

New York Showfronts

BY DON DE LEIGHBUD

NEW YORK — An added queer quirk of the artistic aspects of jazz and swing music is the development of solo artists in the virtuoso who, in their chosen field, have moved into position where they can give concerts or make public appearances with skeleton groups who act strictly as background only. For a long time, jazz and swing music depended mostly for full expression and appreciation upon combination of from three to as many as thirty pieces of instruments. That day has gone and today we find the drummer who can give his own concert, and the bass fiddler who can perform in a solo role as effectively as the violinist.

Responsibility for this situation lies with the itinerant musicians — those who are lured by steady jobs or who are covered up when they are members of large orchestras. In no other manner can a satisfactory explanation be found for such superb musicians and soloists as Coleman Hawkins, King of tenor saxophonists, Art Tatum, king of the piano, and Ellington, who is a virtuoso on all instruments, including Zooty Singleton, king of swing drummers, and others floating around continually playing occasionally in his spot and in that spot, but always out at front as the "Name."

JAM SESSIONS SPARK DESIRES
Fifty-second Street music, peculiar in itself, is a contributing factor, and so have been the numerous jam sessions which serve to keep alive the desire for musical thrills that attract the big crowds. In 52nd Street where jamming is no longer a part and a plentiful of jamming on a weekly basis for full expression of jazz and swing sports is consummated. There is no room for the ten, fifteen and seventeen piece orchestras in these jazz parlors, so the quartet, quintet and sextet play. Thus, one musician is enough to start a band. And in gaining this necessary "fame" to be a "name," a musician must have all the qualities in his work that make people want to hear him and hear him alone.

Virtuosos in jazz are growing, and by virtuosos I mean the musicians who can walk into any club or hall and either play a solo concert or get the greatest attention from the audience throughout the appearance. In my book pianists in this group are, naturally, Art Tatum, Scott, Donagan, and Eddie Heywood. It is failing to mention Duke Ellington, Teddy Wilson, Count Basie and Earl Hines. I would insist that they do not, by the fact that they are what may be called "band" pianists, fall into this class. You hear Ellington, Wilson, Basie and Hines mostly with large combinations or in the case of Wilson, with closely knit groups of three, four, five or six, and you think of them in relation to a combination, Tatum, Scott, Donagan, Heywood, and a third Street, now coming from Pittsburgh, Errol Garner, are mainly soloist virtuosi.

Mr. Jones and Mr. Lawson, both members of the Howard University music department, displayed incomparable talent and artistry. Included in the second group, played by Mr. Jones, were "Prædium," "Bach-Kristen," and "Cancion Del Lunar." Turina, and "Cal-

HOWARD'S PROFESSORS AT BENNETT
GREENSBORO — "Sonata For Violin and Piano, D Minor" by Brahms highlighted the recent doctoral of Louisa Vaughn Jones, violinist, and Warner Lawson, pianist, in Annie Merner Pfeiffer Chapel at Bennett College. The appearance of the two artists concluded the lycium programs at the college for the year.

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TAN TOPICS

By CHARLES ALLEN



HIT, NEGRO PERFORMER OF "GWTW" SCORES IN REPUBLIC'S "FLAME OF BARBARY COAST"



BETTY CARTER. Talented Negro actress, best remembered for her excellent performance as Scarlett's insipid maid in "Gone With the Wind" is shown with Ann Dvorak and Hank Bell in a scene from Republic's 10th Anniversary picture, "Flame of Barbary Coast," which co-stars John Wayne and Miss Dvorak.

Dots And Dashes

BY BILL CHANDLER

HOLLYWOOD, Calif. — Most interesting story on the Coast is about Betty Carter's band pulling out of the Trocadero after completing but two weeks of their four-week contract. They were originally signed to work with King Cole and his Trio, Frankie Rogers, and Marie Bryant, all of whom are continuing in the Trocadero show. What happened was that the three managers, Robert Taylor, Tyson Payer, and Jimmie Stewart, who had promised Carter, Rogers, and Bryant a certain percentage in sweet time and thimble which is the kind of musical fare accustomed at the niteries through previous engagements of Caruso Malina and Xavier Chait's group, now headlined his own band, and a new fat, Dizzy Gillespie combination or band trumpeters are Louis Armstrong, Count Williams, Bill Coleman, Buck Clayton and Red Allen.

Trumpet players in my book are virtuosos are Roy Eldridge, currently with Artie Shaw, Charlie Shavers, and John Kirby. Hot tips, now heading his own band, and a new fat, Dizzy Gillespie combination or band trumpeters are Louis Armstrong, Count Williams, Bill Coleman, Buck Clayton and Red Allen.

Mid-Night Man In Chicago

MODERN PRESS EXPRESS, LTD. BY TED WATSON

CHICAGO (CNS) — Line News: While musing over a Hawaiian muddle custard at Web's restaurant in downtown Chicago, this columnist remembered over the old show tune which went something like this: "It's getting so hot on Broadway." You'll see a change in every cabaret. The great Whiteaway ain't white no more. It's just a street on Swanson shore. It's getting very dark on old Broadway.

