot function as it should without new settings, new methods of production, new stage direction, new mechanical equipment, a better orchestra, laborious and fresh-visioned restudying of a large part of its repertoire.

But to dwell upon these needs at the present time, under present conditions, would be unrealistic. All these desirable improvements spell money—money in large and certainly unobtainable quantities.

We need not take more seriously than they deserve the "conditions" which Mr. Erskine attached to his promise of financial assistance to the Metropolitan. Mr. Erskine thinks, for example, that the Metropolitan should "give further encouragement to American singers and composers." As to American singers, Mr. Cravath has remarked, with admirable courtesy and good temper, that "right now we have more American talent in the Metropolitan than in any opera company in history, with the exception of that of the Eastman School of Music." As for American composers, it is an interesting commentary upon Mr. Erskine's "condition" regarding them that since Mr. Gatti-Casazza came to the Metropolitan twenty-five years ago, he has given ninety performances of operas by American composers—a record that might be considered in relation to the fact that during the same period, the Metropolitan has given no more than 100 performances of "Tristan und Isolde."

Mr. Erskine further requires "a supplementary season of operatic" (in which there appears to be hereabouts, as indicated by past experiments, a rather languid interest); "the production next season of American operas already commissioned, such as the work of Howard Hanson and Richard Stokes" (this we may all hope for); the introduction by the Metropolitan of "modern stage methods" (altogether desirable, as noted above); and Mr. Erskine wants students to have the privilege of attending rehearsals as "an educational opportunity."

According to Mr. Cravath, these conditions—or, as Mr. Erskine preferred to call them, "definitions of the purpose of our gift"—have been "accepted in principle" by the Metropolitan. So let us not worry.

The Hour's Need

IF THERE be any who still wonder, after the past season's record, whether the Metropolitan, in its present state, is indispensable, it might be said to them that the need for those beneficent imponderables which the lyric theater is capable of providing was never greater than at present.

"O Rose, thou art sick!"

The matchless poet, could he look today at the spirit's bounds, might well be tempted to repeat his immortal diagnosis. The fabric of men's minds and the texture of their imaginations were never in more urgent need of some inner benison that is not subject to the mere wanton disarticulation of life. Many will always find this benison in that release and enlargement of the spirit which are afforded by contact with great testaments of the creative will. There are moments of transcending beauty and extraordinary exhilaration in certain lyric-dramas which yield this restorative benison. There are other moments, among the most exalting that one can know, which make us aware of something within us or about us, "in the consciousness of which we are for a time set free from fear and desire—when we feel that it would be easy to do what were otherwise the hardest things in the world, for no other motive than that they are supremely worth doing."

By OLIN DOWNES.

4 Crooks, the tenor, who, Des

It hardly seems logical to question the intent of Augustus Juilliard's will where the Metropolitan is concerned, although in making their gift the trustees proceeded in a manner directly contrary to the judgment of John Erskine, who constituted himself spokesman of the foundation in an article which he contributed to THE TIMES of last June 12. In this article Mr. Erskine made some surmises

There was only one point that it seemed desirable to clear up. Mr. Erskine had made some remarkable paraphrases of the text of the Juilliard will, without quoting the original sentences. THE TIMES reviewer, having repeatedly perused these sentences when they were published in 1919 and

The writer's construction of the Juilliard tardiness in proceeding to the Metropolitan's assistance, preceding Mr. Erakine's published statement, was a simple one. He reasoned that the Metropolitan Opera Company, until the stock market fiasco, had not needed

Arthur

APR 12 1933

METROPOLITAN AND JULLIARD POLICIES

By OLIN DOWNES.

THE season of the Metropolitan Opera Association now ending has been one of exceptional accomplishment. It was shorter by eight weeks than seasons preceding, in which the average number of operas performed was forty-five. Thirty-seven operas have been given this Winter. There were fewer novelties than in preceding seasons, but two works added to the repertory were of special importance, and their very successful performance added lustre to the Metropolitan's fame.

Richard Strauss' "Elektra," officially a "novelty," had been given by Oscar Hammerstein in 1910, but it was then far ahead of public understanding and was not appreciated until Mr. Gatti-Casazza's admirable production here, following the brilliant performance of the late Philadelphia Grand Opera Company, under Fritz Reiner. But the word "novelty" applies in every respect to Louis Gruenberg's "Emperor Jones"—novelty of subject, novelty of musical treatment, novelty of presentation, in which the services of an American scenic artist were employed, and a young American baritone who had grown up, operationally speaking, in the Metropolitan made the greatest triumph of his career. It is a pleasure to note that this opera, ultra-modern in its character, wholly unconventional in theme, led, with Puccini's "Bohème," the whole repertory in the number of performances given. The last Saturday night performance was attended by this writer, and the reception of the work was nearly as enthusiastic as at the opening matinee, the audience remaining long after the curtain to cheer and applaud.

The writer thinks that "Emperor Jones" is the most mature and the most effective American music drama yet presented by the Metropolitan. It is also the fourteenth American work that Mr. Gatti-Casazza has produced, following a policy which he has pursued consistently and energetically ever since he gained control of affairs at this Opera House.

American composers and American public, as well as a large number of American singers, have reason to be grateful to the Metropolitan, which, since Mr. Gatti's incumbency, has never been forgetful of the moral and artistic obligation of a great operatic institution to promote native art. During the season past five American singers joined the institution, and justified their engagements not by the fact of nationality but of talent. They were Richard Bonelli, the admirable baritone, who is leading roles immediately showed his value as a member of the association; Crooks, the tenor, who,

Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall, 11 A. M. Conductor, Ernest Schelling; soloist, Gulla Bustabo, violin.

Request program, to be announced later.

"The Emperor Jones" and the second act of "Lakmé," benefit performance, Metropolitan Opera House, afternoon.

Lawrence Tibbett will sing the title role in "The Emperor Jones" and Lily Pons will be heard in "Lakmé."

Intercollegiate Glee Club concert, Town Hall, 8:30 P. M. Alfred M. Greenfield, conductor; Dan Gridley, tenor soloist.

The following choruses will participate in the concert: New York University Glee Club, Columbia-Barnard Chorus, Princeton Glee Club, Rutgers Glee Club, Yale Glee Club.

Victor Alter, piano recital, MacDowell Club, 8:30 P. M.

Mr. Alter will be heard in a program of compositions by Bach, Scarlatti, Leo, Beethoven, Brahms, Scriabin, de Falla and Liszt.

Free orchestral concert, Metropolitan Museum of Art, 8 P. M. Conductor, David Mannes.

Cortège of Bacchus, from the ballet "Sylvia." Delibes. Symphony No. 7, in C major. Schubert. Overture, "Impromptu in Autumn." Gluck. The Swan, from "The Carnival of the Animals." Saint-Saëns. Prelude & Minuet from "Informez-vous." Goldoni. The Act III and Finale of the production from "Die Meistersinger."

Review of Season—Mr. Erskine's Interpretation of Opera Patron's Will

Trovatore, Dec. 31.....125
Mignon, Jan. 2.....125
"Emperor Jones," Jan. 5.....125
Romeo et Juliette, Jan. 9.....125
Lohengrin, Jan. 14.....125
Oracolo, Jan. 20.....125
Rigoletto, Jan. 27.....125
Pelléas et Mélisande, Jan. 28.....125
Manon (Massenet), Jan. 28.....125
Rienzi, Jan. 27.....125
"Bartered Bride," Feb. 4.....125
"Gondoliers," Feb. 11.....125
Parsifal, Feb. 12.....125
"Amore del Tre Re," Feb. 17.....125

Total presentations of operas.....125
Revival. "Novelty."

It is an impressive achievement. It would be an impressive achievement at any time. It is doubly so under the conditions which have confronted the Metropolitan. The season has been one of quality as well as quantity. There is room for improvement, now, in the presentation of operas of the conventional repertory. The Wagner presentations have been more than satisfactory, and it is very doubtful if they could be equaled anywhere in the world today. Some of the Italian and French works could have had more brilliant exposition, and there are singers and orchestra players who could well be replaced by new blood.

In sum and total the Metropolitan season has been of a quality that would cause the public deep regret if lack of financial support should force it to suspend or curtail its activities to any greater extent than has been necessary this season.

The public, with good reason, is much interested in the Metropolitan's future. A development of recent years has very materially increased the extent and amount of this interest, since the radio has made the Metropolitan a national and not only a local institution. The question of its future is closely associated with that of the new and very helpful attitude which the Julliard Foundation showed when it announced in the newspapers of March 3 its decision, in accordance with Augustus Julliard's will, to contribute \$50,000 toward the \$300,000 needed as a guarantee fund by the Metropolitan, if it is to function next season. And there is the further question of what the Julliard Foundation will feel able to do toward the assistance of the Metropolitan if it is needed in later seasons.

It hardly seems logical to question the intent of Augustus Julliard's will where the Metropolitan is concerned, although in making their manner directly contrary to the judgment of John Erskine, who constituted himself spokesman of the foundation in an article which he contributed to THE TIMES of last June 12. In this article Mr. Erskine made it plain that the Western encounters in China today gives no more idea of the richness and beauty of this classic music, he says, than a jazz dance tune would give a Chinese about the music of Brahms or Wagner. The system, he explains, is unique in its elaborate and scientific development of melody from an approach entirely different from that of Western music.

Mr. Levis's recital will explain and give examples of this classical music, as well as folk-music, using a variety of instruments. According to reviews by leading Chinese critics, he is among the first successfully to interpret the classic music of China to the West, and the first to rediscover the system governing its structure; research incorporated in his book "Fundamentals of Chinese Melody, Rhythm and Form as Seen Through Music Poems of Ancient China," to which the distinguished Dr. Fu Liu, Professor of Experimental Phonetics of the National University of Peking, wrote the introduction.

"As early as the fourth century A. D. efforts were made to understand the nature of melody," says Mr. Levis. "Such an understanding in the West is absent today.

such results? Could you get better results, with less cost, by other methods?" (3) That the Julliard students (in Mr. Erskine's opinion) were doing for opera what Mr. Julliard desired, while the Metropolitan was not carrying out his wishes. And Mr. Erskine added that "some day we shall have an American opera house in New York City. Its characteristic features, I hope, will be these"—he thereupon gave a list of what he hoped these features would be.

Possibly in saying these things Mr. Erskine had in mind an opera house of the future, to be erected from Julliard funds, of which he once spoke to the writer, mentioning his plan of a lyric theatre situated near the Julliard Graduate School, that would present a modern repertory and give opportunities to American librettists and composers. Or was he merely giving his views about operatic production, by way of indicating his strong disapproval of the methods of a famous artistic institution then fighting for its existence, thereby furnishing reasons why the Julliard Foundation should not and by implication would not subscribe from its funds to Metropolitan relief?

Mr. Erskine's article was written in answer to a paragraph by this writer, included in a disquisition on the past, present and presumable future of opera in New York, which was printed last May 22. The paragraph said:

"The days of the Maecenases and of gifts of millions of dollars to opera companies are flown. Augustus Julliard planned otherwise when he left his millions to be employed as a musical foundation, but the part of the funds which he intended for the Metropolitan in a possible time of need have gone into bricks and mortar and they are not available."

The writer had sailed from America before his own article appeared and was far from New York when Mr. Erskine's rejoinder was printed. When he read it he was astonished by some of Mr. Erskine's dicta. He found them, in the main, so prejudiced and misinformed that it seemed unnecessary, especially as the matter was weeks old, to discuss them.

There was only one point that it seemed desirable to clear up. Mr. Erskine had made some remarkable paraphrases of the text of the Julliard will, without quoting the original sentences. THE TIMES reviewer, having repeatedly perused these sentences when they were written, explains the color.

The Emperor Yao's court musician, Konei, refers to the effect produced by these instruments: "When I smite my musical stones, be it soft or be it loud, then do the fiercest hearts leap for joy and the chiefs do agree amongst themselves. When ye make to resound the stone melodious, when ye touch the lyre that is called Chin, then do the ghosts of the ancestors come to hear."

The Chin referred to above, according to Mr. Levis, is one of the most magnificent and highly developed of instruments in the world today. It is over 2,000 years old. He considers it a more complete medium of musical expression in certain aspects than our modern piano.

The songs of ancient China in Mr. Levis's program are balanced with groups containing the melodious cries of street vendors and workers' chants, all representing the folk and living music of today.

ment to reporters, at a cost nearly three million, the present establishment of the Julliard Graduate School had left any funds, if it desired so to employ them, available for the Metropolitan. Mr. Erskine ignored this topic, and never vouchsafed any information on the subject, either in conversation or correspondence, until his statement to the press of ten days ago. He then announced that the yearly income of the Julliard Foundation from its capital of \$14,000,000 was \$800,000 and that the various commitments of the Julliard Foundation were annually about \$300,000, leaving a balance of \$500,000. From this sum the trustees of the Julliard have contributed \$50,000.

Confining himself in his article of June 12 to personal interpretations of Julliard's will and his very unfavorable opinions of Metropolitan Opera, Mr. Erskine said:

"As a matter of fact the one suggestion in his [Augustus Julliard's] will for a possible collaboration between the foundation and the Metropolitan Opera House refers to artistic ideals, to the production of desirable works, not to deficits." And in a later sentence, "In paragraph (c) he [Augustus Julliard] suggested that the foundation might aid, out of its income, in the production of important works at the Metropolitan."

The Julliard will, in the paragraph mentioned, says, "to aid by gift or part of such income at such times and to such extent and in such amount as the trustees of said foundation may in their discretion deem proper, the Metropolitan Opera Company in the City of New York, for the purpose of assisting such organization in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary profit."

There seems to be no ambiguity in these phrases. But supposing that in some way Mr. Erskine could read into the sentence the words "desirable" and "important"; it may then be asked whether the operas of "The Ring," "Tristan," "Pelléas," "Aida," "Elektra" and "Emperor Jones" or other leading features of the Metropolitan's repertory are "important" or "desirable." If so, is there record of the Julliard Foundation offering to finance these productions, or in any way contributing toward their cost to the Metropolitan?

The writer's construction of the Julliard tardiness in proceeding to the Metropolitan's assistance, preceding Mr. Erskine's published statement, was a simple one. He reasoned that the Metropolitan Opera Company, until the stock

Putting existing and incomplete renditions definitely out of court, not only is the balance between voices and orchestra well high perfect, but the music is really sung, not given off in a series of explosive ejaculations which test the reproducing medium and the patience of the listeners to the limit. After hearing these one feels hope for a worthy recording of a complete "Tristan and Isolde." Given this treatment, there is nothing in the latter score too great for equally excellent reproduction.

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MUSIC.

NBC ARTISTS SERVICE announces

TODAY AT 3

ONLY NEW YORK RECITAL

John THOMAS

Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall, 11 A. M. Conductor, Ernest Schelling; soloist, Gulla Bustabo, violin.

Request program, to be announced later.

"The Emperor Jones" and the second act of "Lakmé," benefit performance, Metropolitan Opera House, afternoon.

Lawrence Tibbett will sing the title role in "The Emperor Jones" and Lily Pons will be heard in "Lakmé."

Intercollegiate Glee Club concert, Town Hall, 8:30 P. M. Alfred M. Greenfield, conductor; Dan Gridley, tenor soloist.

The following choruses will participate in the concert: New York University Glee Club, Columbia-Barnard Chorus, Princeton Glee Club, Rutgers Glee Club, Yale Glee Club.

Victor Aller, piano recital, MacDowell Club, 8:30 P. M.

Mr. Aller will be heard in a program of compositions by Bach, Scarlatti, Leo, Beethoven, Brahms, Scriabin, de Falla and Liszt.

Free orchestral concert, Metropolitan Museum of Art, 8 P. M. Conductor, David Mannes.

Cortege of Bacchus, from the ballet "Sylvia".....Delibes
Symphony No. 7, in C major.....Schubert
Overture, "Isabella in Aulla".....Glinka
The Swan, from "The Carnival of the Animals".....Saint-Saëns
Prelude e Minuetto from "Intermezzo".....Goldoni
Introduction to Act III and Dance of the Apparition from "Die Meistersinger".....Wagner
Waltz, "Tales From the Vienna Woods".....Strauss

Next Sunday, March 19.

Josef Hofmann will be heard at Carnegie Hall in the afternoon in a program which includes compositions by Chopin, Debussy, Bach, d'Albert, Handel-Brahms and others.

The Don Cossack Russian Male Chorus will make its farewell appearance at Carnegie Hall in the evening.



Photo by Markin.
Arthur Andersen, Singing Tonight at the Last "Ones"

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"As early as the fourth century A. D. efforts were made to understand the nature of melody," says Mr. Levis. "Such an understanding in the West is absent today. The Chinese increased their knowledge through the centuries. It reached its highest point during the Sung Dynasty (960-1280 A. D.). In the light of this, it seems strange that melody, one of the three most important phases in any music, should still remain a mystery in the West. Melody is not taught here. It is largely left to the musical instinct, and the art of melody-writing is practically unknown. Shen Yo (fourth century A. D.) was as important a figure in the field of melody as Bach is for harmony and counterpoint in the West. The art he founded became as deep and involved as our Occidental art of harmony. Perfection in design, symmetry and balance was attained with no counterpart in the West.

"Such great European masters as have written beautiful melody have adhered instinctively to Chinese fundamental concepts of melodic combinations because they are of universal application. The fact that one can render Western musical compositions in terms of Chinese fundamental tone types proves this.

The ancient Chinese system regards movement as of fundamental importance in melody writing. The universal laws underlying melodic movement would not interfere with the type of scale used, the pitch or level of the successive tones, the national character of the actual melody, tonality or atonality. Thus the basic universal elements contained in Chinese melody writing should be significant to Western musicians, since they place matters that are creating the greatest contemporary music in Western melody

with exquisite tone color.

The Emperor Yao's court musician, Konei, refers to the effect produced by these instruments: "When I smite my musical stones, be it soft or be it loud, then do the fiercest hearts leap for joy and the chiefs do agree amongst themselves. When ye make to resound the stone melodious, when ye touch the lyre that is called Chin, then do the ghosts of the ancestors come to hear."

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MUSIC.

NBC ARTISTS SERVICE announces
TOWN HALL, TODAY AT 8 ONLY NEW YORK RECITAL

John THOMAS
Charles BARITONE Steinway Piano

GUILD THEATRE, TONIGHT AT 8:30 DANCE CONCERT
ELIZABETH DELZA Steinway Piano

WIDE DANCE GROUP
CARNEGIE HALL, TUESDAY EVENING, MARCH 21, AT 8:30
RACHMANINOFF Steinway Piano

(By arrangement with C. J. FOLEY)
TOWN HALL, TUESDAY EVENING, MARCH 21, AT 8:15 LAST CONCERT
MUSICAL ART QUARTET ZIMBALIST, Violinist and STRING ORCHESTRA
WALTER DAMROSCH, Conductor

CARNEGIE HALL, FRIDAY EVENING, MARCH 24, AT 8:30
KREISLER Steinway Piano

(By arrangement with C. J. FOLEY)
TOWN HALL, MONDAY EVENING, MARCH 27, AT 8:30 PIANO RECITAL
PESCHA KAGAN Steinway Piano

BARRISON-PLAZA CONCERT HALL, TODAY AT 8:30
HAMILTON COLLEGE CHOIR
Prof. PAUL A. FANCHER, Director Tickets at Box Office

"MUSICIANS' SYMPHONY, TUES. EVE. Mar. 21, Metropolitan Opera House
GIESEKING
SOLOIST in Rachmaninoff's C Minor Concerto Op. 18
HALL JOHNSON
in Spirituals, Work Songs & Ballads, including "RUM, LITTLE CHILLUM!"
CONDUCTOR TO BE ANNOUNCED LATER

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financial assistance—was, in fact, as informed persons well knew, more than making its expenses. Ergo, the Julliard Foundation, which could not have predicted the financial future of the Metropolitan nor the stock market, had probably agreed to the project of the new building in days of wealth and apparently unlimited general prosperity. Then, those days having suddenly flown, it had presumably found that too great a proportion of its available funds had gone into bricks and mortar, without sufficient cash to assist the Metropolitan.

He is glad to find, on reading the figures of the Julliard funds given out by Mr. Erskine, that he was not entirely accurate in his calculations as to Julliard resources, and that \$50,000—\$100,000 if the trustees had decided to go the limit in the matter—were available for other purposes than the foundation's existing commitments. It remains true, however, that the figures concerning which Mr. Erskine and the trustees of the Julliard Foundation had so long remained silent, show that Julliard resources are not such as to justify the Foundation in meeting more than one-sixth of the amount needed by the Metropolitan for its guarantee fund. And if the income of \$14,000,000, invested with a shrewdness that all indigent Americans must envy, yields \$800,000 a year, the income of about \$3,000,000, under similar conditions, adding thereto the amount lost by leaving a valuable building unsold, untenanted and liable to taxes, would have kept the Julliard Foundation in a situation where it could have given a much greater degree of assistance to the Metropolitan than is now possible.

The trustees of the Julliard Foundation have reversed Mr. Erskine's judgment and outruled it by the alacrity of their response to the letter that William Matthews Sullivan published in the newspapers of this city on March 2, demanding if necessary a court's interpretation of the will in regard to the Metropolitan. They hastened, less than twenty-four hours after the publication of the Sullivan letter—which, with Mr. Sullivan's consent, had been long withheld by THE TIMES from publication—to summon newspaper representatives and announce their gift and the amount of it. It is hardly to be assumed that this announcement would have been made, and made so precipitately, if they had agreed with Mr. Erskine that, so far as the Julliard bequest was concerned, the Metropolitan was in the same position as any other institution that might ask for money.

By what right or reason did Mr. Erskine arrogate to himself the position of inspired interpreter of Mr. Julliard's will? What did he

reasoned that the Metropolitan Opera Company, until the stock market fiasco, had not needed

mean by saying that the Metropolitan was not carrying out the testator's wishes in its productions of opera? And that the Julliard Graduate School was? What did he mean by the statement that "the relations of the Julliard to the Metropolitan, as Mr. Julliard in his will suggested . . . have imposed our policy upon us, including our policy as to opera?"

Augustus Julliard was a very warm admirer of the Metropolitan and, as a letter in Mr. Gatti-Casazza's possession shows, of that gentleman's artistic direction of the institution. Only a few weeks before he died he had asked Mr. Gatti-Casazza and Mr. Ziegler, in an informal conversation such as he was frequently in the habit of holding with them, if there was anything they needed for the Metropolitan that he could supply. On being told that a storage house was needed for scenery, Mr. Julliard promptly set about securing an option on a lot near the Metropolitan, but he died before the project had advanced further. The question of the interpretation of Mr. Julliard's will was not a question of the operative opinions of Mr. Erskine. It was a question only of what Mr. Julliard wanted. What he wanted was given general and undisputed editorial interpretation at the time his will was published in 1919. Before us is an editorial of THE NEW YORK SUN, dated June 27, 1919. It is selected for quotation from other editorials only because it expresses with succinctness an uncontroverted construction of the will.

It reads, in part: "Thus in the briefest form this lover of music [Augustus Julliard] set forth his intentions unmistakably. . . . The field of the foundation's generosity appears to be local in only one particular—the provision of assistance for the opera company; nor can that be viewed as purely a New York organization when its road tours are taken into consideration. . . . Those who have watched the Metropolitan company's struggle to keep up the standards of grand opera in hard times (as they were in 1919) will be glad to know that help is coming from the will of one who, as president of the board of directors of the institution, knew its needs as well as its virtues."

Assistance of the Metropolitan when it did not redound to the financial profit of the institution was implicit in the Julliard will. It was not implicit, though it was not in any way forbidden, to put up a new building, far from the centre of the city, where the public concerts that the will recommended can be given only to small audi-

ences—public concerts which, if given on a larger scale, in a more accessible place, for bigger audiences than can be brought to the present Julliard headquarters, would have been a boon alike to public and artists. It certainly appears that the money so spent, to apply one of Mr. Erskine's sentences about the Metropolitan, could have been used to get the same and better results for the amounts expended, no doubt with perfectly honorable intentions, on bricks and mortar.

When Mr. Erskine announced the Julliard Foundation's gift to the Metropolitan he also presented five "definitions of the purposes of our gift." In his TIMES article of last June he offered six other definitions of what he thought opera should be. The first points raised were based upon premises which this writer considered for the greater part eminently unsound. Mr. Erskine said, for instance: "It is no wonder, it is not surprising that our opera has a deficit. It costs more than any other opera in the world." This is not so. The Metropolitan does not cost, compared to the length of its season and its offerings, more than any other opera in the world, and until the nationwide financial disaster of 1929 it had no deficit.

He spoke confidently of the superiority of opera given in Milan, Stockholm, Central Europe and Russia over that given in this city. He hoped Mr. Downes would agree with him "that opera at La Scala does get better results than the Metropolitan." Mr. Downes has heard opera at La Scala and does not agree. Mr. Downes found that opera at La Scala owed its most admirable features to the presence there as conductor of Arturo Toscanini. This was in 1929. The Scala casts would not have commanded extensive patronage in New York. The ensemble was in no respect superior to Mr. Toscanini's ensemble when he conducted at the Metropolitan. The singers, though in many cases highly accomplished, were in point of individual ability so far behind those whom Mr. Toscanini had at his disposal here that there was no comparison.

It may be asked whether Mr. Erskine has seen opera in Russia. The writer has attended a number of performances of opera in Moscow and of ballet in Leningrad. These performances were interesting because of a Russian repertory which it would have been risky to try to transplant to this country. They were usually highly dramatic in intention, and sometimes in accomplishment. In general they were

highly experimental, not technically finished and the singing seldom had artistic quality.

Opera is probably best given in Central Europe at Baireuth, where a theatre devoted to a special purpose gives nothing but Wagner for a few weeks, with intervals of nearly a year and sometimes more than a year between festivals. There is very careful and admirable attention to ensemble. There is zealous and scrupulous observance of traditions, but the general level of singing and conducting is mediocre, and three seasons of listening to opera at Baireuth has not furnished a parallel to the splendor and eloquence of the Wagner performances of the past season at the Metropolitan. Unless Mr. Toscanini or (in 1924, 1927) Karl Muck conducted, the performances lapsed into conscientious ensemble and energetic routine. On the other hand, the Metropolitan does not approach the style of the Mozart productions given by the Vienna Opera Company or equal in this respect the best Salzburg performances of certain classic operas. There are pros and cons of this question, but the legend of the European spirit, the European ensemble, the European perfection of production is partly a myth.

Mr. Erskine also said that the Metropolitan gave opera which was little else than a concert with orchestral accompaniment, and implied that its performances were gotten up by the business manager and the conductor without intelligent dramatic direction. This, he added, was one method of giving opera. "The other method assumes that opera is a theatrical show, and it aims at a total production, in which the conductor and the singers are important, but the stage director is equally so. . . . This second method is the one which artists in most of the cities of the world prefer. . . . The other method is followed at the Metropolitan."

Apparently Mr. Erskine, when he wrote these words, did not know or else did not pause to reflect that the Metropolitan has never been without dramatic directors, and that in the season previous to the publication of his article two of the best-known and most modern stage managers in the world had been engaged to supervise its performances on the dramatic side. One of these is Alexander Sanine, stage director of the Hanseatic-Niedersachsen-Theater, whose productions Mr. Erskine so greatly admires. The other is Hanns Niedecker-Gebhard, whose reputation in Germany as one of the leading modern exponents of the lyric theatre is equal to Mr. Erskine's. He has waited twenty-five years to obtain one.

5. "To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes."

The Metropolitan does not need admonishment by the Julliard to keep its promises to American composers. Long before Mr. Erskine's message was given the world the definite acceptance of this opera for production in the season of 1933-34 had been announced in these columns, with the express sanction of Paul Cravath, chairman of the board of directors of the opera company. In this connection, and in view of Mr. Erskine's championship of the American composer, librettist and singer, and his statement that the Julliard Graduate School was doing for opera what Mr. Julliard wanted, while the Metropolitan was not, it is of interest to ask just what the Julliard Foundation has done up to the present time for American opera.

Last season the school gave public performances of four operas by European composers, past and present, and one opera by an American composer. The four operas were "Dido and Aeneas," "La Serva padrona," "Il finto Arlecchino" (American premiere) and "The Secret of Suzanne." The American opera was "Jack and the Beanstalk," libretto by John Erskine, music by Louis Gruenberg. Its first performances given at the Julliard Graduate School were reviewed in the newspapers as a creditable student achievement. The production was then transplanted to the Forty-fourth Street Theatre for a two weeks' season.

Neither in point of public attendance nor financial receipts was the offering a success. The writer does not believe that this method of production fulfills Mr. Julliard's wishes about opera. He does not believe that it comes nearly as close to Mr. Julliard's wishes as the productions given night in and out by the Metropolitan Opera Association. He does believe that "better results with less cost" could have been gained "by other methods." During the musical season now approaching its end no American opera has been given public performance by the Julliard Graduate School. But enough. Let us hope, the contribution it could, and the public has been apprised of the Metropolitan situation, that the guarantee fund will be speedily completed, and that the Metropolitan next year will equal or surpass the accomplishments of Mr. Gatti-Casazza's twenty-fifth season.

