

BIG "3" UNIT HOT; JAMS REGAL THEATRE

By Staff Correspondent
CHICAGO (IPS) — Marva Louis, Savannah Churchill, Deek Watson and His Brown Dots, the comedy song and dance team Jelly Roll and Zuzu, with the celebrated Luis Russell Orchestra last week jam packed the Regal Theatre here.

Flatbush Flannigan Got Jelly Roll For Zuzu

BY TED YATES (Staff Correspondent)
NEW YORK (IPS) — I got me wrong. The heading of this story isn't suggestive — it's a fact. Yep, Flatbush Flannigan Got Jelly Roll For Zuzu. How come?

Jelly Roll is Mack Jones an actor who's been around. Mack got around one night — that was Manhattan in St. Louis, Mo., literary calls for appearances at Fort Lauderdale, Orlando, St. Petersburg and Tampa, Fla. Biggest playdates listed call for two-day stop-over at Atlanta, Ga., July 3-4, playing the Auditorium.

They met the three of them laughed and watched the others on the dance floor. And after the music stopped the lady was introduced by the em-ee, "Ladies 'n' gentlemen. It gives me great pleasure to present to you — the one and only — (there was an interruption, someone walked over to the speaker and whispered something to him). I beg your pardon, folks. There has been a slight change, and I know it's for your diversified entertainment. Let me give you Zuzu — Zuzu and her new partner, Jelly Roll."

Yes, sree! The act was formed that night when Zuzu (Ida Kearyse) met Jelly Roll (Mack Jones) as a

BUY AN EXTRA BOND!

RALPH COOPER BEST LAUGH PROVOKER

N. Y. Columnist Goes "All-Out" for Em-Cee Who Has Turned Comedian—Top Notch Performer



Introduced Harlem's Amateur Hour via WMCA—Put Spotlight Bands on Air for Pabst Beer Produced, Directed and Staged Nite Club Revue

NEW YORK, (IPS)—Bob Hope, Jack Benny, George Lou Holtz and other top-notch comedians of radio, stage, screen and nite clubs (and, you might add—television) had better move over. Make room for Ralph Cooper, Harlem's No. 1 showman—the best laugh provoker there is with being this town's dapper em-ee. As turned comedian. As a comedian "Coop" follows along the modern trend and will at no time use a word in short, here's a real comedian—not a black-face comic. One who will make you give out with those laughs that you've stored away since Pearl Harbor.

Ralph needs no introduction to diversion seekers in these parts. As a thrill-provider in the way of high class entertainment—he's tops. The best at originating both costume and dialogue, he introduced Harlem's amateur hour via Station WMCA on a coast-to-coast hook-up and has produced, directed, staged and taken part in nite club revues that established new all-time records for attendance at the various Harlem "hot" spots, and as the genial host and em-ee sponsored Pabst Blue Ribbon Beer on the airwaves in what turned out to be the first all-Negro radio commercial program. Cooper has presented the best talented air shows and fostered hundreds of youngsters to stardom. Lionel Hampton, Duke Ellington, Count Basie, Earl Hines, all with their bands, Earl Hines (co-host), Anderson, Billy Eckstine, Lillian Fitzgerald, Paterson & Jackson, and Louis Jordan's Band all appeared on the air shows with Cooper at the helm.

SATCHMO ON WHIRLWIND TOUR



LOUIS ARMSTRONG, world's greatest trumpet player, is booked solid for a tour of the South after setting a new attendance record at the Earle Theatre in Philadelphia. Musical aggregation in state for another movie after completion of one-nighter dates playing Virginia, North Carolina, South Carolina, Georgia, Florida and key cities in Louisiana, Mississippi and Texas en route to the coast. The film, "Pillow to Post" is now being shown at a nationwide release by Warner Brothers. Playdates are plenty as Armstrong zooms southward. Earle Theatre, a popular promoter hails the band as the greatest attraction. "I've booked them all," he told our staff correspondent. A feather in Satchmo's cap is the Rocky Mount June German date on June 16. Satchmo's cap is the Rocky Mount June German date on June 16. Satchmo's cap is the Rocky Mount June German date on June 16.

