

RATED "TOPS" IN SHOW WHIRL



By Staff Correspondent

UNA MAE CARLISLE, a popular artist here and abroad, has once again come into the spotlight. Surely you must have heard of this top-ranking star who is a styled pianist and composer. She has performed spectacularly on the air, stage, screen, and television, appearing in the Starlight Room at the Waldorf-Astoria; the Blue Room in the Hotel Lincoln; at Radio City's Music Hall; the swanky Ruben Bleu, and also at the Onyx Club, where she is right now, doubling from Harlem's Apollo Theatre.

Boundaries, recordings and writing hit tunes, it would seem, are Una Mae's hobbies. Her most recent composition, "That's The Stuff You Gotta Watch," is popular, along with two most recent (Joe Davis) recordings, namely: "The Rest Of My Life," and "You're Gonna Change Your Mind." Others include, "You And Your Heart Of Stone," "Without You Baby," "Tale's Yours," and "You Gotta Take Your Time."

Back in 1940 Miss Carlisle composed "Walkin' By The River," which led the Hit Parade for more than a year. She's considered the most gifted of modern artists linked with the show business whirl. Under personal management of Joe Glaser, Una Mae was the first to record for the Joe Davis Recording Company.

New York Showfronts

BY DON DE LEIBRUD

NEW YORK—Billboard Magazine, in a recent issue, revealed statistics on the amount of money earned by Negroes in the not music field that would lift your eyebrows higher than the shade on a bathroom window.

The fabulous fees that have been obtained in the southern vaudeville field and in northern vaudeville houses for Negro name attractions is no fantastic that one has to scratch his head in wonderment.

According to William Altizer, personal manager for both Cab Calloway and Duke Ellington, these two orchestras gross between them well over \$1,250,000 in 1944. Altizer said that Cab Calloway's gross figure for 1944 was almost \$700,000 which, if any of the white bands, could have guessed, Cootie Williams, with the four Ink Spots and Ella Fitzgerald grossed over \$300,000 according to Alde Gale, the agent. Then there was Lionel Hampton who, according to his manager, Joe Glaser, who pulled in \$350,000 in 1944 as he did in 1943 and Count Basie grossed \$300,000 according to Alde Elkins, his manager.

Negroes Produce and Consume

All these astronomical figures add to one thing: here is a field in which Negroes produce and consume. Practically all this money came from Negro location jobs—the deep South where the badrooms and theatres play exclusively Negro bands and attractions, and in all Negro community theatres, such as the Apollo in New York, the Regal in Chicago, the Howard in Washington, the Royal in Baltimore, etc.

Yet, out of all this money, there is reason to doubt that any of these Negroes had the controlling say in the business and of the gains. All they do produce, and the white public consumes, and the white boys take the money away. Of course, it is obvious that these musicians and band leaders got a pretty good taste for themselves out of what they earned and their managers in most instances took out their rightful shares. But none of these Negroes has been revealed as owning any of the theatres, nightclubs, ballrooms, and amusement places where they play although they have enough money to buy such places at will.

None of them has much say-so about where they are going to play except those who are big enough in name and stature to refuse outright to tour certain places in the South because of prejudice and the old Jim-crow that prevails down there.

Need A Strong Man

There has yet to arise among Duke Ellington, Cab Calloway, Lionel Hampton, Count Basie, Cootie Williams, Louis Armstrong, and the others a man strong enough to organize, as Jimmy Pettillo did with the American Federation of Musicians which governs the actions of clowns which probably are a kind of Moses in the main field of income for Negroes—the hot music sphere. He would organize and make the band leaders get together on a basis of full economic cooperation so they could keep something within the race.

Despite all the excellent work Negro musicians have done in breaking through color lines and in establishing more cordial relationships

Record News And Reviews

RECORD REVIEWS. Although Lena Horne has been a big star for some time, her latest Victor records, among them the startling fact that these are Lena's first starting single records.

So historic was Lena's first record the recent recording ban she was a significant entertainer in New York. When she recorded it was as a vocalist with such bands as those of Charlie Barnett and Artie Shaw for Bluebird and Victor records. It was also during this time that she received top billing on a torch song album "Morning Low" and shared billing with Benny Goodman's NBC orchestra. The bulk of the discs set. Both albums were released by Victor, but carry a single disc.

During the record ban several of Lena's records with Barnett and Shaw were released, the "Haunted Town" and "Good for Nothing" giving her equal billing with Charlie Barnett.

