RADIO MEN HONORED—Willie Bryant, emcee, and Sam Levine and Bill Redford, writers of "Harlem Hospitality Club" program, heard over Mutual, coast-to-coast, are shown receiving the Dan Burley Award for Radio in 1947 for oustanding achievement and improvement of race relations via radio. Left to right: Redford, Levine, Burley and Bryant.

WASHINGTON PROVIDED

The Wise Story

WASHINGTON — Ethyl Wise, soprano, who will appear at Times Hall, NYC, on Feb. 19, was born in Washington, and educated in its schools. The degrees awarded her from Howard University include the Bachelor of Arts and the Bachelor of Music. At school, the students bestowed the name "Student Art-

ETHYL WISE

ist," upon her, because of her many concert appearances.

Her teaching career began immediately after graduation, when she became director of the department of music at A and T College, in Greensboro, N.C. Here, she expanded the music department, and became well known in that section of the country for her singing, choral and radio programs with various groups in the department.

While studying at New York's Juilliard School of Music, under scholarship, Dr. Lawrence discovered the singer and gave her the prima donna role in his opera "Vendetta."

Received Many Honors

The recipient of many scholarships, honors, awards and the like, she attracted significant personages to her through her art. Miss Wise greatly interested Bohumir Kryl, conductor of one of the women's symphonies in Chicago. He heard the singer during a presentation in one of the annual Spiritual Festival Inc. programs in Chicago.

Maestro Kryl invited the artist to sing with his orchestra, after hearing her performance. She sang the lovely aria of Violetta from "La Traviata" at the State Capitol in Jefferson City, Mo., and was auditioned by the Chicago City Opera Company shortly after she had taken first place in the annual Chicago Tribune's music festival.

Her voice continued to develop by careful guidance and coaching of John C. Wilcox, from whom she received a scholarship to attend the American Conservatory Master School of Music, Chicago.

In Great Demand

During the spring terms, while serving as director of choral and vocal music at Lincoln (Mo.) University, Miss Wise served as guest artist for numerous groups, festival adjudicator of vocal and choral ensembles, guest conductor of prize-winning singing groups.

The Wise pattern varies here. She joined the cast of Gerswin's folk-opera, "Porgy and Bess," in June 1942. After completing a year with the company, she volunteered her talents to the USO and went overseas with the initial colored USO troupe into North Africa, Corsica, and Italy, where she sang in the San Carlo Opera House.

At present, she is a permanent part of the New York scene, and plans to round out her singing career with continued study of operatic repertoire and classics, coaching and program-building.

News of Arnett Cobb Brightens

NEW YORK — Following the receipt of reports from several medical sources following a week long checkup, the consensus of professional opinion is that Arnett Cobb's condition is much less grave than had originally been feared.

Among other findings revealed is that a contributing factor to his illness can be directly traced to infected tonsils. A tonsillectomy has ben ordered.

BRIGGS STILL "DOING IT."

Parisian Arena of Le "Hot Jazz" Inspired by Former U. S. Musician

By HOLMAN JAMESON

PARIS — Among vedettes of long standing in the Parisian arena of jazz music, Arthur Briggs, an American musician, still holds on.

In the past, at the head of his black and white musicians, he toured Europe and dispensed music to the tragic continent. He has long, however, made Paris his home and "headquarters," and there is no jazz centre of importance in the city where the name of Briggs or Arthur is not pronounced; for his popularity wrests from him and uses interchangeably both first and surname alike.

But, Briggs does not merely dispense music at the head of groups. He organizes and actually inspires jazz groups which he sends out, alone on their own, to different parts of the continent, including Belgium, Italy, Spain and the Baltic States.

ARTHUR BRIGGS

Interned by Germans

World War II came on, Arthur Briggs was caught by the Germans and interned at Saint Denis. There he remained for four years.

From the early days of internment, to the day when the Germans had to run away, at the approach of the Army of Liberation, Briggs, by a series of concerts and other musical entertainments, kept up the spirits of about 4,000 British internees.

In the church services of the camp, both Catholic and Protestant priests exhorted their flock to patience while from a secular platform, public lecturers inspired confidence and fortitude among their audiences.

But we were not all churchgoers, and many, for various reasons, even when the German commander of the camp in exchange for a whole day's leave to Paris, asked him to form a musical group to entertain some German officers in Paris.

Made Two-fold Refusal

Briggs replied in terms of a two-fold ground refusal: 1. As a man of color whose race has been publicly treated with contempt and their musical contribution despised by a German regime and philosophy. 2. As a British subject whose nation was at war with that regime.

It was partly his band's playing the "National Anthem" and the "Marseillaise," that made a part of the town of St. Denis realize that the Germans had run way at the time they did.

