

On July 10, 1942, Petrillo gave teeth to his pronouncements against amateurs. That day, an orchestra of 160 boys and girls at the National Music Camp at Interlocken, Midi., prepared a network pickup. Arrangements with NBC had been made months in advance. Proud mothers and dads across the country warmed up their Philcos. But they were in for a surprise and a letdown. They heard not the lootings of their offspring, but the music of a professionally sounding orchestra.

At the last minute, Petrillo had ordered the substitution of a studio group for the young students. The outcry of protesting parents echoed from household to household. Petrillo replied that these Interlocken musicians, not being union members, took jobs away from his men. But the issue was academic in more ways than one. The average age of the students was 15; they hardly qualified for the union minimum of 16 years.

Later that summer Petrillo struck again. He ordered the dance bands of Teddy Wilson and Richard Himber not to broadcast over WEA. Their music would go to NBC affiliate KSTP in St. Paul-Minneapolis. This station and Petrillo had locked horns. The disagreement centered on the station's refusal to meet the union's demand for renewal of a contract, calling for a yearly payment of \$21,000.

President Petrillo attacked radio a third time. Again, he demanded more money for his membership. This time he served notice on recording companies. No more phonograph records could be cut with his AFM musicians after July 31, 1942, unless the manufacturers guaranteed that their discs would *not* be played in jukeboxes and on radio. When the courts ruled that the companies had no control over their releases after they came into the hands of a buyer, Petrillo's order, in essence, barred the making of recordings. The situation affected everyone, from Spike Jones and "Satchmo" to Toscanini and Fritz Reiner.

"In a period when the spirit and morale of our nation needs music," voiced Edward Wallerstein, president of Columbia Records, "Mr. Petrillo's edict seems particularly ill-considered and ill-timed. The American people will be deprived of enjoying great artists and fine music."

Only acappella recordings by vocalists, that is, recordings without instrumental accompaniment, supplied a flow of new songs.