NEW YORK TIMES

MAR 12 1933

OPERA AND THE PUBLIC

Opinions and Suggestions Regarding the Situation of Our Own Metropolitan

To the Music Editor:

So the Metropolitan is coming to the public for aid! The boxholders, surrendering beneath a burden which, according to Deems Taylor, they never here, can no longer support the palace of polychrome and plush. Heretofore the darling of society, opera finds itself obliged to turn to the vast new public which the radio has brought it.

Happily the public response has thus far been gratifying, and is ample proof that the millions who are dependent upon the radio for that great music which the Metropolitan artists sing so gloriously want their pleasure continued.

Let us, however, view this present transaction in the light of a bargain. What if the public does rally to the support of opera and contributes enough to establish the Metropolitan on a secure financial basis; what if the so-called "burden" is definitely shifted from the shoulders of the Four Hundred to those of the millions? Will the policies of the operating company and the conditions of presentation be altered accordingly?

It seems to me that the contributing public should have some assurance that this will be the case. The Metropolitan Opera Company should pledge itself to the obtaining of a new house in which—

1. Every seat will possess visibility and audibility comparable to those of the seats in our large movie palaces.

2. The number of seats at the lower prices will be greatly increased, and the feudal custom of selling "standing room" will be abolished except with capacity houses.

3. Stage, scenery, lighting effects and machinery will be of the most modern type.

4. Boxes will be available at appropriate prices, but the boxholders will not determine the policy of the company.

5. Provision will be made for regular broadcasts of performances.

Unless this is done, the Metropolitan will remain the plaything of gilded show-offs and the public will have been, as usual, the sucker.

As a test of whether opera can be made self-supporting, I suggest that the Metropolitan give a performance of a well-known opera with a good cast in some large, modern auditorium. Perhaps the old Roxy can be available for this purpose. AN OPERAGOER.
New York, March 1, 1933.

To the Music Editor:

That the Metropolitan Opera Association in its present financial extremity appeals to the general public for aid in order to carry on is surprising presumption.

The great general public has been persistently excluded from operatic audiences at the Metropolitan Opera

House for the past twenty-five years because of the high prices of comfortable seats.

We are a music-loving family with a moderate income. When we are in Paris we go to the palatial Grand Opera House, hear French opera sung in perfect French, have a seat in the orchestra, the best part of the house, for two dollars. In the top balcony of the Grand Opera House in Paris, seats may be had for ten cents.

In the opera houses in Berlin, Dresden, Munich, Vienna and Brussels the orchestra seats cost in the neighborhood of two dollars. In Covent Garden, London, we paid four dollars for orchestra seats at a beautiful production of grand opera.

Are we able to enjoy grand opera in our native land? We are not. The high prices for comfortable seats make opera prohibitive. In the United States of America opera is produced for the pleasure of the ultra-rich.

If the Metropolitan Opera Association is wise and far-seeing it will urge Dr. John Erskine to join its directorate. Dr. Erskine is a man of genius, culture, ability and vision.

Our city government should subsidize opera as do the European cities.

We hope, with Mr. Olin Downes, for a healthier system of artists' salaries and an opportunity for the general public to hear good music.

A MUSIC-LOVING FAMILY.
New York, March 6, 1933.

New York Herald
Paris

4 MAR. 1933

N. Y. Opera Saved by Juilliard Fund; Board Agrees to Produce U.S. Works

(By Special Cable to The Herald.)

NEW YORK, Friday.—Continuation of the Metropolitan Opera next season was assured today, when the Juilliard Musical Foundation, through its president, Dr. John Erskine, announced it would make up any deficit that existed at the end of the Metropolitan's drive to obtain \$300,000 in public subscriptions to underwrite another season.

Criticism has been levelled at the foundation because it apparently was ignoring the provision in the will of the late Augustus Juilliard, who left \$14,000,000 for the encouragement of American music and specifically mentioned the Metropolitan as an undertaking to be fostered.

Dr. Erskine, indignant at this criticism, disclosed that a grant had been

BILLBOARD

MAR 11 1933

Juilliard Body To Aid Opera

Metropolitan will resume next fall—musical foundation votes to give \$50,000

NEW YORK, March 4.—Metropolitan Opera will be resumed next fall thru the decision of trustees of the Juilliard Musical Foundation to come to its rescue. Dr. John Erskine, president of the Juilliard School of Music, announced that \$50,000 was the sum voted to assist the institution and that more would be provided if the difference between this figure and the \$300,000 sought could not be raised.

In making the grant Dr. Erskine took particular pains to point out what he referred to as "definitions of the purpose of our gift." The primary intention, he stated, was to enable the Metropolitan to give further encouragement to American singers and composers in accordance with Mr. Juilliard's wishes.

Other aims of the gift will be to enable the Metropolitan to serve a larger audience thru supplementary programs, to permit the introduction of modern stage methods and to insure the production next season of American operas already commissioned, such as the works of Howard Hanson and Richard Stokes.

Another objective which the Juilliard Foundation will attain thru its grant will be the widening of the educational opportunities for its students inasmuch as they will henceforth be permitted to attend rehearsals at the Metropolitan.

HARTFORD, March 4.—Fresh impetus to the campaign for funds launched recently by the Metropolitan Opera Association was given this week by the announcement of The Hartford Times that it would co-operate locally with the association's drive. The newspaper was prompted to make the move because of the Metropolitan Opera Company's appearances at Horace Bushnell Memorial Hall in this city for the last three seasons.

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Juilliard Fund; U.S. Works

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CINCINNATI, O.
ENQUIRER

MAR 12 1933

To The Rescue!

Metropolitan Opera Company Expected To Accept
Aid From Juilliard Foundation—Rumor Has
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Quit Control Of The "Met."

By Joseph Kaye.

SPECIAL CORRESPONDENCE TO THE ENQUIRER.

New York, March 11.

THE JUILLIARD FOUNDATION finally has come to the assistance of the Metropolitan Opera House. The Foundation was created by the \$15,000,000 which Juilliard left for the benefit of music, particularly in New York, and one of his intentions was that the Metropolitan should, to a certain extent, be subsidized by his money.

The administrators of the fund, headed by John Erskine, musician-novelist (he wrote "Helen of Troy"), interpreted his bequest as meaning the subsidization of American operas at the Metropolitan, and claimed that their cooperation had been refused by Gatti-Casazza, director-general of the Metropolitan, because of the "American opera" strings attached to it.

Seemingly the Metropolitan has now capitulated to the demands of Erskine and his fellow directors; and in this connection it should be interesting to report the rumors that the regime of Gatti is about to come to an end, and that his office will be taken over by Edward Johnson, the Metropolitan tenor.

To this writer the emphasis on American opera which so many of our good citizens put is a bit farcical. The entire history of native opera creation—indeed, the entire history of English opera in general—is one of acute disappointment, almost leading to thoughts of futility.

Not a single opera has ever been written by an English-speaking composer which approaches in worth any of the first-rate operas in the standard repertoire; and only two operas were written which edged into the category known as "grand" and gained popularity.

These two exceptions are Balfe's "Bohemian Girl" and Wallace's "Maritana." There is a third opera which, though a failure, is better than the other failures, Victor Herbert's "Natoma." Oddly enough—or is it odd?—all three works were composed by Irishmen born in Ireland. Two, Herbert and Balfe, were even born in the same city, Dublin.

Yet it cannot be said that Englishmen and Americans were denied the opportunity to have their operas produced. The agitation for English opera dates back to more than a hundred years ago. In the last 30 years it was an agitation amounting to intense propaganda. Millions of dollars were spent on the production of English opera, and composers, one after another, were nursed and coddled into yielding scores. But in no art has there been such a complete dearth of worth-while results.

The Metropolitan alone has produced a large number of operas by Americans. Not one was successful. Critics, under the influence of flag-waving and in the spirit of self-intoxication, might have declared a number of them great, but in the cold gray light of the next season the enthusiasm waned completely.

The present writer will long remember the terrific boredom with which he witnessed several of these productions. There was one by Henry Hadley called "Cleopatra's Night." Apart from witnessing the incongruity of a middle-aged and buxom enchantress of the Nile, the opera was so absolutely devoid of merit that were it not for its shortness it would have been unbearable. Another was a Monezumanian epic by Reginald DeKoven called "Azora." Terrible is the only word that fits can be applied to it. The same composer's "Canterbury Pilgrims" had a few agreeable scenes and some fine choral numbers, but on the whole it was most wearisome.

Deems Taylor's two operas, "King's Henchman" and "Peter Ibbestson," aroused columns of comment, but were never played beyond the few performances following their premieres. The latest Gruenberg's "Emperor Jones," has been noticed in this newspaper before. Unless for patriotic reasons, or as a vehicle for Lawrence Tibbett or some other ambitious and interesting actor-barytone, the opera is not likely to be given again.

Why the English-speaking races have been unable to produce good opera is a question that has no concern with talent, but must be answered psychologically. This answer is simply this: The English-speaking races are too practical and to restrained in their emotions to take freely to opera. At no time have even the performances of opera been as popular in England or America as in Europe. The English traits of character militate

against the mongrel form of art which is opera.

Europeans are emotional; they are never so restrained as the English-speaking races; even European acting is far more given to gesturing than English acting. To the English the use of singing for speech seems incongruous. Convinced that opera is an art to be accepted, and fascinated by the music, they have taken opera for granted. But there are few Englishmen or Americans who ever at through an opera without feeling at least a few tremors of amusement or embarrassment.

Therefore, in creating grand opera the English or American composer has the urge, but not the spirit. He must fight against himself during the writing, and a sterile work is usually the result.

Of course, when an Englishman or an American attempts comic opera he is more at ease and consequently more successful. He knows he is writing caricature, and that in caricature everything is permissible and what is more, logical.

Not all the encouragement in the world is likely to bring about an American Puccini or even a Gounod. Nor even an originator in the operatic form. The English-speaking soul just cannot live in the house of opera.

For the Irish composer there is more hope. Irish romanticism lends itself more readily to the peculiar demands of opera. Logic in the Irish character is not always the dominant trait, and emotionalism is one of its ruling forces. But even so, it is hard to conceive of more than a Balfe or a Herbert emerging from the Green Isle.

Jazz Artist.

After admiring Ferdie Grofe for some years, the writer had the opportunity of meeting him and hearing him play at a private recital.

Grofe is the finest arranger of jazz music that we have. He came to public attention—at least to that small portion of the public which is familiar with the inside of Broadway—with his orchestration of Gershwin's piano piece, "Rhapsody in Blue." It was the Grofe scoring which made this composition world-famous.

In appearance Grofe is an acute disappointment. He is short, pudgy, bald, moon-faced, and has the shortest and stubbiest fingers the writer has seen on any pianist's hands.

On this occasion Grofe played excerpts from his suite, "Tabloid," which Paul Whiteman recently gave. Since this composition was written for the orchestra, and relies a great deal on the effects which only instruments played in the jazz manner produce, Grofe found it very difficult to play it, and was forced to augment his interpretation at the keyboard with what amounted to a lecture.

These explanations he gave haltingly. He is extremely diffident, and his embarrassment at having to talk to a group of people, all of whom were of the literary caste, was marked.

Grofe has reached a point in his career where he leans strongly to original composition. This is a pity for his own creations have little originality and are often commonplace. It is as an arranger that Ferdie Grofe will go down in the musical record.

Brooklyn, N. Y., Eagle

MAR 9 - 1933

Fingerprints for All;

No Disgrace Is Involved

Editor Brooklyn Daily Eagle:

"John Erskine presents his views." Does he really present his views, or does he charge well for them?

When I know nothing of his subject, or agree with him, I go along with him gleefully, as he has the gift of narration. But when, in today's Eagle, he utters a tirade against a reported action of the Government because the purpose to him, it is time for him to take inventory.

I refer to his assertions concerning an order to take fingerprints of immigrants. He calls it a procedure which all the world connects with criminal procedure; and all the world connects language with criminal procedure, but that does not make language necessarily disgraceful.

Why ridicule or disparage a Government ruling that likely has an excellent reason, and try to arouse readers against what they know not?

Fingerprinting is not applied to criminals or suspected persons until they have been arrested. It is applied to the fullest extent to those of the highest character and best reputation who are privileged by law to carry firearms. Balmes are now fingerprinted or footprinted to prevent a mixup among them, as has happened in the past. Does any one think that that incriminates them?

Many persons are found wandering about in the condition of amnesia; many meet with accidents causing unconsciousness for many hours; many are killed by accident or by murder. If any of them have no identification papers when found, days, months, perhaps forever, they will not be identified.

It should be compulsory that every man, woman and child be completely fingerprinted. Note that I am not in the paper or the ink industry and am not in the Police Department.

ALFRED M. SHUTT.

Brooklyn, March 4.

ALBANY, N. Y.

NEWS

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Therefore, in writing of opera the English composer has the advantage of spirit. He must fight against himself during the writing of a sterile work in which he is

Of course, who is to blame for an American opera? He is a man who is not a man. He knows he is not a man, and that in every respect is permissible in a man who is logical.

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Brooklyn, N. Y., Eagle

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ALFRED M. SHUTT.

Brooklyn, March 4.

ALBANY, N. Y.
NEWS

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STUDENTS of singing and music lovers generally ought to be interested in a new air series that started last Sunday over WEA and is sponsored by the American Academy of Teachers of Singing. Many noted vocal artists and teachers and others active in musical circles will speak, and if you don't think the series would interest you, look at these names of people to be heard in coming Sunday afternoons.

John Erskine, Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. R. Key and Herbert Witherspoon.

MAR 1 2 1933

Sharps and Flats

By Pierre Key

If the facts had been looked into concerning the Juilliard Musical Foundation's plans to help the Metropolitan Opera Association give the 1933-34 season, the writer of a criticizing-letter to New York morning newspapers would have no occasion to do any writing. The outcome was to stir up what needn't and shouldn't have been stirred up. Because the Juilliard trustees had already decided to give a substantial sum of money towards creating a guaranty fund to be drawn upon, in case a deficit were to ensue.

The withholding of this decision from the public until as late a day as circumstances justified was far-sighted. A campaign to raise as large a sum as could be raised was proceeding vigorously, and the public was responding in encouraging fashion. It was the intention of the Juilliard interests to step in at the eleventh hour and make known what it purposed doing. That would have come during the final week in the current Metropolitan season; and the outcome scarcely could have failed to put a fresh impetus into the necessary business of securing pledges.

Everything was nicely set, then came "Bully" Sullivan's letter, and its regrettable aftermath. Even that need not have happened if reportorial acumen had prevailed. Or if certain control to the citizens' guaranty fund had not chosen, and without warrant, to interpret Mr. Erskine's remarks in his letter of reply to Mr. Sullivan's communication as indicating that the Juilliard Foundation was willing to foot the entire next season's opera deficit.

Misinterpreting A Phrase.

In his letter of reply, which covered many points and carried five stipulations in connection with the proposed Juilliard money grant, Mr. Erskine stated that the Foundation would "see the Metropolitan through." He mentioned no specified amount. What the Juilliard trustees and Mr. Erskine had in mind when they decided, on February 28, to come to the rescue, was to make a substantial contribution which could be added to what the public subscription guaranty totalled. It might turn out to be the difference between what the public pledged and the required \$300,000; as much, say, as \$50,000, or even more.

Reportorial enthusiasm appears to have extended even to copy-readers who put "hence" on the lines with the result that the readers of these newspapers were told that "the opera was saved."

It was an unfortunate outcome to so manifestly fine an act, because explanations were an immediate necessity. Even as these lines are typed the kinks in the situation have not been ironed out. That they can be is of course only a matter of a clear presentation of the facts, and an appeal to intelligent understanding.

Juilliard's Other Commitments.

What needs to be fully appreciated at this time is the schedule to which the Juilliard Musical Foundation is committed. Its income of approximately \$600,000 from a capital of about \$14,000,000 never has been fully spent. Mr. Erskine has kept to a budget that would permit the piling up of an annual surplus which, over a period of years, has given the Juilliard Graduate School of Music a proper edifice to carry out certain of Mr. Juilliard's expressed wishes. It adjoins its undergraduate affiliate, the Institute of Musical Art, and has been erected without requiring any of the original \$14,000,000 principal.

All these years other worthy music causes, and musicians, have been aided by income from this Juilliard principal. Money grants to establish music centers in various communities, to aid orchestras, public school music activities, composers, and the publication of meritorious orchestra and other scores are among them. Something like half a million a year has been required to do all these things—including the operating expense of the two schools.

Obviously, this program cannot be materially altered—regardless of how keen may be the desire to give without stint to save so great and useful an institution as the Metropolitan Opera. The \$50,000 which seems about as much as can be spared from uncommitted Juilliard

Foundation funds for the coming year is no inconsiderable sum.

That is might be stretched to some extent is a possibility; but for anyone to ask, or to expect as due from, the Juilliard interests anything approaching \$300,000 a year to pay any threatened Metropolitan deficit is neither reasonable nor in accordance with Mr. Juilliard's intent when he planned his munificent gift for music.

Mr. Juilliard's Stipulations.

Mr. Juilliard specified three things in his will covering that portion relating to the proposed Foundation. First, to aid musically talented Americans to further their education; second, to give concerts and to otherwise aid in educating public taste in music; and, third, to assist the Metropolitan Opera in giving certain performances—providing no profit was derived from them.

As Mr. Erskine pointed out in his letter answering the correspondence directed at the Juilliard interests by Mr. Sullivan, these stipulations have been scrupulously respected by the trustees. Tenders made the Metropolitan Opera Company more than ten years ago were continued; and the course pursued since Mr. Erskine assumed active direction of the Graduate School has met with the full approval of the trustees. So much so that although not himself an officer of the Foundation proper, he has enjoyed the increasing confidence of the trustees in a degree that has made him their spokesman, and principal adviser in the dispensing of Juilliard Foundation funds.

Sleeping into the Juilliard picture at a time when it was in sore need of wise guidance, Mr. Erskine has brought its endeavors to a steadily broadening scope. He has displayed courage in standing firm for his convictions, and now and again in the face of outside opposition and criticism. The very nature of his position was sure to enlist that; and it has cost him much monetary compensation, either. In point of fact, he served for some time without compensation—until the trustees rightly insisted he must accept a sum considerably less than he could have earned through employing the time he gave Juilliard to his writing.

Erskine's Opera Ideas.

Along with other persons having more than a speaking acquaintance with opera-giving, Mr. Erskine has felt that the policies and the methods of the Metropolitan management might be reshaped to advantage. The fusing of the music, drama, production, and lighting elements he has regarded as possible in a greater degree than they have prevailed during recent seasons. He also has favored a supplementary season, with a different repertory; a curtailing of expenditures, without sacrifice of quality; and a more extensive Americanization of the Metropolitan than has been the general practice.

Not that Americans do not gain recognition at the Metropolitan; they do. And American-made operas are produced there, as everyone familiar with such matters is aware. It is perhaps the feeling that the foreigners get the first nod, and that certain European artists (especially in these times) are favored over the native product—certainly as Americans are not favored today in Italy, France and Germany as statistics and common knowledge show.

These and other reasons prompted Mr. Erskine to suggest certain conditions to the substantial contribution which the Juilliard trustees are gratified to make the guaranty fund now being solicited from the public.

What Mr. Erskine seems really interested in is to see the Juilliard interests function to the fullest possible ends in carrying out Mr. Juilliard's wishes for the good of music in this country. And it would be a pity if from accomplishments and certain plans formed to add to them that when the sum total is reached they will prove to extend very much above and beyond what actually has been done for gifted music students, and through the summer school music classes in the Juilliard School of Music.

TIME

MAR 1 3 1933

MUSIC

Metropolitan

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SULLIVAN, IND.
TIMES

MAR 6 1933

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BIENNIAL CONVENTION

APOLIS, Minn., Mar. 6—

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BUFFALO, N. Y.
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HARTFORD, CONN.
COURANT

MAR 1 2 1933



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TIME

MAR 1 3 1933

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The \$5,000 was a loan to be repaid in with 6% interest. The Metropolitan chairman, Lawyer Paul Drennan, who is also a trustee of the Juilliard School, contradicted only the statement that the Juilliard Foundation had no solid backing. But both he and Cornelius Bliss, the boxholder who was working hardest to raise the \$300,000, said that as a mouthpiece John Erskine had overstepped his bounds.

BUFFALO, N. Y.
NEWS

MAR 1 0 1933

Opinions

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Erskine.

SULLIVAN, IND.
TIMES

MAR 6 1933

MUSIC FEDERATION TO HOLD BIENNIAL CONVENTION

MINNEAPOLIS, Minn., Mar. 6.—A new musical artist may be discovered for America when the National Federation of Music Clubs biennial convention is held here sometime in May.

The Federation, every two years holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Even cash awards of \$1,000 each, or 500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

Prominent national artists will appear on the program including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Haroldauer, violinist; Minneapolis Symphony orchestra; Jacques Gordon Strin; Quartet; Lyle Male Chorus of Milwaukee and the St. Olaf Choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

HARTFORD, CONN.
COURANT

MAR 2 1933

TIME

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MUSIC

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BUFFALO, N. Y.
NEWS

MAR 10 1933

Opinions

"ADMIRATION is a form of longing for something we need."—John Erskine.



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Juilliard Fund to Help Opera

Dr. John Erskine Comes to Rescue

The trustees of the Juilliard Musical Fund announce that they will present fifty thousand dollars toward the \$300,000 guarantee asked by the Metropolitan Opera Co. in order that it may continue next season. A premature announcement of the gift was made necessary, said Paul Cravath, president of the Metropolitan Opera Co., "because of unjust criticism in the newspapers on the part of persons who are not informed of the generous action already taken by the Juilliard Trustees."

Dr. John Erskine, president of the Juilliard Musical Foundation, makes the following statement, which is quoted in full:

"The morning papers carry a letter by Mr. William Mathews Sullivan threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered.

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will; to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the Foundation should take over the institute of Musical Art, or that the building on East 52nd Street should remain unoccupied, and unproductive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed; and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that Company had not received the financial aid to which it is entitled under Mr. Juilliard's will.

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his Trustees have failed to deliver.

"I am as much responsible as anyone for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter.

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his Trustees free to encourage American music as they thought best, but he expressed three wishes which his Trustees have tried to respect scrupulously. The first was that this Foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste.

"The third was that the Foundation might aid out of its income in the production of certain operas at the Metropolitan.

"Mr. Sullivan reverses the order of the suggestions, making it appear that the Metropolitan was Mr. Juilliard's first thought.

"Mr. John M. Perry, who drew Mr. Juilliard's will, is a Trustee of the Foundation and a Director of the Juilliard School of Music. Mr. Allen Wardwell, counsel for the Metropolitan Real Estate Corporation, is Chairman of the Directors of the Juilliard School of Music. Mr. Cornelius N. Bliss, one of the Trustees of the Metropolitan Real Estate Corporation, is a Director of the School. And Mr. Paul D. Cravath, Chairman of the Metropolitan Opera Company, is also one of the Directors.

"There has been, therefore, on our two Boards, no predisposition to neglect the Metropolitan.

"Mr. Juilliard wished the Foundation to assist in the production of operas which otherwise might not get a hearing at the Metropolitan—operas of historic interest to students, and operas written by American composers.

"As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal programs ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined.

"The Foundation then proceeded to carry out Mr. Juilliard's other wishes.

"Mr. Sullivan implies that we should not have any foreign-born artists on our faculty, or any who are not yet American citizens. I can answer for our teachers, that they are devoted to the cause of American music, and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking.

"When I became President of the Juilliard School of Music I had a very satisfactory conversation with Mr.

(Continued on page 8)

LOS ANGELES, CAL.
NEWS

MAR 11 1933

OPINIONS

"The hungry, suffering millions of unemployed will not again get employment until the high cost of government is cut."—Admiral Richard E. Byrd.

"There is little recognized leadership in America today."—Newton D. Baker.

"There's no bigger sucker job in the world than being angel to a political party."—Ogden L. Mills.

"We evidently have slowed down considerably in regard to spiritual and moral progress."—Patrick Cardinal Hayes.

"A leader is merely one who knows where he wishes to go, and gets up and goes."—John Erskine.

"It is paradoxical, but nevertheless true, that the very instruments of science, instead of being devoted to help the common man to a greater understanding of realities, are doing just the opposite, and befuddling the world still more."—Albert Einstein.

"Logic is an addiction that drives men into acute melancholia and makes dumb bunnies of its devotees."—William Allen White.

"Whether you ride in the subway or a Rolls-Royce is completely unimportant."—Kathleen Norris.

"The American farmer is the very symbol of law and order."—William E. Borah.

During the summer the weekend dances and theatrical shows at the Barn are notable in the artistic life of the debs and sub debs of the vicinity.

BRIDGEPORT, CONN.

HERALD

MAR 12 1933

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PORTLAND, ORE.
OREGONIAN

MAR 12 1933

Singers don't know songs. . . Refuting the alleged scarcity of good American concert song, A. Walter Kramer, editor of Musical America, will point out the wealth of material at the disposal of singers in a talk over KGW this afternoon at 10 o'clock. He speaks in the series launched last Sunday by John Erskine, under the general title, "Singing the Well-Spring of Music."

According to Kramer, most singers wouldn't know a good song if it came up and shook hands with them. Volume of applause is their criterion, he avers, because they are thinking more of the cash register than of art. Certain songs carry too much meaning to an audience to stir them to superficial clapping of hands, and there is a large repertory of American songs in this category which are neglected by singers who confuse popularity with quality, according to the distinguished music editor.

Kramer, himself a prolific composer, is represented on many concert programs with "The Faltering Dusk," "The Last Hour," "Ditte" and other well-known songs. He also has written a number of instrumental numbers which are often heard, particularly his "Elizabethan Days," a favorite with small orchestra, and "Symphony Rhapsody" for violin and orchestra, which was performed at the stadium concerts in New York.

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(Continued on page 8)

MAR 11 1933

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"A leader is knows where he gets up and goes."

3. 7

THE PAPER

MAR 12 1933

Every once in so often the John Erskines come up to their country home in Wilton for the weekend. The Barn is the scene, during the summer months, of many interesting affairs, given by the Erskine children, Anna and Graham. But the young uns are always more or less bothered in this day of the hip flask by the orders of the Erskine mother that no liquor shall be drunk or served in the "Barn." And maybe there isn't some scurrying around outside with repeated visits to the charming woods which surround the house to imbibe.

MAR 12 1932

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MUSICAL LEADER

MAR 9 - 1933

Juilliard Fund to Help Opera

(Continued from page 3)

Otto Kahn, then Chairman of the Metropolitan. He agreed with me that the Juilliard School ought to produce the kind of operas Mr. Juilliard had in mind.

"To have proper facilities for the training of opera students and the production of operas, as well as for other advantages, the Foundation moved the School from East 52nd Street to its present location. The building in East 52nd Street has been for sale or for rent ever since. Mr. Sullivan wishes to know whether this is in accordance with Mr. Juilliard's wish. It is not. Mr. Juilliard is not responsible for any of the vacant property on Manhattan.

"The myth that Mr. Juilliard left an emergency fund on which the Metropolitan was entitled to draw, first appeared in print, so far as I know, in an article by Mr. Olin Downes in the New York Times for May 22nd last. Mr. Downes said:

"The days of the Maschenases and of gifts of millions to opera companies are flown. Augustus Juilliard planned otherwise when he left his millions to be employed as a musical foundation, but the part of the funds which he intended for the Metropolitan in a possible time of need have gone into bricks and mortar, and they are not available."

"The plain meaning of these words is that the Foundation neglected its trust and diverted to improper uses part of Mr. Juilliard's money. I asked Mr. Ochs for an opportunity to answer this charge, and my reply appeared in the New York Times for June 12th.

"In conversation with Mr. Ernest Hutcheson and me Mr. Downes offered the somewhat original argument that he was absolved from all responsibility in making that charge, because at the time that he made it he had not read Mr. Juilliard's will. He said he had got the idea from Mr. Otto Kahn. I wrote Mr. Kahn, asking why he had made such a charge. He replied that he had never made it, that he always understood Mr. Juilliard's warm interest in the Metropolitan, and he had never criticized the way in which the Foundation had executed its trust. I then asked Mr. Downes whether he didn't think it best to retract his statement. He wrote me that he did not owe the Juilliard the slightest apology.

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"When the crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the Committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as we all desired.

"At a meeting of the Foundation last Tuesday we agreed in principle to see the Metropolitan through on certain conditions. I submitted these definitions of the purpose of our gift.

"1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

"2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.

"3. To enable the Metropolitan to serve a larger audience, by a supplementary season of opera comique, or by other supplementary programs.

"4. To enable the Metropolitan to introduce modern stage methods.

"5. To insure the production next season of American operas already commissioned such as the work by Howard Hanson and Richard Stokes.