Her first starting single came out last month on the famous Victor label. It was a coupling of "I Didn't Know About You," the ace Duke Ellington ballad, and "One for My Baby" (And One More for the Road), another torchy song. This month Victor has followed up with another set pair, "I Ain't Got Nuthin' But the Blues," another Ellington tune, and "As Long As I Live."

On her new disc Lena makes very evident the reason we have always tended to look upon her as a star-entertainer before she recorded with star-entertainer. It is because she has always been a star—never mind the billing. Her voice is excellent in quality and impressive in its sincerity. And to set off this vocal jewel, Miss Horne is accompanied on her latest disc by Howard Henderson's orchestra in a jazz-pure setting.

The Phil Adele Four created such a storm of comments on their first record for Victor, a coupling of Phil's own tune, "I'm Gonna See My Baby" and "Together," that the company has rushed out another pair by the Moore Four, "Yip Yip De Hoote," My Baby Said Yes and "And Her Tears Floated Like Wine," the comic saga of the chick with a most inconsiderate husband. If the first Moore discs were good, these two even have an added gold star, for they are tops. Vocals are excellently blended with Phil's personality bubbling out of the grooves when he sings. The group plays excellently and the instrumentalists are all top in their field.

I want to show old man Hitler that Sonny Boy don't mean him no good," shouts Sonny Boy Williamson on his latest "Win the War Blues" on a new Bluebird record. Sonny Boy sings an excellent not-city blues with excellent harmonica,

piano, guitar and drums instrumental work willing in the empty spots in the blues pattern. Flipover tune is another Williamson original blues, "Check Up On My Baby."

Another new disc in the Bluebird blues category is "I'm A Right Now" as done by Big Joe and his rhythm. Both of the blues were written by Big Joe (McGee).

OTHER GOOD SWING: Don't miss the terrific Artie Shaw platter coupling "So Wonderful" and "I'll Never Be the Same" both featuring Artie's liquid clarinet and some fine piano work by Shaw's 19-year-old keyboard artist, Dodo Marmarosa. Tommy Dorsey and band comes on with a pair of ballads, "I Shouldn't Have Said That" and "Please Don't Say No."

Also in the sweet bit fine category are "Candy" and "Saturday Night by the Four King Sisters," "Candy" and "He's Home for a Little While" by Dinah Shore. "More and More and 'We Didn't Have to Say Goodnight' by Perry Como.

SWING HEADLINES: Duke Ellington will give another concert next month in Chicago. Event will be staged by Down Beat magazine and held at the Chicago Civic Opera Building where the band and several of the instrumentalists will receive their awards for winning Down Beat's 1944 popularity contest. Phil Moore has turned three instrumental tunes over to Robbins Publishing Company. They are "Goodbye Love," "Soft Dive," and "Come Jump with Me." Lena Horne will appear at the Strand theater in New York in March.

Run And Coca Cola

Written By Indian

NEW YORK (CNS)—Run and Coca Cola, a musical comedy which has sold 200,000 copies in sheet music form, was written by a Negro, but Grant, known professionally as Lord Invader, reports Time magazine in its January 29th issue.

Run and Coca Cola, recorded by the Andrews Sisters, sold over 100,000 discs and the name will be changed to Lane and Coca Cola when they sing it over the radio.

Last week at the Paramount Theatre opening, Lord Invader with his band had the audience screaming with the Coca Cola number plus peppy West Indian brogue thrown in.

For more than a year, says Time, Coca Cola, Lord Invader, the island failed to recognize the commercial possibilities of the song; suddenly they caught on. By that time, American boys had sung it in the barracks and cafes and it was on its way to debut in America with Morry Amsterdam, a young comedian. It was first introduced at the Paramount Theatre by blond Jeri Sullivan and became most popular calypso in history.

The Pepsi Cola Company, running to catch up, tried to change the name to Run and Pepsi Cola, but had no success. Thus, Lord Invader a stocky calypso singer with a flair for writing those kind of songs, created himself a catchy tune that has caught on to all America.



By Staff Correspondent

THE LAST WORD! A

Tiny Bradshaw, who is currently appearing with his celebrated orchestra in Chicago at The Last Word, a nifty that is popularly frequented by diversion seekers.



