

### SOUTH OMAHA NEWS NOTES

Mrs. Mary Houston, 1207 1/2 Pierce St., is in receipt of a letter from her son Melvin, who is attending the School for the Blind at Nebraska City. Melvin writes that he is getting along nicely. He is quite cheerful despite the fact that he recently lost the sight in his other eye.

#### CARL FISHER DIES

Mr. Carl Fisher, Pacific St., died Saturday morning. No information could be obtained regarding the funeral services.

Mrs. E. D. Johnson entertained the Pastors' Wives Council Wednesday, Nov. 18.

St. John congregation and pastor attended the three o'clock services of Beulah Baptist Church in Council Bluffs, Ia., the past Sunday. Sermon was preached by Rev. C. Ferguson of Omaha.

Mrs. Jodie Jones, R St., left for Chapman, Alabama, on a visit to her mother, Mrs. Hattie Coston.

Mr. and Mrs. J. C. Harris, jr., newlyweds, are now living at 2214 N. 28 Ave., the home of Mr. and Mrs. J. D. Crawford.

#### N. A. A. C. P. TO HOLD ELECTION OF OFFICERS

The N.A.A.C.P. will meet on Sunday, Nov. 25, at the Urban League Community Center, at 2213 Lake St. for the purpose of electing officers. All members are urged to be present to select their choice of officers for this organization.

The public is cordially invited to hear the report of the Legal Redress Committee and others.

Mrs. Gertrude James, Wichita, Kansas, is expected to spend Thanksgiving in the city with relatives and friends.

**Brown Bombers To Give Dance**  
The Brown Bombers of So. Omaha, will give a pre-Thanksgiving Dance Nov. 20, at Woodson Center. This dance is an invitational affair.

Mr. Ewell Montgomery, 5407 S. 20 St., returned Sunday from Clarinda, Iowa, where he attended the funeral of his grand father.

Rev. P. J. Sears, pastor of the Bethel Baptist Church, and his congregation worshipped Sunday afternoon with Paradise Baptist Church at a mission service.

#### VISITS ZION BAPTIST

Mrs. Margaret Bowles, 5407 S. 28 St., City Missionary of Bethel Baptist Church, visited the B.Y.P.U. of Zion Baptist Church Sunday, Nov. 15. Mrs. Bowles reports a splendid meeting. She also talked at church service Sunday night.

Mr. and Mrs. R. F. Reed left Monday for Sioux City where they will visit Mr. and Mrs. R. E. Jefferson. From Sioux City they will go to their home at Deatur, Ill.

Mr. N. S. Littlejohn, who received a broken toe in an accident some time ago, has recovered to the extent that he is now back on the job.

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- Mrs. Margaret Bowles  
6407 S. 28 St.

Mrs. Annie Graham is still on the sick list.

Mrs. Georgia Williams, Pacific St., is improving.

Mrs. Lonnie Lee, S. 17 St., is improving

Mrs. Harry Johnson is confined to her bed because of illness.

#### Closes Successful Meeting

Rev. E. D. Johnson returned to the city Saturday morning from Valley Junction where he closed a very successful meeting for Rev. Garrett.

Rev. Johnson reports twenty-one candidates for baptism and sixteen restored. He will go there for their baptism.

#### VALLEY JUNCTION PEOPLE FETE REV. JOHNSON

In recognition and appreciation of the splendid work done by Rev. E. D. Johnson, who recently closed a ten day meeting in Valley Junction, a banquet was tendered him by the people there. Many beautiful and useful gifts were given to him and Mrs. Johnson.

#### WOODSON CENTER

On Sunday, Nov. 22, the second of the series of the Youth Forum will be given from 4:00 to 5:00 o'clock, Mrs. Gertrude James, presiding.

Song "America the Beautiful" Led by Mrs. Rae Lee Jones

Mrs. Edrose Willis, pianist

Invocation

Song "Swing Low Sweet Chariot Ten Minute Discussion of Current Events" Led by Miss Pearl Howard

Vocal Solo "My Task" Miss Addie Lambert

Address "Part Youth Can Play in the Effort for International Peace and Goodwill"

Miss Gladys Pullum

Executive Sec'y Northside YWCA

Fifteen Minute Discussion Led by Mr. Ralph Alexander

Song "Steal Away"

Remarks

Closing Song "Now the Day is Over"

#### MOUNT OLIVE BAPTIST CHURCH

Rev. J. P. Mosley, pastor

Morning service was preached by the pastor. His subject was "Prove Yourself"; his text was found in Daniel 1:8.

