

New York Showfronts

BY DON DE LEONARD

HARLEM LAGS ON NIGHTLIFE'S SECTOR

NEW YORK—Strange as it may seem, Harlem plays a rather poor second to Chicago, Washington, Detroit, and Los Angeles as a center for night-life amusement. Despite the fact that Harlem is the largest area in the world peopled by Negroes, its amusement facilities, (and I am talking about night clubs with entertainment) are behind those of Chicago, Detroit, Washington, and Los Angeles because the operators in Harlem have allowed Broadway, 52nd Street and Greenwich Village to take the lead. This probably is due to the fact that most of the Harlem operators think in terms of the early twenties in entertainment policy and as a result have made no effort to keep up with the trends in popular demand.

The old pattern of 6 or 8 girls in a chorus, stomping the dust out of the boards three times during the production, a couple of crooners—a crooner-either male or female, and a nondescript band playing more noise than it does music still prevails in most if not all of Harlem's clubs. Yet the owners complain about out-towners and Harlemites going to 52nd Street, Broadway and Greenwich Village where the ban on Negro patronage has been lifted or disregarded for amusement.

The difference in a nutshell between the old time idea and the modern one is that there are no more bald-head rows in nightclubs or theatre, and the attraction the chorus girls once held for the tired businessman has more or less disappeared because in place of the bald head fraternity we have young intelligent people out for a night of pleasure who think in terms of modern, unique, and novel ideas and performances.

Negroes are also growing up in this respect; they want to see the same sort of performances by their people that are given to white audiences. That is why they go to 52nd Street to hear Dorothy Donegan, Art Tatum, Don Byas, Ben Webster, Bluff Smith, Billie Holiday, Errol Garner, the Lionel Morgan Trio, and other outstanding outfits in preference to a club in Harlem where the entertainment is likely to be of a nondescript variety, with people in the starring roles who no one knows about. It might be said that the same money that Negroes spent on Broadway and in 52nd Street would be spent in Harlem if the entertainment values were the same. Washington has four or five full-fledged night clubs that are a source of pride to the owners as well as the guests. Chicago has complete shows, name orchestras, and name acts. The same might be said of Detroit and Los Angeles.

But in Harlem no name band plays in a night club. The Earl Hines, Count Basie, Lionel Hampton, Duke Ellington, Cab Calloway, Claude Hopkins, Louis Jordan, Louis Armstrongs and others get no further than a Broadway environment except for an occasional visit to the Apollo Theatre and the Savoy Ballroom.

The taste of the white night clubgoers is for music. That is why white people used to come to Harlem in the old days of Dickie Wells. The Uptown House, and the various holes-in-the-wall that existed, they came to hear. Teddy Wilson, Art Tatum, the Beale, Don Lambert, Marlo Morris, Jimmie Phillips, and other piano players that they couldn't hear downtown. They became so enthralled with this music that they created places downtown for these people to play in and since Harlem operators refused to do the same the result is that all or mostly all of Harlem's music is to be found in white neighborhoods. Instead of where it belongs, here in Harlem.

The first night club operator who has the courage and vision to open a place where people can come and sit and listen to music as they do on 52nd Street will be fortunate because the white want to come to Harlem and would come for something of this nature, but will not

come for the old 1920 type of entertainment that is now presented.

BUCK AND BUBBLES TOGETHER FOR 25 YEARS

CHICAGO (AP)— Buck and Bubbles, who play two of the important roles in Billy Rose's production of "Carmen Jones at the Eltinger, represent one of these rareties of the show business—a theatrical partnership that has remained in force for more than a quarter of a century.

The two boys started off together in the show business more than 27 years ago at the Mary Anderson theatre in Louisville as usters. They became performers through a break. One of the acts scheduled for the theatre fell out of the show, and Buck and Bubbles, who had been rehearsing an act of their own during their spare time, were allowed to substitute. They were such a hit that the managers himself gave them their fare to New York.

In New York they went to Nat Nazare, a vaudeville headliner, who immediately signed them and put them in his act, and they remained with Nazare until he retired from the stage. They're still with him in another sense. He continues as their manager.

They have headlined in vaudeville and presentation theatre throughout the country, and were featured in the last Ziegfeld Follies presented by Ziegfeld himself. They appeared in pictures for Warners, went to London with "Trans-Atlantic Rhythm," played the Palladium theatre, London's top vaudeville spot, for eight weeks, appeared on the inaugural television program from Alexandra palace, and returned to the United States for the original production of George Gershwin's "Foggy and Bess."

Since then they have appeared in vaudeville theatres and films, punctuated by returns to the musical comedy stage in such shows as Leonidoff's production of "Virginia" and George White's "Scandals." They interrupted a highly successful vaudeville tour in order to take their present roles in Carmen Jones.



MARVA LOUIS



PEG LEG BATES

CO-STARRED IN ATLANTIC CITY FOLLIES OF 1946. Supporting Cast of 50 featuring Coleridge Davis and His Orchestra, and a chorus of Ten Atlantic City Follies, produced by Joe "Ziaq" Johnson and staged by Hortense Allen.

