

Sheldon Hoskins: Ballet Master Of Carmen Jones

"I've worked and I've worked very, very hard."

When lithe, soft-spoken Sheldon Hoskins, ballet master of Bill Rose's fabulous Carmen Jones production, spoke those simple words to me recently after an appearance at Roosevelt College in Chicago I knew then I had the key to his successful career. For when a creative artist focuses his energy and ideals on hard work, he's pretty apt to hit the jackpot. And just that has master choreographer Sheldon Hoskins done.

The Hoskins career is rather startling to put on paper. He has done an admirable job of serving others while keeping his own nose very much to the grindstone. Born a Philadelphian, he began his noteworthy career at the Jackson School of Drama, followed by work at White's Dancing School, then the University of Pennsylvania. To that he added study at Columbia University and Horace Mann, as well as hours with private tutors.

The major portion of his activity had its center in Baltimore. There, in conjunction with Temple University of Philadelphia, he took work at the University of Maryland. Recreation then being his major, and touching upon all phases of that field, he took precious time to attend New York's National School of Recreation.

In 1923, he opened the famed Hoskins Dancing School in Baltimore, an institution which goes with progressive Negro history in that waterfront town. After working with the Lafayette Players, he actually found time to become a Baltimore school teacher, maintain an endless round of community activity, commute to the nation's capital for three years of assuming additional dancing classes, and give a series of dance recitals! It was at such an event given at Cheyney

Teachers' College that Eleanor Holm (Mrs. Billy Rose) became so impressed with his artistry she made a mental note to pass on later to her impresario husband. It was from that incident that Sheldon Hoskins stepped into the current phase of his elastic career.

For 12 years he was an instructor in playground athletics in Baltimore, becoming director of the Dunbar Community Center, organizing the Negro Little Theater and the Children's Little Theater, groups which successfully produced such plays as Craig's Wife, Dark Victory, Don't You Want to Be Free? and a series of annual festivals for kids. During that time he formed the Negro Dance Group, one of the earlier such companies, which toured schools and colleges with rousing accomplishment. Simultaneously, Sheldon Hoskins did choreography for those talent shows produced in Baltimore by enterprising Ralph Matthews. He was also instrumental in successfully bringing the first mixed cast show (Outward Bound) to Baltimore and presenting it in a white community center.

In the spring of 1943, Billy Rose, then casting for Carmen Jones, asked Hoskins to come to New York for an audition. Reluctantly he signed his contract, then in November became assistant to dance director Eugene Loring. Three months later he became the first Negro ballet master in America (he's a member of the Dancing Masters' Association) and Loring's assistant. In April, 1945, when the history-making show reopened, Hoskins then restaged all the dances, being in full charge of choreography, which at present he still does, and brilliantly.

During the Carmen Jones New York run he, with a selected company made up of the show's dancers and soloists, was presented in recital at Carnegie Chambers. He interested 10 members of the company to form a nucleus for other such recitals. Last year they entertained over 6000 soldiers in 11 army camps; 14 hospitals; 9 Stage Door Canteens; 4 merchant marine canteens; 3 naval bases, and 7 USO centers. Prior to Sheldon Hoskins' Car-

men Jones saga, he was ill abed for six months with acute paralysis. Specialists shook their heads. No, he'd never again dance, never do much of anything. But he had other ideas. Determination and a lot of faith changed that dismal scene almost miraculously. He went on to take his place as a unique figure in the dance world. Inspiration for a particular bit of choreography may strike him at odd moments. Whatever he may be doing, he'll stop and jot thoughts down on the nearest paper.

I'm pretty sure the dynamo who is Sheldon Hoskins won't have time, at this stage of the game, ever to become lethargic. He's astounding, frankly.

And, what's more, is doing a book in his "spare moments!"

Joins Negro Paper in Atlanta

ATLANTA — (ANP) — James Roberts, a linotypist who successfully "got out" the Warrenton Clipper, a white Georgia weekly newspaper, when the publisher became ill unto death, is now working with the Atlanta Daily World.

Roberts started work on the Clipper as a printer's devil at the age of 14 in 1928. Through observation and practice he became the publication's sole linotypist. Meanwhile, he caught on in the other various departments of the paper. When his employer became ill and died, Roberts took the entire responsibility of "getting out" the Clipper. During that time he prepared the news, the advertisements and the editorial page of the Clipper, set up the type and got the paper on the streets.

White Warrentonians came to regard Roberts highly because of his willingness at all times to do his best for the paper and for the people of the county. Many of them hated to see him leave the weekly for his new job at the World.

The Clipper has editorialized his leaving and the Associated Press carried the story of his work with the white weekly.

EDITORIAL—Continued from page 1

all over the world whether the wind develops into a hurricane is a decision which we must make now in the days when we form peace." unquote.

Peace has been declared, yet the wind is rising, and it shall blow more and more and stronger and stronger, as young men and women emerge from the army and seek their place at the counsel table and an equitable distribution of jobs.

We must not be contented with the past, because Dunbar says: "Not to the midnight of the gloaming past do we revert; today we look upon the golden present, and the future vast, whose vistas show us vision of the dawn."

Thank God that we are a free race; Thank Him for the most wonderful progress that we have made, one of the most rapid of any other nation, according to statistics, under such trying and difficulty conditions. Let's all celebrate our Emancipation and pay homage to Negro History Week.

