

1933

CAB CALLOWAY DAY-BY-DAY

THE WONDERFUL
VICTOR RECORDINGS

THE MOVIE
"INTERNATIONAL HOUSE"

CAB ENTERS FREEMASONRY

THE SO PECULIAR SOUTHERN TOUR

THE LADY WITH THE FAN

THE VAN VECHTEN PHOTOS





This "magazine" is a fierce attempt to share our knowledge about Cab Calloway, his music, and his musicians. It is inspired by our website founded in 2006:

WWW.THEHIDEHOBLOG.COM

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Aren't we smart?

All the links are either clickable or scannable and offer you a direct access to the video, sound or the article online

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Let's capture the
sound of that band!

7 January **30** February **38** March **63** April **77** May **92** June **104** July
126 August **142** September **156** October **166** November **173** December

FROM THE SO-CALLED EDITORS

Launched at the beginning of 2025, the Cab Calloway Day-by-Day series has encountered its audience: jazz aficionados, monomaniacs, historians in disguise, and even Cab Calloway fans! Hence, this second volume is dedicated to the year 1933. The fact that it's directly succeeding 1932 is a pure coincidence. We wanted to deal with the topics of that year: the Victor recordings, Freemasonry, the Van Vechten photographs, etc.

The difficulty with 1933 is that there are fewer available documents on hand. For instance, only a couple of pictures of Cab and his musicians. And we insist on using only material strictly from the year covered.

“

“ONE OF THE MOST
AMAZING
PERSONALITIES IN
THE MUSIC WORLD
TODAY IS ONE YOU
ALL KNOW:
CAB CALLOWAY.”

— Irving Mills
(in *Paramount
Pictorial*, March 1933)

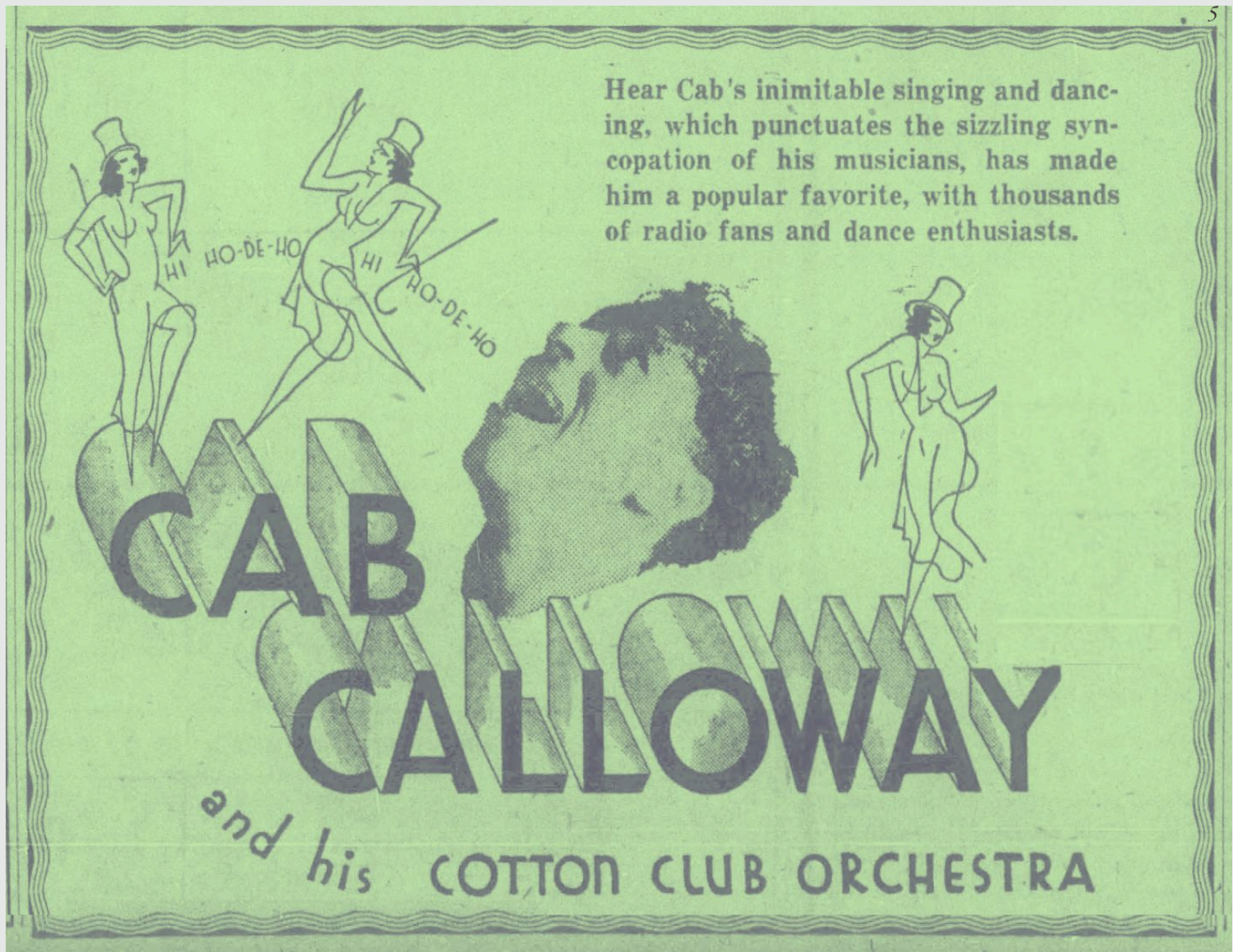
We hope this new edition will enhance your eagerness for more Cab Calloway music, and deeper knowledge about the lives of artists who had to keep a smile on their faces despite difficult times and environment: the Great Depression was at its peak, racism and segregation were no better. The smile sometimes became a grin, as the peculiar Florida tour proved. But there were also many reasons to rejoice: the 23rd Cotton Club Parade and its Lady with the Fan, the movie “International House,” which developed Cab’s audience again and again, Rudy Vallee’s radio show Fleischmann Variety Hour...