By Staff Correspondent

ELLA FITZGERALD

Ella Fitzgerald is thrilling disc jockeys in Washington, D. C., where she is appearing nightly at the Club Ball.

BUY AN EXTRA BOND!

Every line the writer of the anonymous letter wrote shows his inferiority complex. Since when did being black constitute a social sin.

SEEIN' STARS With Dolores Calvin

NEW YORK CITY (CNS)— Maurice Rocco, sensational pianist, dedicated an original to the Humphrey Bogart-Lauren Bacall romance, "Hoggy Boggy." They say Boggy is considering buying a new club in the city. He makes a grand club with Jack Benny show and took \$5,000 for his week at the Loew's State Theatre. When Lena Horne comes to town for the Capitol Theatre engagement, the band will be Xavier Cugat's. The picture, "The Story of Doran Gray" with Correll Wilde and the leading man, Robert Walker, in person. Artie Shaw is in the picture. The picture is considered the best in the business. Lord Invader says: "To get Katherine Dunham out of the City, I have offered her a \$50,000 profit on the house."

ARTIE SHAW, the bandleader who found himself, is currently at the Strand Theatre with his new band. In it, is Bob Eidejide, who started his own band when Shaw was inducted into the Navy. John Wildberg, the producer of "Anna Lucasta," may decide to turn over production and picture rights for a million dollars to Louis Armstrong, still at the Cafe Cafe Zanzibar, keeps busy proof-reading his biography "The King of Perfidy" by Robert Goffin. A New Orleansian Louis roared the streets as a kid.

JOE LOUIS night clubbing with Ida Jones, former Erskine Hawkins chirper recently turned on her own at Cafe Society Uptown. Louis Kaufman, Hollywood Jewish violinist who comes to town each year on his extensive concert tour, now has a bigger one than ever. After more than 40 concerts, Kaufman plays Town Hall March 14th and brings back the music of our composer, William Grant Still, with him.

MIL-DREED BLOUNT, Hollywood hit-maker and only Negro designer of John-Federic's coast show, wires that she has just won the Zea Phi Beta Sorority nomination for the outstanding Los Angeles woman of 1944. The woman of the year, besides creating chapeaux for motion picture stars and films, is an agent Red Cross worker and takes her war duties seriously. William Franklin opens at Cafe Society Uptown as singer of popular classic songs. He's former Porcy of Porcy and Bess who was Todd Duncan's double. Floyd Snelson, Calvin writer, is boasting that he scooped all on the first Negro WACs to leave the country. He said, in his column

HOLLYWOOD IN BRONZE

BY RUBY BEEKLEY GOODWIN

OVERSEAS SOLDIER SAYS

EMMANUEL BETS RACE BACK FIFTY YEARS

HOLLYWOOD (CNS)— This week I saw into the soul of a very sinistral person. It came from Tuskegee Army air field and was signed an Officer from overseas. The letter, a carbon copy, was sent to Hattie McDaniel, I'm wondering where the original went.

In the first place, I don't believe an officer wrote it. I believe our Negro officers are too big in spirit to write anonymous letters. I think it a Negro officer had anything he wanted to say to Hattie McDaniel or anybody else, he would speak right out, sign his name and give his complete mailing address. Here is the letter:

My dear Miss Hattie McDaniel: I am sure this letter is intended to be written with all the venom and sting I can possibly put into it, not that I think it will do any good but it is a natural reaction.

For fourteen months, I have been overseas receiving the cream of motion picture industries' production, free of charge, supposedly to boost my morale. The idea was wonderful but there was one terribly, ugly hindrance... YOU!

I sat in the Auguste Theatre in the city of Naples, Italy, surrounded by 1,000 whites of all nations, preparing to be entertained... but was NOT... for out of the projector flashed YOU... Uncle Tomming, grinning like a moron and looking dark and ugly as hell. Just what skunks like Bilbo and Rankin expect.

I hope you are making plenty of money for every time you appear with your big stupid self in some domestic role, you retard the race fifty years. So I am closing, hoping for an early end to your movie career.

Sincerely yours,

An Officer From Overseas.

just how much the race has been prostituted. Do we criticize Hattie because she isn't an actress or do we criticize her because she isn't as beautiful as Hedy Lamarr with a peaches and cream complexion. I am not saying that Hattie is perfect. She isn't, she is only human, but there are other attributes besides beauty and a light complexion. There are many officers in our army and private too who can tell of spending many pleasant hours in Hattie's home, where she reigns as a hostess without peer, charming, generous and grateful.

