



LIGHTENING DOES STRIKE TWICE

NEW YORK — That lightning never strikes twice in the same place would be a hard thing to prove to lovely little Sheila Guyon, who will soon make her motion picture debut in the Herald Pictures comedy-musical, "BOY! WHAT A GIRL!" Up until Producer Jack Goldberg assigned her to one of the romantic roles in that show, the first of twelve to be made by his company with all-Negro casts of leading artists.

Sheila's first picture was made in New York, at the Fox Movietone studios, and from the opening day's shooting, the producer and Arthur Leonard, the director, felt that they had discovered a possible star in the cherry-fresh-faced young lady. Confirmation of this judgment soon came in rather dramatic fashion.

Crossstage from "BOY! WHAT A GIRL!" Bill LeBaron and the

romantic Horace Morgan were producing the million-dollar "CARNEGIE HALL." At the end of the early days of shooting, Borro and Leonard, his director, had been obviously interested in the Goldberg picture. Suddenly, the camera came closer. Limber strolled over to the "BOY! WHAT A GIRL!" set and asked an eye-opening question. All he wanted to do was borrow the star.

"We've got a spot coming in that that Guyon girl would be swell in. We'll build it up as much as we can and give her every break at your shooting schedule. Will you let me know for tomorrow?"

Goldberg and Leonard put their heads together and decided that it could be done and the following day Sheila shot her scenes in "CARNEGIE HALL."

Rushing on "BOY! WHAT A GIRL!" Producer Sheila to be photographed and a smart little actress could make more opportunities come knocking at her door.

Double Barrel Attraction Clicks



Maestro Luis Russell, Apollo recording artist, and Illinois Jacquet, whose exciting saxophone numbers are listed among Apollo Records best sellers, are both pictured here between shows at the Royal Theatre in Baltimore, Maryland, where the 1280 Jive was being "put down."

The doubly barrel attraction (plus, of course, Lee Richardson, the Smith Sisters, and the comedy team Harry and Moe) were a smash success at the box office.

Apollo Records feature Jacquet's rhythms and the celebrated Luis Russell Orchestra along with other outstanding septa artists.

KING COLE TRIO'S RECIPE FOR SUCCESS-- LIKE YOUR WORK

SHOW FRONT

NEW YORK—Much of the credit for Nat King Cole's effectiveness as a singer has been given to his soft and relaxed style. On the NBC program over your station, Saturday at 8:45 p. m. EST, Nat always sounds as though he just dropped by at your house to sing a few unharmed songs at the piano. Oscar Moore on guitar and Johnny Miller on bass come along for a fit in hand-in-glove with Nat like three guys who've been in each other's hair for a long time. And they're exactly the way things are. Nat Cole and Oscar Moore formed the original Cole Trio with Wesley Prince on bass. When Prince went into the armed services, Johnny Miller replaced him and he's been playing the same ever since.

Although the King Cole Trio is probably the most valuable-personal-musical organization in the world, they have worked all those years without a contract. The personal relationship between the three musicianship, it is doubt reflected in their matchless ability to work together. On the road, as they are now, they travel and live together, so that it is such a labor of cooperation and agreement. They have any time they need to give pleasure to so many millions on the radio, records, and in personal appearances, and, at the same time, so thoroughly enjoy the experience.

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FEATURED AT SHOW-- Philip D. Schuyler, talented 15-year-old composer and pianist who, at the age of three, started the music world by playing the great masters and gave recitals of her own composition at six.

THEATRICAL UNION BARS NEGROES

NEW YORK — Charles Grutzner, noted literary critic, made a scathing denunciation here this week of the hypocrisy and small cruelties by which the Negro in the theatrical art. Grutzner pointed out that the largest theatrical union which bars Negroes is the Actors' Equity Association. He pointed out that the largest theatrical union which bars Negroes is the Actors' Equity Association. He pointed out that the largest theatrical union which bars Negroes is the Actors' Equity Association.

WASHINGTON U. HONORS STILL

HOLLYWOOD (CAR) — As the first American composer to visit the University of Washington under a new plan to bring each year one or more composers to the campus, William Grant Still, distinguished Negro composer, has been grandly honored.

"BEBOP" LINGO NEW MUSIC IDEA

NEW YORK (ANP) — "Keep your feet with the proper beat. Get it, if you want a taste of it."

While the above could hardly be taken as a quote from one of Tenor's or Longfellow's classics, it can readily be interpreted by a set of ears as the new language of "bebop." First it was ragtime, then jazz and following swing it was bop. It is a new era in popular music that is sweeping the country. Duke Ellington and his trumpet originated the bebop musical idiom and the innovation has added another chapter to the history of popular music.

The creation of a 27-year-old saxist named Bob Gonzales, the bebop language is rapidly invading the country and with the official debut of Bebop 3 Bips and A Pop quartet on Blue Note records last week another crazy era in music is predicted. Ten local radio "jockeys" report that since they played the records they have been besieged with calls for repeat performances.