Rosetta Tharpe Became Musical At The Age Of Five

BY TED YATES (Staff Correspondent)

Rosetta Tharpe, America's greatest spiritual singer, was born in Cotton Plant, Arkansas twenty-four years ago. Before her first birthday rolled around she was able to walk and talk. Her musical ability was demonstrated at 5, when she played with the trading organ, running over the keys with one finger.

Rosetta's mother, a very religious woman, preached the Gospel of the Pentecostal faith, so it was only natural for little Rosetta to follow in her mother's footsteps. At the age of six, she moved to Charleston, Missouri where her mother continued her religious work. Rosetta's first experience with the guitar came when a relative left the instrument at her home after a visit. She was fascinated with the instrument and with the use of a large pick would strum out music. Her relative never came back for the guitar, and by the time Rosetta reached seven she was singing and playing quite proficiently. Rosetta's mother noted the child's talent and had her sing and play during the intermission of her preachings. Her performances drew capacity crowds to the Upward Way, and was so well received, and agent offered to sell their services to many of the big churches and auditoriums in the "middle west." They accepted this offer.

"That Ain't the Way I See Ya"



Chet Lauck (Lum of Lum and Abner, popular movie and radio team) cartoons his comedy partner, Norris Goff (Abner) in his character of the humorous old fellow from Pine Ridge, Ark. Chet Lauck displays his artistic talents during a visit to the Chicago Academy of Fine Arts, where he studied before the team of Lum and Abner was "born."

Dett Biography For Musical Art Patrons

HAMPTON INSTITUTE, Va.— A brief biography of the late Dr. R. Nathaniel Dett, founder of the Musical Art Society at Hampton Institute, is being published at the local college and will be distributed to Musical Art patrons, Don A. Davis, chairman of the society has announced. Dr. Dett died two years ago while engaged in war services at a USO center in Battle Creek, Michigan.

Commemorating the birth of the distinguished musician, composer, and choir director, who was born in Niagara Falls on October 11, 1882, the publication will be allied without charge to patrons of the society who request copies within the next two weeks. It was written by Marguerite Pope of Newport News, a pupil of Dr. Dett at Bennett College, and is being printed by the Hampton Institute Press.

Dr. Dett, who initiated the Musical Art Society concerts in 1918, was in the staff of Hampton Institute from 1912 until 1932. He edited the well-known "Religious Folk Songs of the Negro" while at Hampton and led the Hampton Institute choir on its tour of Europe in 1930. Miss Dorothy Mayo, noted soprano, was one of his pupils and a member of the choir.

Spontaneous combustion can start fires in closets, attics, and store-rooms. Clear rubbish, old magazines and discarded furniture out of attic. Put oily rags in air-tight melthing of this nature, but will not

International Sweethearts Wow Mannheim Units

BY C. MELVIN PATRICK
MANNHEIM, Germany (AP)— The men threw up a waiting line a mile long hours before show time. It was too much to ask the men to sit quietly to listen to the songs of Dietress Annie Mae Winburn or the musical arrangements of Maurice King which the orchestra played in a new high when the famous International Sweethearts of Rhythm opened up a limited two-day session at Seventh Army Recreation Center here.

The men in the area had been expecting another big "special service" but, in shuffling in the famed Sweethearts' seventh army unit, seventh army special services placed themselves in solid with all the troops in this area. To show their appreciation

Bunk Johnson, "Forgotten Man Of Jazz" Brings Band To New York

NEW YORK (AP)— Bunk Johnson, 56-year-old famous New Orleans trumpeter and one of the forgotten men of jazz, brought his own band from New Orleans, bringing place of jazz to the Stuyvesant Hotel September 28 for an indefinite engagement.

The band will play for dancing Tuesday thru Friday nights, 8:30 to 12:30 and on Sunday afternoon, from 2:00 to 3:00 p. m., under the sponsorship of Gene Williams, Decatur executive in association with specialist in modern visual education, and will embrace such study fields as geography, chemistry, physics and history. The United States government and officials of many other governments have expressed great interest in the widespread use of films of this type.

M-G-M releases in 16 millimeter production of the company's own regular Hollywood productions will bring the best stars and screen entertainment in isolated communities or in towns too small to support a regular theatre. In distribution of these films mobile projector units will be utilized similar to those which have accompanied our service men in their travels to far-flung battlefronts.

It is primarily because of the lessons derived from use of motion pictures in the present war, Mr. Low explained, that the new production plan has been developed. The film executive stressed his feeling that the far greater use of 16 millimeter pictures would not in any way curtail 35 millimeter production, but would merely amplify it.

Supplies allocated to civilians during the fourth quarter in 1945 are estimated to be \$2,000 tons less than the amount made available last year for the same period.

Total holdings of shell eggs on September 1 amounted to 4,721,000 cases as compared with 7,658,000 last year.

Nitelite In New York

BY ALVIN MOSES

ALONG THE DAWN PATROL TRAIL

NEW YORK (AP)— Like some new discovery in a section writers' circle, call it "Dorkest Harlem" is Joseph Wells' beautiful combination of wit and wit. The official opening of Wells is not scheduled until the 4th of next month but he has been carefully prepared food and the best in wine, beer and liquors.