Count Basie Embarks On Six Weeks Tour Of Theatres

NEW YORK — Winding up his record-breaking stand in the Blue Room of Maria Kramer's Hotel Lincoln last week, Count Basie embarked upon a six week theatre tour prior to returning to Manhattan in April for a four week engagement at the Roxy Theatre on Broadway.

"The 'Jump King' at the Adams Theatre, Newark this week, smashed all existing attendance standards at the Lincoln during his eight week run.

The Count's booking at the Roxy marks the first time any band has landed a repeat date since the theatre inaugurated its name band policy more than two years ago. The Basie band did a record business in its four weeks stand at the deluxe Broadway house last March.

Basie's second new Columbia recording, since the Petrillo ban is slated for release next week, pairing a jump special by the Count



By Staff Correspondent

COOTIE WILLIAMS

Yes, indeed! It's Cootie Williams and His Trumpet and His Orchestra that's sending the cats at Harlem's Home of Slap-Happy Feet (that's how Ted Yates, our N. Y. correspondent puts it in writing).

After this date the band moves into N. Y.'s Paramount Theatre to co-star with the celebrated Ink Spots and Ella Fitzgerald.

And Buck Clayton, titled "Taps Miller," with the latest blues vocal by his imitator Jimmy Rushing, appropriately tagged "Jimmy's Blues."

STOP Scratching It May Cause Infection

For quick relief from itching caused by eczema, athlete's foot, scabies, rashes and other itching conditions, use pure, cooling, medicated, liquid D. D. D. PRESCRIPTION. A doctor's formula. Quickly calms intense itching. Use trial bottle! (proves it, or money back. Don't suffer. Ask your druggist today for D. D. D. PRESCRIPTION.

A great and haunting book pours its "heart" out on the screen BETTY SMITH'S TREE GROVES IN BROOKLYN

with DOROTHY McGUIRE as KATIE... JAMES DUNN as Aunt Slazy... JOAN BLONDEL as Joan Slazy... PEGGY ANN GARDNER as Frankie... DONALD CRISP as Neelley... DONALD NOLAN as McSHANE... Directed by ELLA KAZAN, produced by LOUIS D. LIGHTON.

WATCH FOR THEM ON THE SCREEN!

20th CENTURY-FOX HITS!

"A. J. CROWNN'S THE KEYS OF THE KINGDOM" is a MUST on any moviegoer's list! GREGORY PECK reaches top rank! Says Kate Cameron in the N. Y. Daily News!

rank! the N. Y. Daily News!

and hear Sheila Guyse, popular entertainer and songstress

"This cola tastes best!" says SHEILA GUYSE

Read the big secret of Sheila's lucky day...

"I was really amazed when I took the famous cola taste-test," says Sheila. "After trying leading colas in paper cups, I picked Royal Crown Cola best-tasting of all! It's been my favorite 'quick-up' ever since that lucky day! Try RC for a small blues-chaser!"

ROYAL CROWN COLA

BEST BY TASTE-TEST.

1st BUT 2nd FULL GLASSES 5¢

IN THE BIG RED AND YELLOW BOTTLE

A terrific box office smash, Tiny Bradshaw and His Orchestra, featuring Billy Ford and Count Basie, are the sensation of the El Grotto Club in Chicago. The band continues there until March 15.



By Staff Correspondent

Star Goes To Town Hall

NEW YORK (C)—Muriel Rahn, national concert soprano and last season's star of "Carmen Jones," will make her Town Hall debut on Tuesday evening, April 3rd. The recital is being sponsored by Alpha Sigma Chapter of Delta Sigma Theta Sorority and proceeds are to be used for the Sorority's Scholarship Fund.

Jimmie Ascendino, former West Coast newspaperman, is managing the El Grotto Club in Chicago, Ill.

Joe Louis night clubbing with Ida Jones, former Erskine Hawkins chirper recently turned on her own at Cafe Society Uptown. Louis Kaufman, Hollywood Jewish violinist who comes to town each year on his extensive concert tour, now has a bigger one than ever. After more than 40 concerts, Kaufman plays Town Hall March 14th and brings back the music of our composer, William Grant Still, with him.

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negligence. They own no radio stations although, according to these figures quoted above, Cab Calloway, Ellington, Hampton, and Basie would have pooled enough of their income to purchase one radio station at least, over which they could pipe their music to the nation without interference or dictation as to what they play and who they put on to play it.