WHO WILL BE NEGRO FIRST CITIZEN?

SECOND ANNUAL AWARD TO BE PRESENTED AT

6th ANNUAL DINNER BANQUET

of

The Progressive Democratic Club

Norse Hall, 111 N. E. Eleventh Ave.

Wednesday, Feb. 13, 1946, 7:30 P. M.

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Clifford C. Walker, president of the Progressive Democratic Club, announces that the 6th annual dinner-banquet of the club will be held during Negro History Week. This is the second year that the Negro First Citizen award will be presented. Last year, if you will recall, Dr. Unthank was the winner of the award. The club request that all organizations send names and qualifications of potential candidates. The banquet is scheduled for the Norse Hall, 111 N. E. 11th avenue, Wednesday, February 13, 1946. Committees have been appointed as to decorations, menu, public affairs and reservations. The judges will be announced later.

Three men who are doing much to elevate tention and create harmony among the various groups will be guest speakers: Edwin C. Berry of the Urban League, George L. Thomas, race relation adviser of the Council of Churches, and Dr. Robert N. Joyner, newly elected president of the N. A. A. C. P.

According to Mr. Walker, the annual affair of the Progressive Democratic Club has gained momentum since the first banquet in 1939 and since this is election year, 1946, it is very important that every one register to vote. In the past such speakers as G. B. Noble, Lew Wallace, Edgar L. Williams, Rev. J. James Clow, Nan Wood Honeyman, Mr. L. Josslin, Angelo Herndon, Richard L. Neuberger, Rev. L. O. Stone and Rev. B. C. Allen were guests. National Negro History Week is an annual affair celebrated during Brotherhood month. Mr. Walker asserts this is the largest interracial affair scheduled for this week with the cooperation of other organizations in the field of civic, political or race relations. Mr. Oliver E. Smith will act as Toastmaster.

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NATIONAL HONOR ROLL

(Continued from page 1)

the United States for refusing to open their doors to the immigration of the persecuted Jews of Europe.

3. Senator Theodore G. Bilbo and Representative John Rankin for their impertinent and bigoted utterances against minority peoples in the halls of congress.

4. Gerald L. K. Smith for his blatant anti-Semitism.

5. The United States Congress for its double-talk on permanent fair employment practice legislation and its meager subsidy to the wartime FEPC for 1945-46.

6. Certain Americans, especially Westerners, for their continued mistreatment of Americans of Japanese descent.

7. Ex-president Ernest Hopkins of Dartmouth College for his advocacy of the continuance of quotas limiting the number of Jewish students in colleges and universities.

8. The Daughters of the American Revolution for its continued refusal to rent Constitution Hall in Washington to Negro artists.

9. The American Red Cross for its continued segregation of the blood of Negroes in its blood donor centers.

The Ten Best Books on Inter-group Relations Published in 1945

1. Black Metropolis, by St. Clair Drake & Horace Cayton. Harcourt, Brace. \$5.00.

2. Black Boy, Richard Wright. Harpers, \$2.50.

3. Primer for White Folks, edited by Bucklin Moon, Doubleday. Doran. \$3.50.

4. The Story of the Springfield Plan, by Clarence L. Chatton and Alice I. Halligan, Barnes and Noble. \$2.75.

5. A Nation of Nations, by Louis Adamic. Harpers. \$3.50.

6. One Nation, by Wallace Stegner. Houghton, Mifflin. \$3.75.

7. Time Bomb, by E. A. Pillar. Arco Publishing Co. \$2.00.

8. Focus, by Arthur Miller. Reynal & Hitchcock. \$2.50.

9. The Fighting Jew, by Ralph Nunberg. Creative Age Press. \$2.50.

10. If He Hollers Let Him Go, by Chester B. Hines. Doubleday, Doran. \$2.50.

The Ten Best Pamphlets on Inter-group Relations Published in 1945

1. Erasing The Color Line, by George M. Houser. 63pp. Congress of Racial Equality, 1850 E. 81st St., Cleveland 3, Ohio. 25c.

2. Jobs Without Creed or Color, by Winifred Raushenbush. 32pp. Workers Defense League, 112 E. 19th St., New York 3. 10c.

3. On The Color Line, 16pp. Council for Democracy, 11 E. 42d St., New York 19. 10c.

4. Will Negroes Get Jobs Now? by Herbert R. Northrup. 32 pp. Public Affairs Committee, 30 Rockefeller Plaza, New York 20. 10c.

5. Labor's Enemy—Anti-Semitism, by Charles B. Sherman. 23pp. Pamphlet Press, 8 W. 40th St., New York 18. 10c.

6. Race Riots Aren't Necessary, by Alfred M. Lee. 31pp. Public Affairs Committee, American Council on Race Relations, 32 W. Randolph St., Chicago 1. 10c.

7. Race Relations—A Selected List of Readings, by Julia Waxman, 47pp. Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15. Free.

8. Home-Front Unity in Chicago, 4pp. Mayor's Committee on Race Relations, 134 N. La Salle St., Chicago 3. Free.

9. Hemmed In, by Robert C. Weaver, 14pp. American Council on Race Relations.

10. There Are No Master Races! 7pp. True Comics. Distributed by Chicago Industrial Union Council, CIO, 205 W. Wacker Drive, Chicago 6. Free.

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