Yes, it's true, not only on Broadway, but everywhere now since the Byrnes curfew has taken over and it's plenty dark in Chicago. But a lengthy story, the Mid-Night Man will try to give you a resume of news in the Modern Press Express Ltd. home goes. Evelyn in the El Grotto super club's 26 game table, still is mousing over that horn tooter in Cootie Williams' orchestra according to the number of letters that arrive at the Paramount Theatre in New York City each week.

HILDA SIMMS, STAR OF "ANNA LUCASTA" KEEPS PACKING 'EM IN



HILDA SIMMS

NEW YORK — The sensation of the present New York theatrical season is the stirring, thrill-packed drama, "Anna Lucasta," now appearing on Broadway with an all-Negro cast. And the sensation of "Anna Lucasta" is Hilda Simms. A rave notice by dramatic critics greeted the Harlem production of "Anna Lucasta." So mighty, in fact, was the chorus of acclaim, that the play was soon moved to Broadway, where it is now playing to packed houses. The leading character, played by Miss Simms, is that of a girl whose attempts to reform and rebuild her life are frustrated by a selfish, money-hungry family. Miss Simms' dynamic, intensely realistic portrayal of the part has won her a permanent place among the outstanding actresses of our era.

The story of Hilda Simms' rise to fame is one of lifelong ambition and hard work. Born in Minneapolis, she was the elder of nine children. During grade school and high school, she appeared as Lady Macbeth, and in several modern dramas. After graduation, she did "Kiss the Boys Good-bye" with a semi-professional group and later, "You Can't Take It With You." At the University of Minnesota, Miss Simms helped to pay her tuition by posing as a model for the art classes and working as assistant to the educational director. After receiving her B. A. degree, she went East, wrote stories for broadcast, and later joined the American Negro Art Theatre. In New York, Miss Simms did not know it at the time, but fame was just around the corner. When players were cast for the Harlem performance of "Anna Lucasta," the casting director gave her the leading role without even hearing her read the part. The rest is history.

Gladys Bentley Received Largest Income In New York Nightlife

NEW YORK (C) — Gladys Bentley, "Queen of Nite Club Entertainers" reaped a harvest at Tondelayo, having netted near \$10,000 during her six months engagement at the famous bistro on 52nd Street. Her "take" in salary, gratuities, songwriting, recordings, private engagements and royalties brought her a net income of \$10,000, the largest income received by any performer of her race in the area.

Incidentally, the buxom "male impersonator" sang her latest composition "Curfew Blues" and the lyrics of which give names to her plighted such admonitions: "Byrnes you gotta go, cause you messin' with my dough." "The Lil' Flower, you better do something 'bout this mess, eh?" La Bentley made her return to Gotham after eight years on the Pacific coast and was heralded by old friends and new at Tondelayo, many of whom relished her "naughty-but-nice" ditties. During her stay many notables of both races, socialites, playboys of wealth and aristocracy, seriousmen and old friends from New York to Hollywood — some of whom "palmed" her heavy dough.

Coming to Harlem in 1925, at the El Club House, in West 133rd St., the Bentley's entertaining, her plighted friends and her unique style, and splendid showmanship which gained for her national prominence. Her sudden exit from New York, although a surprise, was the result of a city-wide "house-cleaning" by police officials.

Columbia To Release Basie Records

NEW YORK — The two discs Count Basie cut for Columbia Records last month with a 12-piece recording session, including the full Basie Band will be released April 14, it was announced today. The selections are "That Old Feeling and This Heart of Mine," one old and one new ballad, both featuring the superb voice of Billie Holiday, who is currently playing theatres across the country.

"Next Door" By TED SHEARER



"She loves me Sarge — She wrote, no sea-tarries when we get hitched."

SARA VAUGHN MOST SOUGHT AFTER BAND VOCALIST

CHICAGO, Ill. — Lovely Sara Vaughn, Billy Eckstine's trust, is just about the most sought after band vocalist in the business today. Sara is currently appearing in Chicago with the Eckstine band at the Regal Theatre in a week's engagement that opened Friday, April 20. Only recently Sara turned down a lucrative offer to take over the female singing chores with Count Basie's orchestra, and no less than three other name leaders have propounded her in unsuccessful attempts to lure her from the Eckstine band.

Earlier this month Sara's first recording with the Eckstine band, "I'll Wait And Pray," was released on the DeLuxe label. It's a gala return to Chicago at the Regal this week for both Sara and maestro Eckstine. He has long been the Windy City's top musical favorite, ever since the days when he joined Earl Hines' band at the old Grand Terrace Cafe. At the Regal last September, Billy came within a few hundred dollars of equalling the house record in his first theatre date.

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20 HITS
CENTURY-FOX
"Hats will be thrown in the air over ERNST LUBITSCH'S A ROYAL SCANDAL!" says ALTON COOK, N. Y. World-Telegram! "High comedy! Built for fun! Designed for laughs!" says Eileen Creelman, N.Y. Sun! Starring TALLULAH BANKHEAD, CHARLES COBURN, ANNE BAXTER and WILLIAM EYSTER! First time at popular priced "THE SONG OF BERNADETTE" — "The greatest picture Hollywood ever made!" Kate Cameron, N.Y. Daily News!

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