

Nite Life In New York

RUBY DEE GOOD PICK FOR MR. ROBINSON.

New York (ANP)—We think Jackie Robinson could not have had a more charming "Mrs. Robinson" selected for him than Ruby Dee, unless, of course, Lena Horne had seen her way clear to sign for the movie role.

We've long thought in our mind that with the right sort of vehicle Lena Horne's per-
formed enabler.
leagues would rival that of the
titled acting stars of screen
and the legitimate stage. As a sub-
ber, man-hating, shrew of some
scathed island outpost, even a
male "stone statue" would lose a
pleasant leads to the most queen-
ly and beautiful brownskin in ex-
istence. But without any script be-
fore us our leader's mind envisions
the human-interest factors in the
"Robinson Story" that hints to
skyrocket Ruby Dee to further ac-
claims much more than her ster-
ling work with Anna Luastie, etc.

ROBINSON, MAY SURPRISE
Also we have a hunch that
Jackie Robinson will show himself
to the entertainment world as a
first class actor and we are going
all out on the limb for the review-
ers and critics to slam at us later
in this opinion.

Your best girl still, Lena
next to our wife even if you dis-
agree with us for writing this. I
say too, get your price (big men-
ey) while you are young and in
the field public spot. I also say
lock out for parts that might mean
later \$15,000 a week instead of the
\$7,500 you reportedly draw and
pay "Uncle Sam".

THAD STEVENS—CRUSADER
Aside from being the owner of the
popular Harlem Palace Restaurant,
set over on Lenox Avenue, be-
tween 127-128th Street, Thaddeus
Alford Stevens never stops fighting
for "his people" as he styles it.
Had he the last person to seek
pardon of the kind I pass on
now. When Chesterfield ciggies
(Liggett Meyers) at long last bar-
ed a Negro salesman, it capped
a three-year fight on Mr. Stevens
part for jobs of the sort for col-



NAT "KING" COLE is all smiles over his latest Capitol etching of "For You My Love," which already is regarded as a hit. Nat teams with the "Real Gone Gal" Nellie Lutcher, on the tune which Larry Darnell made famous. Reverse side has the two songsters joining in "Can I Come In For A Minute."



THE TWENTIETH CENTURY GAUDEL, Erskine Hawkins, is one of the band leaders selected for intensive promotion by RCA Victor Records. The disc company in an effort to revive dance

bands, has released 15 albums by 15 different bands, and allotted \$15,000 in promotion of the album. Hawkins is represented in the collection with an album, "Erskine Hawkins Plays W. C. Handy."



BUCK AND BUBBLES, brought stage shows back to Harlem's Alhambra Theatre last week, when they headlined an all star show Long a motion picture house, the Alhambra now becomes the second theatre in Harlem to offer stage shows.



ROY MILTON
"BLUES" NOT SAD FOR ROY MILTON

with the music-loving public.
In 1947, Roy returned to his home-town of Tulsa, Oklahoma, "That was the most thrilling moment of my life," stated Roy. "There was a gain parade in my honor, and I was given the key to the city."
Like all bands, Roy's personnel has changed many times since his first organized in 1938, but his blues styling has remained the same.

JOHNSON CREW TOPS N.C. DANCE RECORDS

GREENSBORO, N. C. — Buddy Johnson, the youthful creator of "Walk Em Rhythm," demonstrated his right to the crown recently bestowed upon him as "King Of The One-Niter Circuit" as he and his blockbusting band led off their southern one-niter tour by racking up new attendance records in three North Carolina dates.
With his Decca platter of "I'm Tired Crying Over You" running neck-and-neck with Larry Darnell's "For You, My Love" as the No. 1 disc hit in the southland, Buddy set the turnstiles clicking a week by time with grosses of \$3362 in Wilmington, \$3594 in Greensboro and \$3448 in Salisbury.
Following his dates in the Carolinas, the "King Of The One-Niter Circuit" will invade Florida on a whirlwind tour of 14 consecutive one-night stands in that state.

Hampton Choir Opens Week's Tour At Rutgers

HAMPTON, Va. — Hampton Institute's "Soprano Choir" — a mixed group of 40 voices chosen as the best from the regular group of 125 in the internationally famous choir — will sing at Rutgers University on Sunday, February 26 as it opens a week's tour of New Jersey.

Directed by Dr. Henry N. Switzer, Hampton's music department chairman and former Westminster Choir College departmental head and choir director, the singers will render two selections at the 11 a. m. Religious services, while Hampton's Chaplain Edward R. Miller occupies the pulpit before fevering the college with an afternoon concert at 3:30 o'clock.

