

THE PROBLEM OF NEGRO CRIME

NEW YORK — Negro crime, biggest and most worrisome problem of many of the North's big-city areas, is basically a symptom of a more fundamental, long-term problem, according to a survey of the current scene, out last week.

In 1951 cities, according to the FBI tally for 1955, Negroes, making up 10 per cent of the U. S. population, accounted for about 30 per cent of all arrests, and 50 per cent of the arrests for crimes involving violence or threat of bodily harm. Whether the statistics of Negro crime overstate or understate the reality, they are shrouded from public attention by what a Chicago judge last week called a "conspiracy of concealment." Nevertheless, Negro crime "will remain a severe problem until Northern whites start attacking discrimination in the North with the same fervor they show in arguing for civil rights in the South," Time says.

"SHOCKING PATTERN"

"In many cities," Time says, "Negro leaders and organizations such as the National Association for the Advancement of Colored People put pressure on politicians, city officials and newspapers to play down the subject. Fearing loss of Negro votes, few elected officials dare to resist the pressures. Averting the concealment campaign is the feeling shared by many whites

that it is unfair, inflammatory and even un-American to talk about Negro crime."

Based on a survey of the situation by its correspondents, Time notes that in one city after another, the figures—where they are not hidden or suppressed—by politicians—reveal a shocking pattern. Items:

New York (14 per cent Negro). Of the prisoners confined in houses of detention last year to await court disposition of their cases, 44 per cent of the males and 55 per cent of the females were Negroes.

Chicago (15 per cent Negro). In 1956 twice as many Negroes as whites—1,366 to 679—were arrested on charges of murder, non-negligent manslaughter, rape and robbery.

Detroit (25 per cent Negro). Two out of three prisoners held in the Wayne County jail are Negroes. Last month 62 per cent of the defendants presented for trial in Recorder's Court were Negroes. Of last year's 25,216 arrests resulting in prosecution, excluding traffic cases, Negroes accounted for 12,919.

Los Angeles (13 per cent Negro). In 1956 Negroes accounted for 28 per cent of all arrests, and 48 per cent of the arrests for homicide, rape, aggravated assault, robbery,

burglary, larceny and auto theft.

San Francisco (7 per cent Negro). The victims in 895 of last year's 1,364 recorded robbery cases reported that the assailants were Negroes.

"A WHITE PROBLEM"

In hiding the facts about Negro crime, Time notes, "the conspiracy of concealment" helps blur the causes of it. Most often, Negro leaders point to poverty as the No. 1 factor in Negro crime. As Editor Louis Martin of the Chicago Defender sees it, the main cause is poor and crowded housing. But the moderate crime rates among European immigrants, subject to similar stresses of poverty and bad housing, suggest that other factors may be more important.

"Negro leadership could make a start toward lowering Negro crime rates by abandoning the conspiracy of concealment and urging full disclosure of the facts to be met," Time says. "Once they faced the facts, Negro leaders and organizations—including the N. A. A. C. P.—could help by wholeheartedly undertaking short-term efforts of rehabilitation.



TIME OUT FOR SPRING — Four of six exchange students from Skidmore College, Saratoga Springs, N. Y., pause between classes with two of their Bennett College friends to admire the beauties of spring which finally have come to the campus of the Greensboro institution. Left to right: Misses Carolyn Salminen, Avis Pomeranz, Rowena Young, Helen Leinhard, Geneva Baldwin, and Kay Carmel.

Field Of Architecture Offers Opportunities For Youth

NEW YORK — The field of architecture offers wide possibilities for our Negro youth, contrary to the belief of many educational counselors, and hence, many students in our elementary and high schools.

In an attempt to make obvious the work which is now being done by Negro architects and students in our professional schools, and exhibition has been assembled and titled **THE NEGRO IN AMERICAN ARCHITECTURE** — Progress and Potential. The exhibition is on view at The Architectural League, 115 E. 40th Street, New York City, from April 21 through May 2.

The sponsoring organizations are the New York Chapter of the American Institute of Architects, the Architectural League, the New York Society of Architects, and the Council for the Advancement of the Negro in Architecture.

An impressive array of work more than twenty-five examples, more than twenty-five examples, makes up the exhibition. In addition

to designs by such well-known architects as Paul Williams of Los Angeles and Hillyard Robinson of Washington, D. C., the show presents the work of many younger architects, some of them in their own practices and others on the staffs of other firms, including Skidmore, Owings & Merrill, York & Sawyer, Emery Roth & Sons; and The Architects Associated. Student work from Howard University, Pratt Institute and high schools in Washington, D. C., makes it plain that there is a tremendous reservoir of architectural talent among our Negro youth.

