

Dr. Carver To Head 'Freedom' Broadcast

She Sings About A Mouse



ELLA FITZGERALD

The story of "Melinda, the Mouse," is fittingly memorialized by Ella Fitzgerald in her new Decca platter, which has the boys all raving. Often imitated, but never equaled, Ella continues to click despite all the dire predictions made by "smart guys" when she fell heir to the late Chick Webb's great orchestra.

Henson. Count Basie, 'Skegee' Choir In Show

Program To Be Heard on NBC Sunday at 12:30

WASHINGTON, D. C.—Dr. George Washington Carver, the distinguished Negro scientist who introduced the peanut as a Southern crop and then developed from it 90 by-products of commercial value, headlines the second broadcast in the "Freedom of the People" series over NBC's Red network Sunday, October 19, 12:30 to 1 p. m., EST. This broadcast in the "Freedom of the People" series, sponsored by a national advisory committee of white and Negro leaders in inter-racial relations in cooperation with the U. S. Office of Education, will dramatize Negro activities in the fields of science and discovery. Dr. Carver, born a slave, is now head of the research laboratories he founded at Tuskegee Institute, in Alabama. His work in solving many of the South's agricultural problems has lessened its dependence upon cotton and improved the South's economic status by opening new avenues in farming and manufacturing. The broadcast will sketch his life story and he himself will speak briefly from Tuskegee.

Mat. Henson, Robt. E. Peary's aide in eight expeditions to reach the North Pole, will tell of his experiences in Peary's seven failures and final success on his eighth attempt. Only Henson remained with Peary when they completed the final stage of the expedition, a trek of 400 miles across the frozen Arctic, to plant the American flag at the Pole in April, 1909. Today, Henson, a retired postal employee, is the only living American who has set foot on the North Pole.

Count Basie and his orchestra, recently voted first place among Negro swing bands, will open the show. The nationally known "Skegee" choir, directed by William L. Dawson, will flank Dr. Carver's words from the deep South, singing "Climbing Jacob's Ladder." The Leonard De Paur chorus and the 35-piece NBC orchestra round out the show from New York.

Grants from the Rosenwald Fund and the Southern Education Foundation, together with broadcasting facilities offered by NBC and network stations, have made the series possible. Acting for the U. S. Office of Education in cooperation with the special committee are Dr. Ambrose Caliver, senior specialist in Negro education, and William D. Boutwell, chief of the radio service, who writes the scripts. Original music and arrangements are prepared by Dr. Charles Cooke.

New Radio Star



One of the radio's newest stars is New York City's ten-year-old Joyce Michael. She was heard on the Columbia network on "Burl Ives Coffee Club" last Saturday. Youngest of a family of five children, Joyce has already appeared on such programs as "Dr. Christian," Colgate "Spotlight," where she won the first prize, and "We, the People." She sings without music and has perfect pitch and rhythm. This time on Columbia Joyce sang "Yes-Indeed."

Kay Dunham In Concert Dance Tour Thru West

Gay Danseuse Carries Troupe Of Ballet Dancers

LOS ANGELES, Cal.—The west, that is this far-off section that is California, is in for a season of the most captivating and enchanting exposition of the higher technique employed in the art of undulating movement ever seen in the perfection of primitive dancing since the glittering magnetic Katherine Dunham started her concert season here.

Miss Dunham opened her concert season at Carmel, Cal., in San Francisco on October 17. Besides her original troupe of ballet dancers, Miss Dunham augmented the group with several additional girls gathered locally. From Carmel, the Dunham group moved into San Francisco where they did a concert at the Curran theatre on October 12th, Santa Barbara, Calif., was their third concert date where they performed at the Labero Theatre. The Dunham group concludes its concert season here.

Paul Robeson Opener Of N. C. State's Season

DURHAM, N. C.—(SNS)—North Carolina College began its 1941-42 series of lyceum attractions last Monday evening with a concert by Paul Robeson, celebrated baritone soloist and actor.

Mr. Robeson's program consisted principally of English, American Negro, and Russian folk songs. Included among these were: "Water Boy, Ole Man River, Joshua Fit de Battle of Jericho. Several of the Russian songs were several compositions by Moussorgsky, late nineteenth century Russian composer and adapter of folk songs.

A special feature on the program was Robeson's "La Touche's Ballade for Americans, a patriotic and challenging cantata for baritone solo and chorus. In this number Mr. Robeson was admirably assisted by

a chorus of sixty-two students of North Carolina College under the direction of Samuel Hill of the Department of Music. In the solo parts of this ballad the range and volume of Mr. Robeson's voice were especially noticeable, and in his interpretation of the recitative there were evinced both the technique and the sincerity of the great actor.

The piano accompaniment for this number, as for the others sung by Mr. Robeson, was played by Lawrence Brown, a distinguished pianist. Mr. Brown was once a competitor for Roland Hayes and has been Mr. Robeson's accompanist since he began his career as a concert singer some fifteen years ago.

