Movies SPORTS *Theatres*

Sumner Wins Midwest Cage Title

Local High Cagers Victors At Lincoln University

Jefferson City, Mo., March 16 —

Bringing to a climax two days of brilliant basketball by the leading prep basketball teams of this section, the tall, lanky cagers from Sumner High, Kansas City, Kansas whipped the crack team from Booker Washington High of Tulsa, Oklahoma to clinch the championship of the second annual Middle-Western inter-scholastic basketball tournament. Coach Edwards' Kansas City Basketeers presented a smooth passing attack combined with deadl yshooting from all angles and distances that kept them consistently ahead of the hard fghting Tulsa aggregation. Weldon, Greer and Thomas, the tall sharpshooters of the Kansas team opened an offensive in the second half that was not to be denied. At the half Kansas City led 16-10. Tulsa strove desperately to overtake Sumner but the Kansans were not to be daunted. Medlock, Thompson and Pyles featured the play for Tulsa.

Sumner Hgh of Kansas City sounded its warning note that they must be reckoned with when they swamped Sand Springs, Okla., the seeded No. 1 team and the Southwestern champions, by the landslide score of 64 to 27 in the semi-finals. In the other semi-final Tulsa trimmed Sumner of Cairo, Illinois, 33-22 in a stubbornly fought game.

Wheatley High of Poplar Bluff, Mo. upset the dope and beat Sumner of Boonville, Mo., 26-23 to win the consolation championship. This game was the closest and most evenly contested of the entire tournament. Waters, 6 ft. 6 ins., Popular Bluff center, who was the tallest man in the tournament featured the winner's play.

The earliest rounds of the tourney featured play between the strong Missouri quintets. Columbia, Mo. made a strong bid to eliminate Sumner of Cairo, Ill., seeded No. 4 in the draw but finally succumbed 23-16 after leading the Illinois lads 10-6 at the half. Charleston, Mo. featuring the sensational play of Mountjoy, one of the best shots in the tourney threatened Sand Springs early in the game but were beaten 55-20.

The tourney which attracted eleven (1) teams from four states was highly successful. The new Lincoln University gym was swelled to an overflow record crowd for the finals which attracted cage fans and coaches from all over the section. An elaborate amplifying system kept the crowd constantly informed and entertained.

Jack Medlock, star forward of Washington High of Tulsa, was voted the most valuable player in the tournament and received the J. D. Parks trophy. Sumner High of Cairo, Ill., was awarded the Lloyd trophy as team showing the winest sportsmanship as a unit. The tournament was characterized by hard, clean play and excellent sportsmanship was shown by all teams without a single exception. Homer, crack forward of Washington High of Sand Springs, Okla., maintained his reputation as a high scorer by scoring 48 points in two games to capture the individual high scoring honors, leading his closest rival, Weldon of Kansas City, Kansas by 12 points although Weldon made his total in 3 games.

All Mid-Western Tournament Teams Selected by Paul Ford, Jody Bailey, Jas. Cook and J. D. Parks (official).

First team—Weldon, Sumner, K. C. K., F; Medlock, Washington, Tulsa, F; (Captain); Thomas, Sumner, K. C. K., C; Pyles, Washington, Tulsa, G; Webb, Washington, Sand Springs, G.

Second Team—Homer, Washington, Sand Springs, F, (Captain); Greer, Sumner, K. C. K., F; Thompson, Washington, Tulsa, C; Cahill, Sumner, K. C. K., G; Johnson, Washington, Tulsa, G.

Third Team — Montjoy, Lincoln, Charleston, Mo., F; Anderson, Sumner, K. C. K., F; White, Sumner, Cairo, Ill., C; Madden, Sumner, K. C. K., G; Clark, Sumner, Cairo, Ill. G.

High Individual Scorers

Name	Points	Games	Avg.
Homer, Sand S.	48	2	24
Weldon, K.C.K.	36	3	12
Mountjoy, Ch'l'ton	33	2	16
Greer, K. C. K.	33	3	11

Morgan Defeats Lincoln University For Third Consecutive Time

Baltimore, Md—At the New Albert Auditorium in Baltimore, Friday evening, March 9th, the Morgan Bears won their third victory in Basketball from the Lincoln Lions in their third contest of this season with a score of 34-3-. The game was sensational with thrills and exciting moments. Several times during the game, the Bears victory was seriously threatened.

Line-Up

Morgan — Conrad, f; Hacket, f; Mosby, C; Troupe, G; Wilson, G; Simpson, F.

