

Roulades and Cadenzas

Summing up *l'affaire Anderson*, in which a great artist was exploited in the Negro struggle for equality

by **CARLETON SMITH**

• MUSIC •

PERIODICALLY, and, of late, more and more frequently, music is agitated by non-musical elements. Today in our country, the art is being used to disseminate propaganda, and artists are manipulated as if they were political puppets.

The most publicized disturbance since Wilhelm Furtwängler gave up his contract with the New York Philharmonic Society, after its Board of Directors had selected him as the best qualified conductor to succeed Toscanini, is *l'affaire Anderson*. Here, an indisputably great musician was used as a pawn in the Negroes' struggle for racial equality.

In case you read only the headlines, and for the record, here is a brief statement of the facts as compiled by Miss Anderson's manager, Sol Hurok, commented on in italics by the Daughters of the American Revolution.

June 3rd, 1938

Howard University, Washington, D. C., obtains from S. Hurok, the privilege of presenting the world-renowned Negro contralto, in a recital in that city.

January 6th, 1939

Charles C. Cohen, Chairman of the Howard University Concert Series, applies to Constitution Hall for the purpose of reserving the Hall for a performance on April 9th. He is informed by Fred E. Hand, manager of the Hall *that the hall had been booked a year in advance by the National Symphony Orchestra for a concert on that date*, that a clause in the rental contract prohibits the presentation of Negro artists. Constitution Hall is owned, tax free, by the Daughters of the American Revolution. *Constitution Hall is not tax exempt.*

January 12th, 1939

Mr. V. D. Johnston, Treasurer of Howard University, says in an open letter: "The question arises whether to impress upon the D. A. R. that this restriction may not represent public opinion in Washington."

January 15th, 1939

The *Washington Herald* comments on Constitution Hall: "It stands almost in the shadow of the Lincoln Memorial, but the Great Emancipator's sentiments about 'race, creed or previous condition of servitude' are not shared by the Daughters, for contracts of a commercial nature, the use of these halls contains a clause banning any member of the Negro race. Prejudice rules to make the Capital of the Nation ridiculous in the eyes of all cultured people and to comfort Fuehrer Hitler and the members of our Nazibund."

January 19th, 1939

Chairman Cohen representing Howard University to S. Hurok: "I am writing to you of our difficulty in securing an auditorium for Miss Marian Anderson who is to sing for us on April 9th."



January 23rd, 1939

S. Hurok to Fred Hand, Manager of Constitution Hall: "Without attempting to discuss the justification of such a policy, we are asking whether you would waive that restriction in the case of Miss Anderson. It need not be pointed out to you, we hope, that Marian Anderson is one of the greatest living singers and the application of such a restriction would be to deny a great musical experience to the people of your city, since it is impossible to present her in any other hall in Washington. Would you, or a possible board of managers whom you might represent, take up this request as soon as possible and advise us of your decision."

January 25th, 1939

Mr. Hand to Mr. Hurok: "I beg to advise you that Constitution Hall is not available on April 9th, 1939, because of prior commitments. In the matter of policy under which Constitution Hall operates, I would recommend that you address a letter to Mrs. Henry M. Robert, Jr., President General of the National Society, D. A. R."

January 27th, 1939

Mr. Hurok to Mrs. H. M. Robert, Jr.: "The cultured people of America would be gravely offended by your decision to exercise the restriction above-mentioned." *This answer is the only communication received from Mr. Hurok on the subject. His only request was for April 9th—no other date was asked for by him.*

January 30th, 1939

Kirsten Flagstad, soprano of the Metropolitan Opera, wires the National Association for the Advancement of Colored People saying: "As a foreigner in America, I have always been impressed by the freedom and democracy in this country. I therefore am greatly surprised to learn from you that the use of Constitution Hall in Washington has been refused for a concert to my fellow-artist, Marian Anderson."