And we hope you’ll find out more reasons to smile on the following pages.

Enjoy your reading, and keep that Hi-De-Ho in your soul!



KELLER WHALEN & JEAN-FRANÇOIS PITET
(during their last raiding at the Schomburg Center in Harlem)



One of the advertising matrixes used during Calloway's spring and summer tours



HOT JAZZ AT THE COTTON CLUB AND IN JIM CROW TERRITORIES: THE EXHAUSTING ROAD TO INTERNATIONAL SUCCESS

If 1932 was the year radio craze, stage performance, and coast-to-coast fame were confirmed, 1933 appears to be the year Cab Calloway became the real deal:

- The top billed artist for fancy revues at the Cotton Club;
- The multimedia (a word that doesn't exist at this time) performer that audiences want in the best venues, everywhere, on radio, in the movies and cartoons... and even on television (his sequence in the movie "International House" occurs as an experience of primitive television broadcast);
- The maestro whose music is able to drive Dixie folks—whites and Blacks—to the segregated dance floors;
- The bandleader recognized by his musicians as their legitimate and protective boss after all the endured incidents during the Southern and Midwest tours;
- The artist who deserves the best available technology by recording for the prestigious Victor company allowing him to appear more as a jazz musician than a novelty singer;

- The “most amazing personality in the music world today” as proclaimed by his talented and eager agent, Irving Mills, who paved the way to international fame, setting a European tour for his two most important clients and protégés, first Duke Ellington (summer 1933), then Cab Calloway (spring 1934).

After the many changes and additions in the orchestra at the beginning of its history with Cab, the last arrival on the bandstand dated September 1933: Eddie Barefield, an addition to the reeds section. The personnel were steadier, and got more confidence, having also the power (and money) to get the best song pluggers and arrangers around. As we already said, broadcasting almost every night, and performing regularly for dances required a wide and constantly updated repertoire.

But one of the main inner events that happened in 1933 for the band was a change of spirit: after the toughness of the tour in the deep South and the Midwest, “Cab forged a bond between himself and his men. Whereas some of the old Missourians whom he had fired might have resented him, he now led a band who knew that he would stick up for them, and lead them through thick and thin. They admired his craft, his skills as a performer, and his charisma. And in return, they would do anything for him,” as stated by Alyn Shipton in his Cab Calloway’s biography.

And don’t forget that besides Duke Ellington, Cab Calloway was one of the best (and most lucrative) talents in Irving Mills’s stable. Hence the peculiar attention to the King of hi-de-ho who obtained in 1933 the rare privilege to tour the States in a private Pullman train.

During the several recording sessions for RCA between September 1933 and January 1934, Victor’s engineers were technically able to capture Cab’s voice with superior sound quality that gives those records a unique sound and texture.