Lincoln—Wright, F; Henderson, F; Garner, C; Bergan, G; Pree, G; Walker, G; Durante, C; Brisbane, G.

DEVIL'S NEMESIS

ELDER MICHAUX

To the tune of "We've Got the Devil on the Run," Elder Solomon Lightfoot Michaux and his congregation chase gloom and the devil over the Columbia network every Saturday night from 7:30 to 8:00 p. m., EST, Elder Michaux presents his unique services from his Church of God on the banks of the Potomac in Washington, D. C. The Elder, his congregation and his theme song, "Happy Am I," have acquired nationwide popularity during the past months they have been heard over the Columbia network.

On The Air

By Charles L. Bowen (For the Associated Negro Press)

Chicago, Ill., March 16.—I am not so sure that a tremendous outburst of printed criticism is always the best way to get results. Two or three people who know Will Rogers well, told me at the time he applied an insulting appelation to the group during one of his broadcasts, that they did not believe Rogers, whom they described as being a supporter of Negro educational institutions, did it intentionally. Noble Sissle, for one, said that Rogers knew that he had a large following among colored people all over the country. "He is one of the most popular features on radio among colored listeners," said Mr. Sissle, "and if a few letters reach him personally, I am certain he will atone for the mistake."

The Los Angeles California Eagle carried a letter from Will Rogers' secretary in last week's issue, in which the secretary, not Mr. Rogers, said:

"Mr. Rogers is very sorry to learn that there should have been any misunderstanding of his remarks in his recent broadcast for the Gulf Refining Company. He wants you to know that the Negro race has no sincerer friend than he, and he has always been most sympathetic with the struggle of the Negro. Mr. Rogers' only intention in his broadcast was to pay a compliment to the race for its unique contribution to the music of America."

Now that Chick Webb has replaced Don Redmon at the Casino de Paree, in New York, reports have been hurled this way that Chick is due to leave there soon......Among the leading radio artists listed under the Columbia Artists Bureau of the Columbia Broadcasting System are, Aida Ward, from the Cotton Club on Tuesdays in the Harlem Serenade program; Claude Hopkins and his orchestra on the same program. Others listed are Blanche Calloway and that dynamic personality, the Queen of Jazz and her orchestra who are now on tour; and Fess Williams and his orchestra. We also noticed that the name of Carrol Dickerson and band is heard on the Columbia network nightly except Sunday from the Grand Terrace cafe in Chicago.

KHJ, Los Angeles, are featuring Thelma Brown and her two sisters as "The Three Brownies." In addition they have signed a contract to appear in "The Loud Speaker" starring Ray Walker. Miss Brown has done work before on the radio as a soloist and reading Negro poetry.... The caloric dance team Broomfield and Greeley are creating a sensation in Sebastian's Cotton Club in Los Angeles with the Mills Brothers, who are on t ewtesh vbg 9r-..etaoinmb are on the west coast making pictures.

A Cotton Club will make its appearance up in Spokane, Washington, in a week or two. The floor show will augment, but there will be a novelty in the orchestral lines as there will be an all coored girls orchestra to supply the music. It wil be locate) in the downtown district...... While in Hollywood taking the musical part in Paramount's "Murder at the Vanities" and Mae West's "It Ain't No Sin," Duke Ellington will take part in several shorts for Radio Pictures.....The Mills Brothers will invade England and fulfill contracts on the continent on personal appearance and vaudeville tours after they finish Radio Pictures' "Strictly Dynamite" and conclude their contract with Woodbury's on the Bing Crosby program coming from Los Angeles.

My, but that Eva Taylor has a lovely, luscious voice. Have you heard her Tuesday morning programs? The title of "crooner" attains dignity when Eva sings. A§l that pianoforte accompaniment of Jimmy Johnson gave her renditions just the proper touch. To top it off her husband, Clarence Williams, the most prolific composer, contributed a two piano number in which he and Mr. Johnson collaborated this past Tuesday.

FIVE SPIRITS OF RHYTHM

The newest aggregation of unorthodox musicians to be corralled by Columbia is the "Five Spirits of Rhythm." Part of the unorthodoxy consists, as shown, in the use of the suitcase and whiskbrooms as employed by the young man second from right. The two instruments at upper left look like, but are not ukeleles—they're called "tipples." The Five are now heard on the "Harlem Serenade" Tuesdays at 10:45 p. m., EST, and Wednesdays at 11:15 p. m.

