MAMBA'S DAUGHTERS DU BOSE HEYWARD

(Continued from Page Four)

Wentworth's emotions attained that height at which delight and pain are fused into one and become pure ecstasy. Then the curtain descended in a swift, obliterating rush and stilled the voice. But in the wide silence of the auditorium its vibrations kept beating on like a pulse.

High in the dome constellations of incandescents commenced to slow faintly. A stir went over the audience. Saint felt sudden anger. Why couldn't they leave him alone in the actuality of the music? Why drag him back into the make-believe of people, walls, lights? The glow brightened and flooded the auditorium, calling him back into full possession of faculties, and he became aware of the well-dressed audience that seemed to be pressing in upon him. For a moment longer they hung breathless, then shattered the silence with a spontaneous thunder of ap-

From the people near Wentworth stray ejaculations and comments leaped clear of the clamour and imleaped clear of the clamour and impigned upon his consciousness. "Good Good, where'd she come from?" someone queried. "What's it anyway, a play—an opera—a pageant?" And the r'joinder. "Por Heaven's sake, don't label it. That's the trouble with us. What we can't label we damn. Can't you see it's new—different? Can't you feel that it's something of our own—American—something that Stallings and Harley got a glimpse of in 'Deeo River'—that the Theatre Guild caught the pictorial sid: o' in Porgy, that Gershwin actually got his hands on in spots of his 'Rhapsody in Blue'? It's epoch-making, I tell you." that Gershwin actually Rhapsody in on in spots of his 'Rhapsody in Blue? It's epoch-making, I tell you." Behind Wentworth a man said in a long of finality: "Well, they've done Behind Wentworth a man said in a tone of finality: "Well, they've done it. It's native from the dirt up—it's art—and it's ours." "Ours?" a voice inouired. "Do you mean Negro?" "Negro, if you will, yes, but first. American."

The auditorium was aglare now.

he auditorium was aglare now, the fused single entity of the

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confused talk swelled suddenly and little recognition. drowned individual voices. worth let himself go back into his his mother wouldn't talk. Somelence can be richer than speech. His eriotion had broken his thoughts bright, forward look in her eyes; his world is opera coming to." to himself: "God! What music!" he is at the bottom of it, I suppose. thought. "Primitive?-Sophisticated? Verdi-now he gave us music. . from a race's beginnings and raised it. . to the nth degree by Twentieth Cen-less than plain libel. to write. . . . No, it's too late now- about? . -literature-it's up to him now, come from somewhere, Three generations to make a gentleman. Rot. Five. Ten. Then, war. Two more generations to gather up the pieces—to carry on until the tide

the pieces—to carry on until the tide turns. Well, those two can't expect everything. Lisa! What a voice— power—beauty—everything, and that heart-breaking pure Negro quality— Hagar—Mamba. Rotten time of it, like as not, for all the laughter and singing—climbing up out of the mud —making a gallant fight of it. . . Others, too—back at home—different kinds with different sorts of trouble. That banker Broaden, for instance— That banker Broaden, for instance-

component atoms. The ugly blur of not bellyaching about it-precious speaking eyes and that air of being . What would he Went- think if I addressed him as Mister? Mamba brought her in,

shaken. He hoped that Valerie and their heads, 'Black menace,' Absurd, 'raised in my back yard.' looking from this distance. . . . 'Good- then, 'the grandchild of our dear | d times they didn't seem to understand morning Mister Broaden,' saying it Mamba.' that there were moments when si-like that, meaning it. . . . Why not? at the end of the act-no, I wouldn't

Little enough, God knows! And Kate Wentworth, sitting close free from their habitual moorings, to her son, where she could feel the Now he'd like just to let them drift, warmth of hi, arm touching her own, With relief he saw that his compan- not understanding his mood, but ions remained silent, evidently lost sensing its existence, feeling him in their own thoughts; Valerie with a asking to be let alone. "What in the mother's lost in reverie. He returned thinking. "This mania to be different Neither-both. Savage. tender, if one wants to be modern, there is reckless. Something saved whole Puccini, But this-outlandish, I call Something saved whole race's beginnings and raised the degree by Twentieth Cengic—a blues gone grand op. Not a bad idea that. Make of it and fise it when I start to No, it's too late now—Valerie—the boy. . By God. we his chance—painting—murature—it's up to him now ee generations to gather up to generations to gather up to be to the save to him now are generations to gather up to be to the save to him him to the tide. Some from somewhere. . I wonder the sound have been her—No, don't say it—don't think it. Shame

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upon you, Kate Wentworth. You are did suffer at times on the plantations forgetting yourself. To a lady, the 's of mulattoes do not exist. But if it had to be Negro music why not, at least, the beautiful old spirit-Lissa-what a remarkable uals? audience had melted back into its good citizen-hoeing a hard row and looking child she was, with her at ease in the drawing room when . Now a worth let himself go back into his . . . And what would my white famous person. . . . Practically born chair. The experience had left him friends think? That's easy: Turn in my back yard.' . . . Well, then, . Now that song of hers call that outlandish-strange and dif-Perhaps, after all they

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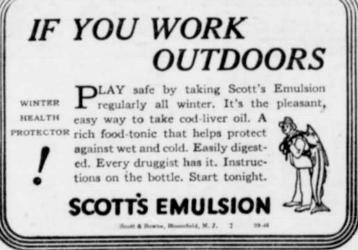
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