Des Moines Tribune, IO (June 10, 1933)

Also, thanks to the lineup of the musicians with dynamic bass, solid trumpets, light piano touch, and colorful saxophone backgrounds of four musicians, the orchestra’s new sound was ready to conquer the USA... and the world.

Cab Calloway can look at 1933 with pride and satisfaction, despite the economic crisis at its peak. And he can expect the forthcoming year to be even more exhilarating and overwhelming: the European tour next spring 1934 will be the real start of his international fame.

Cab definitely has a unique history that really deserves to be examined closely, day after day, in order to be thoroughly understood...

JANUARY 1933



One of the 100 pictures
Carl Van Vechten took on January 7,
1933, in his New York studio.

JANUARY 1933

CAB CALLOWAY DAY-BY-DAY

1-31 (with intermittence)

Cotton Club's 21st Edition (started on Sep 18),
Cotton Club, Harlem, New York, NY

3

Cab dedicates "Mood Indigo" and the 2nd part of his broadcast to Duke Ellington's parents for their 35th anniversary, Cotton Club, New York, NY. After the show, he attends the party at Duke's home, 315 Edgecombe Avenue, New York, NY

7

Photo session with Carl Van Vechten at his studio, 101 Central Park West, New York, NY

12

Murray's Palace Casino, Washington, DC (TBV)

13

Black Cat Day breakfast dance (along with Guy Lombardo and his orchestra, Bill Robinson, Arthur Tracy, Dan Healy as MC), organized by the Harlem Emergency Unemployment Relief Committee (\$1000 netted), Rockland Palace, New York, NY

14-20

Week engagement (with Dusty Fletcher, Geo Wiltshire, G.G. James, 5 Percolators, Crawford Jackson), Lafayette Theatre, New York, NY

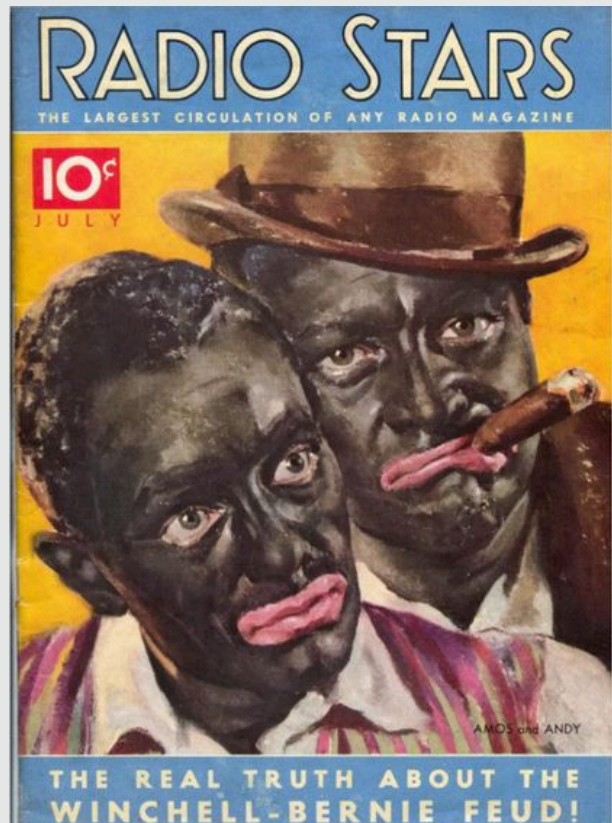
16

Performance with Benny Payne (also with Eva Taylor, Clarence Williams, Clarence Todd and Mrs. Louis Armstrong, and the Southernaires) for "the first meeting of the Membership Cabinet" in the little theatre of the new building of YMCA, Harlem, New York, NY

28

Amos 'n' Andy broadcast from the Cotton Club with Cab Calloway, New York, NY

July 1933 edition of *Radio Star*.



GREATEST MUSICAL COMEDIES - Low Prices

LAFAYETTE

7th AVE. at 131 ST.

