



NOTE:—Your question will be analyzed free in this column only when you include a clipping of this column and sign your full name...

D. L. G.—Do you think this year will be lucky for me? Ans: Sure Do. That trip you plan to Philadelphia will turn out better than you had dared hope.

W. H. H.—I've known her since we were kids in Grammar School. Our friendship rolled along like heaven up to a month ago. My feeling toward her I am sure will never die away.

D. H. K.—Will my boss give me the raise I asked him for. I do most of the work now and he don't do hardly anything except get rich.

Ans: You have your boss wrong. Your boss could replace you without too much trouble and pay a man several-

J. A. W.—My husband and I have been married two years, and married life has been happy and so sweet together. We never go out no place unless we are together.

Ans: I DON'T. Your friend will turn up again and solve this mystery himself. There is another to his "private affairs" that in my opinion brought about this disappearance.

C. O. S.—My husband always tries to boss me around. He used to beat on me until I started to beat him back. Now he has stopped fighting and resorts to mental cruelty.

Ans: The way things are going now, you are heading straight for the Divorce Courts. It takes two to make a happy married life and you cannot do it all by yourself.

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AROUND ABOUT

By Phil Down

If you work cross-word puzzles, here are the correct definitions of words you are liable to use.

- Bran—What you think with. Gun—Already left. Gum—Will you be there. Mat—Angry. Fete—What you wear shoes on. Pest—Long ago. Game—He was here. Gyms—Belongs to Jim. Eye—Me. Rain—Melted snow. Blow—Underneath. Line—Telling fibs. Set—Past of say. Hog—Big Pig. Which—Dame riding on a broom. Cad—Mouse catcher. Hum—Where you stay when you have no place to go. Buck—Cover with printing inside. Scream—What's on the top of milk.

Remember the Ala Mode. Every man's a king in his own home. Yeah most of them are in exile.

I hear that Ursula Walker, you remember the little dame who went to Saint Paul, won't be back for a whole year and a half, so Eugene Ingalsie had better start performing that prolonged shave or, buy himself a wheel barrel to carry it in by the time she returns.

We wonder who H. N. (One-Roun-Nick) will walk home with now? I bet he gives A. M. C. a break.

Sam Harrison says that ignorance must be bliss because Leroy Thomas always has a happy look on his face.

Now Leroy you know Sam can't be wrong because he can't be fooled. He is TOO DUMB!!!

Paging Romeo Rudd, ALL (more or less) of the feminine folk are paging Romeo Rudd. Ooh Rudd where art thou????

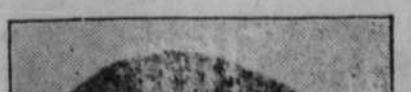
All the kids from Tech seem to be enjoying their delicious and delovely Spring Vacation. Hain't that rite kids????

Willard Wright seems to enjoy struttin' Tech's halls with Naomi McGill and much to her delight. By the way Naomi, what happened to W. K. incorporated?

Hooooooooo Httuuuuuumm—That's all of my INNOCENT declarations.

WHO WROTE IT?

"Leven Cent Cotton, Forty Cent Meat"



BORN in rural Memphis, Tenn., in the heart of the hill billy country, he was orphaned at an early age. At ten he discovered he had a talent for music.

In those early years, he fancied himself a theatrical star and, once, even thought he was a prize fighter. The music of the hills kept coming to his mind, so he formed a little orchestra and began to popularize the hill billy songs.

What's your favorite song? Do you know who wrote it? Ask us.

Music Features & Photo Syndicate—N. Y.

Works of Negro Composers Heard in Second Nation-Wide Festival of American Music

In the plans for the Second Annual Festival of American Music held in more than one hundred communities on February 21, 22 and 23, compositions of Negro musicians were included among the numbers presented by nearly 6,000 musicians on the Federal Project rolls of the Works Progress Administration.

"Afro-American Symphony," a composition by William Grant Still, a brilliant young Negro composer of Los Angeles, California, was heard during the performance of the WPA Detroit Symphony Orchestra.

The Federal Orchestra at Akron, Ohio included the Works of R. Nathaniel Dett, head of the Department of Music, Bennett College, Greensboro, North Carolina, and of Clarence Cameron White of New York City.

"SWING MIKADO" BECOMES INSTANT HIT

The "Swing Mikado" is a sell-out for the next three weeks and the box office at the New Yorker Theatre, where the Chicago Federal Theatre production is playing has increased its staff from three to five men to handle an advance sale that is smashing all records for project offerings.

The present supply of tickets is already exhausted. Early next week a new order of tickets will be at the box office to take care of the demand through April.

The unprecedented demand for tickets for the "Swing Mikado" also has given jobs to two additional telephone operators, assigned to the New Yorker this morning to handle the flood of telephone calls coming into the theatre.

The box office opened Monday noon. Twenty four hours later, with the opening still a day away, the project knew the "Swing Mikado" was a hit, with every seat in the house sold for the ensuing week.

The instantaneous success of the 1939 version of the Gilbert and Sullivan Mikado gives the Federal Theatre two current productions playing to capacity houses.

TEDDY WILSON LEAVES GOODMAN AFTER DETROIT ENGAGEMENT

Detroit March 2 (ANP)—Teddy Wilson, generally recognized as the world's foremost swing pianist and for almost three years, a member of Benny Goodman's aggregation, left the clarinet-playing maestro Thursday when the unit's engagement was concluded at the Fox theatre here.

Wilson joined Goodman in Chicago during late spring of 1936. Although mixed groups have long recorded together in studios, this was the first time that a prominent festival program at the new white band leader had openly used a colored musician and this breaking of precedent resulted in

WORDS WITHOUT MUSIC

By LOUIS REID (Music Features & Photo Syndicate, N. Y.)