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THE WEEK IN RECORDS

By ALBERT ANDERSON FOR ASSOCIATED NEGRO PRESS

NEW BOOM FOR HI-FI STARS

A jazz fad that is fast developing into a financial bonanza in the LP market, is the recently adopted practice on the part of outstanding vocalists and musicians of recording the works of jazz greats—past and contemporary.

Such was the motivation that resulted in such best selling albums as "Ellis Fitzgerald Sings the Duke Ellington Songbook (Verve)" and "Sarah Vaughn and Billy Eckstine Sings Irving Berlin," two prodigious works that have rightly been acclaimed by jazz fans of every musical shade.

The innovation, intended, no doubt, as a salutary gesture, has caught on fast, and today other artists are scrambling to get in on the act. They see in the new trend, a swirling field of new possibilities.

DEFRANCO PLAYS GOODMAN

One musician who was quick to follow the trend is clarinetist Buddy De Franco, who has just waxed a new album for Verve titled "Buddy DeFranco Plays Benny Goodman." A Goodman alumnus, De Franco and his personnel, including George Auld on tenor, Don Fagerquist on trumpet, Carl Perkins on piano, and Stan Levey on drums, are terrific on this one. The tunes

they revitalize are played in Goodman style and tempo, but with a touch of individuality that is unmistakably De Franco. They are especially good on "Rose Room," a number that features Larry Bunker on vibes and Bob Neal on drums. This set provides still further impetus to the prevailing trend and should create clamor in the sales mart.

JAZZ GIANTS

Modern jazz fans are in for a real treat from another Verve special that has been rightfully dubbed, "The Jazz Giants." Recorded in jam session style, recorded in jam session style, it is a mighty offering that matches the style of ten star Stan Getz, baritone Gerry Mulligan, trumpeter Harry "Sweets" Edison, piano virtuoso Oscar Peterson and bassist Ray Brown and drummer Louie Bellson.

This courier especially like the group's take off on a "Ballade" suit on Side Two that features "Lush Life (Mulligan)," "Lullaby of the Leaves (Edison)," "Making Whoopie (Brown)," "It never Entered My Mind (Getz)," and "Woody'n' You." Side One deals with "Chocolate Sundae," "When Your Love Has Gone," and "Candy," all played in modern jazz style. From an instrumental standpoint, this album has universal appeal and should sell.

A CLASSICAL TREAT

Lovers of classical music should enjoy a new release by Mercury that bears the name of the great Italian composer Ottorino Respighi (1879-1936), and features the ever popular Antal Dorati conducting the London Symphony Orchestra. For here on record are two of the composer's greatest work given rich treatment by a renowned musical group, under the skilled baton of a man who is fast becoming "the new Toscanini" of the concert world.

The works featured on "Respighi" are "Brazilian Impressions," in which the composer gives an Italian's impression of Brazil, and "The Birds," a prelude of four descriptive pieces depicting various species of birds. This critic especially like "The Birds" for its creative quality. In the suite one hears sounds of "The Dove," "Nightingale" and "Cuckoo," produced by the skillful blending of strings, flute and oboe. A rich experience.

POP SINGLES

People are still talking about the "Sidesplitter," comedian Red Foxx's recording for Decca Records. Controversial from the start, the record centers on the comedian repertoire of jokes that are normally recited to adults in supper clubs and theatres. It is denounced in some quarters as being too spicy, but is nonetheless enjoying terrific popularity among the juke box clientele.

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Wash and wax floor. Put fresh liners on shelves, or clean those that are there; and be sure all boxes and garment bags are cleaned before you replace them. Our department stores have everything a good homemaker needs in doing a good cleaning job—waxes, polishes, brushes, sponges, spot removers.

STORING COOKIES — For almost any type of cookie, a tightly covered container, or an airtight wrap is best. Cookies should be thoroughly cooled before being stacked for storage. Any crisp and soft cookie varieties should never be stored in the same container, since the crisp varieties will soften quickly under such circumstances.

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gro students waiting to be tapped. Negro youth need not be stopped from going into architecture as a result of lack of educational facilities. These facilities are there to accommodate young people wishing to enter the architectural field. The Association of Collegiate Schools of Architecture lists 57 member schools and 12 associate schools in the United States, a total of 69 architectural and architectural-engineering schools from which to pick.

The ever-growing nature of architecturally designed construction makes it obvious that the profession will gladly absorb the students produced by these schools, regardless of race.

The introduction to THE NEGRO IN AMERICAN ARCHITECTURE states that "The aim of this exhibition is to acquaint the profession and the lay public with the accomplishments of Negroes in architecture and, more particularly, to encourage Negro youth to enter the field as one offering great opportunities... The exhibits speak for themselves. The viewer will render his private judgement.

The exhibitors stand on the merits of their work. They claim no special dispensation or handicap. What they do prove is volume and quality of work by Negro professionals, and the fact that here is a field for young people to consider entering—a field only beginning to show the possibilities which lie in the years ahead."

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