COAST SCOOPS

By Jimmie Robinson (For A. N. P.)

CORNELIUS JOHNSON AND JIMMY LUVALLE STAR

Los Angeles, Calif., March—In track and field events that marked the beginning of the 1934 cinder path season, two widely heralded lads began their "conquering-campaign," Saturday, March 3.

The two young men were Jimmy LuValle, I. C. A. A. A. A., 440 champion, and Corny Johnson, Olympic contestant, inter-scholastic high jump champion.

LuValle, a student at U. C. L. A., ran in a dual meet against Pomona College, Saturday, and this being his first start of the year, things look dark for all opponents this year. Coach Trotter is starting the "tan-skinned" lightning bolt, by using him to run the 220 yard dash in addition to his favorite quarter-mile. In the Pomona meet he ran the furlong in 20.8, which is only two-tenths of a second slower than the old world's record held by Roland Locke. And after the surprisingly fast time in the furlong, he came back to win the 440 in the slow time of 49 seconds flat.

An unknown boxing writer named "Sol Plex," kicked up plenty of dust in Los Angeles last week when he wrote a two column story on the Negro pugilist. It was a very commendable article for our boys and he certainly panned the high moguls, champions and managers for refusing to give the Negro the correct consideration due. "Sol Plex" in many words told the public that Barney Ross wasn't doing the right thing in turning down young Peter Jackson's bid for a challenge match, instead of fighting Jackson who has every right, he fights unknown fellows and gives alibis. The writer also related that ever since old Peter Jackson (the original) gave Corbett the licking of his life, Negro boxers have been getting raw deals and nothing is done about it ...Let's give three cheers for "Sol Plex" and hope that in the future there are other boxing authorities that demand a "new deal" for the Negro.

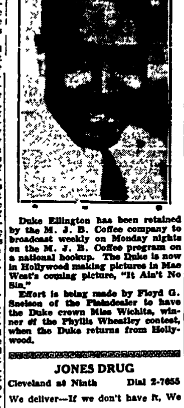
Manhattan Gym is wearing a new smile today as Sammy O'Dell, Akron, Ohio, welterweight, resumed training for heavy duty. O'Dell is a stablemate of Gorilla Jones, and soon found many friends in the Angel City, due to his personality, clever boxing and a good right hand. He has been out of the city for the past two months.

Word has been passed around that Willie McGhee, an Eastern Negro heavyweight is expected here shortly, with his manager, Billy Roche. McGhee is a promising youngster who has been taking 'em in grand style but lately he has been refused bouts.

Enrolled at Compton Junior College this year, under the guidance of Hirshel Smith, Cornelius Johnson, long limbed high jumper, regained his 1934 form at the Long Beach, A. A. U. relays on Saturday, when he out-jumped his inter-scholastic record, clearing 6 ft. 7 in.

Johnson ran in the four-man 880, traveling the furlong in speedy time, and then tied Ilos Thurber with a jump of 6 ft. 6 in., and in the jump-off scored with a terrific leap of 6 ft. 7 in.

DUKE ON NATIONAL HOOKUP; MAY CROWN MISS WICHITA



Duke Ellington has been retained by the M. J. B. Coffee company to broadcast weekly on Monday nights on the M. J. B. Coffee program on a national hookup. The Duke is now in Hollywood making pictures in Mae West's coming picture, "It Ain't No Sin."

Effort is being made by Floyd G. Snelson of the Plaindealer to have the Duke crown Miss Wichita, winner of the Phyllis Wheatley contest, when the Duke returns from Hollywood.

DR. NATHANIEL DETT AS AN ESTIMABLE MUSIC GENIUS

"From Bell Stand to Throne Room" is the title of a magnificent article that appeared in the February number of The Etude, America's foremost musical authority depicting the estimable rise of the eminent musical genius, R. Nathaniel Dett.

Doctor Dett, famous Afro-American composer and conductor, author of many successful pieces as "Listen to the Lambs," "Let Us Cheer the Weary Traveler," "Juba Dance," and the "Piano Suite 'Cinnamon Grove,'" etc.

Those who have known Mr. Dett are familiar with his very candid, modest demeanor and lack of ostentation. His mind is peculiarly centered on what he desires to accomplish rather than upon himself. Mr. Dett, however, tells his own story matter-of-fact fashion and it is a very remarkable story of surmounting obstacles in fine American style.