THE average listener cannot tell the difference between a \$100 fiddle and a \$100,000 Stradivarius, but he can tell the difference between Heifetz and Hillbilly Hi-ram.

Chief problem of dance bandmen today is to keep a sharp line between high hat jazz, for which dance-mad America cares not a hoot, and tum-tum rhythms, which musical bigwigs disdain.

By Wilson and Hampton Jess Stacey, regular band pianist will take Teddy's place with the trio and quartet.

Records made by the original trio, consisting of Wilson, Goodman and Gene Krupa on drums, outsold those made by the entire band.

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Most suppressed musical desire of ours, if you care to know, is to tickle an xylophone. Memo to Thomas E. Dewey: A song gathering dust in the files of ASCAP bears the title, "The Parade of the Racketeers."

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ARTHRITIS

If you want to really try to get at your Rheumatism—Neuritis—Arthritis—Sciatica—Lumbago you must first get rid of some of the old and false beliefs about them!



GEORGE MICHAEL COHAN was born in Providence, R. I., July 4th, 1878, son of Jerry John and Helen Frances Costigan Cohan. He was born to the theatre.



"Over There" was inspired by a bugle call. Cohan had been trying to find an inspiration for a patriotic song, and the inspiration came as he was sitting in a taxi, which had been stopped by marching troops.

BIRTH OF A SONG

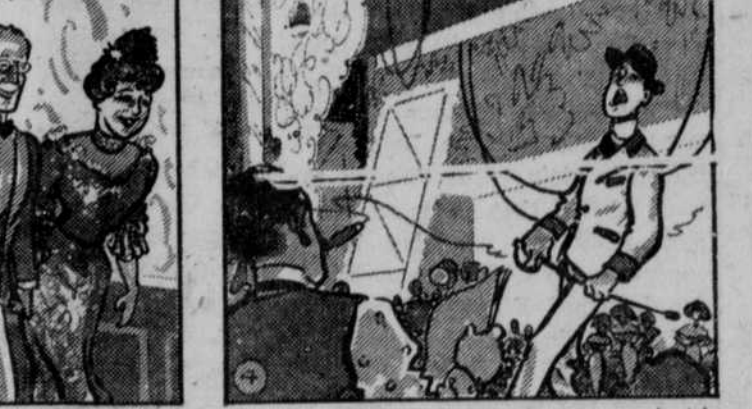


He trouped with his family, and at the age of ten got special billing as "Master Georgie." He played the violin, and got six dollars a week for his efforts.

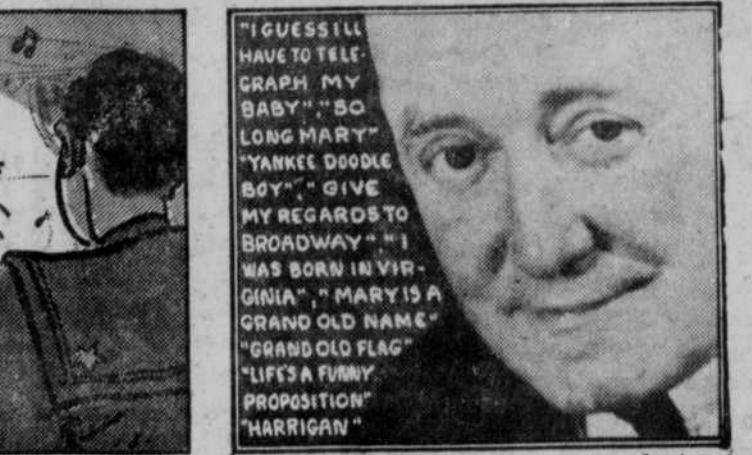


"Over There" was First sung by Charles King at a Red Cross benefit at the New York Hippodrome in the autumn of 1917. The audience response was instantaneous.

From ASCAP Files



The family was world famous as "The Four Cohans." George's father wrote their material, and young George began to show an interest in songwriting.



At least five hundred Cohan songs are in print, and almost as many more in manuscript are in the possession of entertainers for whom Cohan wrote. He also wrote and produced about forty of his own plays.

FASHIONS

(By Hazel Griggs for ANP)

Classics Important in Budgeted Wardrobes. Women who have difficulty trying to keep in tune with the ever changing styles, because of inflexible budgets or a district of the practicality of fashion innovations, would do well to study the classics when building or replenishing a wardrobe.

The classics are invaluable to women who have this attitude, because they do not change from year to year, are comfortable and almost universally becoming. They use new fabrics from season to season and fresh trimming effects but they cling to the established silhouette as to skirt length and fullness, and remain in style for a long time.

Casual hats of classic make, always good with suits, vary only slightly from season to season and maybe worth several seasons before they actually look passe.

The Color picture is suits, incidentally, is very exciting. We find navy with strawberry, plaid, grey with momosa yellow checks and oatmeal tweeds in a variety of bright combinations.

classic lines, one must consider and remember tailored suits, swag-ger topcats, shirtwaist dresses, reefers, oxfords, opera pumps, sweaters and skirts and casual hats. These articles of wearing apparel are practical, trim and neat, but are far from drab, their season anyway, when colors are seen in everything and blouses, sweaters and skirts are at their best.

Suits, also, are more feminine and lovelier than they have been for many seasons, and the lines this year are as kind to curves as they are to pencil-slim types.

The suit may easily form the basic outfit to your spring wardrobe and it may be changed around considerably with several blouses, sweaters and a plaid jacket to alternate with your plain one.

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