THIS WEEK—MIDNIGHT SHOW FRIDAY

CANADA LEE—BILLY BUTLER
And Their **MELODY MEN** In a Gymnasium
BABY BANKS — EDDIE DEAS — UNA WEST
MAE ALIX — BEN BERNIES NEPHEWS
THREE BEES — BEN BERNIES NEPHEWS
In the **KNOCKOUTS** Of Smashing Revue 1933

— ALSO —
The World's Greatest Drama of Love and Sacrifice
JANET GAYNOR and CHARLES FARRELL
In **"TESS of the STORM COUNTRY"**
FIRST TIME IN HARLEM

NEXT WEEK—Beginning SATURDAY, JANUARY 14 —

Cab Calloway

AND HIS FAMOUS BAND
Assisted By **DUSTY FLETCHER** GEO. WILTSHIRE & G. JAMES
Hardack Jackson — 5 Perculators — Crawford Jackson
Celeste Cole — Charlie Davis' Chorus

Also the Drama of Chills and Laughs
"THE OLD DARK HOUSE"
MIDNIGHT SHOW FRIDAY RESERVED SEATS NOW ON SALE

The Afro American, Jan 28, 1933

Don't Get Jealous, Girls, It's Only Ma Calloway With Cab



Mrs. Eulalia Calloway Fortune and her famous Hi-De-Ho son at home with relatives in their home town—Baltimore—where Cab and his orchestra played a week at a downtown theatre. Ma says all the children, Bernice, Elmer, Cab and Blanche, have made her very happy and comfortable, and she is proud of their success. She maintains a residence in Philly.

The Afro American, Jan 14, 1933

RECIPE FOR JAZZ RHYTHM

- 1 cupful of Duke Ellington,
- $\frac{1}{2}$ cup of Cab Calloway,
- $\frac{1}{2}$ pint of Noble Sissle,
- 1 tablespoonful of Fletcher Henderson,
- $\frac{3}{4}$ tablespoonful of McKinney's Cottonpickers,
- $\frac{1}{2}$ tablespoonful of Blanche Calloway,
- 1 teaspoonful of Bennie Moten,
- $\frac{1}{2}$ teaspoonful of Les Hite,
- 1 good dash of Zack Whyte,
- A pinch of Jimmie Lunceford,

Mix together well,
Bake in Connie's Inn.
Serve while hot
With red-hot gin.

Well, suh!

* * *

The Pittsburgh Courier, Jan 21, 1933

Amos 'n' Andy Visit Harlem

Natives Don't Even Risk One Eye on Comedians Who Portray Their Types

By JAMES CANNON
Special to The Pittsburgh Press

NEW YORK, Jan. 28—Two men walked out on the Cotton Club floor and stood in the yellow dimness of the shaded lights. They shook hands with Cab Calloway, the tall, tan hi-de-hoer. They joked with the boys in his band.

"Ladies and gentlemen!" shouted Cab, "Amos 'n' Andy are 'going to broadcast right here from this floor!" He pointed a lean, proud finger at the microphone near the bandstand. He swept his thin arm toward the two men in darkly neat business suits.

The guests applauded, but seemed surprised. Couples whispered in the smoky twilight as though they were watching and discussing strange, little gnomes from another planet.

IT SEEMS Amos 'n' Andy promised they would appear at the Chicago Radio Show. But they tarried here so long that finally their microphone was connected with the Chicago Stadium's amplification system by direct telephone wire. Then Amos 'n' Andy imitated the Kingfish, Lightning and other characters from their radio act.

Chorus girls drifted out of dressing rooms to watch. They giggled and several stamped their feet as Amos 'n' Andy slipped into Negro dialect. The comedians in the show laughed, too. So did the waiters, who forgot all about steak sandwiches and charged water.

After the broadcast I sat with them. They decided to roam Harlem. They strolled about, speaking to storekeepers and policemen, getting their shoes shined whenever they saw a polish parlor in order to talk to the boys. They told the policemen they were playwrights. This time they loafed about the district for six hours.

To America they typify Harlem—but in Harlem no one recognized them.

The Pittsburgh Press, Jan 29, 1933



His Hi-De-Highness of Ho-

By K. K. HANSEN

SYNCOPIATION and slang have gone hand in hand since the inception of jazz, and some phrase expressive of the tempo of the times is always in vogue. Some years ago it was vo-do-deo-do. Then Helen Kane came along with her boop-boop-a-doop, and that phrase became significant of the jazz spirit. It, in turn, was supplanted by hot-cha, whoopee and other terms.

Now it's "ho-de-ho," introduced by Cab Calloway to express the wrongs suffered by Minnie the Moocher. And with the spread of ho-de-ho as the current catchphrase, Cab Calloway has skyrocketed to his present eminence as his highness of ho-de-ho, the personification of everything that's torrid in tempos.

