AWARD WINNER — Well-known writer Bucklin Moon's new novel, "Without Magnolias," released from Doubleday and company, last week, has been selected the winner of the George Washington Carver award. The book presents the whole panorama of Negro life: the conservative middle class, the intellectual, the idealistic radical, and the downtrodden masses. Mr. Moon is also author of "The High Cost of Prejudice" and "Primer for White Folks." —(ANP)

CARVER AWARD WINNER PENS MAHALIA STORY

NEW YORK — Bucklin Moon, author of the article profiling Mahalia Jackson, Apollo recording artist and Queen of Gospel Singers, in this month's Record Changer magazine (New York), will receive the George Washington Carver Award on April 8 for his book, "Without Magnolias."

Moon, music critic as well as author, long has been an admirer of the Mahalia Jackson style, and rated Miss Jekson as the greatest spiritual singer since Bessie Smith.

Other books by Bucklin Moon include "Primer for White Folks," "The Dark Brother" and "High Cost of Prejudice." Latest Mahalia Jackson recording being released by Apollo Records is "Since the Fire Started Burning in My Soul."

SISSLE GROUP PLAYS AT A & M

TALLAHASSEE, Fla. — Noble Sissle's famous "Concert Varieties" sensation appeared in recital at the Florida A. and M. College Monday at 8:00 P. M. in Lee Auditorium. This concert consisted of Penelope Johnson, virtuoso of the violin; Bernice Orndoff, brilliant harpist; and Buell Thomas, distinguished tenor. This trio is known over the country as the New Concert Sensation.

FRANKIE ENTERS "BE-BOP" CIRCLE

NEW YORK — With Frank Sinatra's record of "Bop! Goes My Heart," bebop has finally arrived on the commercial musical horizon. Written by Walter Bishop and Julie Styne the tune was recently released by Columbia records and has struck the public's fancy.

Many music experts had long predicted that the newest innovation in sounds, bebop, wouldn't become of age until it had been reduced from a complex cacophony to a melodic line that could easily be hummed by the public. With this tough tin mind, Bishop and Styne have turned out a tune that meets this qualification.

One of the top young tune-smiths in Tin Pan Alley, Bishop in the past has turned out such songs as "Surprise Party," waxed by Johnny Mercer, who also did his "Baby Likes to Bebop" with the King Cole trio; "Mad About You" and "Devil Sat Down and Cried." Styne has written "It's Magic" and the score for the current Broadway musical hit "High Button Shoes."

When the "Voice" first heard their latest he expressed an immediate desire to record it. With Phil Moore's Four supplying the musical backing he performs this rhythm ballad with plenty of sparkling in the inimitable Sinatra manner. And the reception accorded it by record buyers has shown that boy had to get the Sinatra treatment before it grew up from its uninhibited, wild Gillespie birth.

SARAH ON COAST AFTER TWO YEARS

LOS ANGELES, Calif. — Sarah Vaughan, the incomparable song stylist, will make her concert debut in California and her first appearance on the west coast in almost two years in starring in a jazz concert at the Shrine Auditorium in Los Angeles on Saturday, April 2.

Miss Vaughan, who has just concluded a triumphant record-breaking run of five weeks in Chicago, four weeks at the Blue Note nitery and a week on stage of Regal Theater, will follow her local concert with a two-week engagement at Ciro's in San Francisco, opening April 6, and then returns to Southern California on April 22 to open a two-week date at Ciro's in Holywood.

During her stay in California, Miss Vaughan is also slated for an appearance at the Million Dollar Theater in Los Angeles and a series of concert dates in key cities of the state.

ED. MATTHEWS WINS ACCLAIM IN SHAW CONCERT

BY J. W. WALLACE

Edward Matthews, whose fame as one of America's most accomplished baritones is steadily growing, was given a warm response Friday night in Greenleaf Auditorium of Shaw University. He was presented at that time as the featured artist in Shaw Universitys annual Faculty Concert.

A near-capacity audience of concert patrons and faculty and students of Shaw, vigorously applauded every number of the personable singer. Prmior to the intermission and after the concluding program item, the audience by prolonged curtain calls virtually demanded encores of the gracious artist.