"At this meeting Mr. Bliss told us that Mr. Sullivan's letter, as yet unpublished, had been brought to his at-

VARIETY

MAR 14 1933

Juilliard Group Opera Season Sure If Metropolitan Should Slip Up

SANTA MONICA, CAL.
OUTLOOK

MAR 8 1933

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The Federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice, high or low, man's voice high or low, and opera voice, man or woman.

Prominent national artists will appear on the program, including John Zetser, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis symphony orchestra; Jacue Gordon string quartet; Lyric male chorus of Milwaukee and the St. Olaf choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

New York will have grand opera next year whether the Metropolitan Opera opens or not. Juilliard Foundation, although trying to help the Met make a go of it next year, is meantime fortifying itself to put on a full season of opera on its own in case the Met decides to call things off.

Metropolitan has asked for a \$300,000 general subscription, sans which it is announced, no opera can be presented next winter. Only \$160,000 of this sum has been subscribed thus far, that figure including \$50,000 offered by the Juilliard School. The Juilliard sum, however, carries two stipulations—first, that the program be lightened somewhat to include some comic opera, and second, that none of the money goes to the Met if the entire \$300,000 is not subscribed.

Met was considerably heartened at the b.o. results during the final week of this season's opera, which was practically sell-out, but now isn't any too sure that the rest of the money needed will be forthcoming. Several radio broadcasts are being planned to appeal for the funds.

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Erskine has allowed himself to be quoted on several occasions as opposing the Metropolitan's staid and old-fashioned production ideas. It was he, incidentally, that was the first protégé of Louis Gruenberg, whose first opera, "Jack and the Beanstalk", the Juilliard school produced on a small scale for a couple performances two years ago.

Several months ago Gruenberg's operatic version of "Emperor Jones" was produced by the Metropolitan and brought that company the biggest amount of word of mouth pub-

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tention, and that he had seen Mr. Sullivan and Mr. Downes personally, and had explained to them why the letter should not be published.

"Mr. Sullivan speaks of the high salaries paid to teachers at the Juilliard School. The average salary is well under \$10,000 for a School season of 8 months. What the salaries at the Metropolitan are I do not know.

"The artist-teachers at the Juilliard School have voluntarily taken a heavy cut in their already moderate salaries, so that more aid might be extended to students and to musical enterprises outside the School.

"I hope the Juilliard Foundation will put through its plans for the Metropolitan, in spite of Mr. Downes and Mr. Sullivan. But if the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the Foundation or the School.

"March 2, 1933.

"JOHN ERSKINE."

THREE of the current season's most entertaining plays, "Hearts Entering," by John Erskine; "House of Connelly," by Paul Green, and "Dinner at Eight," by Edna Ferber and Irving Kaufman, were reviewed by Mrs. Wm. T. Ryman, of Girard, at the College Women's club annual guest meeting held Monday night, at the Y. W. O. A. Mrs. Ryman saw the play "Hearts Entering," something new in the dramatic world, at Columbia university, last winter. This short play she gave in full. Several acts from the other two plays were given in full by the reviewer.

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PORTLAND, ORE. OREGONIAN

MAR 12 1933

Singers don't know songs. Re-
futing the alleged scarcity of good
American concert song, A. Walter
Kramer, editor of Musical America,
will point out the wealth of material
at the disposal of singers in a talk
over KGW this afternoon at 1 o'clock.
He speaks in the series launched last
Sunday by John Erskine, under the
general title, "Singing the Well-
Spring of Music."

According to Kramer, most singers
wouldn't know a good song if it came
up and shook hands with them. Vol-
ume of applause is their criterion, he
averts, because they are thinking
more of the cash register than of art.
Certain songs carry too much mean-
ing to an audience to stir them to
superficial clapping of hands, and
there is a large repertoire of Amer-
ican songs in this category which are
neglected by singers who confuse
popularity with quality, according to
the distinguished music editor.

Kramer, himself a prolific com-
poser, is represented on many con-
cert programs with "The Faltering
Duck," "The Last Hour," "Ditte,"
and other well-known songs. He also
has written a number of instrumental
numbers which are often heard, par-
ticularly his "Elizabethan Days," a
favorite with small orchestras, and
"Symphony Rhapsody" for violin and
orchestra, which was performed at
the stadium concerts in New York.

MUSICAL LEADER

MAR 9 1933

Juilliard Fund to Help Opera

(Continued from page 3)

Otto Kahn, then Chairman of the Metropolitan. He agreed with me that the Juilliard School ought to produce the kind of operas Mr. Juilliard had in mind.

"To have proper facilities for the training of opera students and the production of operas, as well as for other advantages, the Foundation moved the School from East 32nd Street to its present location. The building in East 52nd Street has been for sale or for rent ever since. Mr. Sullivan wishes to know whether this is in accordance with Mr. Juilliard's wish. It is not. Mr. Juilliard is not responsible for any of the vacant property on Manhattan.

"The myth that Mr. Juilliard left an emergency fund on which the Metropolitan was entitled to draw, first appeared in print, so far as I know, in an article by Mr. Olin Downes in the New York Times for May 22nd last. Mr. Downes said:

"The days of the Maecenases and of gifts of millions to opera companies are flown. Augustus Juilliard planned otherwise when he left his millions to be employed as a musical foundation, but the part of the funds which he intended for the Metropolitan in a possible time of need have gone into bricks and mortar, and they are not available."

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"At a meeting of the Arthur P. Schmidt Company has issued a pamphlet of "Helpful Hints for Success in Piano Class Handling," prepared by an experienced teacher in this field, and planned to fill the need of the mature teacher, who will find a list of compositions with which to follow up the class work convenient. This text matter is also of special value to the young teacher, as it suggests processes in piano class handling which are the results of practical tests. The pamphlet is carefully and logically grouped with compositions chosen from the Arthur P. Schmidt catalogue.

The Vesper Choir of Hattiesburg, Miss., will sing on the program at the biennial convention of the National Federation of Music Clubs at Minneapolis next May.

Joseph F.

VARIETY

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Juilliard School's position is that it would rather aid the Metropolitan to continue, if that body shows a progressive and more modern spirit, but that, if the Met can't or won't, the school itself will see that New York music lovers get opera.

ERIE, PA.
DISPATCH-HERALD

MAR 14 1933

Mrs. W. T. Ryman Reviews Plays At College Club Meet

THREE of the current season's most entertaining plays, "Hearts Enduring," by John Erskine; "House of Connelly," by Paul Green, and "Dinner at Eight," by Hans Ferber and Irving Kaufman, were reviewed by Mrs. Wm. T. Ryman, of Girard, at the College Women's club annual guest meeting held Monday night, at the Y. W. C. A. Mrs. Ryman saw the play "Hearts Enduring," something new in the dramatic world, at Columbia university, last winter. This short play she gave in full. Several acts from the other two plays were given in full by the reviewer.



DR. JOHN ERSKINE

President of the Juilliard School of Music, Who on Behalf of the Juilliard Musical Foundation Has Pledged Fifty Thousand Dollars Towards the Guarantee Fund of Three Hundred Thousand Dollars Now Being Sought by the Metropolitan Opera Company to Insure the 1933-34 Season

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Walt Whitman's Work in Civil War Disclosed

Poet More Patriotic Than Critics Charged, Pennsylvania U. Volume Says

PHILADELPHIA, March 11.—Assailed by his detractors as one who would neither work nor fight in the early days of the Civil War, Walt Whitman, "the good, gray poet," is shown in a far more patriotic light in a collection of his original articles and manuscripts which has just been published by the University of Pennsylvania Press.

The collection, which is edited by Charles I. Glicksberg and is entitled "Walt Whitman and the Civil War," contains much hitherto unpublished material relating to the war which Whitman wrote at various times but failed to develop into finished literary productions.

The greatest contribution which the new work makes in defense of Whitman's patriotism, however, is to identify him for the first time as the author of certain articles which were printed in "The New York Leader" in 1862 and which revealed that he took an active interest in war relief work.

Charges of Critics

Hitherto comparatively little information concerning Whitman's movements in 1862 had been brought to light, and a number of his more severe critics pointed out this as evidence that he was indifferent to the many opportunities for patriotic service which existed during that period of the Civil War.

The charge was made also that his later work among the wounded in Washington was inspired more by personal interest in the welfare of his wounded brother, George, than by any deliberate desire to make a helpful contribution to the Union cause.

There were seven articles in the series which Whitman wrote for "The

Leader" under the name of "Velox Brush," and the first four of these are devoted to the Broadway Hospital in New York.

Referring to the four articles on the hospital, Glicksberg writes that they "prove conclusively that he (Whitman) was drawn into the war and ministered to wounded soldiers before he began his duties in the Washington hospitals."

"His work as a self-appointed missionary among the sick and wounded was no accident; it was a deliberate decision, and he served his apprenticeship, so to speak, as a nurse in the Broadway Hospital."

Letter Identifies Articles

The research work which led to identification of Whitman as the author of the articles in "The Leader" was inspired by the discovery that reference to such articles was contained in a letter written in 1862 by John Burroughs, who was a disciple of Whitman's.

The search of the files of "The Leader" for 1862 failed to disclose any signed contributions by the poet, but the articles signed by "Velox Brush" were found, and this alone provided a sufficient clue, for the name of Whitman's mother was Louisa Van Velsor and his grandmother's name was Hannah Brush.

The most striking corroborative evidence that Whitman wrote "The Leader" articles was provided, however, by study of the hospital notebooks in which he made rough notes later used as the basis for his account of the Broadway Hospital. Some of these notes are duplicated almost word for word in "The Leader" articles.

Although Whitman wrote his "Memoranda During the War" and contributed a number of articles on his war experiences to newspapers and magazines, Mr. Glicksberg's work reveals that the poet assembled a vast amount of material bearing on these experiences which failed to find their way into print.

Included among this material being published for the first time are rough memoranda of the camp and hospital, some of which are in notebooks, unfinished poems and manuscripts.

PROVIDENCE, R. I. JOURNAL

MAR 12 1933

Going fishing among the Sunday programs: John Henry, the "natchal man" of negro legend, Roark Bradford's book and Jusno Hernandez's sympathetic radio interpretation, has his troubles, too. Nice, simple elemental troubles like wondering whether his gal is a "conjurer woman" or not. The Black River Giant will wrestle with this problem on WABC-CBS tonight at 8 and 8:45 o'clock.

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OKLAHOMA CITY OKLAHOMAN

MAR 12 1933

RADIO PROGRAMS



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LOS ANGELES, CAL. NEWS

MAR 7 1933

Opinions

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Children talented in the arts are having that interest "stamped out" within them under the present public school curriculum, according to John Erskine, noted author.

A letter from Mr. Erskine was read yesterday by Horatio Connell, Philadelphia singer, when he addressed the luncheon of the Matinee Musical Club at the Bellevue-Stratford Hotel. Mr. Connell read the letter to bring out suggestions of Mr. Erskine for the young musicians to carry on during the depression.

"Young musicians must look toward the part they are destined to play in the musical education of the young," the letter from Mr. Erskine declared. "The extension of interest in music in the public schools is the next step in the education of the country and will require trained musicians to carry it through."

Following the luncheon there was a concert in which artist members of the club displayed their abilities to advantage. Mr. Connell and Suzanne Dercum gave several duets displaying their fine vocal abilities and training. Others on the program were Mary Elizabeth Adams, soprano; the Matinee Musical Club piano ensemble, directed by Agnes Clune Quinlan, and the Petit Ensemble, directed by Nicholas Douty.

There was an overproduction of music in the United States," —Charles M. Schwab.

"I go to my people and talk with them, directly, when there is something I want to know." —King Carol.

If evolution is to hold its own in the revolution, capitalism must somehow manage to transfer to labor the benefits of technological progress." —Edward A. Filene.

It is confidence which develops summer purchases and puts people back to work." —Roger W. Babson.

It is not natural or normal for civilization to move as fast as we need for two generations." —Carrie Chapman Catt.

We have reached a point where the machine must be utilized for the greatest social purpose—the promotion of leisure." —Will H. Hays.

I think nations and governments should conform to the individual, the other way around." —John Erskine.

OKLAHOMA CITY
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PHILADELPHIA, PA.
ENQUIRER

LOS ANGELES, CAL.
NEWS

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MYRON H. CLARK.
Newark, N. J., March 4, 1933.

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in the New York Herald Tribune: When Dr. Visetelly's remarks on poor spelling, as reported in today's Herald Tribune, are disappointing. If poor spelling marks a man as ignorant, what newspaper can Dr. Visetelly make to the unadmission often heard that some of the (if not most) of the greatest writers have been notoriously poor spellers?

The important thing in writing is not spelling. The quality of a man's writing, as expressed in his writing, is infinitely more valuable than the correctness of his spelling, which any typewriter can quickly put into shape.

JACK BENJAMIN.
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—Carrie Chapman Catt.

"We have reached a point where the machine must be utilized for its greatest social purpose—the production of leisure."
—Will H. Hays.

"I think nations and governments should conform to the individual, not the other way around."
—John Erskine.

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DAILY QUAKER

MAR 8 1933

Editorial Observations

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Homer S. Cummings of Stamford, Conn., picked by President Roosevelt as attorney general in place of Senator Walsh of Montana will, it is expected, serve as attorney general only temporarily until Mr. Roosevelt can make a permanent choice. He had been definitely slated for governor general of the Philippines and unless there is a change in plans will assume that post as soon as Mr. Roosevelt decides upon a permanent attorney general. Mr. Cummings was formerly chairman of the Democratic national committee and was an active supporter of Mr. Roosevelt for the presidential nomination. He is a close friend of Senator Cordell Hull, the secretary of state.

The Lucy Stone League advocates that all married women continue to be known by their maiden names. Frances Perkins, the new secretary of labor, was married to Paul Wilson in 1913, when he was secretary to James Purroy Mitchell, then mayor of New York. They had separate interests and Mrs. Wilson thought it would be better if she did not use her married name. In Washington the situation may become somewhat complicated. Social Washington knew what to do about a cabinet member's wife, but how to treat a cabinet member's husband, especially when the member does not use her husband's name, is more of a problem.

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MAR 15 1933

Top o' the Morning

By GEORGE RYAN

The Voice of New England

"The world would be much better off without pie"—Maurice Parrish, New York restaurateur.
Oh, why not say the world would run
As well without the gladsome sun,
Or that a better place 'twould be
Devoid of love and poesy,
Of lilting laughter, flowers, youth,
Of charity and hope and truth?
Oh, why not say 'twould get along
Without a smile, without a song?
For what's the good of life, say I,
Without its joys, without its pie?

Without a pie our days, I guess,
Would be akin to nothingness,
And 'neath the blows of fate we'd wince,
Were we deprived of squash or mince,
Or apple, lemon, Washington,
Prune, custard, peach, but why go on?
Of course, there's blueberry besides.
And as to critics, darn their hides,
Who asked 'em for their fool advice?
Say, how about another slice?

The psychology of progress is once more in evidence everywhere, insists a heavy cogitator. Hooroo! Mebbe our trains of thought are on the right track again.

For once our conscience is clear. If we returned all the gold we possess to the bank, we'd have to get a new tooth.

Babe Ruth, we see, isn't going to work for a salary of \$50,000 this season. Neither are we.

Strong drink, a German scientist believes, is sometimes a preventive of contagion, but, on the other hand, it won't prevent what you're likely to catch from the missus, if you take too much of it.

We don't know exactly why the recent protest of a group of teachers of English against the growing use of slang should call to mind dear Mrs. Primly, who always referred to the neighborhood fat boy as "Burstler."

There is no place where you can better cultivate a sense of leisure than in a garden, writes an enthusiast in a household publication. This, of course, may be quite true, that is, if you don't have to cultivate the garden at the same time.

"I believe my best course, henceforth, is to shut up," says G. Bernard Shaw, who never before, to our knowledge, has so nearly coincided with the opinion of the general public.

Brief Lines to a Tunefully Brief Music Box

Tinkle, tinkle, little box,
Sweet precisions key unlocks.
Notes like crystal flocks of ice
After coronning seem so nice.

—CONSTANCE KEMPER.

Probably we shan't be able to have those two-car families right away, but possibly, with immediate beer in the offing, we might increase our national resources by having two-can families, instead, for a starter.

The country's most famous liar has passed away, but we feel assured that each of us in his small way will continue to carry on.

We sympathize with the preacher who wishes men would revive the old query: "What's the good word?"—most of them have been using the other kind so long.

St.

I wonder (for I do not claim
Much education)
Why saints and streets should have the same
Abbreviation.

One thing in common I must own;
For, sure enough,
Some saints (so-called) that I have known
Were pretty rough.

Ah, yes, and just as street-repair
Is never-ending,
So saints require, here and there,
A lot of mending.

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The Note Book

By S. H.

Pepys, Self Analyst

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He was born February 23, 1633—died May 26, 1703. According to the record someone discovered the key to the cipher quite by chance with the result that Samuel took his place among the immortals. He was accustomed to refer to his wife as "poor wretch" which in those days did not have the words suggest connotation which the words suggest today. Contrariwise they were words of pity, sympathy perhaps endearment, conceivably. That he was not altogether loyal, likewise may be taken for granted. The translation came into favor in 1889 and few there be among the literati who have not perused the curious pages.

Not every man yields to the not uncommon impulse to put to paper a record of his daily meditations—all the surges of his emotions—all his likes and dislikes—all his deceptions and aversions—in fact all those curious twists and turns of his emotional nature that go to make up what is described as his spiritual life. A very large number of the human race in non-professional life are afflicted with cacoethes scribendi. Not all of them exercise their penchant to the extent that Pepys exercised his. The product of his pen was literature that possesses this tantalizing quality. One may read it again and again with ever increasing wonder and delight.

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It is just dawning on most of us that our banks would have remained open, if our minds had, too.

After prolonged diagnosis it is apparent that the ills of the body politic can't be cured without the assistance of the dock.

"The younger generation must be shown," declares a California educator, Mebbe, then, we'd better take that con out of the bright lexicon of youth.

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New York Herald-Tribune

MAR 12 1933

Notes for Bibliophiles

Edited by LEONARD L. MACKALL

American First Editions

"AMERICAN First Editions. Bibliographic Check Lists of the Works of 146 American Authors. Revised and Enlarged. (By) Merle Johnson. New York: R. R. Bowker Company, 1932; 1,000 copies printed. This volume is one of the latest "Fifty Books of the Year" (listed here in BOOKS for February 12, 1933) selected by the American Institute of Graphic Arts, and recently exhibited at the New York Public Library; and the first edition, 1929, was one of the Fifty Books of 1930 (listed in BOOKS, February 23, 1930). This book has been materially enlarged and revised since its previous appearance, and now there are X, 390 pages instead of VIII, 242, of similar size (and some Additions and Corrections printed in "The Publishers' Weekly" for May 4, 1929, pp. 2,113-2,118, and separately). The 1929 edition of 1,000 copies printed by Updike went out of print very quickly, and has been very hard to obtain ever since then.

The present preface assures us that "every name here given represents an author whose works are today (1932) being collected." We find that only one name in the first edition has been omitted; C. G. D. Roberts, a Canadian! and that the following forty-three have been added: Alcott, Rachel; R. M. Bird (1805-54); H. H. Brackenridge (1749-1818); Beak Bradford; C. B. Brown (1771-1810); Byrnes, W. Churchill, E. E. Cummings, R. H. Dana Jr. (1815-92); M. Deland, Dos Passos, P. L. Dunbar, Eggleston, Paulkner, Ferber, J. Fox Jr., Mary E. Wilkins Freeman, Frenau, Garland, Glasgow, Hemingway, H. W. Herbert ("Frank Forester"), Will James, Jeffers, Mary Johnston, J. P. Kennedy, R. Kent, Kilmer, R. Nathan, J. K. Paulding, Morgan Robertson, Susanna Rowson, W. G. Simms, G. Sterling, Stowe, D. P. Thompson, Glen-

way Westcott, E. N. Westcott, T. Wilder and Elinor Wylie. (Mr. Johnson's rather subjective book "High Spots of American Literature... A practical Bibliography and Brief Literary Estimate of Outstanding American Books." New York: Bennett Book Studios, Inc., 1929, 750 copies, describes similarly one or more works by the following additional writers: E. Bellamy, F. H. Burnett, E. P. Butler, W. A. Butler, Will Carleton, G. W. Curdie, M. M. Dodge, H. Frederic, E. E. Hale, E. Rough, E. Hubbard, H. H. Jackson, T. A. Janvier, C. G. Leland, A. F. Lewis, E. Markham, D. G. Mitchell, C. C. Moore, D. G. Phillips, C. G. D. Roberts, Seeger, Sinclair, H. Van Dyke, Van Loo, R. S. Baker, Bangs, Beach, Boyd, Chambers, J. Estlin, W. Frank, A. C. Gunter, J. Habberton, E. W. Howe, Fannie Hurst, J. O. Kaler, I. e. "James Otis"; Ben King, Joe Lincoln, C. Major Margaret Marshall, I. e. "Marshall Saunders"; McCutcheon, G. P. Morris, Alice Hegan Rice, Elizabeth M. Roberts, J. J. Rooney, Service, H. A. Shute, Vance Thompson and K. D. Wiggin.)

In the first edition of the "American First Editions" the "compiler" (or original compiler) of each check list and short head-note was definitely named, as had been done when many of these lists were previously printed in the Publishers' Weekly, where, for instance, the Tarkington list appeared as early as September 9, 1922, and the Holmes list as late as November 27, 1926. In the new edition fifty-seven "Contributors" are, instead, listed all together in alphabetical order at the beginning of the volume. Bibliographically speaking, these contributors are almost necessarily a rather miscellaneous aggregation of very varied degrees of bibliographical experience and authority. In many cases we should very much like to know just who is actually responsible for just which specific statements and precisely what alterations, if any, were made in these original contributions and for what reasons. It is notoriously almost impossible to make such alterations with-

out introducing positive errors or at least misleading ambiguities, often latent and unsuspected. But a certain amount of "editing" must have been often practically unavoidable. Evidently Mr. Johnson and his contributors have worked hard and made innumerable notes; and he admits expressly that "perfection is not claimed." No one could expect it, and certainly we are not ungrateful for all that is here given us. But even a somewhat casual perusal of this book soon showed clearly that further revision is still very obviously required.

The preface says: "When a complete bibliography exists it is presumably listed." That is a valuable feature, and it serves in particular to indicate the sources from which the information embodied in these lists has very often been derived, as is but natural, no doubt. It may well be regarded as a mere detail that there is for instance no reference to the important Lanier bibliography by G. S. Wills in the Southern History Association Publications for July, 1899, and also as a mere detail that the Boston Bibliophile Society's edition, 1919, of Irving's Journals is listed, but the handsome Grolier Club edition, 1921, 3 vols. (printed by Updike) of his unpublished "Notes and Journals of Travel in Europe 1804-1805" is not mentioned at all. However, the listing "Sidney Lanier, by Edward Mims. Boston, 1905, 150 copies designed by Bruce Rogers," is a much too scrambled record of the fact that this (ordinary) book was produced under the general supervision of Rogers (though omitted, no doubt purposely, from the semi-official list by Warde), and that 150 copies of it were issued uncut with paper label. Certainly it is most extraordinary that a professed bibliographer, twenty-two years after the publication of his useful Mark Twain Bibliography, still, in 1932, uses the word "colophon," evidently without knowing what it really means and does not mean, and in particular that nothing can be a colophon unless it occurs at the end of a book or manuscript. (See Miss Grannis's essay at the beginning of Part One of The Colophon, a Book Collectors Quarterly, 1930; also BOOKS for March 17, 1929, and March 9, 1930.) In Johnson's book, under Gamaliel Bradford, a note on the title "D. L. Moody: A Worker in Souls" (1927) says: "First edition has small

NEW YORK TIMES

MAR 13 1933

THEATRICAL NOTES.

one Valley," the new play by T. S. Eliot, which opened on Saturday night at the Plymouth Theatre, was among the closings on Saturday evening, having played but three performances. "Our Wife," the comedy by George S. Kaufman and Edna Ferber, which had been scheduled to close on Saturday night, continues at that theatre.

"Mr. Away Horace," a comedy by Noel Coward, which was scheduled to open Wednesday evening at the Marjorie, has been postponed until Friday evening, March 24, at the theatre.

A price of orchestra seats for the first night at the Marjorie, which has been scheduled for Saturday evening, March 24, at the theatre, is \$3.50 to \$5.00.

Ed Stone, his daughter, Dorothy, and a group of friends, including several other stars will be seen in several spectacles at the large entertainment which will be held on Friday evening, March 24, at the Metropolitan Opera House for the benefit of the Stage Relief Fund.

Alfred Kingsford, last seen in "The Dream of King Lear," will appear in a new play, "The Dream of King Lear," which will be presented at the Metropolitan Opera House on Friday evening, March 24, at the theatre.

The Sun and I," which the Morning Players of Columbia University will present on April 3, is said to be based on the Biblical legend of Joseph and his brothers. It is written by Barrie and Leon Stavis.

Julius Bankhead will speak at P. M. today over station WEAF on behalf of the Stage Relief Fund, an Erskine, author, will speak on "The Play for the Social Theatre" at the Workers' Theatre, 7 East 10th Street.

A eighth annual benefit entertainment for the Shoe, Brace and Band Fund for Crippled Children will be held on Sunday evening, March 26, at the Imperial Theatre.

A second touring company of "Of This and That," which also the company "Counselor-at-Law," with Otto Gerber in the leading role, are playing in San Francisco this week. The new is at the Curran Theatre and later at the Alcazar.

A Piccoli, Italian marionette company, which played 150 performances Broadway this season before going on tour, is showing this week at the Majestic Theatre in Brooklyn.

AL COURIER

MAR 11 1933

A. G. O. Holds Public Service

Harold V. Milligan arranged and carried out the February 21 public service of the American Guild of Organists at Riverside Church, New York. Many prominent organists were in the procession and the choir of fifty voices was heard in anthems by Darke, Gale and Davies. The solo quartet consists of sopranos, Alice Perkins, Mildred Milorovich; tenors, Dan Gridley, Milton Swanson; contraltos, Dorothea Flexer, Delphine March; basses, Herbert Gould, Eugene Frey. Chanting of the Lord's Prayer, the responses by the choir in the litany and the address by Dr. Fosdick, were features of the service. Dr. Erskine will address the Guild at the Beethoven Association rooms, New York, March 27, followed by Mrs. Clarence Dickinson in April.

MUSICAL COURIER

MAR 11 1933

American Academy of Teachers Sponsors Series

The American Academy of Teachers of Singing is sponsoring a series of nation-wide broadcasts over the NBC's WEAF network on Sunday afternoons at four o'clock. The program began March 5 and continues until May 7. The list of speakers holds John Erskine, Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. R. Key, and Herbert Witherspoon.

PITTSBURGH, PA. POST-GAZETTE

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Starting tomorrow, the Aeolian String Quartet will replace the Compinsky Trio on the Columbia network and WJAS at 10:30 a. m. . . . A. Walter Kramer, editor of "Musical America" will speak tomorrow afternoon at 4 o'clock through WCAE in the series launched last Sunday by John Erskine under the general title: "Singing—the Well-Spring of Music."

PITTSFIELD, MASS.
EAGLE
MAR 15 1933

New York Herald-Tribune

NEW YORK TIMES

MAR 13 1933

THEATRICAL NOTES.

"Lone Valley," the new play by Sophie Treadwell, which opened on Friday night at the Plymouth Theatre, was among the closings on Saturday evening, having played but three performances. "Our Wife," the comedy at the Booth, which had been announced to close on Saturday night, will continue at that theatre.

"Far Away Horace," a comedy by Michael Birmingham and Gilbert Emery, which was scheduled to open next Wednesday evening at the Martin Beck, has been postponed until Tuesday evening, March 21, at the same theatre.

The price of orchestra seats for "Dinner at Eight," playing at the Music Box, has been reduced for evening performances from \$3.50 to \$3, plus tax.

Fred Stone, his daughter, Dorothy, the team of Vilma and Buddy Ebsen and several other stars will be seen in a dance spectacle at the large entertainment, which will be held on Sunday evening, March 26, at the Metropolitan Opera House for the benefit of the Stage Relief Fund.

Walter Kingsford, last seen in "Criminal at Large," will appear in the cast of "The Dream of King Henry VIII," which will be presented by the Verdi Club in the grand ballroom of the Plaza Hotel on Wednesday evening to aid the Veterans' Mountain Camp.

"The Sun and I," which the Morning Inside Players of Columbia University will present on April 3, is said to be based on the Biblical legend of Joseph and his brothers. It is written by Harrie and Leona Stavis.

Tallulah Bankhead will speak at 6:30 P. M. today over station WEAJ in behalf of the Stage Relief Fund.

John Erskine, author, will speak tonight on "The Social Theatre" at the Workers' Theatre, 7 East Fifteenth Street.

The eighth annual benefit entertainment for the Shoe, Brace and Limb Fund for Crippled Children will be held on Sunday evening, March 26, at the Imperial Theatre.

The second touring company of "Of Thee I Sing" and also the company of "Counsellor-at-Law," with Otto Kruger in the leading role, are playing in San Francisco this week. The former is at the Curran Theatre and the latter at the Alcazar.