The Free School of Jazz music which he founded in the war internment camp, and which aided not a few to earn a livelihood in a difficult post-war world, contrasons, did not attend a lecture: the nature of the subject, or even language itself, for although we were all British, there was a considerable number who could not speak a word of English.

However when Arthur Briggs's posters were put up, and we read on them or heard read: "Arthur Briggs and his Boys," "Plantation Songs," "Hot Jazz," "Special Number" and the like, the sky regained a better hue. The "kitchen hands," the "latrine cleaners" and other fatigues workers, put more rhythm into their task; while priests and teachers' committee members and bureau officials rubbed their hands with satisfaction, all at the prospect of an agreeable evening.

When at the end of a performance the master-trumpeter let fear tones world blow us into "Better Days Will Come Again," the Germans would look with envy at their caged victims.

Briggs was only too pleased to avail himself of an occasion to repay a stigma thrown at what was disdainfully referred to as "Negro music." He was offered that used its existence after Liberation.

Its classes are today held at No. 72 Rue Blanche, Paris. Here black and white assemble and are taught to play the instruments of jazz music.

Briggs is artistic-director and member No. four of the "Hot Club of France" — a French organization for promoting jazz music in France. Hugh Panassie and Charles Delaunay both French writers on jazz, are members Not one and two respectively; and Freddy Johnson of the Columbia Broadcasting System, N.Y., is member No. three.

Only recently, Briggs met a group of African jazz musicians here at the Palais de Mutualite and discussed with them the question of rhythm and African music. In an address to them he emphasized the needs for introducing into Europe more of real African rhythm.

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DUKE ELLINGTON: HAPPY GO LUCKY LOCAL; Carnegie Blues; Harrieanne All Out
LIONEL HAMPTON: The Pencil Broke; Mind Minding My Business
ANDY KIRK: I'm Falling For You; I Know; Lavella; Sooths Me
LUCKY MILLINDER: How Big Can You Get, Little Man; I Can't See For Lookin'; Some Day
THE INK SPOTS: The Best Things In Life Are Free; I'll Make Up For Everything; Information Please; I Wasn't Made For Love
LOUIS JORDAN: Barnyard Boogie; Early In The Morning; Jack, You're Dead
ERSKINE HAWKINS: Sammy's Nightmare; Wipe'n Warm; Somebody Loves Me
COUNT BASIE: Blue And Sentimental; Brand New Wagon; Scott
★ 35—30
PAUL WILLIAMS: ★ BUBBLES
"WILD" BILL MOORE: ★ THE SONG IS ENDED
NELLIE LUTCHER: Call Me Darling; Bobbie Caston; Head About You; Ann Carroll; Sam, The Boogie Woogie Man; Johnny Alleto; The Continental; Eddie Heywood; Irritation Blues; Julia Lee; King Size Papa; Julia Lee; But, What Are These?; Pearl Bailey; Ain't Misbehavin'; Johnny Robinson; I Love You, Yes I Do; Dinah Washington; Fool That I Am; Dinah Washington; Gladys Palmer; Dinah Washington; Is I Blue Lady?; Savannah Churchill; The Man I Love; Lady Day; Lady Day; Jubilee Jump; Lucky Millinder; Jubilee Loves Have I; Frankie Laine; Since I Fell For You; Dinah Washington; Blue Sensation; Todd Rhodes; Mr. Jackson vs. Mr. Floyd; Peggy Prince; Now Is The Hour; Gracie Fields; Belair Belair; Slim Gaillard; Good Lovin'; Sir Charles; Dixie Jackey Jump; Albert Ammons; I'm Looking Over A Four Leaf Clover; Lionel Hampton; Big League Blues; Arnett Cobb; Hey Now; Gene Phillips; We'll Be Together Again; Frankie Laine; Chopin's Polonaise; Jose Iturbi; Jitterbug Waltz; Boston Pops; Overture Concerto; Boston Pops; Ave Maria; Marian Anderson; Chin De Lune; Jose Iturbi; Remaining Souvenirs; Lutz Russell; I'll Dance At Your Wedding; Vic Damone; You're The Dream O A Lifetime; Bill Johnson; When I Grow Too Old To Dream; Arnett Cobb; I Still Love You; Jimmie Lunceford; Let's Be Sweethearts Again; Bill Johnson; How Soon; Jack Owens; Two Bass Hit; Dizzy Gillespie; Two Timin' Baby; Jack McVea; Trix; Billy Eckstine; I Could Be With You; Herb Jeffries; Stairway To The Stars; Ella Fitzgerald; If It's True; Mills Bros.
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Adele Jergen - Patricia White in
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No. 2—Joan Crawford - Raymond Massey in
"POSSESSED"
Plus the Latest News
Friday Saturday Feb. 20-21
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Plus: "VIGILANTES" Chap. 15

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— and —
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Starring WILLIAM BARGAN
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FRIDAY-SATURDAY FEB. 20-21
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