Dots And Dashes

BY BILL CHANDLER
HOLLYWOOD, Calif. — The King Cole Trio will make a six months tour of the country with a package unit including Andy Kirk's orchestra, June Richmond, and the Gentlemen of Rhythm. The show is booked at \$9,000 per week and will break in at the Golden Gate Theatre in San Francisco. Peter Lorre joins the cast of "Confidential Agent," the Warner picture which will also have Charles Boyer, Lauren Bacall, and Katharine Paxinou. Principals of the "Carmen Jones" cast were guest of Hattie McDaniel at her birthday party. . . . The latest is that RKO will do "Sweet Georgia Brown" only if they can borrow Lena Horne from Metro. . . . Bettie Davis' next film, "The Corn is Green," will be released nationally July 21st. Ben Carter and Mantan Moreland embark on a personal appearance tour starting July 13th in Philly. . . . Joan Leslie draws the top role in "Silver Lining," the life story of "Silver Lining" the life story of

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perately to get their network to re-broadcast their coast-to-coast program later on Sunday mornings so that they might build up a big West Coast listening audience. In the East, where they enjoy the most popularity, their program is heard at 10:30 Sunday mornings which means one must be up at 7:30 to catch it in Los Angeles. Results when they made concert appearances here a lot of people had never heard about them. Humphrey Bogart returns to his murderous ways in "Conflict," a psychological thriller that'll make your hair stand on end. . . . When the Nicholas brothers go out with their package show which will do two months of one-nighters, it will be the first time the famous dancing team has been South. . . . "Escape in the Desert" is one of the "shoot-em-up" pictures ever produced at Warners. The role of the cold blooded killer is played by Helmut Dantine and the sky role is taken the town. Among other film commitments she got was the one for the exciting way she carried off that scintillating late evening gown in the last act. Opening night, Elton Warren who sings Cindy Lou, stopped the show three times. Here are some thumb-nail notes on Betty Davis: She's afraid of the dark. . . . She likes to hear clocks ticking. . . . she loves to sit on the floor. . . . she doesn't know the second verse of the "Star Spangled Banner" (do you?). . . . she can talk piglatin. . . . she loves corn-on-the-cob (and that's not a plus for her next picture, "The Corn is Green"). . . . she doesn't like shoes and slips them off when she has a long lunch. . . . she has never worn her hair the same way in any two pictures. . . . she knits, sings a little, doesn't walk under ladders, keeps close track of her bank account and believes that hard work, rather than luck, is the surest way to permanent success.

Mabel Fairbank Plans To Incorporate Iceskaters

"THEN PRODUCERS WILL HAVE TO GET THEM THROUGH US" SHE SAYS
NEW YORK CITY (CNS) — Taking steps for definite action against James Evans, white Broadway agent who refused to use her, Mabel Fairbanks, the race's only professional iceskater, announced this week that she and her coach, Wally Hunter, plans to incorporate all Negro iceskaters to prevent Evans and other producers with such plans from getting Negro talent to exploit for their shows. This won't be too hard to do as Mr. Hunter has coached and taught almost every one of them himself at some time or other. Another idea the two decided upon is to form their own unit to travel to theatres and nightclubs over the country with an iceskating chorus or both white and color. They feel using skaters "regardless of their racial identity" will give the art touch of real American democracy. The unit is tentatively named "Mabel Fairbanks and Her Ice Mates." "Doing something constructive, even though expensive, is the only way to get back at Broadway producers who take an American Negro public for dopes," Miss Fairbanks feels.

New York Showfronts

BY DON DE LEIGUB

"POLITICAL SENSITIVITY" IN "LIFE DOGS" "ROCHESTER" "GREAT MARKHAM, JIMMY BASQUETTE AND HATTIE McDaniel
NEW YORK — The most potent force in Negro show business today is something I have labeled "Political Sensitivity" which stirs colored radio, theatre and nightclub audiences to outbursts of indignation and rage when their sensibilities are needed by political viewpoints, are stirred up. This "political sensitivity" has been directed of late toward certain nationally known Negro comedians and comedines, especially those on the radio. Movement has been formed to force such performers either to modify their scripts or to quit what they are doing on the assumption that the race is suffering from unwanted publicity of certain habits and faults usually associated with minority groups.