The Piccoli, Italian marionette company, played 150 performances on Broadway this season before going on tour, is showing this week at the Majestic Theatre in Brooklyn.

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Choose Education Instead Of Just A College Degree, Dr. John Erskine Urges

Noted Educator, Author and
Musician Talks Before
Mothers' Association Of N. R.
School and Kindergarten

Performance should be the object and end of education John Erskine last night told his audience at the New Rochelle School and Kindergarten. He addressed the Mothers' Association of the school and its guests on "Problems in Education."

Our school system starts out well, said Dr. Erskine. It gets pretty bad in the middle but becomes excellent at the finish. The two ends of it are all right but the period between the kindergarten and the professional school kills interest, and interrupts the normal process of mental development started when the child first enters school.

Halt Early Program

He pointed out that the child in kindergarten has awakened in him an interest in music, dancing, constructive activity with his hands and has a right to expect that he will go on building on the foundation which has been laid.

"Then," said Dr. Erskine, "we tell him he must stop all this and begin to be educated, that he has just been killing time. Instead of giving him more of his kindergarten mud pies in modelling and sculpture and carrying on his interest in various other lines, such things are dropped for nondescript training equally good or bad for any subject to which he may eventually decide to devote himself."

Dr. Erskine advocated finding the child's main aptitudes early in life and shaping out his education from his aptitudes in every direction. Thus his interest broadens naturally and reaches out to embrace many subjects.

He defined science as having the discovery of power for its object and art as having performance as its purpose. Few persons are of a disposition to become scientists, he said. The average human being wants to perform. At the beginning and end of our educational system, this is made possible but when this opportunity is taken away during the middle years, students turn their interest in other directions where they can perform.

This accounts for the popularity of sports. Baseball and football teams prepare for a definite performance. We make sports worth more than studies by the way in which they are handled, he believes.

All preparation should be toward the definite end — performance, said Dr. Erskine. This offers an object for endeavor and gives opportunity for the individual to measure himself. Studies which have no real reason for being included should be omitted from the curriculum, he declared.

No Place For Arts

"We talk about arts and sciences," he said, "but there are no arts. Universities and colleges have no place for them; but, if you have to take the choice between education and a degree you should really take education."

He held that life is a performance and the only justification for our brooding and thinking is their outcome in action. Therefore he considered much of the academic work offered in modern education a waste of time or worse, because it had no relation to the student's ultimate career.

He illustrated with stories from his own experience, the great value of an awakened interest and a knowledge of how to study and gather desired facts on any subject. He likewise showed how study of Latin and Greek might be made worth while by teaching them as living, rather than as dead languages and how the proper study of the classics could encourage rather than stifle a love of literature.

Makes Suggestions

Dr. Erskine's talk was informal, humorous and constructive. He was not satisfied with pointing out flaws in the present system of education, but offered as suggestions, for improvement, methods which he had tried in his experience both as student and teacher.

He was introduced by Mrs. W. S. Woodruff, president of the Mothers' Association, who presented him as scholar, novelist, essayist, poet, musician president of the Juilliard School of Music in New York.

At the close of the address refreshments were served with Mrs. Donald Battey presiding at the punch bowl and Mrs. Herbert Grant pouring coffee.

DENVER, COLO.
POST

MAR 10 1933

Live Remarks by Live People

"The world does its best to break its genius' hearts, or, failing, their heads."
—John Masfield.

"To be worth noticing now or worth remembering afterward, we must first live with ourselves alone, in self-respecting solitude."
—John Erskine.

"It is nonsense to call the machine a Frankenstein monster which is crushing its creator."
—Henry Ford.

ASHEVILLE, N. C.
CITIZEN

MAR 12 1933

MUSICIANS TO BE FEATURED

Mary Garden and Other
Notables Signed For
Broadcasts

Ten leading musicians and musical educators of America will be presented in a series of Sunday afternoon talks over National Broadcasting company networks and Station WWNC under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Juilliard School of Music, New York City, inaugurated the programs over an NBC network last Sunday at 4 o'clock.

The series, which is to be presented each week under the general title "Singing, the Well-spring of Music," is intended to meet the growing interest in vocal music throughout the nation.

In addition to Mr. Erskine, the following noted musical authorities will be heard in the ten broadcasts:

Mary Garden, internationally known operatic soprano.
Walker Butterfield, president of the Music Supervisors National Conference.

Edward Johnson, American-born tenor of the Metropolitan Opera company.

A. Atwater Kent, manufacturer and sponsor of the National Radio Auditions.

Marshall Bartholomew, director of the Yale University Glee Club.

Deema Taylor, American operatic composer.

A. Walter Kramer, editor of Musical America.

Pierre V. Key, editor of Musical Digest.

Herbert Witherspoon, director of music, Chicago World's Fair.

The Academy has arranged the series of talks with NBC in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing.

The American Academy of Teachers of Singing was organized ten years ago by a small group of New York singing teachers to further the ethical and cultural interests of the profession. They express the opinion that something should be done to tighten the bonds between members of the teaching fraternity throughout the entire country.

TACOMA, WASH.
LEDGER

MAR 5 1933

John Erskine, educator, writer and musician, will be the first of 10 leading musicians and musical educators to be heard during the series of talks with the premiere over a NBC network and KOMO this afternoon at 1 o'clock.

PHILADELPHIA
PUBLIC LEADER

MAR 1

MUSIC

Kathryn Boghetti

Kathryn Boghetti, concert pianist, gave an interesting recital at Plays and Players, 1111 Locust street, before a large artistic audience. She was in voice, though seemingly from a slight cold, which had little effect on her none at all on her execution of tone production.

Her program was uninteresting and well-balanced toward German lieder, emphasized by Schubert and although also containing the best songs of French and Russian composers, including with a group of Italian songs.

Of equal importance Boghetti's actual singing, unusually sympathetic and gentle interpretations, especially the lieder of Schubert and She won much applause close of each number and first part of the program several baskets of flowers.

Four Beautiful Schubert

The recital opened with Schubert song consisting of the finest songs—the seldom some unknown reason that, "Die Krähe" from Journey, "Wohin," and "Death and the Maiden" was given with admirable sensitivity of feeling and intonation.

The Brahms group consisting of the "Sappho Ode," "To the gale," and the jovial "De Again, all were sung with precision of the different ments expressed by both text.

Next came "Amour, v from Saint-Saens' "Samila," excellently sung with matic values of voice action.

The second half of the consisted of Fourdrain's "Norwegian," Respighi's Vassilenko's "Tar" and Burleigh's "Sometimes a Motherless Child" and Boatner's "Go Do The final group was a Mrs. Boghetti gave a "De an encore.

Mary Miller Mount, accompaniments in her tic and sympathetic m

MONTREAL
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MAR 15 1933

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Her program was unusually interesting and well-balanced, tending toward German lieder as exemplified by Schubert and Brahms, although also containing some of the best songs of French, Italian and Russian composers, and concluding with a group of Negro spirituals.

Of equal importance with Mrs. Boghetti's actual singing were her unusually sympathetic and intelligent interpretations, especially in the lieder of Schubert and Brahms. She won much applause at the close of each number and after the first part of the program received several baskets of flowers and bouquets.

Four Beautiful Schubert Songs

The recital opened with a Schubert group consisting of four of his finest songs—the seldom-sung (for some unknown reason) "Aufenthalt," "Die Krähe," from the Winter Journey, "Wohin," and the somber "Death and the Maiden." Each was given with admirable voice and sensitivity of feeling and interpretation.

The Brahms group followed, being composed of the impressive "Sappho Ode," "To the Nightingale" and the jovial "Der Schimmel." Again, all were sung with full appreciation of the different sentiments expressed by both music and text.

Next came "Amour, veine alder," from Saint-Saens' "Samson et Dalila," excellently sung with full dramatic values of voice and implied action.

The second half of the program consisted of Fourdrain's "Chanson Norvegienn," Respighi's "Noble," Vassilenko's "Tar" and spirituals—Burlingame's "Sometimes I Feel Like a Motherless Child" and "Trampin'" and Boatner's "Go Down, Moses." The final group was so successful Mrs. Boghetti gave "Deep River" as an encore.

Mary Miller Mount played the accompaniments in her usual artistic and sympathetic manner.

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Mary Elizabeth Adams, soprano, with Mary Winslow Johnston as accompanist, sang appealingly the aria, "Vissi d'arte," from Puccini's "La Tosca"; Sindina's "Sylvella" and Gilbert's "Moonlight—Starlight."

Piano Ensemble in Seven Numbers

The Matinee Musical Club Piano Ensemble, of which Agnes Glune Quinlan is director, played on seven pianos—thirteen pianists participating—Liszt's "Storm March," the overture to Rossini's "Italians in Algeria," the Menuetto and the Allegro spiritoso from Haydn's Symphony No. 2 ("London"), in commemoration of the 200th anniversary of the birth of the composer; Brahms' "Academic Festival" overture, in commemoration of the fiftieth anniversary of his death; Chaminade's "Pas des cymbales" and a march by Schubert.

At the club luncheon which preceded the concert, Mr. Connell quoted approvingly from a letter in which John Erskine urged that young music students on completing their educational course go back to their own communities. Mr. Erskine's prediction was that "if they have the spirit of Bach—the industrious, clever master, teacher and organizer—they will succeed in the United States, but if they desire the career of Liszt or Wagner they will be unsuccessful; virtuosos careers today are not the mode."

George Lindsay, in charge of music in the public schools of Philadelphia, talked on the work of the Musicians Council.

ST. PAUL, MINN.
PIONEER-PRESS

MAR 12 1933

TOSCANINI LAUDED AS NEW AS ORCHESTRA'S LEADER

By Elizabeth Hastings.

NEW YORK, MARCH 11.—The return of Toscanini as conductor of the Philharmonic-Symphony society and the struggle of the Metropolitan Opera house to insure the opening of its doors next season have engrossed the major share of New York's musical attention this past week.

As usual, the performances given under the Toscanini baton have attained a near-perfection that disarms criticism and causes the reviewers to fall back on more resolute comments that the world's greatest conductor is here and at work again.

THIS SPECIAL WAGNER MATINEES at the Metropolitan have been admirably sung and enthusiastically received. It may be only by a happy coincidence that the current cele-

bration of the 50th anniversary of the composer's death finds the opera house better equipped than for a long time with competent Wagnerian singers. Such, however, is the fortunate situation, and casts which include Frida Leider, Maria Olesewsky, Lauritz Melchior, Friedrich Schorr and their more important supporters, have been doing memorable justice to the fame of Wagner.

MUSICAL NEW YORK HAS been much stirred by the controversy concerning allotment of the funds left by the late August Juillard for the advancement of music. There has long been dissatisfaction in some quarters with what seemed like the exclusive diversion of the great legacy to the establishment and maintenance of the Juillard foundation, of which the new Juillard School of Music is the most important manifestation. It is pointed out that the terms of the will specify the Metropolitan, of which Mr. Juillard had long been a director, as one of the beneficiaries of his bequest.

Following the publication last week of a letter of protest in this connection, John Erskine, director of the art school, hastened not only to denounce the foundation's policy, but also promised a donation of \$50,000 to the operatic deficit.

His reports of this gift conveyed ideas that the entire burden of year's subsidy would be assumed by the Juillard administration, resulting in a widespread idea, Metropolitan sponsors, that refusal to maintain it was no longer necessary, whereas \$50,000 represents exactly one-sixth of the minimum guarantee necessary.

Final adjustment of the legal and fiscal questions involved rests with executives of the two institutions, but meanwhile the persuasive efforts of the opera-singers themselves, aided by the beautiful and immensely popular "Lacerte" story, have been helpfully successful, the financial difficulties of the time being considered, and it may be that, as they go, popular aid supplied in great numbers of small donations will prove sufficient to swing next year's program.

It also seems generally agreed that present upheaval is likely to result in some wholesome investigation of commercial musical matters, and as much-needed reorganization.

JOLIET, ILL.
HERALD-NEWS
MAR 10 1933

MUSIC FEDERATION WILL CONVEY TO DISCOVER TALENT

(By United Press)

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The federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Seven cash awards of \$1,000 each, or \$500 and a New York appearance are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, cello, organ, woman's voice, high or low, man's voice, high or low, and opera voice, man or woman.

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Evening Telegram
St. John's Newfoundland

24 JAN 1933

MONTREAL, CAN.
STAR

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I believe that in economic life, it would not interfere with it, would speedily right itself.—John Erskine.

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Prominent national artists will appear on the program including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony Quartet; Jacques Gordon Siring Orchestra; Lyric Male Chorus of Milwaukee and the St. Olaf Choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

MONTREAL, CAN.
STAR

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PHILADELPHIA, PA.
PUBLIC LEDGER

MAR 15 1933

MUSIC

By SAMUEL L. LACIAR

Kathryn Boghetti Pleases

Kathryn Boghetti, contralto, gave an interesting recital last evening at Plays and Players, 17 Delancey street, before a large and enthusiastic audience. She was in good voice, though seemingly suffering from a slight cold, which, however, had little effect on her voice and none at all on her excellent style of tone production.

Her program was unusually interesting and well-balanced, tending toward German lieder as exemplified by Schubert and Brahms, although also containing some of the best songs of French, Italian and Russian composers, and concluding with a group of Negro spirituals.

Of equal importance with Mrs. Boghetti's actual singing were her unusually sympathetic and intelligent interpretations, especially in the lieder of Schubert and Brahms. She won much applause at the close of each number and after the first part of the program received several baskets of flowers and bouquets.

Four Beautiful Schubert Songs

The recital opened with a Schubert song, "The Wanderer," of his

was given with a sensitivity of feeling and interpretation.

The Brahms group followed, being composed of the impressive "Sappho Ode," "To the Nightingale" and the joyful "Der Schmelzer."

Again, all were sung with full appreciation of the different sentiments expressed by both music and text.

Next came "Amour, viens aider," from Saint-Saens' "Samson et Dalila," excellently sung with full dramatic values of voice and implied action.

The second half of the program consisted of Fauré's "Chanson Normande," Respighi's "Nebbia," Vassilenko's "Tar" and spirituals—Burleigh's "Sometimes I Feel Like a Motherless Child" and "Trampin'" and Boatner's "Go Down, Moses." The final group was so successful Mrs. Boghetti gave "Deep River" as an encore.

Mary Miller Mount played the accompaniments in her usual artistic and sympathetic manner.

interpretation two duets by Brahms—"The Water Rushes" and "Before the Door."

Mary Elizabeth Adams, soprano, with Mary Winslow Johnson as accompanist, sang appealingly the aria, "Vissi d'arte," from Puccini's "La Tosca"; Sinding's "Sylvellin" and Gilberte's "Moonlight—Starlight."

Piano Ensemble in Seven Numbers

The Matinee Musical Club Piano Ensemble, of which Agnes Clune Quinlan is director, played on seven pianos—thirteen pianists participating—Liszt's "Storm March," the overture to Rossini's "Italian in Algeria," the Menuetto and the Allegro spiritoso from Haydn's Symphony No. 2 ("London"), in commemoration of the 50th anniversary of the birth of the composer; Brahms' "Academic Festival" overture, in commemoration of the fiftieth anniversary of his death; Chaminade's "Pas des cymbales" and a march by Schubert.

At the club luncheon which preceded the concert Mr. Connell quoted approvingly from a letter in which John Erskine urged that young music students on completing their educational course go back to their own communities. Mr. Erskine's prediction was that "if they have the spirit of Bach—the indus-

George Linday, in music in the public schools of Philadelphia, talked on the work of the Musicians Council.

Minneapolis new music-
ered for a
Federation
convention
in May.

The festival
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Evening
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24 JAN

I believe
we did m
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MONTREAL, CAN.
STAR

MAR 10 1933

"If you believe the world can very well get along without religion, you probably mean, without the other man's religion."

—John Erskine.

ST. PAUL, MINN.
PIONEER-PRESS

MAR 12 1933

TOSCANINI LAUDED AS NEW AS ORCHESTRA'S LEADER

By Elizabeth Hastings.

NEW YORK, MARCH 12.—The return of Toscanini as conductor of the Philharmonic-Symphony society and the struggle of the Metropolitan Opera house to insure the opening of its doors next season have engrossed the major share of New York's musical attention this past week.

As usual, the performances given under the Toscanini baton have attained a near-perfection that draws criticism, and causes the reviewers to fall back on mere statements that the world's greatest conductor is here and at work again.

THE SPECIAL WAGNER MATINEES at the Metropolitan have been admirably sung and enthusiastically received. It may be only by a happy coincidence that the current cele-

bration of the 50th anniversary of the composer's death finds the opera house better equipped than for a long time with competent Wagnerian singers. Such, however, is the fortunate situation, and casts which include Frida Leider, Maria Olskowska, Laurita Melchior, Friedrich Schorr and their more important supporters, have been doing memorable justice to the fame of Wagner.

MUSICAL NEW YORK HAS been much stirred by the controversy concerning allotment of the funds left by the late August Julliard for the advancement of music. There has long been dissatisfaction in some quarters with what seemed like the exclusive diversion of the great legacy to the establishment and maintenance of the Julliard foundation, of which the new Julliard School of Music is the most important manifestation. It is pointed out that the terms of the will specify the Metropolitan, of which Mr. Julliard had long been a director, as one of the beneficiaries of his bequest.

Following the publication last week of a letter of protest in this connection, John Erskine, director of the Julliard school, justified not only a defense of the foundation's policy, but also promised a donation of \$50,000 to the operatic deficit.

First reports of this gift conveyed the idea that the entire burden of next year's subsidy would be assumed by the Julliard administrators, and resulted in a widespread idea, say Metropolitan sponsors, that public effort to maintain it was no longer necessary, whereas \$50,000 represents exactly one-sixth of the minimum guarantee necessary.

Final adjustment of the legal and ethical questions involved rests with the executors of the two institutions, but meanwhile the persuasive efforts of the opera-singers themselves, headed by the beautiful and immensely popular Lucezia Bori, have been strikingly successful. The financial difficulties of the time being considered, and it may be that, as they hope, popular aid supplied in great numbers of small donations will prove sufficient to swing next year's program.

It also seems generally agreed that the present upheaval is likely to result in some wholesome investigation into commercial musical matters, and some much-needed reorganization.

LITTLE ROCK, ARK.
GAZETTE

MAR 12 1933

New York
Day by Day
BY O. O. McINTYRE

Nothing has aroused New York's anger of late as much as the recent front-page story of the shabbily-dressed woman who swooned opposite one of New York's hospitals and was refused admission. The buck was passed to a receiving clerk when the woman died, neglected on a curb.

There have been insidious rumors for some time about a lack of courtesy and sympathy in hospitals here. I have heard patients discuss what they called near-brutality on the part of nurses and internes. I have believed none of them. Sick patients usually are cantankerous.

But this rather concrete example of heartlessness crystallizes a doubt. I can understand how a large hospital might be bothered by hypochondriacs, dropping in for free treatment and examination. But when a human being falls unconscious in front of a hospital, and is not admitted without red tape, it is time for more than an investigation.

It demands Grand Jury action. A hospital should epitomize the very highest in human sympathy. When it doesn't, something dangerously serious has happened to what we call civilization.

Charlie Judels, who lives, appropriately enough, in Nutley, N. J., recently invited Frank McIntyre, the 300-pound comedian, to visit. As a gag, Judels went to the station in a basket cart drawn by a pony. McIntyre, carrying out the gag, stepped into the cart. And the pony went up in the air.

It strikes me, no other city swings so furiously through the 24 hours as New York. It does this with such great speed, noise and good humor. Catching up the bemused tourist with octopus tentacles, it spread-eagles him into the midst of it all. He must find his own salvation. It never is strange that, when tourists depart, such an infectious tornado of living causes them to cry: "What a town! What madness!"

A philosophical wife from a Middle West town writes: "Whenever a husband decides to philander, he always can find something wrong with his wife. She suddenly has become too fat, too thin, a poor housekeeper, or lacking in understanding. When that time arrives, the sensible wife will step out of the picture, and be saved much misery."

Don Marquis, in one of his many-mooded moments, observes that, when he gets around to it, "he would like to dramatize one of George Bernard Shaw's plays."

A gentleman from Dixie sends me a letter written by a Negro in jail to his employer: "Dear Sir—A big nigger came into me wif a knife and I had to take my gun and kill him and dey's got me locked up in the jail house and won't let me outen until white folkses pays my bail. Will you come plase here and pays the bail sos I kin git right out. P. S. I'll wait right here until you come."

Recently, I expressed a longing to see a belpoer yanked off by a British actor in one of those British dramas. Thackeray had the same idea, some one tells me, in the third chapter of "Vanity Fair." It reads: "Good gad! Amelia!" cried the brother in alarm, "what do you mean?" and, plunging with all his might at the belpoer, that article of furniture came away in his hand, and increased the honest fellow's confusion."

Short shavings: John Erskine now is a daily columnist for the Brooklyn Eagle . . . Nellie Revell, with all her jobs, has become associate editor of the "Society" magazine, Mayfair . . . She's a big hit on the radio too . . . The Town Hall recently presented a guitar virtuoso, Luise Walker, from the Soviet . . . Katharine Cornell's "Lucrece" experiment cost her \$50,000 . . . But it was in the cause of art . . . Edwin Balmer and Philip Wylie's "When Worlds Collide" is the most exciting novel of the season . . . Three of New York's greatest revues, Follies, Vanities and Scandals, have passed from the theatrical picture . . . Switzerland is the cleanest country in the world, atmospherically . . . And they send their crooked bankers to jail there, too . . . John T. McCutcheon, the cartoonist, is living on his Triangle T ranch, at Dragon, Arizona . . . The coldest place on earth is a spot in Russia, where the thermometer touches 90 below . . . The hottest spot is at Singapore . . . Eva Le Gallienne's Civic Repertory theater idea has been abandoned temporarily, for a move up-town . . . Edgar Saltus had an impediment in his speech, as did Arnold Bennett and Somerset Maugham . . . Vaudeville entertainment reached a new low at the Palace, with exploitation of the bogus Prince Romanoff and the so-called society playboy, Jack de Ruyter . . . "Imitation of Life," (Harper's) by Fannie Hurst, was written in her usual readable vein . . . Arthur Hopkins, after several flop productions, is writing a play himself . . . The most popular speakeasy of the moment is "No. 21" on East 52nd street . . . Pleasant American Rawlins is a native of White Hall, Ill. . . "The Decade of Illusion," (Knopf) by Maurice Sachs, will interest all lovers of Paris . . . The Frazier Hunts frequently are dinner companions of Helen Keller . . . Scotti's farewell at the Metropolitan was the most touching ever seen in the old opera house . . . Hazlitt said: "Nothing inclines the egotist to fury like indifference" . . . Leon Gordon is doing a portrait of Katherine Brush . . . The busiest bar in the world, the Ritz in Paris, closes at 9 o'clock, nightly . . . Former Magistrate Jean Norris now is in the private practice of law . . . The former Betty Inche is writing a novel . . . France considers Ruth Draper America's most talent actress . . . Noel Coward's novelized version of his play is dedicated to Alexander Woolcott.

NORWALK, CONN.
HOUR

MAR 20 1933

JOHN ERSKINE HITS
COLLEGE EXAMINATIONS

Cambridge, Mass. (A) — Condemnation of the present systems of examinations, both in college entrance and in school and college curricula, was expressed Saturday by speakers at the closing sessions of the 42nd annual meeting of the Harvard Teachers' Association.

Those joining in criticism of the present method were: Professor A. B. Crawford, director of the Department of Personnel Study at Yale University; Dean Henry W. Holmes of the Harvard School of Education; Professor Johnson O'Connor of the Stevens Institute of Technology; Professor John Erskine of Columbia University and Mrs. Eleanor Perry Wood of the Bureau of Educational Records of New York.

OMAHA, NEB.
MORNING BEE NEWS

MAR 12 1933

SING IS THEME
OF NEW SERIES

Nine more leading musical educators will be presented in the series of Sunday afternoon talks over NBC networks under the auspices of the American Academy of Teachers of Singing.

John Erskine, president of the Juilliard School of Music, inaugurated the program last Sunday.

The series is under the title "Singing, the Wellspring of Music."

The following noted musical authorities will be heard:

Mary Garden, internationally-known operatic soprano.

Walter Butterfield, president of the Music Supervisors National conference.

Edward Johnson, American-born tenor of the Metropolitan Opera company.

A. Atwater Kent, sponsor of the national radio auditions.

Marshall Bartholomew, director of the Yale University Glee club.

Deems Taylor, American operatic composer.

A. Walter Kramer, editor of Musical America.

Pierre V. Key, editor of Musical Digest.

Herbert Witherspoon, director of music, Chicago world fair.

The academy has arranged the series of talks with NBC in the belief that the representative list of speakers will give the American public much information of importance regarding the promotion of singing. WOW carries the programs.

LOS ANGELES, CAL.
TIMES

MAR 12 1933

THE AMERICAN ACADEMY OF
TEACHERS OF SINGING

is entering the field of radio education with a series of nation-wide broadcasts Sunday afternoons with well known musicians and writers supplying the programs. John Erskine, novelist and head of the Juilliard School in New York, began, and other contributors will be Mary Garden, Edward Johnson, A. Atwater Kent, Deems Taylor, Al Walter Kramer, Pierre Key and Herbert Witherspoon.

Clifford Lott of Los Angeles is the only western member of this distinguished organization.

ROMAIN ROLLAND
than any other
work of Jean
way to prevent
to civilization
War.

MARGARET SARGENT
her life to a cause,
cause, despite
has displayed
heart-breaking

JOHN ERSKINE
interest in youth
Juilliard Founda-
have been a con-

OMAHA, NEB.
MORNING BEE NEWS

MAR 12 1933

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LOS ANGELES, CAL.
TIMES

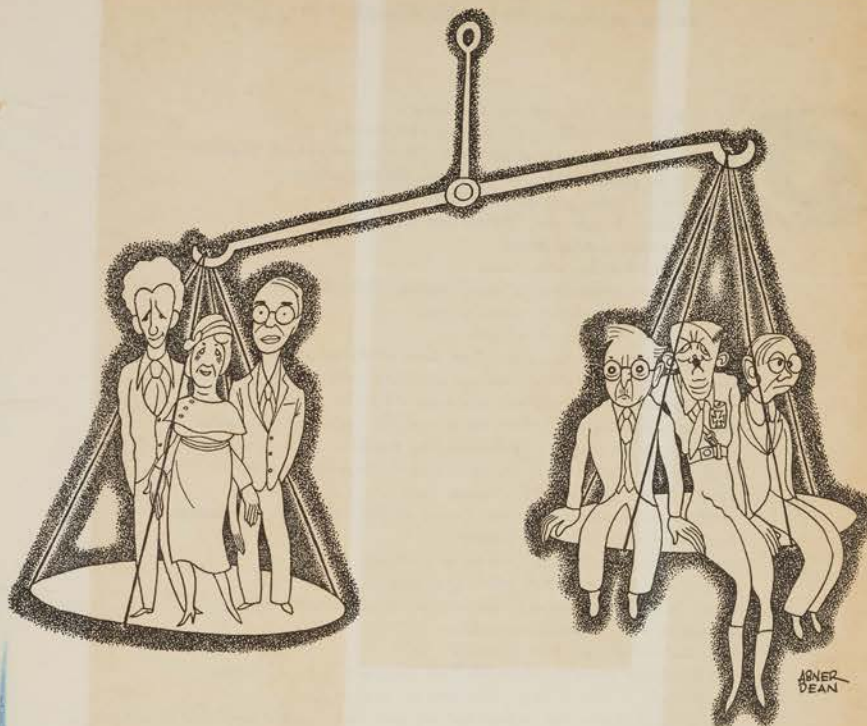
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Clifford Lett of Los Angeles is the
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128

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Tonics and Poisons



ROMAIN ROLLAND, because he has done more than any other living man to carry on the peace work of Jean Jaures, thus helping in a practical way to prevent the chaos and universal destruction to civilization that would follow another World War.

MARGARET SANGER, because she has devoted her life to a cause that needs no restating, and because, despite a life-long fight against illness, she has displayed almost super-human energy, made heart-breaking sacrifices, for this cause.

JOHN ERSKINE, because his liberality and active interest in youth, notably in his connection with the Juilliard Foundation and Columbia University, have been a constant source of inspiration.

ADOLF HITLER, because, backed by munitions manufacturers, he is trying to revive a dangerous type of nationalism, militarism and anti-Semitism, in a movement that attempts to set youth back on the old path that led our elders to cataclysmic self-destruction.

JOHN S. SUMNER, because he has read all of the so-called obscene books ostensibly to suppress them, and because the result of his meddling has been the suffering, misery and heart-ache which feeds upon ignorance.

WILLIAM N. DOAK, because he has furthered ill-will by attempting to discriminate against foreign students who wished to work in America, an act which justly evoked the protest of our nation.

The Little Minister



Church of Our Father
Meeting House

415 Clinton Ave
Brooklyn, N.Y.

Minister

Thomas Edward Potterton D.D.