Sunday School was well attended.

8:00 P. M. service was in charge of the pastor who talked from Exodus 3:5.

The pastor has just closed a great revival. There were 13 candidates for baptism and 5 by Christian experience. Date of baptism will be Sunday, Nov. 29, at 3:00 p. m., at the Mount Moriah Baptist Church, 24 and Ohio Sts.

#### ST. JOHN BAPTIST CHURCH

Pierce Street  
Rev. E. D. Johnson, Pastor

Sunday School and 11:00 o'clock services were splendid.

Rev. Collier preached in the morning.

The City President, Mr. Cooper, was present at the B.Y.P.U. Night services were conducted by the pastor.

The church will hold Thanksgiving Day services and give its usual free dinner at that time.

#### CHURCH OF GOD IN CHRIST

27th and R Sts.  
Elder A. D. Carter, Pastor

The church has just closed a week of successful meetings, conducted by Elder Reed of Deatur, Ill. Joining in this meeting was Elder G. S. Hayden, pastor of the 30 and U St. church and his congregation.

#### CHURCH OF GOD IN CHRIST

30th and U Sts.  
Elder G. S. Hayden, Pastor

Morning and night sermons were preached by the pastor. Attendance was good.



SWING THAT MUSIC.  
By Louis Armstrong, New York. Longmans, Green & Co.

#### A REVIEW

By ROBERT L. NELSON  
International Negro Press Staff Writer

Following in the steps of the galaxy of other illustrious Negro Americans who have contributed much to the making of the art of "Negro Folk Song"—that art which is now considered the only thing artistic, with the possible exception of the skyscraper, which has originated on American soil—there is contemporary an illustrious son who has achieved marked fame and popularity because of his ability to present appealingly another form of Negro Folk Song—"Swing Music." This bright luminary is Louis ("Satchmo") Armstrong, who is nationally and internationally known as a virtuoso of the cornet.

Armstrong has found time between his many dance, theatre, and concert engagements to write a book, *Swing That Music*. What John Wesley's *Work of Faith* has done in the book, *Folk Songs of the American Negro*; Harry T. Burleigh in his many writings, and the brothers, James Weldon and J. Rosamond Johnson, in their *Book of American Negro Spirituals*, in interpreting the spirituals; what W. C. Handy, in his volume, *The Blues*, has done for the blues, ragtime, and jazz; and what H. E. Krehbiel has done in his great work, *Afro-American Folk Songs*, in tracing the historical significance of folk song, Louis Armstrong has done for swing music in the book, *Swing That Music*. While there have been written other books on the subject, this one is of particular importance because it is the first by one who has grown with the music—one of its creators—the peer of all its interpreters. To read the book will, without a doubt, enhance one's enjoyment and increase the understanding of that newest form of popular symphony, swing music, which is now sweeping the country.

Anyone familiar with the history of the rise of ragtime and its later evolution, jazz, knows that the pathway to respectability and a place in the sun was fraught with many difficulties for that group of pioneers who have dared to take liberties with the written score and inject musical interpolations which were at variance with the composer's fancy. Louis Armstrong has dared and in so doing he has blazed the trail to a new art, swing music, which is now accepted everywhere with great acclaim. That is the true test of its merit.

In the telling of his story, Armstrong has stuck to a natural style; the narrative is easy to read yet well enough done to satisfy the erudite. The story is inspiring, for all the world likes to hear of those who have overcome great odds. *Swing That Music* is more than the story of the rise of Louis Armstrong from a street in the streets of New Orleans to an internationally acclaimed musician. It is also a history of the music which made him famous, swing music, and as such perhaps merits more attention than would a mere autobiography of an important figure in American musical life. How much of the importance of

both the music and the musician was due to the fact that Armstrong and jazz "got born together," no one knows. Perhaps this was just another "lucky break." As Armstrong writes: "Whatever it's good for, and however long it will live, swing music was born in my country, it seeded there in New Orleans and grew there, and there it got so hot it had to burst out, and it did, and spread to the world."

The path that swing followed was the path that jazz had followed, for jazz was the first crude form of swing—the daddy of swing, and it was "going places" until it got all tangled up in "Tin Pan Alley" and made "Fortunates" for men who couldn't swing a Jew's harp.

Swing music differs from the original New Orleans jazz in permitting free improvisation and in being more refined and subtle through classical influences. Jazz began with this idea of free improvisation, but that idea got lost when jazz was written down. In swing music the player may have a score in front of him, but he knows when to "swing" away from it and when to come back to it. In an orchestra the players will play together, picking up and following each other's "swinging," all by ear and sheer musical instinct.