Lawrence Tibbett, Metropolitan star and

President of the American Guild of Musical Artists to the same organization: "Surely the Daughters of those who fought for the establishment of this great democracy would not wish to perpetuate such an obviously undemocratic and un-American rule as one which bars the appearance of any artist of whatever race, creed or color."

February 1st, 1939

The National Board of the D. A. R. met and discussed the question. Seven years ago, on March 23, 1932, they had adopted rules prohibiting lease of their hall to other than white artists on advice of their manager, who said the "best" halls and theatres in Washington do not rent to Negro groups. Miss Anderson's concert was sponsored by Howard University and by a ballot vote of 39 to 1, the Board voted to maintain its rule. At that time, however, no other date had been requested except April 9th.

February 3rd, 1939

Mrs. H. M. Robert, Jr., replies to Mr. Hurok: "At the time that the Chairman of the Howard University Concert Series approached the Manager of Constitution Hall, the Hall had already been engaged for Sunday, April 9th, by another musical organization."

February 7th, 1939

Mr. Hurok receives advice that Constitution Hall is available for a concert by Ignace Jan Paderewski. The open dates are April 1st, 3rd, 4th, 5th, 6th, 8th, 10th, 11th, 13th and 25th. He wires Chairman Cohen: "Am informed Constitution Hall available April 8th and 10th. Take steps immediately to book Anderson either date."

February 13th, 1939

Mrs. H. M. Robert, Jr., sends a circular letter to State Regents saying, among other things: "The rules governing the use of Constitution Hall are in accordance with the policy of theatres, auditoriums, hotels and public schools of the District of Columbia."

February 15th, 1939

Hall Manager Hand to Chairman Cohen: "The Hall is not available for a concert by Miss Anderson."

February 18th, 1939

Giuseppe Boghetti, Miss Anderson's teacher for nearly 20 years, says: "I had thought that kind of race prejudice was a thing of the past in this country. Coming at a time like this when prejudice and bigotry are rampant in other parts of the world, the action in Washington is particularly unfortunate. Mrs. Boghetti, who is a member of the D. A. R., is entirely in sympathy with my feelings in the matter, and is resigning from the organization."

February 19th, 1939

The Board of Education of the District of Columbia, Dr. F. W. Ballou, Superintendent of Schools, refuses to permit the use of the

Continued on page 167

White of one Egg
 ½ jigger Jamaica Rum
 ½ jigger Port Wine
 Ice, shake, serve in eight-ounce glass, fill up with soda

FREE SILVER

Juice ¼ Lemon
 ½ spoon Sugar
 ¼ Tom Gin
 ¼ Jamaica Rum
 ½ pony Milk
 Ice, shake and serve in tall glass, fill up with soda

FLORADORA
 Juice ½ Lime
 ½ teaspoon Sugar
 ½ pony Raspberry Syrup
 1 jigger Gin
 Frappé, fizz with ginger ale and serve in Tom Collins Glass

WARD 8

1 spoon Grenadine
 Juice ½ Lemon
 ½ spoon Sugar
 ½ pony Water
 1 jigger Whiskey
 Ice, stir well and serve in Delmonico glass #

Roulades and Cadenzas

Continued from page 79

High School auditorium for a recital by Miss Anderson.

February 20th, 1939

Jascha Heifetz, famed violinist, after his concert at Constitution Hall, admits to feeling "really uncomfortable" out there on the platform. "To think that this very hall in which I played today has been barred to a great singer because of her race made me feel ashamed."

The Board of Education is picketed by the Marian Anderson Protest Committee, a procedure of protest which has not been used against the Board in eighteen years.

Representatives of 24 organizations, national and local, organized a steering committee . . . Thousands of signatures are affixed to a petition emphatically protesting the action of the Board. "We regard such action," it stated, "as contrary to the spirit of democracy, and as a backward step in development of interracial good will in the District of Columbia."