VOL. XXVIII

BROOKLYN, N. Y., MARCH 18, 1933

No. 3

Published weekly, except in the summer
Rev. Thomas Edward Potterton, D.D.
Editor, Owner, Publisher
415 Clinton Avenue, Brooklyn, N. Y.
Telephone, PRospect 9-4702
Entered as Second Class Matter, March 1st,
1917, at the Post Office, at Brooklyn, N. Y.,
under the Act of March 3rd, 1879.
Subscription Price, One Dollar a Year

In Memoriam

The flowers in the Memorial Vase, Sunday, March 19, are given by Mrs. Laura I. Child in memory of her parents.

Sunday, March 19, 1933

11:00 A. M. Morning worship with sermon by the Minister. Theme: The Higher Ups.

Special Notice

Next Sunday, March 19, our minister, Dr. Potterton, begins the 31st year of his pastorate. I respectfully urge all our people to be present at the morning service, and show honor and affection to the man who has served us for a generation. Let there be a great friendship service, Sunday morning, March 19.

Sincerely yours,

John G. Murray,
Pres., Board of Trustees

The Metropolitan Alliance

held Friday, March 10, in the Meeting House was a great success. Miss Grace L. White presided with fine tact and wisdom. Our musicians struck twelve, as they have acquired the habit. The Woman's Alliance realized the ideal in furnishing the luncheon for the guest table, and as active hostess for the day.

Mrs. McFarland and her workers earned and deserve our thanks. The speaker was Mrs. Molly Anderson Haley, whose book of poems, "The Window Cleaner" has received recognition and commendation from lovers of poetry. Mrs. Haley is a woman of grace and charm, and as an interpreter of the best in literature won the goal of 100% approval. She enjoyed our Meeting House, and we folk of the Temple of Heresy will be mighty glad to see the Poetess again.

The religious editor of the Eagle is a gracious minister of good-will and fraternalism—a friendly soul, Mrs. Esther Coster. Sister Esther knows a thousand ministers and is still a Christian. In a recent issue (March 12) of the Eagle there was an article from her pen dealing with the Minister of the Meeting House, picturing the Thirty Year's War (weapons—Truth and Love) in Brooklyn, and the beginning of the 31st year of the present pastorate. It was kindly, generous, overflowing with good cheer and abundantly appreciative. The Little Minister thanks the religious editor of the Big Eagle for the ideal, and the inspiration to realize the part of a useful city pastor.

Special Notice, No. 2

I thank Mr. Murray for his kindly word to all our people to attend the Friendship Meeting, Sunday morning, March 19. It will be a joy to greet a large company of friends, and in dear togetherness make a pilgrimage to The Higher Ups. Yes—let it be a Friendship Service.

Thomas Edward Potterton.

BUFFALO, N. Y.
NEWS

MAR 23 1933

Opinions

"TO SIT by the wayside and smile at the enthusiasm of others is the occupation for 'ghosts'."—John Erskine.

Evening Telegram
St. John's Newfoundland

22 FEB 1933

I think we should count that nation happiest and most prosperous which has in it the greatest number of individuals who are happy and prosperous.—John Erskine.

PRATT, KAN.
TRIBUNE

MAR 11 1933

In his book, "The Delight of Great Books," John Erskine devotes one chapter, his final one, to modern Irish poetry.

KANSAS
JOURNAL

HERE

IN THESE days of a musician who is walking the streets and disheartened a hungry state, similar organization first to step forward to pay adequate fees for the members.

The members of course, asking for free. Yet the dunning for free.

Thus it is that the bane of the they are supposed. They ask good worthy students them without paying money on flowers and the money to need.

Would it not be the members go to the money to need.

Roland Hayes, now owns the place his parents were.

As the New York poppy and the more singer below.

Mann, a kindly gentleman, three years ago.

Mann had a 600-acre plot. Mann up many years.

Curryville in Georgia big emancipation asked to stay on.

The Hayes couple acre plot. Mann up many years.

bought it in 1926 families, most of of Mann's former on the place.

"They remain raising cotton. They have built and a power plant them in the spring and they pay his crops mature.

any profit from calls the place. memory of his is a word he made and mother."

The hitherto Wahfried architecture soon will be open visitors. It is no whether this music secrets and all the life will be brought the day.

It seems that has consented to many of the confried archives of this summer.

This exhibition under the auspices of Baireu the personal of Strobel, widely authority.

John Erskine, one of the too many by accident, has place by New York pontifical attitude metropolitan Opera.

As a mouthpiece foundation, Mr. his bounds where the policies of and in doing so the recipient of should not forget.

THE LITTLE MINISTER

My Youth

My youth was my old age,
Weary and long;
It had too many cares
To think of song;
My moulting days all came
When I was young.

Now, in life's prime, my soul
Comes out in flower;
Late, as with Robin, comes
My singing power;
I was not born to joy
Till this late hour.

—William H. Davies

A Catch For Singing

Said the Old Young Man to the Young
Old Man:
"Alack, and well-a-day!"
Said the Young Old Man to the Old
Young Man:
"The cherry-tree's in flourish!"

Said the Old Young Man to the Young
Old Man:
"The world is growing grey."
Said the Young Old Man to the Old
Young Man:
"The cherry-tree's in flourish!"

Said the Old Young Man to the Young
Old Man:
"Both flower and fruit decay."
Said the Young Old Man to the Old
Young Man:
"The cherry-tree's in flourish!"

Said the Old Young Man to the Young
Old Man:
"Alack, and well-a-day!
The world is growing grey;
And flower and fruit decay
Beware Old Man, beware Old Man!
For the end of life is nearing;
And the grave yawns by the way. . . ."

Said the Young Old Man to the Old
Young Man:
"I'm a trifle hard of hearing;
And can't catch a word you say . . .
But the cherry-tree's in flourish!"

—Wilfrid Wilson Gibson

The Comfort of the Stars

When I am overmatched by petty cares
And things of earth loom large, and look
to be
Of moment, how it soothes and comforts
me
To step into the night and feel the airs
Of Heaven fan my cheek; and, best of all,
Gaze up into those all-uncharted seas
Where swim the stately planets: such as
these
Make mortal fret seem light and temporal.
I muse on what of Life may stir among
Those spaces knowing naught of metes
nor bars;
Undreamed-of dramas played in outmost
stars,
And lyrics by archangels grandly sung.
I grow familiar with the solar runes
And comprehend of worlds the mystic
birth:
Ringed Saturn, Mars, whose fashion apes
the earth,
And Jupiter, the giant, with his moons.
Then, dizzy with the unspeakable sights
above,
Rebuked by Vast on Vast, my puny heart
Is greatness for its transitory part,
My trouble merged in wonder and in love.
—Richard Burton

Pepigrams

When the rule of gold displaces the
golden rule, there is always loss.
The world will soon forget its masters,
but will cling with loving remembrance
to its servants.
Far and away the best prize that life
offers is the chance to work hard at work
worth doing.
Patriotism is God's way of training in-
dividuals for common action for unselfish
ends.
It is manly to love one's country; it is
God-like to love the world.
Kindness is the golden chain by which
society is bound together.
The surest way of making the world
better is to begin with ourselves.
Time is a commodity for which some-
body must pay—no matter how plausible
is the guise under which it hides.
There is only one real failure possible,
and that is not to be true to the best one
knows.
The best way to break a bad habit is
to drop it.
Of a sane man there is only one safe
definition: he is a man who can have
tragedy in his heart and comedy in his
head.

—Selected.

THE LITTLE MINISTER

Pert Paragraphs by Potterton

I read with interest the writings of John
Erskine in the Eagle. He is a preacher
never dull; a teacher always persuasive; a
man who has his hand upon the pulse of
every-day events but commands a vision
of the finer and better; a winsome winner
for the higher life; a believer in the su-
premacy of the spiritual. Listen to his
words: "The opinion of our neighbors,
the luxuries of the home, good clothes,
travel, pleasant amusements—these are
worth seeking, if they do not cost too
much, but they are not the heart of life.
Deep within us we must live with our
self-respect, with the thoughts, feelings,
ideals which are ours. So long as they
are intact and unshamed we can do with-
out the externals."

Dr. van Schaick, the virile editor of one
of the best religious papers in America,
The Christian Leader, asked me to write
a brief word upon "The Free Church of
America," and here it is.

"I am asked to comment upon the
proposed Free Church of America. I am
glad to do so.

"The right of individual interpretation
is recognized, as to what it means. That
it does not mean a merger of broad
churches seems to be admitted, and that
it is a council or holding company is
asserted. To my sense it is not a holding
company, in view of the fact that each
ecclesiastical body will continue to hold
and disburse money, and maintain its in-
dividuality. The Free Church as presented
to my mind is an organized fellowship of
friendship. As such there should be no
opposition to it, for normal man always
yields to friendliness. It is simply orga-
nized good-will among those who have been
segregated by a pronounced conservatism.
Individually the above statement will not
stand, for every Universalist knows the
spell and lure of regard and friendship
with individuals in all churches. It is the
organization that is excepted, hence "The
Free Church." This new action is a sin-
cere endeavor to organize what already
exists, namely, friendship among broad
churchmen.

"I can not be found antagonistic to
such an ideal. If it was anything else
than friendship, going unitedly into com-
mon service, I could notice some lapses
that would arouse the positive negative.
Meanwhile I shall pursue the way of
brotherhood, and try to be a wise and
cheering friend. And to the end of life's
trek I hope to be found faithful to the

Universalist Church. And this is what
the Free Church means to

T. E. P."

Friendship among religious people is
growing and is altogether beautiful. I
belong to a segment of the kingdom of
God, and it is an organization of ministers
from varying churches. There is unity,
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but there is a noble, healing, blessed unity.

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BUFFALO, N. Y.
NEWS

MAR 23 1933

Opinions

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Evening Telegram
St. John's Newfoundland

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of individuals who are happy and
prosperous.—John Erskine

In his be-
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modern Irish

Comfort of the Stars

ermatched by petty cares
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my cheek; and, best of all,
those all-uncharted seas
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et seem light and temporal.

t of Life may stir among
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rchangels grandly sung.

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d of worlds the mystic

Mars, whose fashion apes

e giant, with his moons.

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ist on Vast, my puny heart
r its transitory part,
ged in wonder and in love.

—Richard Burton

Pepigrams

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will soon forget its masters,
with loving remembrance

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ance to work hard at work

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y one real failure possible,
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—Selected.

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T. E. P."

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PRATT, KAN.
TRIBUNE

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THE LITTLE MINISTER

My Youth

My youth was my old age,
Weary and long;
It had too many cares
To think of song;
My moulting days all came
When I was young.
Now, in life's prime, my soul
Comes out in flower;
Late, as with Robin, comes
My singing power;
I was not born to joy
Till this late hour.

—William H. Davies

A Catch For Singing

Said the Old Young Man to the Young
Old Man:
"Alack, and well-a-day!"
Said the Young Old Man to the Old
Young Man:
"The cherry-tree's in flourish!"
Said the Old Young Man to the Young
Old Man:
"The world is growing grey."
Said the Young Old Man to the Old
Young Man:
"The cherry-tree's in flourish!"
Said the Old Young Man to the Young
Old Man:
"Both flower and fruit decay."
Said the Young Old Man to the Old
Young Man:
"The cherry-tree's in flourish!"
Said the Old Young Man to the Young
Old Man:
"Alack, and well-a-day!
The world is growing grey:
And flower and fruit decay
Beware Old Man, beware Old Man!
For the end of life is nearing;
And the grave yawns by the way. . ."
Said the Young Old Man to the Old
Young Man:
"I'm a trifle hard of hearing;
And can't catch a word you say . . .
But the cherry-tree's in flourish!"

—Wilfrid Wilson Gibson

The Comfort of the Stars

When I am overmatched by petty cares
And things of earth loom large, and look
to be
Of moment, how it soothes and comforts
me
To step into the night and feel the airs
Of Heaven fan my cheek; and, best of all,
Gaze up into those all-uncharted seas
Where swim the stately planets: such as
these
Make mortal fret seem light and temporal.
I muse on what of Life may stir among
Those spaces knowing naught of metres
nor bars;
Undreamed-of dramas played in outmost
stars,
And lyrics by archangels grandly sung.
I grow familiar with the solar runes
And comprehend of worlds the mystic
birth:
Ringed Saturn, Mars, whose fashion apes
the earth,
And Jupiter, the giant, with his moons.
Then, dizzy with the unspeakable sights
above,
Rebuked by Vast on Vast, my puny heart
Is greatness for its transitory part,
My trouble merged in wonder and in love.

—Richard Burton

Pepigrams

When the rule of gold displaces the
golden rule, there is always loss.
The world will soon forget its masters,
but will cling with loving remembrance
to its servants.
Far and away the best prize that life
offers is the chance to work hard at work
worth doing.
Patriotism is God's way of training in-
dividuals for common action for unselfish
ends.
It is manly to love one's country; it is
God-like to love the world.
Kindness is the golden chain by which
society is bound together.
The surest way of making the world
better is to begin with ourselves.
Time is a commodity for which some-
body must pay—no matter how plausible
is the guise under which it hides.
There is only one real failure possible,
and that is not to be true to the best one
knows.
The best way to break a bad habit is
to drop it.
Of a sane man there is only one safe
definition: he is a man who can have
tragedy in his heart and comedy in his
head.

—Selected.

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KANSAS CITY, MO.
JOURNAL-POST
MAR 19 1933

HERE AND THERE

IN THESE days when many a musician who has given much and received too little for reserve, is walking the streets discouraged and disheartened, if not actually in a hungry state, musical clubs and similar organizations should be the first to step forward and offer adequate fees for their entertainment.

The members of these organizations, of course, would not think of asking for free food or refreshments. Yet they are continually dunning for free music.

Thus it is that these societies are the bane of the artists although they are supposed to help them. They ask good musicians and worthy students to sing or play for them without pay, meanwhile lavishing money on luncheons, teas, flowers and the like.

Would it not be preferable to let the members go without luncheons, teas and the usual tinsel and give the money to needy musicians?

Roland Hayes, the Negro tenor, now owns the plantation in which his parents were slaves.

As the New Yorker has it, "the poppy and the mammy of the colored singer belonged to a Joseph Mann, a kindly gentleman who died three years ago at the age of 100. Mann had a 600-acre estate near Curryville in Georgia, and after the big emancipation most of his slaves asked to stay on as tenant-farmers. The Hayes couple took over a 10-acre plot. Mann gave the old farm up many years before Hayes bought it in 1926, but about forty families, most of them descendants of Mann's former slaves, were still on the place.

"They remain there as tenants, raising cotton and some wheat. They have built roads and dams and a power plant. Hayes finances them in the spring and summer, and they pay him back when the crops mature. He doesn't make any profit from their labors. He calls the place Angelmo farm, in memory of his mother. Angelmo is a word he made up from angel and mother."

The hitherto jealously guarded Wahnfried archives at Baireuth soon will be opened to the gaze of visitors. It is not known, however, whether this means that all the secrets and all the sumptuous family and other skeletons of Wagner's life will be brought to the light of the day.

It seems that Winifred Wagner has consented to an exhibition of many of the contents of the Wahnfried archives during the festival this summer.

This exhibition will take place under the auspices of the municipality of Baireuth, and will be in the personal charge of Dr. Otto Strobel, widely known Wagner authority.

John Erskine, who happens to be one of the too many musical heroes by accident, has been put in his place by New York critics for his pontifical attitude toward the Metropolitan Opera company.

As a mouthpiece of the Julliard foundation, Mr. Erskine overstepped his bounds when he tried to dictate the policies of the Metropolitan, and in doing so he made himself the recipient of a lesson which he should not easily, nor hurriedly forget.

WESTERLY, R. I.
SUN

MAR 26 1933

MORE MUSIC NOW

PEOPLE have been saying that music has no future—that music as a living thing has become mechanical, and musicians have lost their profession. It does seem so when you consider the number of musicians unemployed. Yet there is probably more music being played in this country today by human beings than there ever was. And it isn't jazz, either—it's music!

Even Westerly is in a revival of music. We have our orchestras in the high school, the junior high and even in the grades of the Elm Street School. Youngsters big and small are striving for a place in the harmony makers. We must not forget the band with its drum major. All these things are new to us. The schools have been fostering the taste for them.

John Erskine tells in the American Magazine what has happened elsewhere. People who used to support music by professionals are now giving the concerts themselves. And those concerts are well attended. He describes a performance, which he represents as typical, where the concert master was a woman school teacher, and the players included boys and girls, an engineer, a doctor, a telephone man, a banker and a plumber. All of them "bought tickets to hear themselves play."

The program was Mozart, Beethoven, Tschalkowsky and Schumann. There was no such enthusiasm as that in the old days. The country is full of high school orchestras and amateur orchestras of all kinds, just as here in Westerly. We may some day do as they are doing at Poquonnoc, and have a community orchestra.

They are starting young in the schools. A full orchestra of children none of whom are more than twelve years old, is playing at Elm Street School. Music lessons are coming back again. Pianos are coming back. There is a good market for violins. As for the empty tom-tom stuff that still comes in over the air, though in lessening volume, the kids will take care of that.

MUSICAL AMERICA

MAR 10 1933

Short Waves

A new hour, Music Is My Hobby, on the WJZ network, Fridays at 7:15 p.m., enlists people from many circles, who are talented amateurs. Among the names are William H. Woodin, new Secretary of the Treasury, Hendrik Van Loon, Daniel Frohman, John Erskine, Olin Downes, Judge Leopold Prince and others. Leonard Liebking inaugurated the series on Feb. 24.

BUFFALO, N. Y.
COURIER EXPRESS

MAR 26 1933

Friday Program

To state that the last Julliard Fortnightly Student Recital was the most successful that has been thus far given in Buffalo is putting it mildly. Mrs. Evelyn Choate and her co-workers on the various committees in charge of this Julliard movement locally have reason to be highly gratified with the widespread interest which has been aroused on the part of piano students and teachers in these recitals. In the last three seasons five prominent artists in the pianistic world have appeared as artist guests: Dr. John Eschke, James Friskin, Mme. Olga Samardoff, Ernest Hutcheson, and at the last recital, Sascha Gordinitzki. Teachers and students have indeed been fortunate to have had personal contact with such personages. The sixth recital will take place in the assembly hall of Denton, Cottler and Daniels at Court and Pearl streets, on Friday evening, March 31st, promptly at 8 o'clock.

Following is the program:

- Minuet in G Bach
- Dance Villagrosa Pennington
- Bernard Cohen
- (Pupil of Mrs. P. L. Kader)
- Two Part Invention No. 8 Bach
- False Styreness Kuhlau
- Marion Hanneman
- (Pupil of Mrs. Emma J. Downs)
- Melody Diabelli
- Goblin's Frolic Heller
- Thema Laifer
- (Pupil of Miss Anita Frank)
- Hungary Carl Koelling
- Leonard Penzance
- (Pupil of Edward G. Fischer)
- To a Wild Rose MacDowell
- Lee Ciochettis Thompson
- To the Rising Sun Tchaikovsky
- Alberia Hamster
- (Pupil of Mrs. Helen Stricker)
- Variations on a French Melody Mozart
- Spring Song Liebling
- June Hood
- (Pupil of Miss Clara Knoll)
- Bereuse Schryte
- Jeunesse Manney
- Ruth Feder
- (Pupil of Mrs. Julia Jennings Griffin)
- Barcarolle from Tales of Hoffman
- Offenbach-Ringel
- Air de Ballet Thompson
- Rhonor Weaver
- (Pupil of Otto Hager)
- The Tailor and the Bear MacDowell
- Mary Louise Daw
- (Pupil of Mrs. Minnie Cramer Lane)
- Presto from Sonata Op. 38 No. 4 Clementi
- Air de Ballet Lemont
- Hein Hilary
- (Pupil of Sister Mary Imelda)
- The Harmonious Blacksmith Handel
- May Thompson
- (Pupil of Miss Anna Hagman)
- Theme and Variations "Nel Cor Fin" Beethoven
- Martha Louise Worth
- (Pupil of Mrs. Cornelia Beebe)
- The Fountain Schryte
- Scherzino Moszkowski
- Trwin Kats
- (Pupil of R. Leon Trick)
- Romance Sibellus
- Crashbottoms Dance Eastwood Lane
- Ruth Stock
- (Pupil of Miss Marguerite Davison)
- Pastorale - E. m. Scarlatti
- Nocturne op. 9 No. 3 Chopin
- William Walters
- (Pupil of Miss Marcelia Bush)
- Fantasia Impromptu Dohnanyi
- Rhapsodie Dohnanyi
- Nora Henphill
- (Pupil of Miss Clara Schlenker)

SO. NORWALK, CONN.
SENTINEL

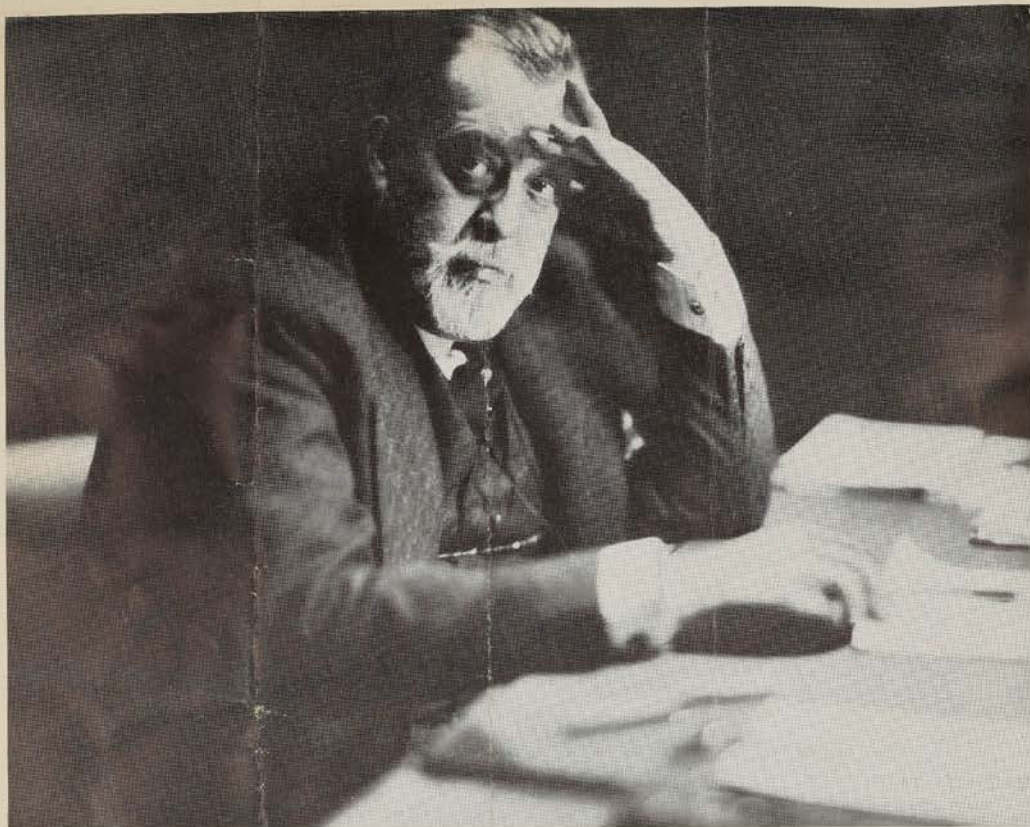
MAR 18 1933

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PRATT, KAN.
TRIBUNE

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GIULIO GATTI-CASAZZA

"... The Metropolitan is not a training school ..."

THE OPERA

Crisis at the Metropolitan

THE Metropolitan is so filled with tradition, its past is so rich in history that many of us imagine that it has always existed. As a matter of fact the Opera was born the year Wagner

died, just fifty years ago. And to make the fact clear, in the first season, 1882-1883, the brand new Metropolitan showed a deficit of \$600,000.

Unofficial figures show that the Metropolitan opened its season last November, curtailed from twenty-four to sixteen weeks, with estimated expenses of \$1,440,000 and estimated revenue of \$1,420,000.

In reality the costs will approach \$1,700,000, with receipts of \$1,300,000. The average cost of an opera season, for the full twenty-four weeks, has been \$2,880,000. Salary cuts, accepted by all the stars, with the exception of Beniamino Gigli, were to lop down this cost.

Even the estimated \$120,000 income from the National Broadcast-

ing Company for sixteen broadcasts, and \$120,000 revenue from benefits and similar performances, will be insufficient. The \$270,000 reserve fund accumulated by the thrifty general director, which in 1929 came to \$1,000,000, has likewise been swallowed up.

TO cope with this situation — four principal suggestions have been advanced.

1. That the Metropolitan be reorganized on a national basis joined with Chicago, and its \$15,000,000 Civic Opera House, built by the power magnate, Samuel Insull, now of Greece; and San Francisco and its great War Memorial building, newly dedicated; all part of one great transcontinental operatic system, with other cities regularly served.

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seven

Encore - NYC
APR - 1933

The Opera

Continued from page eight

WE have not had an opera house," says Mr. Erskine, "but an opera museum. I say that not to condemn but to define. Museums are useful, if they are not too expensive, and if we do not mistake them for something else. I'm glad we have a place in New York where we can see opera as it was given thirty years ago. I'm sorry I have to go to Europe to see how it is produced today."

THEN Mr. Erskine wishes that some day we shall have an American opera house in New York... one so international in its outlook that it will include our country... The official language spoken in the opera house will be English... There will be a first rate theatrical director, and every performance, whether of old or new works, will be a modern production... Programs and the productions will be planned by a committee composed half of musicians and half of experts in theatrical productions and stagecraft...

HAVE Mr. Erskine's ideas taken seed? Will a certain important social element turn its back on the Metropolitan's all-star philosophy and encourage a new company based on the Erskine-Juilliard all-native policy?

At this moment several groups are endeavoring to organize a strong new clique. Mr. Gatti-Casazza, on the other hand, has always maintained he would favor such an independent opera organization. "The Metropolitan," he has said many times in the presence of this recorder, "is not a training school; it is an international opera company."

Now that the Juilliard trustees have acquiesced, to the extent of \$50,000, to the Metropolitan petitioners the dominant question remains: how far will the Metropolitan modify its policy next season?

AS to the much discussed removal of the Metropolitan to a new site, that ambitious project seems slumbering for the moment. Some of the directors point out that removal, say to Radio City, is not

practicable for the simple fact that the present rental is only a trifle, and that a new building, say in the Rockefeller Center, would cost some \$12,000,000 and certainly John D. Rockefeller, Jr. is in no mood to underwrite such a cost.

Last month the Metropolitan site was officially given a valuation of \$6,300,000—a markdown of \$300,000 since last autumn. Five years ago the site could have been sold for \$12,000,000, to a Chicago department store. The building is now valued at only \$50,000.

The Metropolitan was erected in 1883 at a cost, including real estate, of \$1,732,928.71, the architect being J. Cleaveland Cady, who had had no previous experience in designing theaters, with Marc Eidlitz, builder.

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Rescued?

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MADISON, WIS.
STATE JOURNAL

MAR 23 1933

National Music Clubs

Convention in Minneapolis in May

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ASHEVILLE, N. C.
CITIZEN

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MUSICAL COURIER

MAR 18 1933

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ing Company for sixteen broadcasts, and \$120,000 revenue from benefits and similar performances, will be insufficient. The \$270,000 reserve fund accumulated by the thrifty general director, which in 1929 came to \$1,000,000, has likewise been swallowed up.

To cope with this situation — four principal suggestions have been advanced.

1. That the Metropolitan be re-organized on a national basis joined with Chicago, and its \$15,000,000 Civic Opera House, built by the power magnate, Samuel Insull, now of Greece; and San Francisco and its great War Memorial building, newly dedicated; all part of one great trans-continental operatic system, with other cities regularly served.

SEVEN

Encore - Jye
1933

musicians, in place of a huge cash sum, which we would waste anyhow?

Italy might throw Mr. Toscanini on the scales; Germany could donate a few modern opera producers -- and we would consider having Mr. Hitler, the Bayreuth fan, in our possession for a few minutes. Vienna might send us a few operetta composers. That would save some of our Broadway composers the trouble of crossing the seas to borrow their original ideas.

All these suggestions are sketchy, of course. We prefer to leave petty details to Composer Woodin.

Why all this chatter about Sir Malcolm Campbell attaining 272 miles speed per hour in his new car? Clock an American opera singer breaking after an opera director at the mention of a possible opening? (And does the American artist ever catch up with the opera director?) This, great invisible audience, is real speed.

Crooks Début Fills Opera House, headlines read, referring to Richard the tenor, not a new crime wave.

Artists in search of a few choice words against the music reviewers might turn to Robbie Burns:

"Critics! Those cut-throat bandits on the paths of fame."

Or to the gentle Tennyson and his casual allusion to a critic as "a louse on the locks of literature."

Nowadays we come down to cases and refer simply to the *Pediculus*.

But a strange sea change has come over the music reviewers these days. You rarely hear an unkind yip from any of the lads in Chicago, New York, or points west. They radiate humanity, benevolence and kindness toward everybody, most everybody, in the world of music. Savagery and fatal strangle-holds are now taboo. The good old meal-ticket, gentlemen.