For the benefit of musicians and students of music who would like to know more about the technical details of swing music the author has had added to the book a "Music Section," edited by Harry Gerlach, which contains illustrative scores for the ten important swing instruments, to show how one of the great masters of each instrument swings a given selection. These are not to be copied, since the principle of swing is that each musician does his own improvisation; the scores are merely illustrative. They are contributed by such artists as Benny Goodman, Joe Venuti, Tommy Dorsey, Bud Freeman, Red Norvo, Claude Hopkins, Carl Kress, Stanley Dennis, Ray Bauduc, and Armstrong himself. The book contains also a glossary of musical terms used by swing musicians, which gives the uninitiated a look behind the screen at a language which is all their own. Rudy Vallee has written an introduction for the book, in which a fine tribute is paid Louis for his worth as an artist.

#### PAGE THE HUMAN HOG

By R. A. Adams  
(For the Literary Service Bureau)

The hog, beneath an apple tree, With table bountifully spread, Tho' source of such supply to see, Never looks higher than his head.

He seeks his appetite to fill, And, by another's labor fed, He eats unthinkingly, and still Never looks higher than his head.

So many a man to whom is given A full supply of "daily bread," Never unto the Lord in heaven In gratitude lifts up his head.

Receiving blessings every day, A man should grateful be; instead, Many a one going his way, Never looks higher than his head.

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#### A WOMAN'S OPINION

BY CHARLOTTE A. GILLARD  
INTERNATIONAL NEGRO PRESS

#### EMOTIONAL SCIENTIFIC WRITING

The tendency to make generalization on the basis of limited personal observation is not restricted to the untrained. An examination of literature furnishes many examples of scholars, undoubtedly well informed in various fields who, in even a casual reference to matters pertaining to a group other than their own lose all sense of scientific caution. More and more as we find inaccurate statements repeated by men of high scholastic standing we must conclude that emotional feeling is the basis of the belief rather than impartial examination and scientific support.

Of course we are all familiar with the generalizations based on limited contacts. Who does not number among his friends those persons who base all their opinions upon personal observations? These people, who would frankly recognize their inability to cope with a stalled automobile engine and quickly call a mechanic, will not hesitate to assume an air of authority in making a statement that, though it calls for scientific knowledge, is based entirely upon limited encounters with the situation.

In this class belongs the cub reported of a metropolitan daily who recently burst into print with a statement concerning the bone structure of the legs of Negroes in general and Jesse Owens in particular; something about the "feet being attached to the legs in a peculiar manner and the abnormal shape of the heel." This was mere folk-lore patter and intelligent readers attached little credence to the statement although Jesse's coach, Larry Snyder thought it well to refute it by quoting the findings of the examining physician at John Hopkins university to the effect that Jesse's legs and feet were normal. In a recent issue of the Saturday Evening Post Larry Snyder said, "Jesse's legs are no different from any other athlete's legs, except that they are letter formed than any legs I have seen in my eight years of running and ten of coaching."

But it is a different category of writers from the reporter that Dr. Victor Heiser belongs. This author of the currently popular "An American Doctor's Odyssey" says among other things concerning the various tribes on the island of Luzon: "The most primitive of the wild tribes were Negritos. That they were true Negroes was shown by the one piece cartilage in their spreading noses. Even octoroons show this Negro characteristic which is regarded as a reliable test for Negro blood." The good doctor is not prejudiced, far from it. He has travelled too widely among people of varied customs and physical differences to have, shall we say, a provincial attitude. All through his interesting book one gets unmistakable

evidence of his appreciation of various cultural developments. Yet his statements, scientific man though he is, entirely refuted by modern anthropologists.

While the exterior physical characteristics of the Negro are in some respects contrasted to those of other racial types and such evidence is often advanced to prove that the Negro is in more primitive form in the evolutionary scale than the white man and therefore "inferior." This was an accepted fact by the physical anthropologists of the older school and among non-scientific men it is commonly held today. But according to Ernest Albert Hooton professor of anthropology at Harvard university it is impossible to state precisely the inheritance of physical characteristics in cross breeding. Therefore the good doctor's observation as to the one-piece cartilage being found in people with even a small amount of Negro blood is another myth in American folk-lore.

The theory expounded by many so called scientists of the Negroes similarity to the anthropoid, cannot be founded on truth since in such physical characteristics as woolly texture of hair, thickness of the lips, etc., the Negro is the least ape-like of humans.

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