

DEMAND RECALL OF SHERIFF

Governor of Oklahoma Petitioned to Remove Officials Who Were Evidently in Collusion With Mob Who Lynched Prisoners.

(By Associated Negro Press.)
OKLAHOMA CITY, Okla., Sept. 16.—Spurred to action by the criminal negligence of the sheriff of Oklahoma County, a delegation of Negroes called on Governor Robertson and demanded that he oust Sheriff Johnson from office. The spokesmen for the committee were: N. A. Baxter, Whitby and Editor Roscoe Dunjee. Damaging evidence submitted to the governor alleging to show connivance of the officers in the crime. The governor was visibly impressed and stated that he was willing to break the state treasury in an attempt to bring the criminals to justice. Those in the delegation, together with the speakers, were: W. T. Tucker, Dr. W. E. Foster, Rev. E. W. Berry, Attorney Henry Hawkins, W. A. Hill, J. M. Anderson, Dr. S. C. Snelson, Prof. S. R. Youngblood.

Governor Robertson and Adjutant General Barrett held a private conference with Editor Dunjee in the office of the Black Dispatch. The governor expressed himself as willing to go to the bottom of the affair. Adjutant General Barrett stated that he held a machine gun company in readiness to act for the state in the event of any further disorders.

In his letter to the attorney general asking that he immediately investigate the reprehensible conduct of the sheriff, Governor Robertson said in part: "You cannot move too quickly; all persons engaged in the two lynchings are guilty of murder. It is an easy matter to ascertain who the guilty parties are." The governor to the delegation of colored men and to the attorney general stated that he believed that the sheriff and the jailor were in collusion with the mob. He further stated that if he had the power, he felt warranted in removing them without the investigation of the attorney general.

MUSIC AND MUSICIANS

(By Clarence Desdunes.)

TECHNIC

Some Hints to the Student

At the bottom of all technic lies the scale, and scale practice is the ladder by means of which all must climb to higher proficiency.

Scales in single tones and intervals, thirds, sixths, octaves, tenths,



Clarence Desdunes

with the incidental changes of position, are the foundation of technic. They should be practiced slowly, always with the development of tone in mind and not too long a time at any one session. Better a good tone, even though a hundred mistakes be made in producing it, than a tone that is poor, thin and without quality.

I find the F. Davied Book Second excellent for muscular development in scale work for imparting the great strength which is necessary for the fingers to have.

To secure an absolute legato tone, a true singing tone on the violin, one should play scales with a perfectly well sustained and steady bow in whole notes, slowly and mezzo forte, taking care that each note is clear and pure and that its volume does not vary during the stroke. The quality of tone must be equalized and each whole note should be "sung" with a single bowing. The change from up-bow to down-bow should be made without a break, exclusively through skillful manipulation of the wrist. To accomplish this unbroken change of bow, one should cultivate a loose wrist and do special work at the extreme ends of the bow.

The Vibrato is a great tone beautifier. Too rapid or too slow a vibrato defeats the effect desired, there is a happy medium of tempo, rather faster than slower, which gives the best results. A slow and moderately rapid vibrato from the wrist is the best practice and the underlying idea while working must be tone and not finger work. Carl Flesch has some interesting theories about vibration which are worth investigation.

Staccato is one of the less important branches of book technic. There is a knack in doing it and it is purely pyrotechnical. Staccato passages in quantity are only to be found in solos of the virtuoso type. One never

meets with extended staccato passages in dance music. Spiccato is a very different matter from staccato; I use the upper third of the bow, and thus get most satisfactory results, in no matter what tempo. This question as to what portion of the bow to use for spiccato each violinist must decide for himself; however, through experiment, I have tried both ways and find that by using the upper third of the bow I secure better and quicker results. Students while practicing this bowing should take care that the wrist and not the arm is used.

Hubay has written some excellent studies for this form of "springing bow."

"The trill" when it rolls quickly and evenly is a trill indeed. It should be practiced very slowly at first, later with increasing rapidity and always with a firm pressure of the fingers. It is a very beautiful embellishment and one much used. Double notes never seemed hard to me, but harmonics are not as easily acquired as some of the other violin effects. I advise pressing down the first finger on the strings inordinately, especially in the higher positions, when playing artificial harmonics. The higher the fingers ascend on the strings the more firmly they should be pressed. The majority of students have trouble with their harmonics because they do not practice them in this way. Of course the quality of harmonics produced varies with the quality of the strings that produce them. First-class strings are an absolute necessity for the production of pure harmonics, yet in the case of the player, he himself is held responsible and not his strings.

Next week. The Fundamentals for Good Teaching.

TUSKEGEE'S VOICE MAY STILL BE HEARD

(By Associated Negro Press.)

Chicago, Sept. 16.—The voice of Booker T. Washington is to be heard again through the courtesy of his younger son, E. David Washington.

About eight years ago, Dr. Washington, at the request of an official of the Columbia Graphophone Company, had a record made of his famous Atlanta speech, the speech which brought him into world-wide fame.

Only one record was made for Dr. Washington, and since his death it has been in possession of his younger son, David. Young Washington treasured it more than any other possession, because it was his father's voice. After repeated persuasion, he has consented to have additional records of the speech made and distribute them among the friends of his father.

SEVEN YEARS AGO

(An Old Saw Reset)

Phil H. Brown

I wandered to the White House, Tom; I sat beneath the tree,
 From which the plums were wont to drop

Into the laps of you and me,
 But few were left to greet me, Tom;—
 Too scarce to make a show—
 The democrats had kicked them out
 Just seven years ago.

The old White House is altered some;
 The big man is replaced
 By a narrow one in brain and brawn,
 So thin you'd think he's laced;
 And o'er the portals of the door—
 Ah, Tom, it makes me sigh—
 Was placed a sign on which I read:
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Supreme Value— Children's shoes, tan with white tops, patents with black tops. Also dull kid or vici, sizes 4 to 8. Values to \$2.15. Choice— \$1.45	Supreme Value— Men's heavy work shoe, strong uppers with double soles, special— \$3.68	Supreme Value— Boys' shoes for the strong, healthy school boy. Brown or black. Choice— 3.45, 3.95, 4.45 according to size.
Supreme Value— Women's one strap black leather slippers, blue felt slippers in several colors. Choice \$1.95	Supreme Value— Women's pumps, patents, dull kid or brown vice. Values to \$7.95. Choice— \$3.65	Supreme Value— Women's high shoes in small lots. You will find your size in some kind. Brown, black, grey. Also black with white tops. Values up to \$7.50. Choice— \$3.95

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