

Theatricals Music Features

Greatest B'Way Show Looms For Negro Actors Guild Benefit

STARS OF STAGE, SCREEN, RADIO AND OPERA VOLUNTEER FOR MONSTER ENTERTAINMENT AT 46th STREET THEATRE ON SUNDAY EVE, DEC. 11.

Moved by a human impulse to aid the sick and needy of the profession, upwards of one hundred stars of the stage, screen, radio and opera have volunteered to entertain at the first annual benefit show to be given by the newly organized Negro Actors Guild of America. The date is Sunday night, December 11, and the place is the

46th Street Theatre. From every indication, the show should be one of the greatest ever staged in the history of Broadway.

Newest additions to the ever growing list of stage luminaries who will appear on the monster program include Lawrence Tibbett, George Jessel, Eddie Duchin, Margaret Speaks, Avis Andrews, the Hall Johnson Choir under the direction of Leonard DePaur, Duke Ellington, Harry Hershfield, Ted Friend, Dan Healy, and Louis Sobol. Others are coming in daily to make this a never to be forgotten performance.

BILLY HOLLIDAY DROPPED FROM SHAW BAND

COLOR ISSUE RAISED AS REASON FOR LETTING OUT OF POPULAR VOCALIST

Washington, D. C.—The axe of prejudice fell and severed Billy Holliday, the last colored female vocalist featured with a white band from her perch in front of Art Shaw's orchestra late last week.

It was reported that Miss Holliday's dismissal followed a notice from the cigarette firm which sponsors the commercial for which Shaw's band was recently signed, that Miss Holliday could not be used on the program.

Her appearance with the Shaw outfit began last summer proved a bit hit on the stage. And with her aid the unit has built a large National radio audience. It is a coast-to-coast program which emanates from the Lincoln Hotel, New York, nightly.

At the time Miss Holliday joined Art Shaw's band, Negro vocalist with other white orchestras were proving box office sensations all over the country. With her dismissal only one colored vocalist is now featured with an all white crew, Leg Watson, who is with Gene Krupa.

June Richmond, another fair sepiatist vocalist was recently let out by the orchestra headed by Jimmie Dorsey. Miss Richmond is now associated with Cab Calloway in the Cotton Club.

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States. Eminent critics and musicians have acclaimed him as one of the finest singers of his generation.

LOUIS ARMSTRONG RECORDING CLASSICAL SPIRITUALS

New York, Dec. 8 (C)—Louis Armstrong, known as the world's greatest trumpet player, is recording classical spirituals, such as "Shadrack" and "Jonah" and the "Whale," is was announced Saturday through "Tin Pan Alley Hot Notes," directed by Lou Levy, 1393 Sixth Ave. Armstrong is also recording all the old Bert Williams songs of twenty years ago, and "King Louis's" sense of comedy is expected to make the great Bert live again.

RATING THE RECORDS

By Frank Marshall for ANP

Ella Finds Her Basket

To a world that for many months has been hearing singers tell how they lost their yellow basket, the announcement that Ella Fitzgerald, (who started it all) has at last found hers ought to be a pleasant relief.

The new number, recorded by Ella and Chick Webb's band, bears the title I FOUND MY YELLOW BASKET. It is a simple, rollicking tune wrapped up in swing and served in the general nurse style of "A Tisket A-Tasket." But, here the comparison ends. "A-Tisket A-Tasket" by Chirk and Ella is one of the year's best records; "I found My Yellow Basket" suffers greatly in comparison and is just ordinary.

But the other side of the disc redeems it. Bearing the simple title ELLA, it features vocals by both this grand singer and Taft Jordan, together with some fine trumpet playing by Taft, one of the best in the business. This number is extremely satisfactory and ought to please everybody. The record is Decca 2148.

Bing Sings 'Summertime'

One of the late George Gershwin's most memorable tunes SUMMERTIME, gets distinguished treatment by none other than Bing Crosby on Decca 2147. There is a fine instrumental passage in the middle of this Porgy and Bess number by Matty Malneck and his orchestra. Coupled with "summertime" is the popular YOU MUST HAVE BEEN A BEAUTIFUL BABY, also sung by Bing Crosby with Bob Crosby's orchestra.