MADISON, WIS.
STATE JOURNAL
MAR 23 1933

National Music Clubs Federation Convention in Minneapolis in May

THE 18th biennial convention of the National Federation of Music clubs will take place in Minneapolis from May 21 to 28 of this year. Among the events already listed are a concert for the first Sunday afternoon, May 21, by the Minneapolis Symphony orchestra, conducted by Eugene Ormandy, and a concert on the evening of that day by the St. Olaf Lutheran choir of Northfield, Minn., conducted by F. Melius Christiansen.

Choral music will have special emphasis throughout the festival. There will be an ensemble of choruses, choirs and men's singing organizations. The group en masse will be led by a national director in a formal program of sacred and concert numbers in Northrop auditorium of Minnesota university on May 22. In the concerts of the week given by the federated choirs and choruses in attendance at the festival and convention will be heard many choral works.

The final events for the young artists' contests, a competition conducted by the National Federation of Music clubs and the Schubert Memorial, Inc., with renowned musicians as adjudicators, will be held May 23, 24. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, will be presented to the first winners of piano, violin, cello, organ, woman's voice, man's voice, and opera voice, man or woman. An additional award to two winners selected by the Schubert memorial will be an appearance with a major orchestra in New York.

Twenty-five hundred musicians from the northern districts, New York, Oklahoma, Mississippi, Louisiana, California and other points, have been scheduled to appear in group and solo performances. Among them will be Olga Samardoff, John Tasker Howard, Mr. and Mrs. Ernest Hutcheson, Rudolph Ganz, Dr. Frederick Stock, Helen Keller, Mabel Daniels, Florence Macbeth, Carl Engel, Harold Bauer, Charles Wakefield Cadman, A. Walter Kramer and John Esquire.

A chamber music festival day, an opera presented by the University of Minnesota; premiere performances of American music, concerts of choral and orchestral music, including works by American composers, with the composers in attendance at the convention; discussions led by prominent speakers, are among events on the program.

ASHEVILLE, N. C.
CITIZEN

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MUSICAL COURIER

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seven

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The Opera

Continued from page eight

WE have not had an opera house," says Mr. Erskine, "but an opera museum. I say that not to condemn but to define. Museums are useful, if they are not too expensive, and if we do not mistake them for something else. I'm glad we have a place in New York where we can see opera as it was given thirty years ago. I'm sorry I have to go to Europe to see how it is produced today."

THEN Mr. Erskine wishes that some day we shall have an American opera house in New York . . . one so international in its outlook that it will include our country . . . The official language spoken in the opera house will be English . . . There will be a first rate theatrical director, and every performance, whether of old or new works, will be a modern production . . . Programs and the productions will be planned by a committee composed half of musicians and half of experts in theatrical productions and stagecraft.

H tant social back on the Metropolitan's all-star philosophy and encourage a new company based on the Erskine-Juilliard all-native policy?

At this moment several groups are endeavoring to organize a strong new clique. Mr. Gatti-Casazza, on the other hand, has always maintained he would favor such an independent opera organization. "The Metropolitan," he has said many times in the presence of this recorder, "is not a training school; it is an international opera company."

Now that the Juilliard trustees have acquiesced, to the extent of \$50,000, to the Metropolitan petitioners the dominant question remains: how far will the Metropolitan modify its policy next season?

AS to the much discussed removal of the Metropolitan to a new site, that ambitious project seems slumbering for the moment. Some of the directors point out that removal, say to Radio City, is not

practicable for the simple fact that the present rental is only a trifle, and that a new building, say in the Rockefeller Center, would cost some \$12,000,000 and certainly John D. Rockefeller, Jr. is in no mood to underwrite such a cost.

Last month the Metropolitan site was officially given a valuation of \$6,300,000—a markdown of \$300,000 since last autumn. Five years ago the site could have been sold for \$12,000,000, to a Chicago department store. The building is now valued at only \$50,000.

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MAR 26 1933



By Edward Cushing
Music Critic of The Eagle

IT IS now two weeks since the golden curtains of the Metropolitan swept down upon the performance of Donizetti's "Lucia di Lammermoor" that brought the operatic season of 1932-33 to a troubled close, and in that time every lover of opera, whether patron of the Metropolitan or listener at the radio on some remote farmstead, has asked himself the question, will those fabulous, if somewhat dusty, curtains part again on the season of 1933-34? Will there be opera next Fall, or must our greatest lyric theater—our only lyric theater, indeed—succumb to the financial attrition that has overcome so many other of our seemingly impregnable institutions?

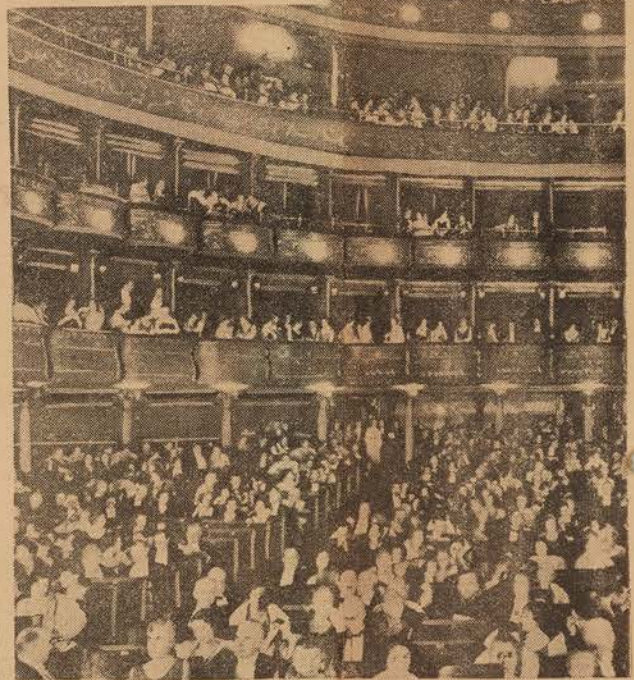
It is now safe to say, I think, that there will be a season of opera at the Metropolitan next year. At the moment

A New Era Dawns for re

Its Next Season, Judging From the Reforms in View, Will Be a More Theatrically Modern One

ward to another season of opera at the famous old theater, but to a better one than any that has been given there in many years. To a season planned by a management that must, I feel sure, at last be awake to the vital necessity for reforming its point of view and its policies, bringing them in line with conditions in a changed world and the requirements of a public which, until now, it has apparently felt that it could afford to ignore. In short, to a season that will mark the beginning of a new era at the Metropolitan.

THE uncertainty of the Metropolitan's situation during the last three years and more particularly its recent move to shift the responsibility for its future from the not overburdened, but still unwilling, shoulders of the boxholders to those of the general public has had the predictable effect of releasing a great deal of criticism of the company and its management.



Courtesy Care Edwards

Opening night of the last

the past few months, for these prove beyond a shadow of a doubt that the public is strongly behind the critics of the Metropolitan in their assertions that the company is in need of radical renovation. The implication in the company's appeal for aid is that its present difficulties are entirely the result of economic conditions; there are quite a number of us, however, who believe with Mr. John Erskine that this appeal is significant of many things besides the depression.

"If times had not been hard," Mr. Erskine continued, summing matters up in the columns of The Eagle, "the directors



Courtesy N. Y. Public Library

At the Metropolitan in the gay '90s

or writing, official assurances on the point are still lacking, but in view of the public's ready response to the Save the Metropolitan campaign, conducted with such spirit and persuasiveness by the irresistible Miss Lucrezia Bori; in view also of the decision of the Juilliard Musical Foundation to fulfill what plainly would have been the wishes of its founder, the late Augustus Juilliard, by contributing \$50,000 to the guarantee fund solicited by the company, it may reasonably be assumed that the Metropolitan will survive. Even before this appears in print, spokesmen of the company may have announced the glad tidings; if not, they cannot be delayed much longer.

Not only, therefore, may we look for-

Although the directors take another view of it, I am persuaded that this has been a good thing for the Metropolitan. The general public is clearly ready to stand back of the opera company, as the immediateness and generosity of the response to Miss Bori's pleas has shown, but it is definitely of the opinion that in accepting its aid, the Metropolitan assumes certain reciprocal obligations.

The Metropolitan has been under the fire of criticism for many years, but until recently, it adopted the attitude that this was directed at it by a few professional snipers only, behind whom there was no weight of public opinion. This complacency has been rudely shattered by the innumerable letters received and printed by the daily newspapers in



The opening of the season (1898)

By the Metropolitan Opera

*The Public Wants It to Show Off
Society No Longer, but to Go
Into the Show Business*

By Lynn

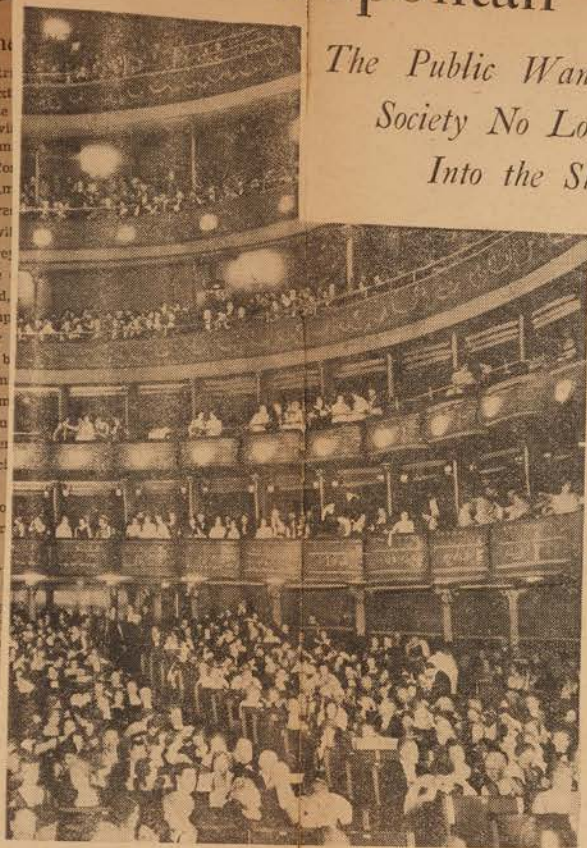
IN all industries be sold ext being made In the inevi era, the salesm than ever befor sellers, and An tions have re training activi since 1929. Pre for enormous ally supervised, men for the up half dozen or systems have b in a score of m

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For years the Metropolitan has not represented the artistic ideals—or, to narrow it down, the operatic ideals—of its audience. Once upon a time, maybe



Metropolitan opera season

would probably have raised the usual subsidies without asking the general music lover for aid, but even then I think there would have been some getting together of the opera company and the public."

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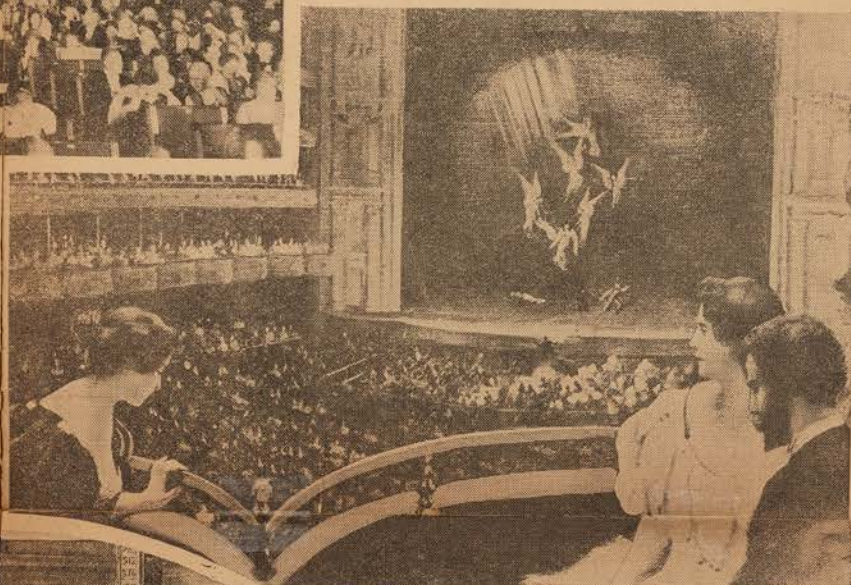
opera was a social pastime, an elaborate and expensive form of after-dinner entertainment. But that conception of it has ceased to be a valid one. The Metropolitan is no longer in the business of exhibiting society (which as an hermetic group no longer exists) to itself and the general public, to the accompaniment of music. It is now—and the time has come for it to realize the fact—in the show business, the business of providing opera qua opera to the public which no longer believes in the myth of the opera's social prestige and which, when it pays \$8.50 or \$5.50 or \$3.50, as the case may be, into the company's box office, expects in return its money's worth of entertainment to be provided from the stage and orchestra pit and not from the contemplation, during the entr'actes, of a tarnished golden horseshoe.

If it is objected that this is what, after its fashion, the Metropolitan management has been providing, the answer is



question of whether or not the Juilliard Musical Foundation, of which he is the president, should come to the assistance of the Metropolitan. No doubt there was a measure of heedlessness and a measure of ignorance in some of the things he had to say. The fact remains that Mr. Erskine, in the foregoing quotation, has diagnosed the Metropolitan's trouble, from the point of view of the intelligent opera patron of today, clearly and succinctly.

It was unfortunate, no doubt, that Mr. Erskine chose to announce that the Juilliard Foundation would "see the Metropolitan through" when the Juilliard Foundation had no intention of contributing more than \$50,000 to the solicited guarantee fund, and it would have been better had Mr. Erskine not accompanied his announcement of the Juilliard's contribution with "definitions"



Courtesy N. Y. Public Library

A view from a box in the Metropolitan Opera House

that its fashion is 25 years behind the times, for the conception of opera which its average performance embodies is that of a concert in costume—an essentially untheatrical and un-modern one. As Mr. Erskine points out there is another method of operatic production, one that "assumes that opera is a theatrical show, that aims at a total production in which the singers and the conductor are important, but the stage director is equally so." This is the method that prevails among the leading opera houses of central Europe, the one that the Metropolitan, for its own salvation, must not delay longer in adopting.

MR. ERSKINE has been severely criticized recently for various opinions he has expressed in connection with the

of the foundations purpose in giving it. According to Mr. Erskine, the Juilliard gift is intended "to enable the Metropolitan to give further encouragement to American singers and composers," "to secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals for properly qualified students," "to enable the Metropolitan to serve a larger audience, by a supplementary program of opera comique," "to enable the Metropolitan to introduce modern stage methods" and "to insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes."

As Mr. Erskine must by this time be



The lobby after the opera

B Cataract—Its C

By Lyn
Bv Robert Kingman,
M.D., F.A.C.P.

MANY people think that cataract is a sort of growth on the eye which obstructs the vision. As a matter of fact, it is not a growth but a simple cloudy hardening of the lens of the eye, just as arterio-sclerosis is a hardening of the arteries, and like arterio-sclerosis, it frequently develops in elderly persons. When the envelope of the lens is primarily involved the hardening is called capsular. When it is the lens itself that hardens, it is a lenticular cataract.

The lens is just as important to the eye as it is to the camera. If anything obscures the lens of either camera or eye, a clear picture cannot be registered on the film or on the brain. A perfect

Prolonged Eye Strain Cause. Eyeglasses. Facilities Aid

King Prajadhikop's cataract, which began to develop in 1924, was a borderline case between those difficult cataracts which affect older persons and the less difficult ones occurring in younger individuals. He was confined to his bed but a day or two after the operation. For about a month, most of which time was spent in a darkened room, he was



"Don't strain your eyes"



picture on either brain or film depends entirely on the condition of the lens. When anything happens to the lens of your camera all you have to do is to buy a new apparatus. But if anything happens to the lens of your eye you cannot buy a new visual apparatus, nor is there any way of taking the defective lens out of your eye and replacing it with a perfect one.

Fortunately, however, in many cases of cataract, the lens which has lost its power of transmitting light and does nothing but obstruct vision may be removed from your eye and the rays of light subsequently drawn to a focus by means of a pair of glasses of a much heavier sort than are ordinarily prescribed to aid the usual minor deficiencies of a too convex or a too concave lens. It was for this operation

not allowed to use his eyes at all. As

which attracts her, or the more flexible vocal qualities of such actresses as Katharine Cornell and Marguerite Churchill.

Or it may be the smooth, melodious contralto tones of a radio speaker that has made the American woman conscious of her diction.

Whatever the reason, American women have discovered that charm, grace, sympathy and even that much sought after quality, sex appeal, consciously or unconsciously, show up in the voice just as do shallowness, fright and a lot of other traits that detract from feminine charm.

The voice mirrors the mind, mirrors the emotions. It is an index to character, whether the character is weak or strong.

Women with poise and grace and culture have good voices. They know how to change the quality of their voice, how to make the proper tonal



Ethel Barrymore, for instance, has all of these charms, and she suits them to her changing roles. So have a dozen other ranking actresses of the day, Nazimova, Alice Brady, Helen Hayes, Pauline Lord, to mention a few. Maude Adams in her day.

WOMEN of culture, debutantes and girls in finishing schools who realize that the voice reflects the personality of the speaker are conscious of

dread of being told, there has never really been any question of the Metropolitan's encouraging American singers and composers. Very nearly half the membership of the company is American, and the records of Mr. Gatti-Casazza's twenty-five years as impresario show that he has given upwards of one hundred performances of fourteen works by American composers, the greater number of which were entirely lacking in merit and could only have been produced because Mr. Gatti felt it his duty to offer this encouragement to native creative talent.

As for securing "educational opportunities" at the Metropolitan for music students, that is a minor matter scarcely worth the words that have been wasted upon it. The suggestion concerning a supplementary season of opera comique was also unwisely made, for it has repeatedly been demonstrated that the public is not interested in this form of entertainment. Further, there has never

been any doubt, to the best of my knowledge, that the Metropolitan intends to produce the Hanson-Stokes "Merry Mount," which it commissioned three years ago.

MR. ERSKINE'S five "definitions of purpose" are thus reduced to one: that advising the introduction of modern stage methods at the Metropolitan. This is not only desirable, but necessary, if the opera is to survive. For the fact is, the opinions of Mr. Olin Downes to the contrary notwithstanding, that, considered as theatrical entertainment, opera is much better given at a dozen European opera houses than it is at the Metropolitan. Furthermore, the objection that the Metropolitan with its present antiquated equipment, cannot better its average production is plainly controvert-

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CINCINNATI, O.
ENQUIRER

MAR 19 1933

Pens Dip

In Attack And Defense Of Metropolitan Opera—
Olin Downes Supports Management,
Spanks John Erskine—Writer
Gives Views.

By Joseph Kaye.

New York, March 18.

SPECIAL CORRESPONDENCE TO THE ENQUIRER.

VERY major city in the United States has its musical organization, and every musical organization has its troubles. Usually the smaller city looks to the larger for advice and inspiration, so that the problems that the Metropolitan has had to face in the last few weeks should be of national interest.

The end of the Metropolitan season last week brought with it a new controversy, this time between Olin Downes, music critic of the New York Times, and John Erskine, head of the Julliard Foundation. Downes stated in emphatic terms that Erskine was actuated in his stand against the Metropolitan more by prejudice than reason, and dug into him rather mercilessly.

The controversy started through the provisions of the Julliard Foundation—a bequest of some \$14,000,000 for the benefit of music—to the effect that Metropolitan should be aided financially. Erskine's interpretation of this clause was that the Metropolitan should be aided only in the interests of American opera, and only if it agreed to Erskine's specifications of conduct. Downes declared this interpretation was wrong and that Erskine had no right to dictate terms for the

Julliard aid. This controversy came after the foundation had given—or, rather, was forced to give—\$50,000 as a contribution to next season's guarantee fund.

The public generally should be interested in two points raised by this turmoil. First, who should really stand the deficit expected next season, and, secondly, the stage direction of the Metropolitan.

The second was a point which Erskine hammered into his statements, claiming that more modern methods of production should be used. The disciples of the present regime of the opera house—among whom Downes is probably the most devoted—retort that the stage of the Metropolitan is too antiquated and that Gatti-Casazza, director, has been asking for a new opera house for years without getting it.

This writer may advise his readers to discount heavily this apology, for even with the antiquated stage a great deal more can be done with operatic production than Gatti and his associates have done. The acting of the Metropolitan, in fact, has been one of the jokes of Broadway. For stodgy, conventional, unreal staging the Metropolitan outdoes the old stock companies in every way.

Except in a few new works or revivals there is no attempt at production in the modern sense. The massing of the chorus in the front of the stage and its shouting stentily at the audience, as if it connection whatever with the action of the opera, is an example. Then the horrible gesticulation and the complete stepping character to sing an aria. There are other instances of mismanagement.

It is very safely said that the Metropolitan has advanced in the slightest in the years. And to rectify its faults in this direction the Metropolitan certainly does not have the latest Roxy innovations in its repertoire.

Another point raised has been the operatic appeals to the public. In a time of crisis he present those who should come to the assistance of the Metropolitan are those who have benefited most, the stockholders. The Metropolitan has paid enormous prices to its stockholders.

Six dollars for an opera seat down to \$1.50 for the average sitting five stories high and crowded like a floor railing. The seat buyers had no bargain, but the olders have, one of the big bargains in New York, as the little survey will show.

The cost of the Metropolitan House when it was built 50 years ago, was \$1,750,000. Since the stockholders of the building have leased it free to the Metropolitan and kept in return the parterre boxes (the "dishonored" as well as the "honor") as well as the help of the property—have

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Today, when hard times have come to the Metropolitan the stockholders appeal to the public to contribute to a subsidy of \$300,000. Erskine may have been right in not coming readily to the assistance of the institution; certainly there is a greater attachment to the directors of the Metropolitan Real Estate Company than the owners of New York's opera house.

LAWRENCE, MASS.
SUNDAY NEWS

MAR 19 1933
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DO NOT REVEAL
THE REAL BRAINS

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Following the morning session a luncheon meeting was held at the Commander Hotel in Cambridge, at which speakers included Prof. John D. Goheen, professor of English at Columbia University and prominent author, and William Trufant Foster, president of Reed College in Portland, Ore.

BOSTON, MASS.
ADVERTISER

MAR 19 1933

SPENDING SEEN AS SLUMP CURE

"Frozen assets caused the depression; it was cold feet," William T. Foster, former president of Reed College, Portland, Ore., told the 42d annual meeting of the Harvard Teachers' Association yesterday.

Foster, now connected with the Pollak Foundation for Economic Research, in Newton, declared that in the first 12 months of the depression former President Hoover "lost his nerve and the federal government did nothing."

"The credit that is always open to this country should have been used and we would have ended the depression," he said.

"President Hoover said we were squandering our way to depression. I say that we have been saving and saving our way to poverty. The bankers have been leading us in the wrong way. We shall never get out of this depression until we spend."

Following the morning session, a luncheon meeting was held at the Commander Hotel in Cambridge, at which speakers included Prof. John Erskine, professor of English at Columbia University.

INDIANAPOLIS, IND.
STAR

MAR 19 1933

Music Federation Plans U. S. Contests in May

MINNEAPOLIS, Minn., March 18.—(U.P.)—A new musical artist may be discovered for America when the National Federation of Music Clubs' biennial convention is held here some time in May.

The federation, every two years, holds contests to develop new artists of prominence in the musical world and to foster American talent.

From all parts of the United States will come young people with musical aspirations to compete in the contests. Seven cash awards of \$1,000 each, or \$500 and a New York appearance, are given to the winners of first place in the several divisions.

Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice (high or low), man's voice (high or low) and opera voice (man or woman).

Prominent national artists will appear on the program, including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony orchestra; Jacques Gordin singing quartet; Lyric male chorus of Milwaukee, and the St. Olaf choir of Northfield, Minn.

The musical event will be culminated by massed choruses from leading cities.

Brooklyn, N. Y.,

MAR 16 1933

Revert

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No girl is quite safe
A Brute that has Ho
But what does he gr
How cruel th
You know th
He's slapped!

And there's the fellow
Who leaves his libid
The kind that's ref
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On Saturday

The girls that HE c
A serious chap with
Who talks to a girl l
Who'd never hold h
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And what's l
He's bored.

APPLAUSE

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anticipation of St. Paddy's D
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CINCINNATI, O.
ENQUIRER

MAR 19 1933

Pens Dip

In Attack And Defense Of Metropolitan Opera—
Olin Downes Supports Management,
Spanks John Erskine—Writer
Gives Views.

By Joseph Kaye.

VERY major city in the United States has its musical organization, and every musical organization has its troubles. Usually the smaller city looks to the larger for advice and inspiration, so that the problems that the Metropolitan has had to face in the last few weeks should be of national interest.

The end of the Metropolitan season last week brought with it a new controversy, this time between Olin Downes, music critic of the New York Times, and John Erskine, head of the Julliard Foundation. Downes stated in emphatic terms that Erskine was actuated in his stand against the Metropolitan more by prejudice than reason, and dug into him rather mercilessly.

The controversy started through the provisions of the Julliard Foundation—a bequest of some \$14,000,000 for the benefit of music—to the effect that Metropolitan should be aided financially. Erskine's interpretation of this clause was that the Metropolitan should be aided only in the interests of American opera, and only if it agreed to Erskine's specifications of conduct. Downes declared this interpretation was wrong and that Erskine had no right to dictate terms for the

New York, March 18.

Julliard aid. This controversy came after the foundation had given—or, rather, was forced to give—\$50,000 as a contribution to next season's guarantee fund.

The public generally should be interested in two points raised by this turmoil. First, who should really stand the deficit expected next season, and, secondly, the stage direction of the Metropolitan.

The second was a point which Erskine hammered into his statements, claiming that more modern methods of production should be used. The disciples of the present regime of the opera house—among whom Downes is probably the most devoted—retort that the stage of the Metropolitan is too antiquated and that Gatti-Casazza, director, has been asking for a new opera house for years without getting it.

This writer may advise his readers to discount heavily this apology, for even with the antiquated stage a great deal more can be done with operatic production than Gatti and his associates have done. The acting of the Metropolitan, in fact, has been one of the jokes of Broadway. For stodgy, conventional, unreal staging the Metropolitan outdoes the old stock companies in every way.

Except in a few new works or revivals there is no attempt at production in the modern sense. The massing of the chorus in the front of the stage and its shouting stentoriously at the audience, as if it had no connection whatever with the action of the opera, is an example. Then the horrible gesticulations and the complete stepping out of character to sing an aria or recitative are other instances of stage mismanagement.

It can be very safely said that production at the Metropolitan has not advanced in the slightest in the last 15 years. And to rectify its glaring faults in this direction the Metropolitan certainly does not need the latest Roxy innovations in stagecraft.

The other point raised has been considerably obscured by the many sentimental appeals to the public for assistance. In a time of crisis like the present those who should first come to the assistance of the institution are those who have benefited most, the stockholders. The public has paid enormous prices to hear opera. Six dollars for an orchestra seat down to \$1.50 for the privilege of sitting five stories high or standing painfully, crowded like cattle, in the space back of the orchestra floor railing. The seat buyers have had no bargain, but the stockholders have, one of the biggest bargains in New York, as the following little survey will show.

The cost of the Metropolitan Opera House when it was built 50 years ago, was \$1,750,000. Since then the stockholders of the building—who lease it free to the producing unit and keep in return the use of the parterre boxes (the "diamond horseshoe") as well as the ownership of the property—have spent \$4,322,000 for varying pur-pose. In view of this expenditure the stockholders claim today that they have borne all the burden they can be expected to bear.

Now, the present value of the real estate on which the opera stands is about \$3,000,000. Deducting this from the total amount the

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CINCINNATI, O.
ENQUIRER
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Pens Dip

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By Joseph Kays.

SPECIAL CORRESPONDENCE TO THE ENQUIRER.

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Prizes will be given for first places in piano, violin, violin cello, organ, woman's voice (high or low), man's voice (high or low) and opera voice (man or woman).

Prominent national artists will appear on the program, including John Erskine, author and pianist; Florence Macbeth, Metropolitan Opera star; Harold Bauer, violinist; Minneapolis Symphony orchestra; Jacques Gordon, string quartet; Lyric male chorus of Milwaukee, and the St. Olaf choir of Northfield, Minn.

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Continued From Page 1, Section 3.
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In return for this \$409 the stockholders have been able to use without charge the box seats for every performance the Metropolitan gave. What this has amounted to can be gauged from the fact that a seat in the grand tier boxes, located above the parterre boxes and therefore inferior to them, is worth \$10. And there are on an average 100 performances a season, exclusive of Sunday concerts.

And that is not all. When a stockholder does not wish to use his seats he is at liberty to sell them. At this writing the market price for a parterre box, rented from a stockholder, is \$75. Also, if a stockholder wishes to, he can sell his interest, or part of his interest, outright for any sum he can get. Before the Wall Street crash, because of the fashionable eminence of the Metropolitan, a box was rated at \$175,000, which was more than half the value of a seat on the stock exchange.