Heading the list of those whose heads have been designated for the clipping block have been Eddie (Rochester) Anderson, Hattie McDaniel, Pigmeat Markham, and a number of less known "dese and dem" comedy characters. Broadcast as the foil for Jack Benny in the celebrated radio coast-to-coast program, has been roundly, sarcastically and bitterly criticized because of his participation in scripts that call for him to talk about dice games, razors and other "Negroisms" which the majority of colored audiences feel we can well do without. Pigmeat Markham, while playing the role of "Alamo" in the Andrews Sisters' radio show sponsored by Nash Ketchum, has been assailed for the use of Southern Negro dialect and also for allowing himself to be used as a laughing stock in which critics are sure he must know he is doing everybody

CRITICIZED FOR "MAMMY" ROLES
Hattie McDaniel has been roundly criticized because she plays "mammy" parts in the movies and because she portrays roles which Negroes feel are highly objectionable to the welfare and standing of the race. Jimmy Basquette has caught it in the neck for accepting the role of Remus in the Walt Disney studio version of "Uncle Remus" for him to talk about dice games, razors and other "Negroisms" which the majority of colored audiences feel we can well do without. Pigmeat Markham, while playing the role of "Alamo" in the Andrews Sisters' radio show sponsored by Nash Ketchum, has been assailed for the use of Southern Negro dialect and also for allowing himself to be used as a laughing stock in which critics are sure he must know he is doing everybody

labeled (whichever one you would prefer to describe it more than any other Negro performer or actor in Hollywood. "Uncle Remus" is highly objectionable and obviously deplorable in any form. Such things as the hat-in-hand-shuffling type of Negro character which appears far too often today for comfort belongs to the "Gone With the Wind" era and should most certainly be criticized and chased out of the picture. However, the "political con-

sciousness" of the "liberal" elements of the Negro classes has been accepted the viewpoints of the so-called "liberal elements" as their Bible because such viewpoints seem to represent more what all Negroes want than any other. The liberal element has agitated in every phase of Negro life, seeking to whip into line the entire race toward one objective which they, the "liberals," have selected as the goal for which Negroes should strive. WHITES NOW BOLDLY CRITICIZE NEGROES
Knowing that the Negro classes

ELLA'S VOICE DOMINATES DISCS

NEW YORK — Opinions may vary, but you have to face the facts. The issue involved might prove annoying in part, but a voice can be heard for yourself. I refer to the voice of Ella Fitzgerald on the recent recordings made by the Ink Spots.

There has been much discussion, both good and bad, as to who and what make the Ink Spots America's greatest quartet. It could have been publicity. It might have been Poppy Jones' bass voice. Publicity is essential, yes, but a voice can be heard. Cliff Givens (now with the Southernaires) did a very good job at "Amaz Hopps." However, that wasn't enough. Moe Gale or somebody close to Gale put the buzz on Kenny and told him that his tenor voice just was strong enough to carry The Spots. The truth of the matter is that there's too much Kenny and not enough of Ella or why bill and the Ink Spots Or Ella's voice. Or maybe I'm wrong.

ELLA FITZGERALD
On the stage last week at the Apollo Theatre in New York the first lady of song — with the voice of the first lady of song, Ella Fitzgerald.

Fan Letter Recalls Ida James' School Days

BY TED YATES

Memories of school days — the golden rule days — were recently revived for Ida James, one of the stars in the Broadway smash success "Memphis Bound" when she received a letter from a former schoolmate girl friend in Providence, Rhode Island. "Remember how you said that I didn't at first remember her friend, but when mention was made of an evening that they both attended a showing of a circus that had come to town; the letter recalled Ida's elephantine memory for names — because it was signed with initials simply because that was how the pair always greeted each other, then as now. "Remember how you said that your ambition was to someday be a star on the Broadway stage, and I told you then that you could if you tried because even then at eight you were talented? It was at the circus that night when we both sneaked off and secured the autograph of the singer that convinced you that you could do it — that nothing would stop you. Do you remember D K?" he queried in the letter. Miss James who co-stars with



Ida James

Shelia Guys and Thelma Carper as the three swing sisters in the musical comedy "The Trip," which they have been able to infiltrate, including the theatre. But, in most instances, outright Communist theories have been avoided by the rank and file of Negro theatrical folk. But where the self-announced Communist has been shunned, Negroes have accepted the viewpoints of the so-called "liberal elements" as their Bible because such viewpoints seem to represent more what all Negroes want than any other. The liberal element has agitated in every phase of Negro life, seeking to whip into line the entire race toward one objective which they, the "liberals," have selected as the goal for which Negroes should strive.