February 22nd, 1939

William H. Osborn, president of the American Union for Democracy, wires Mrs. Henry M. Robert, Jr., of the D. A. R.: "This action occurring as it does between the anniversaries of the births of our country's two most revered Presidents, Washington and Lincoln, makes a mockery of the ideals for which they struggled, and which every patriotic American should make his own. It subverts the clear meaning of the United States Constitution and particularly the Bill of Rights, and places your organization, composed of descendants of those who fought to make America the land of freedom in the camp of those who today seek to destroy democracy, justice and liberty."

Mr. Walter Damrosch recalls that he had first heard of the restrictive clause when he had proposed to bring the Hampton Institute singers to Washington to be the choir in his production of *Oh, Captain, My Captain*. He had been obliged to change his plan, he said, and to engage a white choir. *No proposition has ever been received from Mr. Damrosch nor has he ever presented a program in Constitution Hall. The Hampton Institute singers did appear in Constitution Hall, March 21, 1931.*

Newspaper editorials recall that President Roosevelt recently reminded the D. A. R. that they spring from "immigrants and revolutionaries," and that Mrs. Roose-

velt, upon hearing Marian Anderson at a private recital in the White House, reported: "My husband and I had a rare treat in listening to Marian Anderson. I have rarely heard a more beautiful and moving voice, or a more finished artist. Our guests enjoyed her as much as we did."

February 24th, 1939

S. Hurok states that Miss Anderson will give a concert in the open air within earshot of Constitution Hall. "This concert will be free to all music lovers and believers in true democracy," he said. "Let the walls of Constitution Hall tremble at one of the most shocking violations of constitutional rights which I have ever experienced in my twenty-five years as an impresario in America. This is a clear case of racial discrimination in defiance of the Bill of Rights. All my efforts to have the ban lifted have been futile, and what is worse, the infection has spread, for now the Board of Education in Washington has refused the use of the Central High School auditorium. But at least in the open square, where I plan to have Miss Anderson sing, she will find the air freer to breathe."

February 26th, 1939

Mrs. Roosevelt resigns from the D. A. R.

* * *

This released the gutters of publicity. Club women wrote letters, columnists wisecracked, newspapers editorialized, congressmen and senators jumped on the band wagon. *L'affaire Anderson* rivaled Hitler's coups as a front page item. The Institute of Public Opinion thought it important enough to warrant a survey and reported that 67% of the public approved Mrs. Roosevelt's action.

In Washington, the Marian Anderson Citizens' Committee induced the District of Columbia Board of Education to reverse itself. On March 3, 1939, the Board voted—6 to 2—to allow Miss Anderson to sing in a "white" high school auditorium provided that it was given "positive and definite assurance and agreement that the concession will not be taken as a precedent and that the Board of Education will not again be asked to depart from the principle of a dual system of schools and school facilities."

Subsequently, the sponsors of the concert "accepted" the use of the white high school auditorium minus the "humiliating conditions

Continued on page 169

You are cordially invited
 to attend the
MAUBOUSSIN
 JEWEL EXHIBIT
 at the
NEW YORK WORLD'S FAIR
 FRENCH BUILDING

And when you come to the Fair, do not fail to visit our Park Avenue Salon where we are exhibiting REFLECTION . . . our new concept of jewelry design which has been acclaimed internationally as the perfect medium for the expression of one's own personality in a jewel. Also included—our magnificent exhibition of historic jewels and registered specimen gems.

Write for our brochure on Reflection

Trabert & Hoefler
MAUBOUSSIN

PARIS 3 Rue de Choiseul
 BEVERLY HILLS 407 Park Ave. at 55th St., New York
 MIAMI BEACH
 ATLANTIC CITY
 PALM BEACH

Its entirely different tread construction gives Safti-Flight a flexibility that enables it to hold the road with amazing efficiency and makes it truly "America's Safest Tire"

FISK
Safti-Flight

TIME TO RETIRE
 GET A FISK

PLUS Protection IN THE SKID ZONE * *

PLUS Protection IN THE BLOW-OUT ZONE

Roulades and Cadenzas

Continued from pages 79-167

attached." The Superintendent of Schools of the District of Columbia promptly thereupon withdrew the offer and made the auditorium "unavailable."