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LAWRENCE, MASS.
SUNDAY NEWS

MAR 19 1933

COLLEGE EXAMS DO NOT REVEAL THE REAL BRAINS

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When this performance is a painting, it is not necessary to ask a psychologist whether the student would become a painter if he painted. The performance is there and can of itself be judged. In the graduate schools we have something in the nature of a performance, the thesis, but it is a performance that few care to repeat.

Continued From Page 1, Section 3.

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Brooklyn, N. Y., Eagle

MAR 16 1933

Reverting to Type

By ART ARTHUR
YOU CAN'T WIN

It's true—and it's sad—that some fellows are bad. No word can describe them much better than "cad." No girl is quite safe when she's seen with this kind; A Brute that has Horrible Thoughts in his mind. But what does he gain when some Jane he has trapped? How cruel the gods are! You know that the odds are He's slapped!

And there's the fellow (the kind like myself) Who leaves his libidos at home on the shelf; The kind that's refined and polite and reserved— He never puts lights out—

On Saturday nights out The girls that HE calls on are never unnerved. A serious chap with a lofty morale, Who talks to a girl like a brother and pal; Who'd never hold hands of his own bold accord, Without her permission; And what's HIS condition?

He's bored. MR. APOLLO BELVEDERE.

APPLAUSE

The bows of the week go to: James Kevin Moloney for sending me some genuine Irish shamrock in anticipation of St. Paddy's Day with a note saying, "This piece of shamrock is just off the boat. I get some every year direct from Ireland. It is supposed to be extremely lucky. If you are superstitious" (which I am not) . . . now if some one will send me a hosen tashen or sum-thing' my day will be complete . . . a bow to Lou Ashendorf, another frequent contrib, who declares, "I think it is a grand idea for women to wear trousers. Maybe now they'll keep their hands in their own pockets" . . . to Duke Ellington, the aristocrat of Harlem, for his Ellington music-making at the Cotton Club . . . to the Van Beuren movie heads for being the first to wake up to the possibilities of C. Soglow's "Little King" character (they've just announced they will make movie cartoon comedies starring the King) . . . to the fellow who summed up the situation up thusly, "Near . . . real beer is near."

A bow to the cutest of the cutest who was seen toting a camera on the set on the handle of a cameraman's bicycle . . . to Lyman's Paradise orchestra for playing Chopin's Funeral March when a volunteer steps out of the audience to allow himself to be judged about by the Maxellos, the club's sensational acrobats . . . to the Masquers of Hollywood for their very funny movie shorts and especially for that African burlesque, recently at Radio City and now at the Palace (I mean the one which tells about the adventures of "Scoop Skinner in darkest Africa—Which is so dark even the night clubs keep open all day" . . . to Grace Woods, the Club Lady's lively red-headed M. C. and to Gus Van for his Irish number about the policeman who defined gigolos as people who "are paid good dough for doing what you'd pay to do" . . . to that Jack McAllen and Sarah laugh act at the Albee . . . and to the Paramount Magazine "Main Streeter" for his story about the two drunks who were coming in from a visit to a Long Island road house. Both were pretty much under the influence, with the more heavily burdened brother driving the car. The car zig-zagged from one side of the road to the other and finally smacked into a tree, crashing the radiator and windshield. The passenger, somewhat sobered, looked at the driver sternly. "Why didn't you watch where you were driving?" he asked. "Me!" exclaimed the drunk at the wheel. "Hell, I thought you were driving."

HIGHLIGHTS AND SIDELIGHTS

A round burst of applause directed at the Theater Guild for producing "American Dream" and "Both Your Houses," two hard-hitting plays that you may or may not agree with entirely but which you admire nevertheless . . . a bow to the gulping Douglas Montgomery for his performance as the lad who declares "I feel unborn deeds mat-velously suspended in the air here" during the 1650 part of the trilogy . . . to Stanley Ridges, in the 1840 section of the trilogy, for his play-

Boston, Mass.

HERALD

MAR 19 1933

PEAKERS HIT
EXAM SYSTEMS

educators Condemn Pres-ent Methods at Harvard Teachers' Meeting

ROF. MAHONEY, B. U. NAMED ASS'N HEAD

By M. J. ROSENAU, JR.
The most unanimous condemnation of ent systems of examination, both in ge entrance and in school and col- curricula, was expressed by speak- at the closing sessions of the 42nd al meeting of the Harvard Teachers' Association in Cambridge rday, concluding 10 days of con- ice on educational subjects. sals who joined in agreement of ility of current methods of ex- ation were Prof. A. B. Crawford, or of the department of person- at Yale University; Dean Hen- olmes of the Harvard gradu- ology; Prof. John Erskine of his University and Mrs. Erskine Wood of the bureau of edu- records of New York. Wood, who was prevented by a from attending the meeting, ap- a substitute who read her pa- per, charging that there a- absence of local or na- tional facilities that are vely and more wastefully. CONFESSION PERSISTS is due, Mrs. Wood stated the technical defects that e most examinations now "and perhaps primar- s purposes of examina- is the revival of the bluish" . . . to Reg- Heywood Brown for his observation, tional facilities that are "There is a distinct and ironical possibility that in the annals of American history the late Theodore Roosevelt will be identified as the gentleman who happened to be the time and money. t upon efforts to a- and to the gent on the nal structure of the opined. "A mod- types of exam- ctive and abse- it is to develop ne

Addresses Teachers



(Photo by Redbach)
DEAN HENRY W. HOLMES

ERIE, PA.
DISPATCH-HERALD
MAR 22 1933

Presque Isle D.A.R.
Elects Delegates to
National Congress

Presque Isle Chapter, D. A. R. met at 3 p. m. Tuesday in the Hotel Lawrence, with the regent, Mrs. John R. Doig presiding. The program consisted of dramatic reviews of the season's plays by Mrs. W. T. Ryman. The two plays, "Harris Enduring," by John Erskine, and "Dinner at Eight," by Ferber and Kaufman, were given in detail. Mrs. Doig appointed the following nomi- nating committee: Mrs. Roy E. Cook, chairman; Mrs. William F. Johnson, Miss Mary McKee, Mrs. Harper G. Rusterholts and Mrs. Grant Smock. Mrs. John Doig and Miss Rebekah Hewes will represent the chapter as delegates to the 42nd Continental Congress to be held in Washington, D. C., April 17 to 21.

VIK
KN
SH

ATTACKS
A vigorous attack made in judging slanders by Prof. Crawford, who 200 educators from New York the most p- for in general p- proved to be the cul- amination grades, says these examinations graded with the p- causing psychological ter- minals intelligence of Crawford said. Competent educators many paradi- experimental ex- situations very serious the de- of the ap- tude or in re- strictly they val- ed by vari- DIVENES SILENT Prof. Erskine charged slanders the de- of the fac- now and de- a convincing

the grand tier boxes and there-
rior to them; is worth \$10.
there are on an average 100
mances a season, exclusive of
ly concerts.
that is not all. When a
holder does not wish to use
ats he is at liberty to sell
At this writing the market
or a parterre box, rented from
holder, is \$75. Also, if a
holder wishes to, he can sell
terest, or part of his interest,
for any sum he can get.
the Wall Street crash, be-
of the fashionable eminence
Metropolitan, a box was
at \$175,000, which was more
half the value of a seat on the
exchange.
today, when hard times have
to the Metropolitan the stock-
appeal to the public to
the to a subsidy of \$300,000.
a Brakine may have been
in not coming readily to
assistance of the institution;
ertainly there is a greater
attached to the directors of
etropolitan Real Estate Com-
the owners of New York's
s opera house.

**LAWRENCE, MASS.
SUNDAY NEWS**

MAR 19 1933

**COLLEGE EXAMS
DO NOT REVEAL
THE REAL BRAINS**

BRIDGE, March 18.—College en-
amination grades fail to pre-
students' subsequent college
ments or their competence in
subjects, it was charged today
of A. B. Crawford, of Yale, at
2d annual meeting of the Har-
Teachers' Association.
Yale professor, director of the
ment of personal study, declared
the meeting in Agassiz House,
He, that "the foundation of ten-
the pro- educational psychology, widely
turn the- in school methods, is often
the "dis- tion laboratory experiments with
ll as the dogs, monkeys, sophomores and
rty—have candidates indiscriminately."
sing pur- owing the morning session a
pendium- on meeting was held at the
oday that under Hotel in Cambridge, at
sden their speakers included Prof. John
ne, professor of English at Col-
te of the- University and prominent au-
he opera, and William Trufant Foster, for-
mount the- resident of Reed College in Peri-
Ore.

How cruel the gods are!
You know that the odds are
He's slapped!
And there's the fellow (the kind like myself)
Who leaves his libidos at home on the shelf;
The kind that's refined and polite and reserved—
He never puts lights out—
On Saturday nights out
The girls that HE calls on are never unnerved.
A serious chap with a lofty morale,
Who talks to a girl like a brother and pal;
Who'd never hold hands of his own bold accord,
Without her permission;
And what's HIS condition?
He's bored.
MR. APOLLO BELVEDERE.

APPLAUSE
The bows of the week go to:
James Kevin Moloney for sending
me some genuine Irish shamrock in
anticipation of St. Paddy's Day with
a note saying, "This piece of sham-
rock is just off the boat. I got some
every year direct from Ireland. It
is supposed to be extremely lucky.
If you are superstitious" (which I
am not) . . . now if some one will
send me a hosen tashen or sum-
thin' my day will be complete . . .
a bow to Lou Ashendorf, another
frequent contrib, who declares, "I
think it is a grand idea for women
to wear trousers. Maybe now they'll
keep their hands in their own
pockets" . . . to Duke Ellington, the
aristocrat of Harlem, for his Elling-
tony music-making at the Cotton
Club . . . to the Van Beuren movie
heads for being the first to wake up
to the possibilities of O. Soglow's
"Little King" character (they've
just announced they will make
movie cartoon comedies starring
the King) . . . to the fellow who
summed the beer situation up thusly,
"Near beer is here but real beer is
near."

FUNERAL MARCH
A bow to Sari Maritz for being
the cutest of the screen stars (she
was seen 'tother day riding around
the set on the handlebars of a
cameraman's bicycle) . . . to Abe
Lyman's Paradise orchestra for
playing Chopin's Funeral March
when a volunteer steps out of the
audience to allow himself to be jug-
gled about by the Makellos, the
club's sensational acrobats . . . to
the Masquers of Hollywood for their
very funny movie shorts and es-
pecially for that African burlesque,
recently at Radio City and now at
the Palace (I mean the one which
tells about the adventures of "Scop
Skinner in darkest Africa—which is
so dark even the night clubs keep
open all day" . . . to Strasse Woods,
the Club Lido's lively red-headed
M. C. and to Gus Van for his Irish
number about the policeman who
defined gigois as people who "are
paid good dough for doin' what
you'd pay to do" . . . to that Jack
McLallen and Sam'l laugh act at
the Albee . . . and to the Paramount
Magazine "Main Streeter" for his
story about the two drunks who
were coming in from a visit to a
Long Island road house. Both were
pretty much under the influence
with the more heavily burdened
brother driving the par. The car
zig-zagged from one side of the road
to the other and finally smashed
into a tree, crashing the radiator
and windshield. The passenger,
somewhat sobered, looked at the
driver sternly. "Why didn't you
watch where you were driving?" he
asked. "Me!" exclaimed the drunk
at the wheel. "Hell, I thought you
were driving."

HIGHLIGHTS AND SIDELIGHTS
A round burst of applause di-
rected at the Theater Guild for pro-
ducing "American Dream" and
"Both Your Houses," two hard-hit-
ting plays that you may or may not
agree with entirely but which you
admire nevertheless . . . a bow to
the gulping Douglas Montgomery
for his performance as the lad who
declares "I feel unborn deeds mar-
velously suspended in the air here"
during the 1650 part of the trilogy
... to Stanley Ridges, in the 1840
section of the trilogy, for his play-

**Methods at Harvard
Teachers' Meeting**
**PROF. MAHONEY, B. U.
NAMED ASS'N HEAD**



(Photo by Bachrach)
DEAN HENRY W. HOLMES

By M. J. ROSENAU, JR.
The most unanimous condemnation of
ent systems of examination, both in
the entrance and in school and col-
lege curricula, was expressed by speak-
ers at the closing sessions of the 42nd
annual meeting of the Harvard
Teachers' Association in Cambridge
today, concluding 10 days of con-
ferences on educational subjects.
Speakers who joined in agreement of
the utility of current methods of ex-
amination were Prof. A. B. Crawford,
of the department of personnel
at Yale University; Dean Henry
Holmes of the Harvard graduate
school of education; Prof. Johnson
Wood of the Stevens Institute of
technology; Prof. John Erskine of
this University and Mrs. Wood.
Wood of the bureau of educa-
tional records of New York.
Wood, who was prevented by ill-
ness from attending the meeting, spoke
through a substitute who read her pre-
pared paper, charging that there are
deficiencies in the modern school or
college on which more zeal and money
are spent than on examinations, but that
many prophets as well as pawns re-
gard the modern school and college as
for writing a well-constructed trial
essay, although the value of his opin-
ions are another matter entirely . . .
to Samuel Goldenberg for his
"Jake Schwartz" portrayal and line,
"Among our people there have been
many prophets as well as pawns re-
gard the modern school and college
as for writing a well-constructed trial
essay, although the value of his opin-
ions are another matter entirely . . .
to your own John Erskine for his
"Salvation by Figleaves" views on
Hitler's government and nudism and
his note, "One of the first steps
toward the restoration of Germany
is the revival of the blush" . . . to
Howard Brown for his observation,
"There is a distinct and ironical
possibility that in the annals of
American history the late Theodore
Roosevelt will be identified as the
gentleman who happened to be the
fifth cousin of Franklin D. Roose-
velt" . . . and to the gent on the
Miami Herald who opined, "A mod-
ern stabilized steamship must be
somewhat like the rest of us. It
has lost its roll."

CONFUSION PERSISTS
is due, Mrs. Wood stated, not
the technical defects that char-
acterize most examinations now used,
but confusion of purpose, primarily,
in the confusion that persists regard-
ing the purposes of examinations, and
the absence of local or regional or-
ganization of examinations. "It is ade-
quate examinations serve those basic
ends," she continued.
It is an open secret that none of
the examinations now in use is
entirely satisfactory, although
time and money have been
expended upon efforts to improve the
status of the commonly
types of examinations, both
subjective and objective, and
to develop new types of ex-
aminations.
These efforts are quite laudable
and clearly justified, but in the
bustle of trying to effect technical
improvements it has apparently
escaped most workers in this field
that not even technically perfect
examinations could give satisfactory
results so long as they are used in
the same sporadic and unsystematic
way in which they are used at
present.
On the contrary, we are all aware
of the fact that many students are
stimulated and provoked to types
of conduct and of habits which are
not only uneducational, but in some
instances morally as well as intel-
lectually negative. The lure of a
"peppering" mark, or of a "chance
mark" has led many pupils into
various types of coaching or cram-
ming, and even to various forms of
cheating.

ATTACKS TESTS
A vigorous attack on certain tests
made in judging students was launched
by Prof. Crawford, who told more than
200 educators from New England and
New York the most disappointing fac-
tor in general prediction studies has
proved to be the college entrance ex-
amination grades, despite the fact that
these examinations are prepared and
graded with the greatest care. Dis-
cussing psychological tests used to de-
termine intelligence or aptitude, Prof.
Crawford said:
Competent educators, including
many psychologists, blithely carry
experimental conclusions over into
situations very different from those
governing the original study, with
little or no consideration of how
greatly their validity may be affect-
ed by variations.

DIVERGES SLIGHTLY
Prof. Erskine diverged slightly from
the discussion of the theory of examina-
tions and declared that education will
mean nothing until it is recognized that
the value of performance is greater than
the value of theory. He commended the
tendency toward emphasis on the arts
and sciences, which he sees as ending
in a manner of performance by the stu-
dent. He said:
When this performance is a
painting, it is not necessary to ask
a psychologist whether the student
would become a painter if he
were painted. The performance is there
and can of itself be judged. In the
graduate schools, we have some-
thing in the nature of a perform-
ance, the thesis, but it is a per-
formance that few care to repeat.
College entrance requirements came
in for further criticism, along with the
"break" between school and college, at
the hands of Dean Henry W. Holmes
of the Harvard graduate school of edu-
cation, who urged adoption of objective
tests and the guidance of students
toward greater educational realities.
Education, he said, is too satisfied
with artificial and relatively unimport-
ant results when it lays stress on
courses taken, points won toward en-
trance to college, graduation from high
school or degrees awarded at commence-
ment.

The notion that all study "trains the
mind" is fallacious and mischievous,
Dean Holmes said, and the idea that
schools exist simply or mainly to teach
pupils, in the abstract "how to think,"
is childish. The important thing, he
stated, is the actual content of the
mind; the facts retained, the values
recognized, the ideas developed, related
and applied.
At the annual election of the associa-
tion, Prof. John J. Mahoney of Boston
University was chosen president; Sam-
uel Thurber of Newton High school,
vice-president; Charles Edwin Thomas,
associate professor of education at Har-
vard, secretary-treasurer; and Donald T.
Bollinger of the University Press, Cam-
bridge, auditor. Named to the executive
committee were Prof. Donald D. Durrell
of Boston University, and J. Stevens
Kadesch, superintendent of schools of
Medford, Mass.

**ERIE, PA.
DISPATCH-HERALD**
MAR 22 1933

**Presque Isle D. A. R.
Elects Delegates to
National Congress**

Presque Isle Chapter, D. A. R.,
at 3 p. m. Tuesday in the Hotel
Lawrence, with the regent, Mrs.
John R. Dolg presiding. The pro-
gram consisted of dramatic reviews
of the season's plays by Mrs. W. T.
man. The two plays, "Hearts En-
raged," by John Erskine, and "Din-
dang at Eight," by FERBER and Kauf-
man, were given in detail. Mrs.
Dolg appointed the following nomi-
nating committee: Mrs. Roy E.
ok, chairman; Mrs. William F.
nson, Miss Mary McKee, Mrs.
rper G. Rusterholts and Mrs.
ant Smock. Mrs. John Dolg and
as Rebekah Hewes will represent
chapter as delegates to the 42nd
annual Congress to be held in
Washington, D. C., April 17 to 21.

By Elisabeth Cushman

Of course, it won't worry him—
for he's the dean of the Harvard
Graduate School of Education—
and I—

DEAN HOLMES maintains that it's childish to say that schools exist to teach pupils in the abstract—that what matters is the actual content of the mind, the fact retained, the values recognized, etc.

Being a woman, I generalize from specific instances — and the reason I don't believe that the learning is as important as the discipline of the learning is because, as far as I know, I don't remember anything much I learned—excepting, of course, that all Gaul is divided into three parts—
—and 1086—

THE newspaper person who can type according to Hoyle—that is, by the touch system, which consists in typewriting without watching the keys—is somewhat

However, I did learn patience then, and I am sure it would have been much more difficult for me if I had waited until several years later—when I had other things to learn—

The whole value of formal education, as far as I can see it, is its socializing influence. Here, far more than at home, we learn

live with other people; to make concessions, to cooperate and to learn we who will not, must be prepared to pay the penalty. Sometimes, of course, that is learned in the family group, but particularly in the small family, or when there is one single child, it is not always successfully assimilated. And the learning of those things is of far more importance than knowing the location of Stamboul or what are the exports of Uruguay—which sounds just like something I said not long ago—

* * *

HOWEVER, apart from my disagreement with the learner educator, it is interesting to note

Following the preceding column, which held forth against examinations, I had a pleasant letter from Willis Thompson, principal of the senior high school, agreeing with the sentiments expressed. Of course, under the present system there would seem no other way of determining a method of promotion—under a system whereby a student may have one opportunity or two to recite during an entire term. If we had enough teachers,

so that the students might have some individual attention, all might be different—but can you imagine a more remote possibility? As it is, there's the single recitation, or the two recitations, the occasional themes, and then the examination, which one usually passes as the result of cramming. I received one of my highest marks in college on the history of education, taking the examination on 24 hours notice—after not having attended any classes during the preceding term. I borrowed note-books, read them outloud—being an ear-minded person—from 2 in the afternoon until 2 in the morning, then read Chaucer for a couple of hours—and came out with 93 on the history examination—not because I knew or understood my subject, but because it was fresh in my mind—and instantly out of it. But if I wanted to take the subject the second term, I have to have, said the dean to me, over 95 per cent. So I can't go out to learn the subject, but to get the 95 per cent. Later I reflected, noting the three extra per cents that I might have stopped reading at 1:30 instead of 2—

At 1:30 instead of 2—
ANYHOW, certain tests were at-
 tacked at that meeting Saturday-
 day tests by which students are ju-
 dged, not necessarily examinations.
 Of course, I don't believe in
 tests, either, for tests give me the
 jitter. Besides, they bring up the
 subject of what is more important
 in life—one's ability to be of practical
 use, at least to one's self,
 or one's cultural requirements. We
 take tests in our house at regular
 intervals—and he who can identify
 the greatest number of authors
 who can fit the greatest number of
 lines of poetry into the poem
 where they belong, who can
 who painted the world's greatest
 masterpieces, rates highest in the
 tests, although he probably has to
 borrow his carfare from the illi-
 terate oaf who can't read Robert
 W. Service because he's too high-
 hat but who thinks Edgar Gues-
 is the berries.

INCIDENTALLY, Professor John Erskine had a few remarks to make about typewriting—he said he wasn't sure what cultural value the typewriter had but he thought that if its use were more generally taught, the history of typewriting might be taken up, followed by a course in the metallurgy of the typewriter—

And heavens on earth, how cultural is that?

I seem to disagree with all of the learned gentlemen, so I might as well stop. But I'm glad that Mr. Thompson and I agree — and some of these days, he, Novisevich and I might be able to map out a balanced program for the schools.

(NOTE—The opinions expressed in this column are those of Elizabeth Cushman only. They do not reflect the editorial judgment of this newspaper. Mrs. Cushman solicits comment from her readers.—The Editor.)

MAR 19 1933

Leaders Hit Systems in High Schools and Colleges

Five outstanding leaders in American educational fields joined yesterday in criticising and condemning the present systems of examinations in American high schools and colleges, including Dean Henry W. Holmes of the Harvard Graduate School of Education, Professor John Erskine of Columbia, Professor A. B. Crawford of Yale, Mrs. Eleanor Perry Wood of the Bureau of Educational Records in New York, and Professor Johnson O'Connor of the Stevens Institute of Technology.

PROVOKE CHEATING

While several hundred teachers and school and college directors from all parts of New England comprised the audience at the closing session of the 42d annual meeting of the Harvard Teachers' Association, they heard their methods of testing and examining pupils bitterly flayed by these authorities.

Mrs. Wood charged that the examinations are the most costly and wasteful and the least effective function of our school curriculum, declaring that they provoke cheating and cramming, rather than educational habits. Public institutions have no right to exclude anyone because of failing to conform with their standards, she asserted.

Hits Psychological Experiments

Professor Crawford of Yale attacked the college entrance requirements and "psychological experiments indiscriminately performed on rats, dogs, monkeys, sophomores and Ph. D. candidates." Professor Erskine of Columbia urged that teaching be conducted for performance rather than for theory.

In the annual election of officers Professor John J. Mahoney of Boston University was chosen president. Samuel Thomas of Newton High School was elected vice-president and Charles S. Thomas, associate professor of education at Harvard, was chosen secretary-treasurer. Donald T. Pottinger of the University Press was named auditor. The executive committee for the next year will be comprised of Professors Donald D. Durrell of Boston University and J. Stevens Kadesch, superintendent of schools in Medford.

SAN BERNARDI
SUN

MAR 19

O.

NOTHING has arouse
York's anger of late
as the recent front-page
the shabbily dressed wo
swooned opposite one
York's hospitals and wa
admission. The buck wa
to a receiving clerk w
woman died, neglected or

There have been incidents for some time about lack of courtesy and sympathy in the hospitals here. I have heard them discuss what they call brutality on the part of the nurses and internes. I have believed them. Sick patients usually are cantankerous.

But this rather concisely ample of heartlessness creates a doubt, I can understand. A large hospital might be run by hypochondriacs, dropping in for free treatment and education. But when a human falls unconscious in front of a hospital, and is not taken without red tape, it is more than an investigation.

A hospital should epitomize the very highest in human sympathy. When it doesn't, something very seriously wrong has happened, what we call civilization.

CHARLIE JUDELS, who appropriately enough, N.J., recently invited McIntyre, the 300-pound man, to visit. As a gag, Jude to the station in a basket drawn by a pony. McIntyre out the gag, stepping the cart. And the pony w in the air.

IT strikes me, no other
swings so furiously thru
24 hours as New York.
this with such great speed
and good humor. Catching
bemused tourist with octop
tacles, it spread-eagles hi
the midst of it all. He mu
his own salvation. It ne
strange that, when tou
part, such an infectious
of living causes them t
"What a town! What ma

PHILOSOPHICAL with
A Middle West town
Whenever a husband de-
m
the meek, 2. 7
m
Thursday, Ladies ge-
m
Pastor's meeting at
m
rkers at 7:45 p.
by
Holograph, Messages
of
"I Prayers,"
7:45 p. m. subject, "The
m
Thursday, pastor, Sunday
m
Broadwood avenue, The
m
SPIRITUALIST - Corner
m
1. 1 p.
people's reading group,
m
Wednesday at 7:30 p.
of "Accepting Moral Re-
m
two Negroes, 7:30 p.
and the singing of spi-
m
What the Negro is
as Margaret Thompson,
people's society to be
man of Prayer," at 10:30

AY D OF MINING

t Systems
Schools
Colleges

leaders in Ameri-
ds joined yester-
and condemning
of examinations
schools and col-
Dean Henry W.
Harvard Graduate
n, Professor John
bia, Professor A.
ale, Mrs. Eleanor
Bureau of Edu-
New York, and
O'Connor of the
Technology.

CHEATING

ired teachers and
directors from all
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of the Harvard
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tent and Charles S.
professor of educa-
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T. Pottinger of the
was named auditor,
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nprised of Professor
ll of Boston Univer-
ns Kadesch, superin-
e in Medford.

SAN BERNARDINO, CAL.
SUN

MAR 19 1933

O. O. McIntyre

NOTHING has aroused New York's anger of late as much as the recent front-page story of the shabbily dressed woman who swooned opposite one of New York's hospitals and was refused admission. The buck was passed to a receiving clerk when the woman died, neglected on a curb.

There have been insidious rumors for some time about a lack of courtesy and sympathy in hospitals here. I have heard patients discuss what they called near-brutality on the part of nurses and internes. I have believed none of them. Sick patients usually are cantankerous.

But this rather concrete example of heartlessness crystallizes a doubt. I can understand how a large hospital might be bothered by hypochondriacs, dropping in for free treatment and examination. But when a human being falls unconscious in front of a hospital, and is not admitted without red tape, it is time for more than an investigation.

It demands grand jury action. A hospital should epitomize the very highest in human sympathy. When it doesn't, something dangerously serious has happened to what we call civilization.

CHARLIE JUDELS, who lives, appropriately enough, in Nutley, N.J., recently invited Frank McIntyre, the 300-pound comedian, to visit. As a gag, Judeles went to the station in a basket cart drawn by a pony, McIntyre, carrying out the gag, stepped into the cart. And the pony went up in the air.

IT strikes me, no other city swings so furiously through the 24 hours as New York. It does this with such great speed, noise and good humor. Catching up the bemused tourist with octopus tentacles, it spread-eagles him into the midst of it all. He must find his own salvation. It never is strange that, when tourists depart, such an infectious tornado of living causes them to cry: "What a town! What madness!"

A PHILOSOPHICAL wife from a Middle West town writes: "Whenever a husband decides to philander, he always can find something wrong with his wife. She suddenly has become too fat, too thin, a poor housekeeper, or lacking in understanding. When that time arrives, the sensible wife will step out of the picture, and be saved much misery."

A CARNIVAL manager in Warren, Ark., believes that the depression is over. Entering the town, he saw a rabbit running ahead of him—with no one chasing it.

DON MARQUIS, in one of his many-mooded moments, observes that, when he gets around to it, "he would like to dramatize one of George Bernard Shaw's plays."

A GENTLEMAN from Dixie sends me a letter, written by a colored man in jail to his white employer: "Dear Sir—A big nigger came into me wif a knife and I had to take my gun and kill him and dey's got me locked up in the jail house and won't let me outen until white folks pays my bail. Will you come please here and pays the bail sox I kin git right out. P. S.—I'll wait right here until you come."

RECENTLY, I expressed a longing to see a bell rope yanked off by a British actor in one of those British dramas, Thackeray

had the same idea, some one tells me, in the third chapter of "Vanity Fair." It reads: "Good gad! Amelia!" cried the brother in alarm, "what do you mean?" and, plunging with all his might at the bell rope, that article of furniture came away in his hand, and increased the honest fellow's confusion."

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OUT of a swank spire on the upper avenue, this morning popped a natty blond blade swinging an ancient bourgeois defensive—a light bamboo cane. My off-deceiving eyes catalogued him as Jack Whiting, stage lover, anyway, there is gallantry and mental buoyancy in the twirl of a bamboo. Somehow, it presages a world in up swing.