Any combination of these band leaders could long ago have pooled enough money to buy one or more of the various recording companies that are floundering around and from which millions of dollars are made off the backs of Negro artists. But they, themselves, are tied up on contracts to such companies as Decca, Columbia, Victor, Okeh, and others, and have nothing to say about anything except the days the white man calls them to work.

What Could Be Done

It is well and good to have a lot of money in your pockets and be able to wine and dine and buy a bunch of friends in hotel rooms from coast to coast, get one's name and picture in the paper as shattering this record, and being the sensation here and the sensation there, but it would be far better if these newspaper reports told how Duke Ellington was building his own Town Hall or Carnegie Hall in Chicago or Los Angeles; how Lionel Hampton was buying or had bought this major recording label and had set up a business to give deserving young artists a chance; how Count Basie was earmarking fifty or one hundred thousand dollars a year for musical scholarships for deserving kids among whom might be future Lester Youngs, Earl Warrens, or Buck Claytons.

The same might go for Cab Calloway who could be found investing some of his huge income in the purchase of theatres where Negro attractions could play under Negro management and obtain the satisfaction of contributing to the building of a strictly racial enterprise as it should be built since Negroes are the main factors in swing music.

So far, the only Negro today I have talked to among the band leaders who show any indication of being such a dry case about have been Earl Hines, King Cole, and Al Cooper, who leads the widely known Solman Sultans which play dates at Harlem's famous Savoy Ballroom. The rest of the big money boys of swing are content, it seems, to the status quo.

NEW YORK (CNS)—Smart set, sophisticated, the first ladies of our race in New Jersey and one metropolitan area, where pre-eminence at luncheonette, Coo Restaurant, 10 West 2nd Street, Saturday afternoon.

The occasion was a delightful birthday party for the charming wife, Mrs. Lillian H. Alexander, by her husband, Dr. Walter G. Alexander, M. D., 46 West 2nd Street, Orange, N. J., of the New Jersey State Department of Health.

It was quite interesting to note that the guest list brought together a distinguished array of ladies of beauty and charm, wealth and aristocracy, not to mention brains and genius.

Mrs. Alexander, the vivacious hostess, may best be described as "the life of her own party." Her jovial mood and entertaining manner was indeed thrilling to her guests and made her a champion party-giver of the first water. She was recipient of many beautiful gifts, telegrams and cards, that were delivered to her home previously. She returned her affections to her admirers by presenting each one with a personal gift as a token of her friendship.

Beautifully bowered in late afternoon attire, the ladies gathered promptly at 1:30 p. m. and chatted for sometime while consuming delectable hors d'oeuvres, viands, candies, cocktails and fruit punch, while a pianist entertained with lovely music. The luncheon consisted of tomato juice frappe, chicken a la King, dessert and coffee.

Guests of honor included Mrs. Eunice Matthews, Washington; Mrs. Edmonia L. King, daughter-in-law of President King, Monrovia, Liberia.

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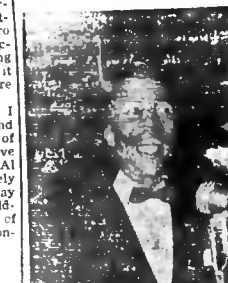
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Eddie Vinson

Blues singing Eddie Vinson who in real life is a brother to Cootie Williams the celebrated bandleader. It was rumored that Vinson at one time was leaving his brother's band to fill an engagement at the Rhythmogenic Club in Chicago. "Just one of those things," Vinson is reported to have told reporters Williams said, "You know how brothers are. Once in a while they scrap but, always make up. Well, that's the case with Eddie and me." So unless Uncle Sam takes Vinson the blues star will remain with Cootie Williams' Orchestra. And that's that. — Exclusive IPS Photo.

NEW YORK (C)—Singer and pianist, Count Basie, will share the bill next week at the Apollo Theatre with Andy Kirk and his band. Others in the lineup are the Clark Brothers, Dixon's Seals and comedian Tim Moore.

Una Mae makes her initial appearance in Harlem after her recording success.

After his wind-up at the Plantation Club in St. Louis where he has been a terrific stand-out, Luis Russell moves to the Club Riviera in St. Louis to co-star with Sister Rosetta Tharpe. After that date he goes to Detroit for a week's stand at the Paradise Theatre.

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