Blues by Art Shaw

A few seasons ago Art Shaw, and his band waxed THE BLUES A and the BLUES B, for Brunswick. Recently the number has been reissued on the 35 cent Vocalion label. If you like an instrumental, solid blues number in medium temp with some barrell house solo work by done by the white clarinetist and members of his orchestra, look no farther. It's Vocalion 4401.

Four Bob Crosby Pops

Bob Crosby, who has endeared himself to the sepiat trade with his recordings of "Yancey Special" and 57 other varieties of indigo numbers, has come forward with sides of currently popular pieces, two new discs containing four YOU'RE LOVELY MADAM is coupled with WHAT HAVE YOU GOT THAT GETS ME, with vocals by Bob and Marian Mann on Decca 2142, and TWO SLEEPY PEOPLE accompanies WAIT 'TILL MY HEART FINDS OUT with more vocals on Decca 2150. Recommended for those who like commercial tunes in typical Crosby fashion.

Is Krum Elbow Like This?

Ever since a year ago or more, ago, small units from Duke Ellington's orchestra began making records of their own, Johnny Hodges has started getting the acclaim due him as the world's foremost

ATLANTA'S MUNICIPAL AUDITORIUM OPENS TO HER



ETTA MOTEN

Concert artist, who appeared in Atlanta's beautiful new municipal auditorium last Monday night in a triumphant event, the first sponsored by and for Negroes in the newly completed structure. Booked by T. Washington High school, one of the South's most progressive educational institutions, presented Miss Moten through the courtesy of the Chicago Concert Bureau, 3548 Vernon Ave. The talented artist came to Atlanta after concerts at Langston university, Fort Smith and Pine Bluff, Ark., and is scheduled for Indianapolis, Ind., Knoxville, Tenn., Little Rock and Hot Springs, Ark., New Orleans, La., Florida State college, Tallahassee; Southern university, Baton Rouge, La.; Buffalo, N. Y., Erie, Pa., and other points in the near future. She is accompanied on her tours this season by Miss Margaret Bonds, Chicago's premier pianist.

alto saxophonist. Four recent sides by his aggregation merely furnish proof of his unique ability.

KRUM ELBOW BLUES, named after Father Divine's recent real estate acquisition, is torrid swing with terrific rhythm. On the other side is THERE'S SOMETHING ABOUT AN OLD LOVE, in sweet vein, complete with a highly satisfactory vocal by Mary McHugh. The number is Vocalion 4351. Those who have "Jeep's Blues" may want Hodges' THE JEEP IN JUMPIN' which is guaranteed to make jitterbugs out of paralytics. The other side of this record Vocalion 4386 is PRELUDE TO A KISS, the new Ellington composition of the "Reminiscing in Tempo" mood.

Casa Loma Gets Hot

After devoting more and more time to sweet music, Glen Gray's fine Casa Loma band goes hot again in WHAT IS THING CALLED LOVE on Decca 2144. It's a haunting melody and the Glen Gray treatment, except for a non-sensical series of trumpet riffs, is plenty solid. The other side, in similar treatment, is YOURS, ALL YOURS which has the added attraction of a vocal by Pee Wee Hunt.

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WORDS WITHOUT MUSIC

By LOUIS REID
(Music Features & Photo Syndicate)

WHEN homesickness strikes Tin Par Alley it is invariably expressed in songs about the Southland. The tradition stems back, of course, to those greatest of American songwriters, Stephen Foster and James A. Bland with their melodies of Virginia and Kentucky and Southern rivers and Dixie in general.



LOUIS REID

The nostalgia is set at rest most often by the tunesmiths through the simple process of declaring definitely that they are returning to some beloved scene, as, for example, "I'm Going Back to Carolina," "I'm Going Back to Dixie," "I'm Going Back, Back, Back To Memphis, Tennessee," "I'm Going Back to Bottomland," "I'm Going Back to My Mammy," and "I'm Goin' Back to Alabam'."