Irving Mills, the music publisher, dropped into the Kentucky Club in Times Square one night, was startled by the skill of the pianist who featured the five-piece orchestra, placed him under contract, organized a larger band for him, and placed him in the Cotton Club in Harlem. The pianist was Duke Ellington, and under Mills' tutelage he emerged from the Cotton Club shortly thereafter with a nationally famous orchestra, to rise to even greater fame in concerts with Maurice Chevalier, Ziegfeld musicals, motion pictures, on records, on the air and the stage.

The problem of replacing him at the Cotton Club was difficult, so marked a success had Ellington made, but the management of the club, oldest and most successful of all of New York's night clubs, wisely placed the problem in the hands of Irving Mills, with full respect for his judgment. He brought forward another unknown to fill the spot, and orchestra history was made again as Cab Calloway climbed to fame.

Born in Rochester and schooled in Baltimore, Cabell Calloway's given name was shortened to "Cab" by his schoolmates at Douglas High School, from which he was graduated in 1927. After he finished high school, Cab, who is only twenty-five years old now, went to Chicago to take up law at Crane College there. A professional life beckoned strongly.

Music had monopolized his attention while he was going through high school, and he had taken every course available at that time, specializing then on saxophone and clarinet. Now he met his college expenses by working as a drummer in the orchestra of a small club in Chicago. The orchestra furnished not only dance music but the club's sole entertainment as well, so occasional vocal assignments came his way. His inimitable singing style brought him out in front of the band, and before long he developed into a dancer as well as

a singer. Both his manner of singing and his gyrations on the floor were unstudied and wholly spontaneous, the natural expression of his exuberant vitality and innate sense of rhythm, and they caught on to such an extent that he found himself an entertainer who was studying law on the side.

After two semesters at Crane he gave up law entirely, spent one season as a featured singer and dancer at the old Sunset Cafe in Chicago, and then went into vaudeville. Then he organized a band of his own and returned to Chicago to fill engagements in night clubs and theatres.

He made his New York debut as one of the cast of Hot Chocolates, and his singing of Ain't Misbehavin' was the hit of the show. Then, with his band, he went into the Savoy Ballroom.

He had come to the attention of Irving Mills while appearing in Hot Chocolates, and his new orchestra was organized with Mills' assistance and advice. Then Mills placed him in the Cotton Club, and the Calloway career was started.

As a music publisher, Irving Mills was fully cognizant of the value of proper material to an artist, and in guiding the destinies of Ellington and now Calloway he was in a position to apply the principle that an artist is as good as his material and an orchestra no better than its arrangements, with telling effect.

Just as he had encouraged Ellington to exercise his natural talent for composing and arranging, with the result that Ellington and his orchestra developed into a distinctive and remarkable musical organization, Mills now developed Calloway and his orchestra as an entertaining combination. To make the most of Calloway's natural talent as an entertainer, Mills made available to him his own judgment

of available material and his advice and assistance in creating new material.

Mills' position as both a music publisher and as an artist's representative facilitated this, but he went even further. Thus, while much material utilized and popularized by the artists and orchestras under his management is, naturally, published by Mills Music, another publishing firm, the Lawrence Music Company, was organized to publish songs which Mills deemed it wise to restrict for the exclusive use of his artists.

Duke Ellington's success is linked with his popular Mood Indigo and Black and Tan Fantasy. Similarly, Cab Calloway shot up to stardom chanting of the woes of Minnie the Moocher. Calloway has publicized Minnie the Moocher—more thoroughly perhaps than any troubadour since Frankie who was done wrong—but Irving Mills is her creator.

As a result of Irving Mills' perspicacity in recognizing talent when he meets it, coupled with his skill in bringing out and developing that talent, and, finally, in making it commercial, Cab Calloway is well up on the list of the top ten orchestras. His box-office power is attested not only by the couverts at the Cotton Club, but by the grosses of the theatres into which he is consistently doubling. Tremendously popular on the air, his record sales have increased while sales of records as a whole have decreased. And, as a result of his work in movie shorts and in The Big Broadcast, Paramount wants him back for College Humor.

Perhaps the most striking illustration of the hold Cab Calloway has on the popular imagination is contained in the story of his tour through the South last summer, the first time a colored orchestra



One of the world's most astute judges and developers of musical talent, Irving Mills.

-De-Ho!