Mr. Matthews, who was effective in all of his numbers, including the Handel, Brahms, and Mendelssohn classics, especially delighted the audience with his excerpts from "Porgy and Bess." He has a special gift at dramatic song presentation and in the numbers which gave rein to his natural force and dynamic qualities, the singer seemed most at home and most enthusiastically acceptable to a thoroughly pleased audience.

WELCOME HOME TO HARLEM — "Lady Day" Welcome Home to Harlem! was the scene shown in photo at Shalimar, by Randolph, Cafe 150th Street on Broadway. Friends and admirers greeted Billie Holiday, the nation's most talked of singing star with her personal manager, John H. Levy with warm fellowship on their return to New York City, after a three months trans-continental tour.

In the merrie party are shown (left to right) Mr. and Mrs. Luther (Red) Randolph, proprietor of the swanky rendezvous bearing his name; Ann Cornell, petite demure thrush; Sybil Lewis, attractive stage artist, now appearing at the Apollo Theatre; and Thelma Carpenter, famous vocalist of Broadway fame; "Lady Day" in white turban, and her manager, Mr. Levy. Standing are Marco Biron, host of the Shalimar and Press agent Floyd Snelson.

Below: Five Queens are winners over "ACES, KINGS, and JACKS" and here are some of the winners. . . The attractive and vivacious dames and damsels in the picture, noted celebrities of radio, stake and screen, OCCASION, "Welcome Home to Harlem" for "Lady Day" at the prem-ninous cocktail lounge, Shalimar by Randolph, Broadway and 150th Street, New York City. . . An idol of her singing friends, Billie Holiday is always the center of attraction whenever she appears. . . Five Queens, left to right: Ann Cornell, Sybil Lewis, Holiday, Thelma Carpenter, (mimicking the Holiday Blue '49 GS" Silver blue mink coat) and the lovely Thelma Randolph.

— Photo by Merritt Studio

Rating Records

BY J. HENRY RANDALL for ANP

REVERLY IN BOP

Like the clinging vine, creeping vine bop "new sound" to the initiated is reaching out to blanket every phase of popular music. Jazz, pop, rhythm, blues — everything but the kitchen sink now serves as a vehicle to ride out the "new sound." Bop is seeking that perfection of expression — an expression which the public can digest understandingly. It is losing the wild, disorganized meandering and getting down to definite patterns. Some items are a combination of jazz plus bop, others are pure bop, still others are hesitantly testing the new medium.

This week's column spotlights experimental bop items, danceable and commercialized, both instrumentals penned and played by Todd Dameron, pianist-ork leader and one of the leading bop-exponents. Punchy in a low key, both show Todd experimenting with new bop forms. On "Casbah," Rae Pearl gives out with a wordless ethereal-like vocal similar to that of Kay Davis on Duke Ellington's "On A Turquoises Cloud."

Dameron is also on Blue Note label with a pair entitled Jabbera co-authored with Fats Navarro and Lady Bird, "Jabbera" features the late bango artist Chane Pezo with the T. D. Sextet. "Birds" is by the sextet.

A different "sounding" bop instrumental is played by the Lennie Tristano sextette on Capitol. Penned by Lennie is Cross Current and Wow. Also Capitol and original are Godchildand Jem, Miles Davis ork; Little Boy Bop Go Blow Your Top and Ensenada (bopped up rumba tempo in bop), Dave Barbour and ork; Capitolizing and Professor Bop, Three Bips and a Bop, featuring Babs Gonzales on vocal. Babs wrote these.

Such inventive titles as Mooda-Morphosis and Cu-ba are the James Moody and his Bop-Men quiet bop items; Boperation (Fats Navarro) and the Skunk (McGhee-Navarro) by the Howard McGhee Boptet. Incidentally, the late Chane Pezo is also featured with the Moody group. Both discs are under Blue Note label.

Danceable bop shows up on the Apollo of Sugar Hips and Coastin' With J. C. by J. C. Heard and ork. A good bounce wrapped around some fine instrumental solos figures on both sides. The tenor sax von Bear is that of Wardell Gray. Marror labri puts the Teddy Bareloon Trio on a side (Napoleon, own) called Bop Sixty Nine, which highlights the electric guitar. Paired is the mixed bop-pop revival of You Came Along From Out Of Nowhere, pop vocal handled by Twenn Bell. Aristocrat takes two by Christine Chatman of Hey Mr. Freddy and When Your Hair Has Turned To Silver. Christine fronts her All Star Combo. Gene Ammons on tenor for a boppish jump in "Freddy." Flipover is the indigoed vein cocktail-type "Silver."