Incidentally, there hasn't been a new mammy song in years. But then Massa Jolson, chief celebrator of Mammy, has been absorbed recently in other activities. When Jolson was appearing in elaborate musical revues he paid regular tribute to Mammy, his devotion taking the form of outstretched arms, one knee reverently upon the stage the while he lifted his voice in lusty, loving sentiment. He made Mammy such a vogue that other comedians began to burlesque his style, notably Will Mahoney who had a song in which practically every word was "mammy."

Only members of the financial world to gain fame in musical composition are Hoagy Carmichael, Paul Warburg and the late William H. Woodin. Carmichael's success in songwriting was so impressive that he severed all connection with Wall Street to devote himself exclusively to music. After several Broadway

hits he is now in Hollywood, writing tunes for movies.

Warburg, under the pseudonym of Paul James, collaborated with Kay Swift the former Mrs. Warburg, in writing the songs of a Joe Cook musical comedy. Their most popular numbers, according to the records of the American Society of Composers, Authors and Publishers, were "Can This Be Love" and "Can't We Be Friends." Joining up with the New Deal Administration in its early days, Warburg ceased his songwriting work, nor did he resume it when a few months later he returned to private life. Books on economics have been his recent creative outlet.

William H. Woodin derived considerable pleasure, and no little reward, from his musical compositions prior to his appointment by President Roosevelt as Secretary of the Treasury. He specialized in descriptive suites of childhood themes and the pioneer days of America, his best known works being "Raggedy Ann" and "Covered Wagon J. S. He liked to visit broadcasting studios when programs of his pieces were scheduled, talk with musicians in a spirit of friendly camaraderie. "Call me Will," he used to say to them to make conversation easier, break down the reserve of his governmental post.

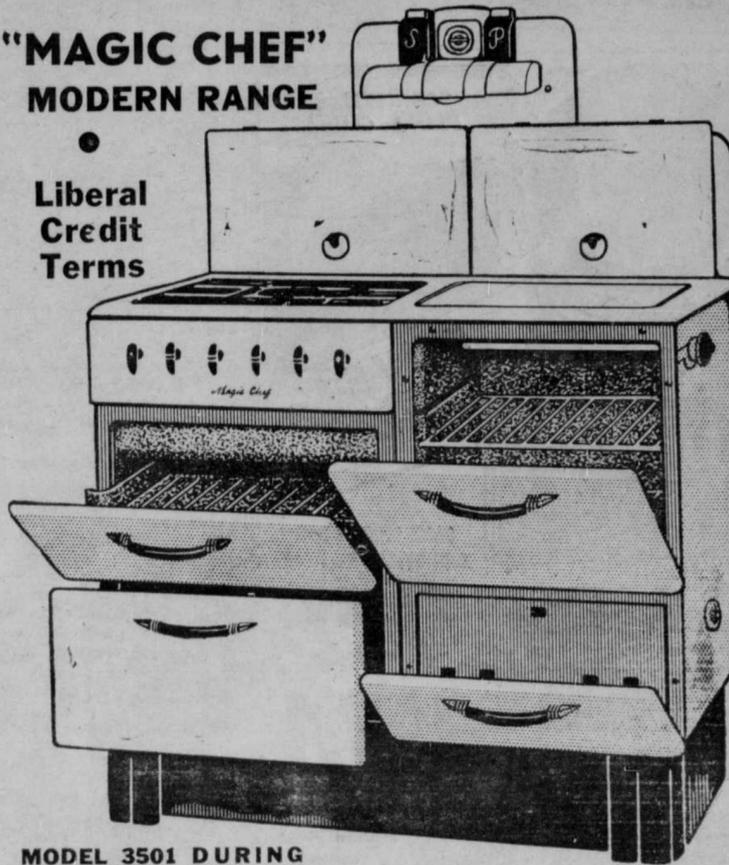
Similarities of words frequently lead to fantastic uses in song titles. The other day we came across the title, tucked away in the files of ASCAP: "From the Indies to the Andes in His Undies."

Two of the most enchanting compositions in the light classical category are Debussy's "Clair de Lune" and Nivina's "A Day in Venice." Each has a favored place on the music racks of the concert orchestras, and the former is one of the most popular compositions with concert pianists. In 1936 more than 7,000 performances were given of each of these works.

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