I feel perfectly safe in saying to you that nowhere in Manhattan are there nicer spots to be found than the one Joe Wells has been months in carving out. An elegant, elegant, elegant playhouse by the master furnishes a part of the banquet.

We're told that soon some of the topflight performers like the Mills Brothers, and others, will appear in this place which I have elected to call "The Dorkest." (Dorkest is a play on the word Dorkest, to put it mildly or modestly.) Members of his band, that have been all of them are in key posts in this institution.

No money was paid in making it the showplace that it is. It is Wells who coined the term "Dorkest" back in the days when such a spot as this was but a part of his imagination. We expect to do a real story on Joseph Wells' combination of wit and wit in this institution plus all the trimmings. By the way, I expect to be in and out of Wells' playhouse for the creme-de-la-creme of black aristocracy rubs here with the so-called for-gotten man and woman better known as the common people.

This letter comes to us from Elkhart, Ind. "Long a reader of your outstanding theatrical column, I wonder if you'd lend yourself to a bit of tricky research in order to settle a wager." Around five years ago Teddy Wilson, one of the greatest living pianists, directed a band who appeared on the dias in white tuxedo evening dress. I saw them in Chicago where they played the "Pumpkin" there, a stark hostility. I say Billy Coleman was a drummer, my friends say I am wrong. Check on this and bill me for any expense entailed."

To R. Nelson, Elkhart, Ind.: One of my friends, a drummer, Jimmy Heard, Trombonist, Benny Morton and Bass Al Hall.

At Murrain's, manager Artie Parrish informs the fact that Willie Bryant leaves his Sunday nights for the city of Washington, D. C. where Brother Bryant has a healthy financial interest. Bryant will stay in D. C. for two weeks or more rushing on to Detroit and then returning to Murrain's in his old N.Y. for the weekly stipend of \$225 for seven days work. Kenneth Harris, asked to fill a spot in Murrain's, will do so only when he is positive he has the right supporting cast— nice work. Kenneth Harris, owner of popular

TINY BRADSHAW IS RAVE OF NEW YORK

BY TED YATES

Columnist, music editors and newspaper writers are in a different attitude, is the current sensation at New York's Savoy Ballroom, broadcasting three times weekly (Monday, Tuesday and Wednesday) at 12:30 A. M. via the American Broadcasting Company on a coast to coast hook-up.

Alastair Bradshaw with his famous "Jersey Bounce" orchestra has always created a good impression with writers when interviewed, no one seems to know what to expect. You see, "Tiny" travels so fast (he's been all over the country in the past six months) making and breaking box office records, it is hard to say whether the press will interview him or if the killer-diller of rhythmiana will have a press conference and give out to the boys and gals who knock out the stories on live and jam sessions.

IS CANCER ON THE INCREASE?

BY DR. JOHN E. MCKEY

Chmn. Harlem Committee, American Cancer Society

Cancer among Negroes has registered more than a 50 per cent increase in the death rate between the years 1930 to 1940. Cancer among the general population also registered an increase during this period. In fact during the past generation, cancer has risen to take its place next to heart disease, as one of the two greatest killers of mankind. Why are we seeing so many cancer cases today?

Some of this increase is only apparent. Extending to the Negro people some of the benefits of modern medicine has no doubt been responsible for some of the increase. Better diagnosis by doctors themselves, is responsible for some of the increase. Previously many Negro and white cancer cases have either gone undiagnosed at all or have been incorrectly diagnosed. Now new diagnostic instruments and procedures better enable the doctor to say more accurately what the disease is.

The advance in conquering the infectious and contagious diseases also accounts for some increase in cancer cases, because it has increased the span of life generally. Since the beginning of the 1900s tremendous strides were made. The remarkable development of the sulfa drugs and the recent discovery of Penicillin have given doctors real weapons to fight infections. Antitoxins against diphtheria and scarlet fever were developed. Vaccinations against small pox and inoculations against typhoid have all saved hundreds of thousands of lives. As a result people who formerly were dying in their adolescence of contagious diseases, or later from pneumonia and

"Next Door" By TED SHEARER



"Oh — er — she's a spy the company commander had us looking out for —"

MGM'S NEW PROGRAM

NEW YORK (AP)— The most comprehensive program yet tried in the field of 16 millimeter film production and distribution will be featured in the near future by Metro-Goldwyn-Mayer.

Announcement of the plan by Arthur M. Loew, president of Loew's International Corporation, stated that the program called for making of all types of educational subjects for classroom and training use along with 16 millimeter replicas of all the program photoplays released annually to movie theatres around the globe.

The school and documentary films to be sponsored by M-G-M will be produced in association with specialist in modern visual education, and will embrace such study fields as geography, chemistry, physics and history. The United States government and officials of many other governments have expressed great interest in the widespread use of films of this type.

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TALENT TOPICS

By CHARLES ALLEN



City: the torch songs of their dimpled darling, Miss Evelyn Green, the drum parodies of Pauline Bradley, and the trumpeting of Ray Carter, who engaged Tiny Davis in a trumpet duel nostalgic of Louis Armstrong or Harry James

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