Henry "Red" Allen authored a danceable bop for the crew of Mr. Wang Walker, On Apollo with Old Fool, Do You Know Me Now, novelty item with a foxy bop pairing "Red" and J. C. Higginbotham trom-man on vocal.

Four oldies appear under Capitol all dressed up in "new sound." Always and Hawaiian War Chant by Dave Lambert with 12-voice chorus and rhythm group; the Ellington-Ted Mills standard punched out via Alice's accordion with drums and bass support.

SHOW TUNES

The original recording of Once In Love With Amy, the Frank Loesser tune from the show Where's Charles," is on Decca. Ray Bolger turns in a stellar performance on the tune and and shell'd in his act by "ol' ace in the hole" Sy Oliver and his ork and chorus. Paired is the other hit tune from the same show, Make Miracle, with Allyn McLerie joining Ray.

Two 12 inchers waxed by Al Goodman's ork for Victory have a selection of six hit tunes seen from the show hit "South Pacific" and "Kiss Me Kate." The Oscar Hammerstein II-Rochard Rodger gemmies recorded are Some Enchanted Evening, I'm Gonna Wash That Man (Right Out A My Hair), Loveliness of Evening, Bali Ha'i, A Wonderful Guy, Younger than Springtime; the Cole Porter numbers are So In Love, Bianca, Where Were Thine That Special Face, WonderBar, Always True To You in My Fashion, Why Can't You Behave.

In 1940, North Carolina farmers received 77 per cent of their total cash income from the sale of crops only.

BANDSMAN URGE MORE SELF-HELP

NEW YORK — Negroes have got to help themselves more now than ever, commented band leader Jimmy Lunceford, who is backing at the Paramount Theatre. When not playing his saxophone and singing in the country's leading theatres and ballrooms, the famed maestro devotes much of his time to aiding in the fight to combat juvenile delinquency in various communities.

As he has visited every section of the country where Negroes live he said that his observations have led to the conclusion that it is vital to start building hospitals, schools and other needed institutions by raising money among ourselves. Some sections where he's played, he said, didn't have any hospitals and Negroes getting sick had to lay outside a white hospital until one of the doctors decided to look at him — and offtime that wouldn't be at all.

"I see youngsters four and five years old turned out in the street by parents to play while the latter go out to work. These kids get into all kinds of mischief, through no fault of their own, and then the parents are worried. Playground for these children would eliminate all of worry and would result in better lifted boys and girls to meet the problems of the community and the country," he stated.

No mere talker, Jordan started to do something about this a long time ago and today in Horseys Hill, is a few mile from Chicago, stands a well-equipped playground for kids of all races erected by him. Not long ago in Los Angeles, he cancelled three engagements that would've netted him $5,000 to give to benefit for a church that was undertaking to raise funds for a project.

TO DO NOVELTY — Joe Liggins and Little Willie Jackson, who will do a novelty number when Joe Liggins and his band appear at the Raleigh Memorial Auditorium on Easter Monday night.

The number, called "Walking", depict Joe's woes when his girl walks out on him and moves practically everything but the wallpaper.

PAULA'S PIGEON BRINGS HER LUCK

NEW YORK — Paula Watson believes that she's shown a birth mark on her leg to more than five thousand people since her record of "Little Bird Told Me" established her as an entertainer favorite six months ago. And all because they aren't convinced that on her leg is a pigeon.

The starry eyed, refund singer, who just closed a seven-week run at the Paramount Theatre here on Broadway, thinks that her pigeon has been her good luck charm since she broke into show business three years ago. Definitely not a one-time shot, however, she's a skilled pianist and is just itching to display her technical ability when she gives a classical concert sometime, in the near future.

Born in Chicago, but raised in Los Angeles, California, Paula started playing at Cafe Society in L. A. three years ago and gigged around various dance-halls and night-clubs with her trio. In San Diego she met Dr. Al Patrick, owner of Supreme records who offered her a contract to record.

Coming back to L. A. with him on the train she glanced over several pieces of music that he wanted to record. Among them "Little Bird," written by Harvey Brooks, caught her at talented, but struggling young composer. As she didn't have a piano with her