As Robeson Sang With N. C. Chorus



Paul Robeson, internationally famous baritone is shown here as he sang Robeson-La Touche's Ballade for Americans with the North Carolina State College chorus in the school's auditorium at Durham, N. C. The concert marked the opening of the musical season. Pictured at left is Samuel Hill, director of the chorus, while Lawrence Brown is at the piano.

NEWS OF THEATRES

Hottest Army Band Is Boast Of 369th

CAMP EDWARDS, Mass.—(ANP)—The wailing of a torrid trumpet pierced the cool morning air. As the last note faded into space and soft and more subtle warblings of a quartet of saxophones were audible. Then suddenly, as though a battery of machine guns sprayed forth notes of death, the rolling of a drum was heard, becoming louder and louder until a mighty crash of cymbals brought the musical festivities to an end.

It was the famed 369th Central Postal Directory band from Harlem—a band recognized as the greatest military swing unit organized in any United States camp—completing its morning jam session.

"One more number and then we'll call it quits for the morning," said Warrant Officer Russell Wooding of Washington, D. C., director of the band.

PRIMED TO SWING

Propped on foot lockers, bunks and chairs the 369th jazz artists were primed to "give out." The number was "Anitra's Dance." On the down beat hot rhythm started pouring out from every instrument and after a few notes one could readily observe that the boys were "in the groove." The band's barracks could have been easily mistaken for one of Harlem's jazz joints or rhythm rendezvous.

When the number was completed and the men prepared to leave for noon mess, Mr. Wooding said: "There's plenty more after dinner," indicating that the 369th musicians were in for a long afternoon of jam and live.

Although the men practice all day, they enjoy it—all of them being members of famous Negro orchestras in civilian life and accustomed to long practice sessions.

COLORFUL HISTORY

The 369th's band has a colorful and interesting history which dates back to the days of World War I. At that time the Harlem regiment was the 15th New York Infantry and the leader of its band was the famous James Reese Europe—known to the jazz world as one of the greatest musicians of the time.

When the 15th infantry went across Europe assisted by Noble Sissle, directed the band. When the band started playing conventional American marches the soldiers were left dazed and stupefied. What they heard were marches in swing time. James Europe and his boys had interpreted convention marches in swing version.

Upon returning to the United States Europe became engaged in a fight and was fatally wounded. Before he died he said to Sissle, who was at his bedside: "Carry on as I have outlined."

And that is the tradition which the 369th band is today following. In later years Sissle quit to form his own band. The 369th band however remained intact, but it wasn't until 1936 Mr. Wooding became band leader that it once again started its upward climb.

IN THREE UNITS

The Harlem musical organization is divided into three units. First, there is the regular army band of approximately 60 men. Chosen from this unit are 15 musicians.

cert season here at the Philharmonic Auditorium on October 17.

Following the concert dates, Miss Dunham and her dancers will go immediately into rehearsals for their opening as headline stars in the new all-sepia show at Hollywood's famed Trocadero cafe. The Dunham group are favorites here since their wonderful performing in the recent Ethel Waters starred light opera, "Cabin in the Sky."

Sister Tharpe Makes Grade



The sing 'em 'n' swing 'em Sister Rosetta Tharpe featured guitarist and vocalist with dynamic Lucky Millinder's orchestra, is really making a hit all up and down the line these days. Her recordings are still some of the most popular on the market.

Rochester Heads Apollo's Offering

By TED YATES

NEW YORK—(TYP)—Leonard Harper, the producer, didn't have to call on the gods—for luck was with him. The veteran producer had an abundance of talent to begin with and, he went to town.

The result: This week Harlem theatergoers are enjoying one of the zippiest, funniest and most tuneful musical comedy stage productions at the Apollo. It hits the scale, 100 plus.

Radio and screenland's Eddie ("Rochester") Anderson, of Jack Benny fame, is top billed. The Savoy Sultans render the musical end of an all-rollicking funfest.

Babe Lawrence is the top dancing star, and he does remarkably well with some very difficult steps.

There are a couple of acrobats in the Florida Aristocrats—they're excellent. A whiff of comedy by Alberta Perkins and Sportodes and a back-to-the-original line of pretty gals 'n' giggles round out this week's offering. Well done.