Doctor Dett holds the following citations: Bachelor of Music, Oberlin Conservatory; Master of Music, Eastman School of Music, University of Rochester; Doctor of Music, Howard University; Doctor of Music, Oberlin College; Francis Boott Music Prize, Harvard University; First Music award, Harmon Foundation. He also holds membership: Pi Kappa Lambda, Honorary Music fraternity; American Society of Composers, Authors and Publishers; Son Writer's Protective Association; associate director of the American Choral and Festival Alliance.

Canadian Birth

On passing over the upper steel arch bridge from Niagara Falls, U. S. A. to Niagara Falls, Canada, you will be brought very near to my birthplace, states Doctor Dett; Drummondville which is now a part of the town of Niagara Falls, Ontario, in the Dominion where on October the 11th, 1882, I was born. My grandmother was a woman of forceful character who was so popular in her home town that she had one of the largest funerals in the history of that little community. Her name was Mrs. Harriett Washington and she came from near Washington, D. C. My father, Robert Tue Dett, came from Reistertown, near Baltimore. Therefore, although I was born under the British flag, my ancestors came from the States. My mother, however, was born in Canada at Niagara Falls.

Both my father and my mother were uneducated and both were musical. Father played the piano a little and the guitar very well, and he also sang baritone. For many years he was first bass at the old Mt. Olivet Baptist church, Chicago. My mother played the piano, sang soprano, and as regular part of the entertainment interest of the town was fond of getting up concerts of local talent which were patronized by both colored and white people.

I learned to play by ear, by listening to my mother, and the same time was taught by her to recite poetry, including selections from such works as Tennyson's "Idylls of the King." By the time I entered high school, I could give from memory long passages from the Bible, from Shakespeare and other poets.

Music on the Sly

My two older brother studied music with an English lady named Mrs Marshall. I learned most of my brothers' pieces by ear. At this time I was still in little dresses. I used to follow my brothers to their lessons, and, whenever the teacher left the room for music, which she kept in an adjoining room, I would slip up to her piano and play on it. I enjoyed this hugely, partly, I suppose because her piano being an upright one, seemed novel compared to our square piano. At the faintest rustle of her skirts, I would dart back to my chair, and, when she again entered the room all would be as before. One day she only pretended to leave. Thinking she had gone I was enjoying myself as usual, when, suddenly I saw her there. Catching me up in her arms, she lifted me off the stool and kissed me, so delighted was she by what she had heard. She sent a note to my mother, asking permission to give me lessons free. This was the beginning of my music study.

I made very little progress, however, because I was not accustomed to paying any attention to the printed notes. I all seemed so easy to me. She would play the pieces and then I would look at the music and play them. At the close of the piece I would ofttimes insist on adding some original or rather fancy endings.

"Play the notes as they are printed," she insisted. I tried again; and it was then that she discovered that I could not even read the notes. She sent a note to my mother who replied that when I came back I would be able to read the notes.

The Switch Method

Mother's method was simple and direct. She had me bring her a switch from the peach-tree which grew in our back yard and, after explaining the notes to me said, "Play that note." If I didn't play the right note, down came the switch on my fingers.

By the next lesson I knew all of the notes. I don't recommend this method but it was mighty effective to me.

After my first teacher I had several others who seemed to teach me nothing at all. For a time I struggled along clone until I mastered those country war horses of my young days, "Clayton's Grand March," "Tam o' Shanter," and "The Witches' Flight." Touched up with a few home-made embellishments, I played these with great enthusiasm, to admiring groups of friends. In the year of the Chicago World's Fair we moved to the United States side of Niagara Falls, where I went to study with an Austrian, John Weiss. He gave me little inspiration to practice and I still have a memory of this excitable Teuton tearing his hair when I persistently played wrong notes. Studying alone I had learned the first movement of Beethoven's "Sonata in F Minor," which I interpreted rather slowly as I thought it was meant to be sentimental. Weiss made me play it as indicated and taught me the significance of the printed musical terms. Among my pieces at this time were a piano arrangement of Von Suppe's "Poet and Peasant" overture then in great demand, and a transcription of Raff's Cavatina, written originally for the violin. Haydn's "Gypsy Rondo" was another of my attempts.

Although at this time my repertoire of classic piano music was limited, I had a host of admiers due to two natural gifts, the first, a musical and sympathetic touch, and second, a power of improvisation which enabled me not only to create new ideas but to mould time-worn or familiar operatic airs into pleasing piano pieces.

(To be continued in the next issue of this paper)

W. F. Barraclough

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