On March 29th, James P. McGranery, member of the House of Representatives from Miss Anderson's district in Philadelphia, introduced a resolution in Congress asking for an investigation of the District of Columbia Board of Education.

The next day Secretary of the Interior Harold L. Ickes granted permission for Marian Anderson to sing Easter Sunday on the steps of the Lincoln Memorial, saying: "This seems to me to be a good use of the public facilities."

Prominent politicians were announced as "sponsors" of the concert. On Good Friday, Allen J. Ellender, Democratic Senator from Louisiana, attacked Secretary Ickes for "setting a bad precedent," and criticized the manager of Federal buildings for ordering all available building guards on duty Easter Sunday.

On Easter Sunday Marian Anderson sang for an estimated audience of 75,000 on the steps of the Lincoln Memorial. She began with *My Country, 'Tis of Thee* and ended with *Nobody Knows the Trouble I've Seen*.

The next day Miss Anderson returned to Philadelphia, was feted at a reception that had aspects of a political rally. Presided over by a Pennsylvania State Representative, many things were said that had little to do with music. One speaker singled out a certain Washington official who had been invited and who didn't attend Miss Anderson's concert—and shouted to the crowd: "We'll remember you, Mr. X—!"

In Washington, Mrs. Roosevelt stated that Miss Anderson would probably be invited to sing for the King and Queen of England. On April 13th, Miss Anderson sang a recital in her home town—the first ever to be sold out. On April 16th, she appeared at Carnegie Hall with a police squad on guard and had her first ride in the "Mayor's car."

In all this, the real issues are not very clear. Republicans accused Mrs. Roosevelt of vote-getting. *Time* magazine said: "To appeasement of Negro voters, Mrs. Roosevelt also contributed . . . promised to appear this summer on a program with Miss Anderson in Richmond, Va." Rival impresarios intimidated Manager Hurok didn't want an auditorium, that he purposely maneuvered to get the open-air concert and resultant publicity for her. Mr. Hurok called the D.A.R. "Fascists." The Christian Defenders of American Heritage passed out a scurrilous pamphlet to patrons of the Monte Carlo Ballet (managed by Sol Hurok), stating: "The use of a great artist, as the instrumentality for bringing in the RACE ISSUE through the colored people is most reprehensible and reeks of communist hypocrisy."

There is certainly more in *l'affaire Anderson* than appears on the surface. It was not merely a matter of finding a hall for Miss Anderson in Washington. Nor were the D. A. R. alone to blame. The Lincoln Theater, belonging to the Negroes, has a capacity of 1,800—equal to that of the white high school auditorium. It could have been used, but the sponsors wanted the concert elsewhere. They saw a good opportunity to force the issue of racial equality. Washington ground hogs heard in the distance the firm voice of Walter White, secretary of the National Association for the Advancement of Colored People.

The D. A. R. pointed out that not only did the District of Columbia Board of Education refuse Howard University but also the Belasco, the National, and Loew's Capitol theatres were asked for and were "not available." Negotiations with the Rialto also failed. "This proves," said Mrs. Robert, Jr., "that our decision was rooted in District of Columbia customs. An exception would have been in violation of signed agreements for all similar properties in Washington."