Catching Cab on the heel.

has been booked for dances in the most exclusive hotels and popular beach resorts below the Mason-Dixon line.

To avoid the possibility of transportation complications, the band made its jumps in a specially chartered bus. Everything went well, attendance at dances invariably broke records, and the publicity incidental to the tour was gratifying.

Then the band headed for Tybee Beach at Savannah, a city numbered among the last strongholds of the Old South. Cab Calloway's triumphant march through Georgia had been entirely without any untoward incidents, but as the bus approached the city limits of Savannah, not one motorcycle cop but a whole detachment of police were in evidence as the bus came around a curve in the road. A lieutenant, no less, stepped out from the cluster of twenty motorcycles and motioned the bus to stop.

"Oh oh," said one of the bandmen, "they ain't even goin' to let us into town!"

The bus ground to a stop. "Cab Calloway and his band?" queried the lieutenant.

"Yeah, man!" came a chorus from the bus.

"We've come to escort you into Savannah," said the lieutenant. "The Mayor is going to present you with the key to the city on the steps of the City Hall."

SLANG IS LANGUAGE OF Syncopation and Jazz

Special Music Concern Formed To Publish Hotcha Tunes

"Syncopation and slang have gone hand in hand since the inception of jazz and some phrase expressive of the times is always in vogue," writes K. K. Hansen in a special article on Cab Calloway, labeled "His Hi-De-Highness of Ho-De-Ho," in the current issue of Metronome, a magazine dealing with musicians and orchestras.

"Some years ago," says the writer, "it was vo-do-deo-do. Then Helen Kane came along with her boop-boop-a-deop, and that phrase became significant of the jazz spirit. It, in turn, was supplanted by hotcha, whoopee and other terms."

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The romance surrounding the meteoric rise of Cab and Duke Ellington, under the wing of Irving Mills, is also discussed by the writer.

Lucky Accident

"Irving Mills, the music publisher, dropped into the Kentucky Club in Times Square one night," he recalls, "and startled by the skill of the pianist who featured the five-piece orchestra, placed him under contract, organized a larger band for him, and placed him in the Cotton Club in Harlem. The pianist was Duke Ellington, and under Mills's tutelage he emerged from the Cotton Club shortly thereafter with a nationally famous orchestra, to rise to even greater fame in concerts with Maurice Chevalier, Ziegfeld musicals, motion pictures, on records, on the air and the stage."

"The problem of replacing him at the Cotton Club was difficult, so marked a success had Ellington made, but the management of the club, oldest and most successful of all of New York's night clubs, wisely placed the problem in the hands of Irving Mills, with full respect for his judgment. He brought forward another unknown to fill the spot, and orchestra history was made again as Cab Calloway climbed to fame."

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Material Important

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"Ho De Ho!" "Kicking the Gong Around," "Reefer Man," "Ain't Misbehaving," "Yeah Man," All Helped Make Cab Calloway Famous. Helen Kane Won Fame as Boop Boop a Doop Girl.

Adelaide Hall Became a Star on Diga Diga Do. Meaningless Expressions Have Made Many Famous.

use of his artists.