The choir also will sing at the First Reformer Church of Hackensack, N. J., at 8:30 p. m. on the same day.

The rest of the schedule includes the Englewood, N. J. Junior High School, Monday evening, February 27; Ridgewood, N. J. Tuesday evening, a morning appearance at the Paterson, N. J. State Teachers College on Wednesday, March 1, followed by an evening concert at the First Baptist Church of Paterson; and a final recital at the Summit, N. J. Service Club on Thursday evening, March 2.

The Hampton Institute Choir which was heard over the nation in a CBS broadcast in December, is inheritor of a rich musical tradition at the 81-year-old college, which recently inaugurated an alumnus, Alonzo G. Moran, as president. The musical tradition at the school, founded by General Samuel Chapman Armstrong in 1868, began with the Hampton Singers of the 1870's, who, directed by Thomas P. Penner, helped to "sing up" dormitories with fund-raising tours and it continued to grow under the musical leadership of Fred G. Rathburn, Bessie Drew, Ethel Cooledge, Bessie Cleveland, and others. In 1913, the group was taken over by the late Dr. R. Nathaniel Dett well known

composer and arranger of folk and religious music.
When Dr. Dett was head of the Music Department at Hampton, the Choir and the Harmonic Hampton Quartet toured Europe, with Dorothy Maynor internationally known soprano, as one of the featured soloists with the larger group. Both the Choir and the Quartet appeared before the rulers of more than one European country.

Since 1939 the Choir has been directed by Ernest Hays, now Hampton Institute organist; Charles Flax, former Choir and Quartet member and now director of the all-male "Men of Hampton"; and Herbert F. Wells, now chairman of the Department of Music at another leading Negro institution, Tennessee A. and I. College. Other directors since Dett have been Clarence Carr, Aaron White, Gerald B. Wilson, and Naah F. Ryder.

In 1947, 1948 and 1949 the Choir has been heard on coast-to-coast networks by different broadcasting companies, and on a number of more localized programs. The group is in constant demand throughout Virginia and the East.

Flames Burn For MGM

NEW YORK — The Three Flames, popular vocal-instrumental trio, have been signed to an MGM recording contract and waxed their first sides for that label last week with the backing of Milt Buckner and his band, just prior to shoving off for an engagement in Canada.
The MGM pact for the Flames, who previously had been with the Columbia and National labels, was negotiated by their booking agency, the Shaw Artists Corp.

For their first MGM session, the Three Flames, who are George "Tiger" Haynes, Roy Testamark and Averill Pollard, waxed four original compositions, "Chewing Gum Mama," "Good-bye Cornelia Jones," "Suffer" and "I Don't Want To Take That Chance."



BUDDY JOHNSON

GREENSBORO — A crowd of approximately 1,000 rabid music lovers shouted and applauded their approval of Buddy Johnson and his orchestra who appeared in concert-recital Tuesday night in the Harrison auditorium of A. and T. College, Alpha Nu Chapter of the Kappa Alpha Psi fraternity sponsored the program.

Featured attractions of the concert were vocalists Arthur Prysock and Ella Johnson, and instrumentalists Steve Pullin and Willis Nelson. Prysock, who changed suits three times during the performance to the delight of the audience, further delighted his fans with his rendition of "I Can Dream Can't I," "Because," and "You Got To Change Your Ways."

Pullin and Nelson were terrific in their rendition of "Pullin' Me," Ella Johnson had to sing "Tired of Crying Over You," twice to satisfy her fans and her "Keep Me Close To You," and "Since I Fell For You" rocked the house.
Outstanding numbers by the whole orchestra were "Good Day," the opening number, "Concerto," "Super X," "Little Dog," and "Far Cry."

I've Been Thinking

BY CAB ALLOWAY

It has taken the Negro many years to get away from the caricature of his race which began as far back as the days of the minstrel show and which, unfortunately, was continued in great part right down to the present day of radio and motion pictures.
That's why we've been impressed with the way the baby entertainment medium, television, has accepted the Negro entertainer. While we don't find television networks too anxious to build shows around Negroes, they at least accept him without caricature and without open prejudice.

And while the teeev nets are reluctant to build Negro shows, many of the top shows on television have shown not only a willingness to accept the Negro as an equal, they have shown a DESIRE to do so.
Such top television stars as Arthur Godfrey, Milton Berle, Ed Sullivan, Mack Carter and a nest of others have insisted upon presenting the Negro entertainers on their shows as the complete social equals of other entertainers appearing in the same shows.

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