PERSONAL nomination for the smoothest tenor voice over the radio—that of James Melton. (Copyright, 1933)

NEW YORK TIMES

MAR 19 1933

EDUCATORS ASSAIL EXAMINING SYSTEM

Speakers Tell Harvard Teachers Association Tests Are Ineffective and Disappointing.

SKINKE FOR PERFORMANCE

Dean Holmes Holds False the Notion That All Study Trains Mind—Federal School Aid Asked.

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SAN BERNARDINO, CAL.
SUN

MAR 19 1933

Miss Caroline Dunbar Loney, Arkansaw. Both of Los Angeles. Clark Harmon, 23, Minnesota, and Mrs. Harmon, 23, Minnesota, 27, Illinois. Thelma L. Allen Skinner, 28, Both of Los Angeles. Dennis Ellis, 28, Both of Los Angeles. Van Nuy, and ELLIE BOGART — Dennis Ellis, 28, Oklahoma, resident of Van Nuy, and Mrs. Stella Arnold Bogart, 28, Kentucky, resident of Monterey Park.

MARRIAGE LICENSES ISSUED
BREWSTER-BLISS — James Dewey Brewer, 24, Oklahoma, resident of Redlands, and Helen Elizabeth Bliss, 23, Kansas, resident of San Bernar-
RICKEN-SNUFFER — Robert Ricken, 22, Texas, resident of San Bernar-
dino, and Patty Snuffer, 22, Okla-
homa, resident of Richmond, Vir-
ginia.
KENNEY-STEWART — Floyd DeForest Kenney, 25, California, resident of Hemet, and Luda Agnera Stewart, 23, California, resident of San Jose.
ROPE-SHAWVER — Kenneth E. Rope, 23, Illinois, resident of Santa Monica, and Gladys E. Shawver, 21, Arizona, resident of Los Angeles.
SHIELDS-PAINTER — Martin Bea-
Shields, 21, Vermont, and Yula Bea-
Shields Painter, 20, Missouri, Both of
California.
CAMPELL-ACKERMAN — John Bar-
trice Campbell, 45, California, and Margaret Mary Ackerman, 44, Illinois. Both of Los Angeles.

BORN
MARTINEZ — In San Bernardino, March 18, 1933, to the wife of Joseph Mar-
tinez of 144 South Stoddard street, a son.

CRIDER — In Colton, California, March 17, 1933, at the Colton hospital, to the wife of Harold Crider of 844 East E street, Colton, a son.
SHIELDS — In Colton, California, March 18, 1933, at the Colton hospital, to the wife of James Sims, of San Bernar-
dino, a daughter.

DIED
SMITH — In San Bernardino, March 18, 1933, Bernice W. Smith, 24, native of New Hampshire and a resident of California 20 years. Funeral serv-
ices at 2 p. m. Monday at the J. W. Woodhouse Co. chapel.

FUNERAL NOTICE
SANDERS — The funeral of Mrs. Mabel M. Sanders will take place Monday, March 20th at 2 p. m. from Mark A. Shaw company memorial chapel, 1014 Sherman street, Los Angeles. Interment, Montecito Memorial Park cemetery. By Rev. J. Lindsay Pat-
ton. Free parking, California garage for friends attending.

FUNERAL DIRECTORS
Stephen & Bobbitt Funeral Home
Information Without Obligation
the 2194 E Street
J. W. Woodhouse & Co.
2324 Mt. Vernon Phone 441-4

BANNING-BEAUMONT
Wife of J. W. Beaumont, Ph. 212
Bannings, 12 E. Model, Ph. 212
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COLTON
J. M. Knappeler Mortuary
A Philia expense is a matter of your
Phone Colton 44-1

ONTARIO
J. B. Draper and Company
127 West C St. Ph. 100

RIALTO-FONTANA
Simpson Funeral Home
Thomas Rialto H. Fontana 2

FLANDER
Arthur Curran Funeral
27 E. Olive, Redlands 4

Low & Fitzsimmons
24 Complete Funeral
24 Complete Funeral

UPLAND
State Funeral Home
20 E. 9th St. Ph. 100

CEMETERY
MONTICELLO CEMETERY
The Union Trust
Bannings 12 E. Model

FLORIN
Funeral Home

Prayer, at 10:30

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HOUSTON, TEX.
CHRONICLE

MAR 19 1933

McIntyre's Weekly
Letter on Life In
The Gay Metropolis

BY O. O. MINTYRE.

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It strikes me, no other city swings so furiously through the 24 hours as New York. It does this with such great speed, noise and good humor. Catching up the bemused tourist with octopus tentacles, it spread-eagles him into the midst of it all. He must find his own salvation. It never is strange that, when tourists depart, such an infectious tornado of living causes them to cry: "What a town! What madness."

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PHILADELPHIA,
BULLETIN

MAR 15 1933

MATINEE MUSICAL CONCERT

Petit Ensemble Under Nicholas Douty and Piano Group Perform

String and vocal arrangements of familiar music in intimate style were presented yesterday by Nicholas Douty, who directs the Petit Ensemble of the Matinee Musical Club, at the Bellevue-Stratford.

The arrangements, by Mr. Douty himself, were delicately fashioned in a style of simplicity well calculated to allow a finished effect by the performers themselves. "Le Deluge," by Saint-Saens, for string quintet and piano, with Nina Prettyman Howell, violinist, the soloist, was the first number of this group, placed on the second half of the program. A vocal duet, "Quelle Souffrance," by Le Normand, with Velma Godsall and Laura Bast, as soloists, was excellently done, as was the "Berceuse," arranged for solo voice and hummed accompaniment, and augmented by the string quintet, the piano, played by Kathryn Abel, and the glockenspiel. The card scene trio from "Carmen," completed the ensemble group, with Maybelle Marston, Velma Godsall and Miss Bast in the vocal roles which they sang with extremely dramatic effect.

One of the most interesting features of the afternoon were the two brief duets by Johannes Brahms, the "Water Rhythms" and "Before the Door," sung by guest artists, Horatio Connell and Susanna Dercum, at the preceding luncheon, and repeated by request at the regular program. Arthur Reginald accompanied at the piano. Both numbers were given the full value of their artistry by the musicians and were enthusiastically received.

The Club Piano Ensemble, under Agnes Clune Quinlan, played four ambitious groups with its accustomed verve.

Opening with the Liszt "Storm March" and the Rossini "Italians in Algeria," the ensemble continued with two movements of Haydn's "London Symphony," the Brahms "Academic Overture," "Pas des Cymbales," Chaminade, and Schubert's March Militaire.

The other soloist of the day was Mary Elizabeth Adams, soprano, who sang three numbers, of which the lyric "Sylvain," by Sinding, seemed most suited to her voice, which possesses clarity and sweetness, but is still immature for heavier numbers.

Mr. Connell, as master of ceremonies at the luncheon, read the letter of John Erskine, commending young American music students to the example of Bach, the industrious music craftsman in his own community. "If you insist on careers like those of Liszt or Wagner today, you will fail," Mr. Erskine wrote.

Other musicians who played during luncheon were Charlton Murphy and David Dubinsky, violinists, who with Mr. Reginald played two movements of the Brahms Concerto, and Theodore Waldstrom, pianist, who performed two Chopin selections.

LOS ANGELES, CALIF.
EXAMINER

MAR 19 1933

Seeing

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DENVER, COLO.
POST

MAR 23 1933

Live Remark
Live People

"To sit by the wayside at the enthusiasm of other cupation for ghosts."

—John

"Men can put down the only God can raise the dead."

—G. K. Chesterton

"Facts that are not facts have a bad habit of staying back."

—Sir Harold

"I still believe in the flesh and blood."

—Brock

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LOS ANGELES, CAL.
EXAMINER

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DENVER, COLO.
POST

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Live Remarks by Live People

"To sit by the wayside and smile at the enthusiasm of others is an occupation for ghosts."

—John Erskine.

"Men can put down the mighty, but only God can raise the humble."

—G. K. Chesterton.

"Facts that are not frankly faced have a bad habit of stabbing us in the back."

—Sir Harold Bowden.

"I still believe in the theater of the flesh and blood."

—Brook Pemberton.

BOSTON, MASS.
Christian Science Monitor

MAR 17 1933

More Than Bread

CHRISTIAN SCIENCE MONITOR:

That I must say a word in commendation of the editorial entitled "More Than Bread," because it nearly touches my experience. I have talked considerably more than 1000 women during each of consecutive years just ended, as an interviewer in a employment bureau maintained by a foundation, feel that I know something of these people's states

I want to see courage, unselfishness, and good if you are wondering what kind of stuff our American men are made of, I wish you might have seen a hearts of some of these women whom I have interviewed, not one time, but many times in the last two

object is not to tell you of individual cases, much could like to. I am writing to say "Bravo!" to the statement that society is recognizing "the vital letting the unemployed man and woman know thoughtful, intelligent effort is being directed to the solution of their problem." I trust that Mr. Erskine's service will let unemployed men and women know what it is doing and at the same time do it. I believe that the intelligent unemployed person is unusually sensitive to good treatment or to bad treatment. He has a rather uncanny knack of seeing into your sincerity, or lack of it, when you pose as being in a position to help him. It seems

to me that a service which accomplishes what the Monitor ascribes to Mr. Erskine's project, made possible by a gift of the Carnegie Corporation, would answer the greatest need of the greatest number of American citizens today.

At a time when it has become necessary for a free bureau founded on similar principles to close in this city, owing to lack of funds available from a foundation, it is especially heartening to know that an institution in another part of the country has been able to appropriate new funds for such a project, and I sincerely hope that public opinion may become enlightened to this need in many cities.

(Miss) KATHRYN BOWLEY,
Indianapolis, Ind.

MUSICAL CONCERT

le Under Nicholas
ano Group Perform
onal arrangements of
e in intimate style
yesterday by Nicho-
directs the Petit En-
fatinee Musical Club,
-Stratford.

ments, by Mr. Douy
delicately fashioned in
licity well calculated
ned effect by the per-
elves. "Le Deluge,"

for string quintet
th Nina Prettyman
t, the soloist, was the
f this group, placed
half of the program.

Quelie Souffrance," by
with Velma Goddall
t, as soloists, was ex-
as was the Baton

anged for solo voice
accompaniment, and
the string quintet,
ed by Kathryn Abel,

spiel. The card scene
"The" completed the
program, with Maybelle Mara-
shall and Miss Bast

les which they sang
dramatic effect.

most interesting fea-
ture of the afternoon
were the two

Johannes Brahms,
shes" and "Before the
guest artists, Horatio

saanna Dercum, at the
piano, and repeated by
regular program. Ar-

accompanied at the
piano, were given
their artistry by the

were enthusiastically
and Ensemble, under
Quinlan, played four

up with its accu-
rate rendition of the
Liszt "Storm

and Rossini "Italians in
ensemble continued
vements of Haydn's

phony," the Brahms
return, "pas des Cym-
ades, and Schubert's

solist of the day was
th Adams, soprano,
members, of which

quadrant.

Erskine was
an music students
Bach, the industrious

man in his own com-
mon insist on careers
letzt or Wagner today.

Mr. Erskine wrote,
ians who played dur-
re Charles Murphy

insky, violinists, who
nald played two move-
brahms Concerto, and

detrom, pianist, who
Chopin selections.

LOS ANGELES, CAL.
EXAMINER

MAR 19 1933

Seeing New York With O. O. McIntyre

By O. O. McIntyre

Nothing has aroused New York's anger of late as much as the recent front-page story of the shabbily-dressed woman who swooned opposite one of New York's hospitals and was refused admission. The buck was passed to a receiving clerk when the woman died, neglected, on a curb.

There have been insidious rumors for some time about a lack of courtesy and sympathy in hospitals here. I have heard patients discuss what they called near-brutality on the part of nurses and internes. I have believed none of them. Sick patients usually are cantankerous.

But this rather concrete example of heartlessness crystallizes a doubt. I can understand how a large hospital might be bothered by hypochondriacs, dropping in for free treatment and examination. But when a human being falls unconscious in front of a hospital, and is not admitted without red tape, it is time for more than an investigation.

It demands grand jury action. A hospital should epitomize the very highest in human sympathy. When it doesn't, something dangerously serious has happened to what we call civilization.

Charlie Judels, who lives, appropriately enough, in Nutley, N. J., recently invited Frank McIntyre, the 300-pound comedian, to visit. As a gag, Judels went to the station in a basket cart drawn by a pony. McIntyre, carrying out the gag, stepped into the cart. And the pony went up in the air.

It strikes me, no other city swings so furiously through the twenty-four hours as New York.

It does this with such great speed, noise and good humor. Catching up the bemused tourist with octopus tentacles, it spread-eagles him into the midst of it all. He must find his own salvation. It never is strange that, when tourists depart, such an infectious tornado of living causes them to cry: "What a town! What madness!"

A philosophical wife from a middle west town writes: "Whenever a husband decides to philander, he always can find something wrong with his wife. She suddenly has become too fat, too thin, a poor housekeeper, or lacking in understanding. When that time arrives, the sensible wife will step out of the picture, and be saved much misery."

A carnival manager in Warren, Ark., believes that the depression is over. Entering the town, he saw a rabbit running ahead of him—with no one chasing it.

Don Marquis, in one of his many-mooded moments, observes that, when he gets around to it, "he would like to dramatize one of George Bernard Shaw's plays."

A gentleman from Dixie sends me a letter written by a colored man in jail to his white employer: "Dear Sir: A big nigger came into me wif a knife and I had to take my gun and kill him and dey's got me locked up in the jail house and won't let me outen untill white folks pays my bail. Will you come please here and pays the bail so I kin git right out? P. S.—I'll wait right here untill you come."

Recently, I expressed a longing

(Continued on this page copyright, 1933)

to see a bell rope yanked off by a British actor in one of those British dramas. Thackeray had the same idea, some one tells me, in the third chapter of "Vanity Fair." It reads: "Good gad! Amelia!" cried the brother in alarm, "what do you mean?" and, plunging with all his might at the bell rope, that article of furniture came away in his hand, and increased the honest fellow's confusion."

Short shavings: John Erskine now is a daily columnist for the Brooklyn Eagle. . . . Nellie Revel, with all her jobs, has become associate editor of the society magazine, Mayfair. . . . She's a big hit on the radio, too. . . . The Town Hall recently presented a guitar virtuoso, Lulise Walker, from the Soviet. . . . Katharine Cornell's "Lucrece" experiment cost her \$50,000. . . . But it was in the cause of art. . . . Edwin Balmer and Philip Wylie's "When Worlds Collide" is the most exciting novel of the season. . . . Three of New York's greatest revues, Follies, Vanities and Scandals, have passed from the theatrical picture. . . . Switzerland is the cleanest country in the world, atmospherically. . . . And they send their crooked bankers to jail there, too. . . . John T. McCutcheon, the cartoonist, is living on his Triangle T ranch, at Dragon, Ariz. . . . The coldest place on earth is a spot in Russia, where the thermometer touches 90 below. . . . The hottest spot is at Singapore. . . .

Eva Le Gallienne's Clive Repertory Theater idea has been abandoned temporarily, for a

move uptown. . . . Edgar Saltus had an impediment in his speech, as did Arnold Bennett and Somerset Maugham. . . . Vaudeville entertainment reached a new low at the Palace, with exploitation of the bogus Prince Romanoff and the so-called society playboy, Jack deRuyter. . . . "Imitation of Life" (Harper's), by Fannie Hurst, was written in her usual readable vein. . . . Arthur Hopkins, after several flop productions, is writing a play himself.

The most popular speakeasy of the moment is "No. 21" on East Fifty-second street. . . . Pleasant Americus Rawlins is a native of White Hall, Ill. . . . "The Decade of Illusion" (Knopf), by Maurice Sachs, will interest all lovers of Paris. . . . Governor Lehman, passing the tax tin cup as his first gesture in office, has disappointed many of his firm followers. . . . The Frazier Hunts frequently are dinner companions of Helen Keller. . . . Scott's farewell at the Metropolitan was the most touching ever seen in the old opera house. . . . Hazlitt said: "Nothing incites the egotist to fury like indifference."

Leon Gordon is doing a portrait of Katherine Brush. . . . The busiest bar in the world, the Ritz in Paris, closes at 9 o'clock, nightly. . . . Former Magistrate Jean Norris now is in the private practice of law. . . . The former Betty Inche is writing a novel. . . . France considers Ruth Draper America's most talented actress. . . . Noel Coward's novelized version of his play is dedicated to Alexander Woolcott.

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Christian Science Monitor

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(Miss) KATHRYN BOWLEY,
Indianapolis, Ind.

DENVER

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the bac
"I st
flesh a
avenworth
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Arm

MAR 19 1933

McIntyre's New York Day by Day

Nothing has aroused New York's anger of late as much as the recent front-page story of the shabbily-dressed woman who swooned opposite one of New York's hospitals and was refused admission. The buck was passed to a receiving clerk when the woman died, neglected on a crub.

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MAR 24 1933

Class Education.

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Continuation was expressed by speaking session of the Harvard Teachers' meeting in Cambridge. The speakers representative educators as A. B. of the department of personal diversity; Dean Henry W. Holmes, Graduate School of Education; Prof. of the Stevens Institute of Tech. John Erskine, of Columbia University were expressed in a paper by Perry Wood of the bureau of education New York.

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MAR 27 1933

The American Guild of Organists will hold its March "Guild night," with John Erskine as guest speaker, at 8 o'clock this evening in the club-rooms of the Beethoven Association.

Live Remarks by Live People

"Man is no different, by and large, from the days when he cracked down on a saber-toothed tiger with a tomahawk. Instead of tiger teeth, now he wants money."—Clarence Darrow.

"Admiration is a form of longing for something we need."
—John Erskine.

"I am always in love with the opera I sang last."
—Lucrezia Bori.

"The world is a wilderness waiting for a voice."
—William E. Borah.

"This is only the ox-cart stage of the machine age."
—Henry Ford.

MAR 27 1933



YOU remember that I told you about the "Gaieties" which was presented in New York benefit of the Authors Fund and the Stage R Well, I've just received programs, and if the sta was three dollars, it cer have been worth it. It at the Imperial theater York, and had perfectly grama about the size of per page, and printed Marchbanks Press.

The program I with printed in the m Son was flanked with were n son, Ma ing advertise "Cor and Swe advertise ance was pr parks." the page, a ad suggeste Sullivan. I to buy Flori say that a pair of car was there wagon. Chok presented twenty cents a ties. The er Development fifteen guaranteed itself "Des wish to end all th lor's It must have be ing good show, because that there is talk of when people will pa cents for programs, a lars for standing room depression, it must be v

WELL, it looks as tho are beginning to h wrong way all over aga snow always starts it. I think about asking people will die from the snow and Everyone says, no, that it

clever and

WACO, TEX.
TRIBUNE-HERALD

Nothing as much shabbily as one of those mission clerk chairs. There time and hospitals what the nurses them. But there are a large drapes, ination, scious without vestiga. It de. A he in hun danger call cl. Cha in N. tyre. June by a stepp in th. It thro with. Case tent it al is a info. "W. A RE- this. All This



Similar to Illustration

On liv our hon On pay far era

Good Furniture

NEW YORK TIMES
MAR 27 1933

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HOW FORDNEY'S VENTURE? The above st fessor Fordney worth. Livery worth. Livery class-day prob Perhaps you like him to s If so send it of this paper (See So)

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"ME. ME. HOPE TO ME

NASHVILLE, TENN.
TENNESSEAN
MAR 24 1933

Mass Education.

The examination system as practiced in schools and colleges of this country came under fire from two sources last week.

General condemnation was expressed by speakers at the closing session of the Harvard Teachers' Association meeting in Cambridge. The speakers included such representative educators as A. B. Crawford, director of the department of personal study at Yale University; Dean Henry W. Holmes, of the Harvard Graduate School of Education; Prof. Johnson O'Connor of the Stevens Institute of Technology and Prof. John Erskine, of Columbia University. Similar views were expressed in a paper by Mrs. Eleanor Perry Wood of the bureau of educational records of New York.

It was declared that there are few functions in the modern school or college on which more zeal and money are spent than on examinations, but that there is no function which is discharged less effectively and more wastefully. Criticism was hurled at certain tests made in judging students, the most disappointing factor in general prediction studies having been proved to be the college entrance examination grades.

Professor Erskine made a constructive suggestion when he expressed the opinion that education should give the students the habit of performance. The habit of performance makes education active rather than passive, develops the creative ability rather than the power to memorize, leads to doing rather than absorbing.

While the educators at Cambridge were having their say about the value of examinations, a bitter denunciation of the schools as factories whose methods of mass production are responsible for filling our insane asylums, for the rapid increase in the number of maladjusted persons as well as the criminals who fill our prisons and an army of frustrated beings in all walks of life in this country was voiced by Dr. Edward Spencer Cowles, director of the Body and Soul clinic and of the Psychiatric Clinic of the Bloodgood Cancer clinic of Johns Hopkins University, Baltimore.

Among the outstanding faults of our university education, Dr. Cowles said, is the teaching of subjects without correlating them to other subjects, over emphasis on memory and the examination system which reduces education "to a mere lottery."

Declaring that our public school system and many of our colleges operate on the mass production plan, he said that the biologically well-endowed child, as a rule, survives in spite of the system rather than with its aid, and that our children are made to fit into a machine that takes no notice of the individual. He deplored the fact that no serious effort is being made on a large scale to find the potential criminals and to give them the kind of education and discipline that might save a good proportion of them; locate the child who is doomed to a life of frustration and maladjustment and to direct its course along the lines that may result in a happier and more useful existence for it.

RACINE, WIS.
JOURNAL-TIMES

MAR 24 1933



YOU remember that I told you about the "Galeites" which was presented in New York benefit of the Authors Fund and the Stage Fund. Well, I've just received programs, and if the cost was three dollars, it certainly have been worth it. I saw it at the Imperial theatre in New York, and had perfect programs about the size of a newspaper page, and printed Marchbanks Press.

The program is with printed in the margin. So I was flanked with interesting advertisements. "Col" reading: "Col" advertisement was on the page, and I suggested to buy a pair of shoes. Sullivan. I was there wagon. Chances. The more, among the er Development guaranteed license. "Des" wish to end all. It must have been a good show, because that there is talk of when people will cents for programs, lars for standing room depression. It must be

WELL it looks as though are beginning to snow way all over the going always starts it. think that those flowers will die from the snow. Everyone says, no, that it

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RACINE, WIS.
JOURNAL-TIMES

MAR 21 1933



YOU remember that a while ago
I told you about the "Depres-
sion Galettes" which were to be
presented in New York for the
benefit of the Author's League
Fund and the Stage Relief Fund?
Well, I've just received one of
the programs, and if the standing room
was three dollars, it certainly must
have been worth it. It took place
at the Imperial theater in New
York, and had perfectly grand pro-
grams about the size of a newspa-
per page, and printed up by the
Marchbanks Press.

The program itself which was
printed in the middle of the page,
was flanked with numerous amus-
ing advertisements, one of them
reading: "Compliments of a Fox".
A history of the benefit perform-
ance was printed at the head of
the page, and written by Frank
Sullivan. It is certainly correct to
say that everyone who was anyone
was there, because the eight acts
presented were filled with celebri-
ties.

The acts were: "The Bene-
fiteers", "The Little Tots' Hour",
"Deen for Rehearsal", "A Bache-
lor's Revery", "The Annual Meet-
ing", "Under Difficulties", "How I
Create", "The Who's Who Orches-
tra".

Among the stars which partici-
pated in this were Alfred Lunt,
Lynn Fontane, Noel Coward, Sid
Silvers, Fred Astaire, Vilma and
Buddy Ebsen, Beatrice Lillie, Ethel
Merman, Jack Pearl, Paul White-
man and his orchestra, Robert
Benchley, Hope Williams, Walter
Damrosch, Douglas Fairbanks, Jr.,
Phil Baker, Charles Butterworth,
John Erskine and many more.
This column could completely fill
this column. The entire perform-
ance was reported to be wholly
clever and amusing, and why not.

make any difference as long as
they haven't grown yet, but I'm
only worried that they'll die of em-
barassment! So now I suppose
everything will grow wrong. Not
that I'm a pessimist, but all the
hope will probably freeze and then
there won't be any beer; the rest
of the banks will probably take an
indefinite holiday; and for all I
know, we may have an earthquake
here. Oh, there's just nothing to
be glad about. Unless the garden
comes out unscathed.

THERE are some birds outside
here look something like sea-
gulls, and they are making the big-
gest number of tours of a chimney.
And some sparrows, too. They look
sort of silly. They all fly out to-
gether in a big bunch, and then
suddenly turn around and fly in
the other direction. Now they've
gone. Well, they were good for
several lines anyway.

DID you hear Father Coughlin
over the radio on Sunday? His
disgust for the people at Washing-
ton who have been printing little
booklets on the love life of the
frog, is second only to that of
Westbrook Pegler's. And if their
ideas on the subject ever permeat-
ed the heads of those in Washing-
ton, they (the people who got out
the pamphlets), certainly would
blush with shame.

I've read "Private Practice", the
story of a young doctor's struggle
for notice in the little city where
he takes up his work. One of the
worst books I've ever been bother-
ed with. I can't even remember
who wrote the thing. Also "Play-
boy" by Elizabeth Jordan, which
was not quite so bad, but by no
means good, even though the main
character did remind me of a lot
of people who are like that.

COLUMBUS, GA.
ENQUIRER

MAR 20 1933

MAGAZINES OF THE WEEK

With Russia in the limelight as
she is, an article by Paul D. Gra-
vath in the current American called
"What Recognition of Russia Really
Means" is of particular interest. Mr.
Gravath is a distinguished lawyer
who has received world recognition
as an authority on international law
and international relations. For this
reason his views are of particular im-
portance. The American also carries
the third article of the series written
by John Barrymore in which he
gives intimate details in the life of
the three Barrymores, Ethel, Lionel
and himself. The article is written
in the same rather whimsical vein
that have characterized the other
two, is clever and witty. In it he
tells you how he escaped a "great-
low's doom" and also a great deal
about his brother, Lionel. The last
of the series to appear next month
will give the intimate details of
John's family life. Channing Pol-
lock's new novel, Star Magic, and
an article by John Erskine, "Music
Takes Off Its High Hat", makes the
American well worth your while.

MUSICAL LEADER

MAR 23 1933

Courses in New Methods at Juilliard Summer School

George A. Wedge, director of the Juilliard Summer
School and head of the theory department of the Insti-
tute of Musical Art, feels that music has taken upward
strides during the depression. One of the reasons for
this is that people have to entertain themselves more
cheaply and are beginning to realize the pleasure of
making music even if it is only group singing or playing
simple duets. Now more than ever before is it necessary
for instructors to be thoroughly grounded in every aspect
of music and to keep constantly in touch with the most
up-to-date methods.

According to Mr. Wedge the evolution in teaching
even during this past decade has been astonishing.
Formerly the object in studying was to play pieces that
would dazzle by virtuosity; the music and its meaning
on the whole were considered secondary. Students were
started off playing five finger exercises, scales and ar-
peggios. These were a necessary evil but had no direct
bearing upon the compositions played. Students were
supposed to keep time but nothing was ever done about
really rhythmic performances. The finished product
or interpretation was either what the teacher could re-
member of what she had been taught, or what she heard
the great artists do at some time or other and, more
than likely, merely what the teacher herself felt about
the composition. All in all the energies and time of
students were wasted because the teachers lacked a
thorough knowledge of music, and because of the enor-
mous amount of plain blun that it was thought neces-
sary to pass on to students.

Conditions today, however are vastly different. There
is a new ideology in general education and music as
well. Students today will not accept the type of instruc-
tion formerly given. They want to know the whys and
wherefores; they want reasons for everything they are
asked to do. The teacher must be concise, direct and,
above all, effective in developing musicianship. Students
are no longer content to practice exercises without
knowing their purpose. They must understand what
they mean to play, the planning and effect in all com-
positions; the reason for the need of phrasing, etc. The
hush of artificiality has been shed.

That is what the teachers under Mr. Wedge's direc-
tion at the Juilliard Summer School are trying to do
for the students. They are in line with the need of
the times. One of the important innovations made in
the school is longer periods of private study. Many
teachers on their own account, when not too pushed
by pecuniary difficulties, added weekly class lessons in
order that students might have time to discuss their
problems and consider the different musical phases of
their work. Mr. Wedge feels that there should be
greater flexibility in these instruction periods and has
added in the program for the coming summer two
hour class lessons weekly as well as private lessons.
The summer school is separate from the Juilliard
duate School and the Institute of Musical Art. It
started last season at the instigation of John Erskine,
sident of the Juilliard School of Music because he
that an opportunity should be open to students to
ain instruction in New York City during the summer
months comparable to what may be obtained during the
ter season in New York. Last season over three
hundred students were in attendance and the advance
oliment for the coming season has encouraged Mr.
Wedge to enlarge the faculty and to increase the school's
rogram for the forthcoming season.