Gonzales, who has worked around the country with his own outfit and later managed the one-time favorites, the Savoy Sultans orchestra, was struck with the notion of creating this strange lingo three months ago. For a long time he was a member of Duke's trumpet solo.

Knowing that people hardly will copy a mere idea of music until they are able to hum or sing it, he has coined the bebop as a commercial lingo.



PRINCIPAL IN PREMIERE — Following the world premiere performance in Boston of Fats Waller's solo cantata, "The Song of Songs" — a work commissioned especially for the distinguished soprano, Elfrida Davis, by the League of Composers — Miss Davis receives the congratulations of Serge Koussevitzky (left), who conducted the performance and seven others by Miss Davis with the Boston Symphony orchestra in the following 9 days.

Dr. Koussevitzky's scheduling of so many performances of the Fats work by Miss Davis within one musical week, represents the first time in his long association with the Boston Symphony that the great conductor has attached such importance to a single work and a single soloist. (ANP)

Nitelif In N. Y.

NEW YORK (ANP) — HENRIETTA LOVEFACE, one of the greatest female voices of the day, was a surprise attraction on JIM NEWBY'S Cotillion show Sunday afternoon. Miss Loveface, took the house by storm with her rendition of two popular numbers — BILL GIBBERTI's "I'm a Fool to Be Proud of Myself" and "I'm a Fool to Be Proud of Myself."

LEONARD BEED has permitted his name and fame to be used in a variety of ways. He has had a hit with the "Pharmaceutical Museum" members of LOCAL 802, Association of Musicians of Greater New York. He has had better advertisement for himself to "musicians" companies if he hopes to remain a top figure in his end of show business.

LIONEL HAMPSON hit the entertainment stratosphere Saturday night, 15 — The nation heard "The Top Band" in a delightful performance by PHILLY HOWE, Pittsburgh Center columnist on the "End of the Road" D.C. "Disappointment" at Carnegie hall.

Greenboro Duke Ellington showed what it takes to make a great band when his orchestra was featured in a recital at A and T College recently. Not only did the Duke score a tremendous hit with approximately 4,000 appreciative listeners, but he gave a fine exhibition of orchestral teamwork.

Ellington's band was sponsored by the Beta Epsilon chapter of Alpha Phi Alpha fraternity.

SUCCESS STORY



MEET BRICE DIXON — He is a successful Chicago business man. A former student at Commerce Tennessee State College, Nashville, Tennessee, Dixon owns and operates "The Rhythm Record Shop and the Apollo Records Distributing Company, 719 S. State Street, Chicago, Illinois. A Navy vet Dixon is considered the best dressed man on Garfield Boulevard.

NEGRO MOTHER PREMIERED AT TOWN HALL.

NEW YORK — Alex North's first concert performance of his "Negro Mother," the score with lyrics by Langston Hughes, received enthusiastic praise by the music critics who heard it at Town Hall on the American Soviet Music Society's program "Juanita Hall of 'Street Scene'." Debra North, Clara Crawford, Mariel Smith, Jerry Lewis, Louise Sharp, James Lapsley, Lorenzo Fuller and Patricia Neway, all stars from Broadway shows, were the soloists whose interpretation and singing were considered superb.

"Negro's Holiday," which has a huge international cast, is scheduled to close here in two weeks. A road show is being whipped up for its first performance in Chicago.

Count Basie with a strong supporting cast is picking 'em up at the 125th Street Apollo theatre as per usual.

Gene Callender, New York musician and founder of the LaVerne Music studio, flew to Hollywood this week to marry Bennie Carter, well known bandsman.



PAGING MR. PAGE

Even as a youngster playing in Texas carnivals during summer high school vacations, "Hot" Lips Page "would open the door" with his trumpet playing. Apollo Records features Page (full name: Orza "Hot" Lips Page), the trumpet star who was formerly with Airtie Shaw, in bits of comedy and rhythm that comes out on a record that is just about the best of the "Open the Door, Richard" series. Trumpet-wise Page and His Orchestra proves with this record that he can be "the master" when given the right material. It's the one record you have got to hear before Richard opens that door — when and if.

On the reverse, "Texas and Pacific," a swingy-thingy is a dancin' romancin' number that makes Page a good bet for an album of swing tunes which Apollo is probably set to do since this company — though listed in seventh place — moves later faster than other disc producers.

DUNHAM STARS AT ROXY

NEW YORK — KATHERINE DUNHAM and her dancers are creating a sensation at the Roxy theatre in their first appearance there and closing up the box office. Ed Sullivan is presenting the revue which he appears in as does Ernesto Lecuona, brilliant Latin American composer. The engagement has prevented Miss Dunham from filling her contract with Century Music productions in which she was slated to do the choreography for the film, "Samba," in Cuba. However, one of her talented dancers, Lenwood Morris, is going out in her place to direct a large group of professional and native dancers.

SAY YOU SAW IT IN THE CAROLINIAN

Wait For THE BIG DANCE

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"Tain't What You Do"

Featuring THE LUNCIFORDS GAZ CLUB

and Lenwood Morris

and "Cheatin' On Me"

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