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CULVER CITY, Calif. — In the absence of fireworks for a Fourth of July celebration this year, Count Basie, the "Jump King of Swing," will bring his dynamic musical rhythms to Southern California on July 3 to open a four week engagement at the famed Casa Manana nitty in Culver City.

DEEP RIVER BOYS "MUG" IT OUT!

Currently a sensation at the Downtown Theatre in Chicago the celebrated Deep River Boys were caught by our staff correspondent at a recent servicemen's show at the U. S. Naval Receiving Station. After their Chicago date the boys move on to St. Louis where they headline the show at the Club Plantation. A hit on the airwaves these boys are showboaters and rate us personal okay.

Dottie Dandridge Grown Up

ACTRESS STARTED THEATRICAL CAREER AT SIX; NOW FEATURED IN FILMS

BY PHIL CARTER
HOLLYWOOD, Calif. — If you've been following show business for a few years, don't look now, but little Dottie Dandridge has grown up! Go see her in Warner Bros' picture, "Pillow to Post," and you'll find out she's no longer the younger member of the kid sister act, the Dandridge sisters, which played the Cotton Club in 1937. As a matter of fact she's no longer Dottie Dandridge. In private life she is Mrs. Harold Nichols, wife of another famous family act, the Nicholas brothers. And if you still don't want to admit that time has flown — they have a two-year baby girl, Harolyn. "Remember how you said that your ambition was to someday be a star on the Broadway stage, and I told you then that you could if you tried because even then at eight you were talented? It was at the circus that night when we both sneaked off and secured the autograph of the singer that convinced you that you could do it — that nothing would stop you. Do you remember D K?" he queried in the letter. Miss James who co-stars with

One doesn't quite have to be an octogenarian to remember the Dandridge sisters. The act was formed when Dottie, Vivian and a playmate, Etta Jones, were in their teens. Dottie had been on the stage since she was a few years old in an act which included her mother, Ruby, her aunt, and Vivian. Dottie did acrobatics, ballet, and played the violin; while Vivian danced and played the piano. The two girls learned their music from their mother who is now a successful radio artist. When the Dandridge sisters went into the Cotton Club it had just been moved from Harlem to Broadway. The show, headed by Cab Calloway, also included June Richmond, Dynamite Hooker, the Berry Brothers, Sister Tharpe, and the Nicholas brothers. That's right, there's where Dottie met Harold Nichols. However, it wasn't until the Dandridge sisters had gone to England on a vaudeville tour, which incidentally was cut short by the war, that the martial melody of the two infant members of theatrical royalty was planned. They were married in Los Angeles in September, 1942. Although California and the movie industry, for two people so gifted, has meant much, circumstances caused each to take extended vacations from their work. The Nicholas brothers were temporarily broken up when Richard went into the army. He has since been discharged and the team is going on to new highs. Dottie took time out to have her daughter.

Her appearance in "Pillow to Post" with Louis Armstrong was

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Joan Leslie
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WHERE DO WE GO FROM HERE?
in Technicolor
Directed by GREGORY RATOFF
Produced by WILLIAM PERLBERG
Screen Play by MORRIS RYSKIND
Lyrics and Music by Les Greenbaum and Bert Wall
A 20th CENTURY-FOX PICTURE

HOME COMING PROGRAM!

SELAH JUBILEE SINGERS
—Appearing At—
Memorial Auditorium
MON., JULY 2
ADV. SALE 75c AT DOOR \$1.00 Other Quarters

IN PERSON!
A Five-Star Show!
An Evening of Dancing to a Great New Band!



These Famous Dancing Stars of 20th Century-Fox Present
THE NICHOLAS BROTHERS
"Hep Satons 1945"
Exclusive All American Star
DIZZY GILLESPIE
THE NEW KING OF THE TRUMPET
His 18 Piece ORCHESTRA
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