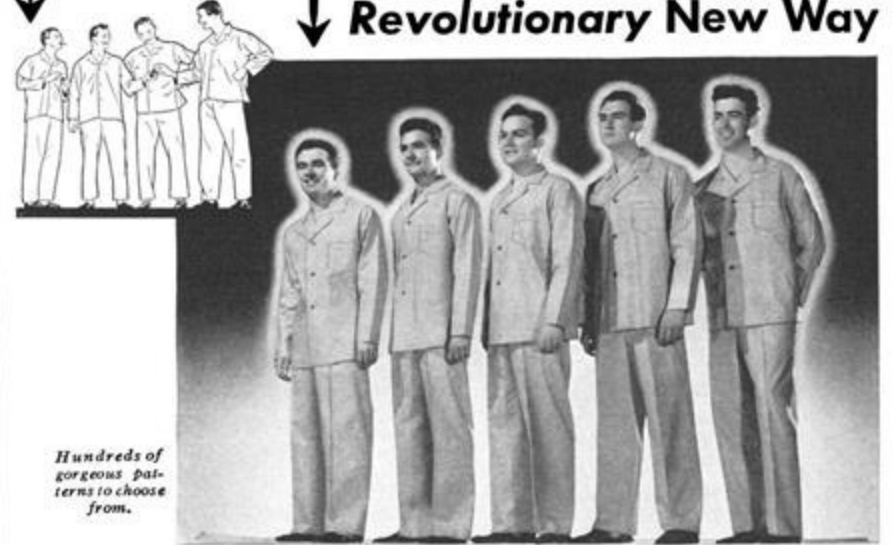
The fact is: Negroes and whites are not treated alike in our national capital. Nor are they elsewhere. The best New York hotels refuse to accept Marian Anderson as a guest. For years she went to a Harlem Y. W. C. A. after her New York recitals. Now she stays at the liberal and literati-patronized Algonquin. In other cities it is said she has had to use the freight elevator to get to her room. She is not wanted in any hotel dining room. She does not eat in any Pullman diner in the North or the South. She is a Negress . . . and must be segregated, for, let us admit it, we have never accorded social equality to the Negroes.

Music is one of the supreme creations of man. It should be preserved as a sanctuary above the jealousies and strife of individual, racial, and national hatreds. This fact needs constant reiteration, for if we are not wary, we will soon be persuaded that because Mussolini bombs the Albanians we should not listen to Verdi or Ezio Pinza; because we hate Hitler, we must ban the music of Richard Strauss, as we have banned Furtwängler.

The most reassuring fact . . . and to lovers of music the most important . . . is that through this scandal, Marian Anderson kept her composure and her integrity. No matter what was done to her and for her, her faith and her humility and her art remained intact and untouched. Would that we were as wise as she and used music as she does—to cross frontiers of hatred, to rise above misunderstanding and prejudice . . . in short, to gain entrance to that unparalleled land of beauty and love and equality. #

THIS is how the average man looks in average pajamas
(drawn over an actual photograph)

THIS is how you can be fitted in Pajamas tailored this Revolutionary New Way



NOW come Pajamas different from any you've ever worn ★ Cut like suits, as they should be ★ Coats don't hike up in front or droop at the shoulders ★ Trousers are shaped to hang straight . . . with wide legs and two-seam construction ★ Sleeves, legs, coats are long enough for men above medium height ★ 5 sizes instead of the usual 4 insure far truer fit.

What a gift for Father's Day! Utterly new in smart masculine style . . . and in freedom for restful sleep. Yet priced as low as \$2. At better stores.

If you don't find these new Glover Pajamas, write H. B. Glover Co., 850 Merchandise Mart, Chicago.

TAILORED MAN PAJAMAS
BY

Glover
with Adjusto-Band Waist



HEINEKEN'S
On-The-Zuiderzee

The New York World's Fair Restaurant Dedicated to a glass of Beer
(In the Amusement Area)

HEINEKEN'S
IMPORTED
HOLLAND BEER
(SINCE 1620)

IMPORTED BY
Austin Nichols & Co.
(INCORPORATED)
Brooklyn, New York

Albany, N.Y. Hempstead, L.I. Boston, Mass. Chicago, Ill.
Newark, N.J. New Haven, Conn. Miami, Fla. Washington, D.C.

MANAGEMENT HOTEL ASTOR