RATING THE RECORDS

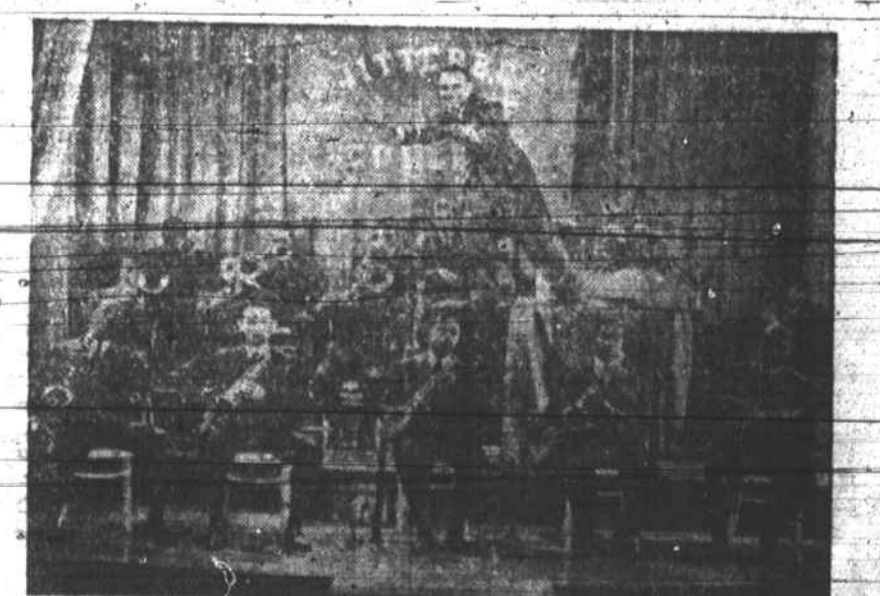
By Frank Marshall Davis EIGHT-BY SHAW, BY GOSH!

Victor this week gathers eight of Artie Shaw's most successful sides on this label and offers them to you in a special album. The numbers were made with several of his recent bands prior to the current aggregation which has been "Hot Lips" Paige as a member. Titles are FRENCH, BEGIN THE BEGUINE, STAR DUST, BACK BAY SHUFFLE, DANCING IN THE DARK, TRAFFIC JAM, MOONGLOW and SERENADE EO A SAVAGE.

Shaw's "Beguine" was the first disc to bring him fame and it still ranks as one of his best performances. His "Gosh" started the popularity of that piece and introduced his new style band with the big string section. There are no vocals, and the performances rain from the moody "Dancing in the Dark" to the boiling "Serenade." His clarinet gets plenty of play on all eight sides. This is a fitting and representative collection of the music of one of the leading present day hot bands.

Defense jobs mean more money in circulation, and more money means more records being bought today than at any time in many years. The result is that the companies are swamped with back orders. Decca already has missed releases for two weeks and Columbia has missed one in an effort to meet the demand. Accordingly, it isn't surprising if this column sometimes fails to mention the output of one of the companies or talks of a platter that you've already bought or have been hearing for several weeks, for sometimes the reviewer has to wait.

He's Again On The Up-Beat



With the addition of the guitar-playing and singing of Sister Rosetta Tharpe, Lucky Millinder and his orchestra are again on the up-beat. The orchestra is a favorite with New York's Savoy Ballroom jitterbug dancing crowd and is booked for Baltimore's Royal theatre this week.

Porgy And Bess Back To Broadway

By DOLORES CALVIN NEW YORK—(C)—"Porgy and Bess" TO HIT BROADWAY AGAIN!!... Next week's revival of Gershwin's famed "Porgy and Bess" at the Maplewood Theatre (N. J.) with most of the original cast is heading to a Broadway engagement later this season...

FOOTLITE FLICKERS

By ALVIN MOSES

NEW YORK—(ANP)—Edith Wheeler, a Wisconsin school marm, writes us this week about the happenings to two leading Negro bandsmen. Commenting on CAB CALLOWAY and the stabbing incident, the erudite teacher avers as how... "eternally we live and remain the stereotype. Why must our leaders (in their respective fields) resort to such stupid things as brawling (I distinctly refer to Calloway showing off through some prowess of the fists), and... why do our so-called he-men carry weapons of destruction in their pockets like unlicensed thugs? Do you think you can spare the space in your splendid 'Flickers' column to voice my sincere indignation over this type of shameful exhibition, that is precisely what it narrows down to?"

Commenting on the unfortunate accident of JIMMY LUNCFORD, who crashed in his private plane Miss Wheeler says, "Thank God, we did not lose him, for he is a real artist and gentleman. Won't you suggest to Lunceford for me, Alvin, that he content himself with train traveling until planes become foolproof, for when the NEGRO RACE loses a genius, it is a definite loss usually not replaced within a quarter century or more." N. B. (Miss Wheeler, letters like yours compensate writers for the amount of energy they expend in attempting to service the public in an unusual manner—it was a pleasure to find space for such a letter.)

THINGS WE MISS GREATLY

PROVOCATIVE (and she's all of that)... Katherine Dunham, dropping into that swank hill, speaking a cold drink, and swapping tales about Haiti and the West Indian natives whom she studied (their calypso singing and dance routines) for more than two years

DISC OF THE WEEK

"Hot Piano" is the title of a new album of Victor's in which Earl Hines, Fats Waller, Duke Ellington and Jolly Rall's syncopations out of a 1929 recording sensation

No Discrimination

In some quarters, it is being urged that rigid controls be placed on the prices of products of all kinds. It is difficult to see how this could be done without bankrupting a large segment of the agricultural population, unless equally strict controls were placed over the farmer's costs for materials and labor. Farm labor, for instance, is at the highest level in history, and is extremely difficult to obtain. The farmer's taxes like everyone else's, are shooting up. And the price he must pay for practically everything he buys is rising as well. A ceiling should be placed on farm prices when, and only when, equitable ceilings are applied to all other prices. Any other course would be rank, ruinous discrimination.