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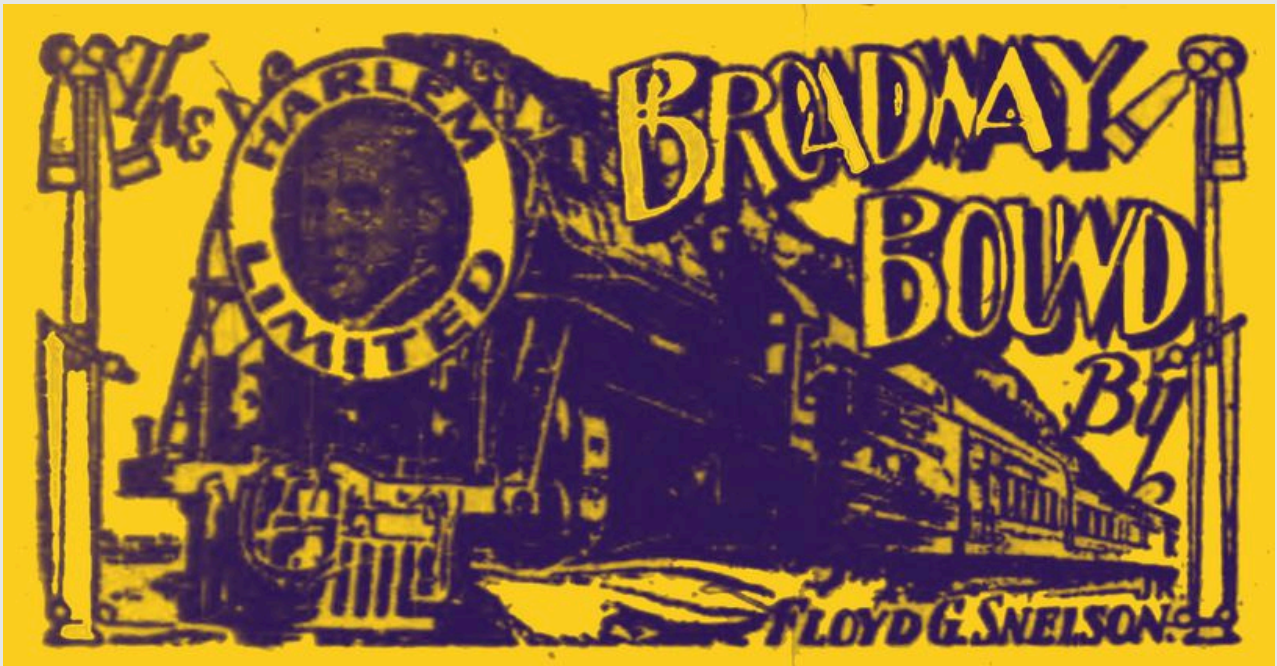
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The Afro American, Jan 28, 1933

2ND IN “THE PITTSBURGH COURIER” ANNUAL POLL

THE HI-DE-HO IDOL



In its edition dated January 7, 1933, *The Pittsburgh Courier* provides the profiles of three musicians who led the annual contest organized by this newspaper for the Black community. *“The incomparable Duke Ellington is again the ‘King of Jazz Rhythm’ for the year 1933. (...) Cab Calloway, for a time, bid for the crown and carried a swift wave of popularity, but the old master, the Duke of Ellington, held his ground regardless of the terrific sway. The dapper young maestro takes second honors in the title role of ‘Prince of Jazz Rhythm. (...) The hi-de-ho expert, Mr. Calloway, deserves much credit for his splendid performance, for his immense popularity among white and colored celebrities.”* Noble Sissle is third.

An article with a profile of the 3 winners by the famous columnist and Harlem connoisseur Floyd G. Snelson follows, the longest one being about Cab.

CAB CALLOWAY, (His Highness Hi-De-Ho)

The Cab Calloway lad is beyond doubt one of the most popular radio idols in America today... familiarly called along the gay white way ... that's the mazda belt of New York ... “His Highness of Ho-De-Ho” and his Cotton Club Orchestra. he's the utmost of popularity with the nite life folk, the bright light people and the big spenders, that element that is described as the millionaire playboys who seek the revelries of the Follies beauties, and the fair screen and movie stars. that's where the Cab shines... he's at his best when he's clowning for them while they are clowning ... Of course, this takes place at the famous Cotton Club, the hot spot of Hot Harlem... “Underneath the Harlem Moon.”

This boy, Cab, is what most of his admirers call “The answer to a maiden's prayer”... or the “fair lady's weakness,” and that's saying a whole lot because it applies to both white and colored ... and girls, if you haven't fell victim, you haven't seen Calloway. Here's one damsel's description ... or her conception of her hi-de-ho idol ...

“He's a smart, clean cut young man, with an amazing personality... one that will linger with you a long time ... sharp as the proverbial tack... dapper as the sleek Don Juan ... luxurious, wavy black hair with a natural wave ... olive, creamy complexion... weighs 118 pounds... 5 feet 7 inches in height ... his mustache is as shimmery as a girl's eye-brows, and he never uses make-up because he feels that it detracts from the character of his face.”

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Casual Cab, by Van Vechten, 1933

His real name is Cabell III because his father and grandsire both had that name ... he was a Christmas present to his family and born in 1907 ... and just think at the early age of 25 has startled the country with his own original style of jazz rhythm ... Now girls, I know this will crush your aspirations... he's married and has the prettiest little wifie you ever saw ... her name is Wenonah and she hails from Chicago, where she was born and reared ... also graduated from the Wendell Phillips High School... they fell in love on first sight and were married shortly after ... they have no children ... she knows nothing about the stage, and he doesn't want her too, although she is just the proper type for a Broadway beauty show ... live in a swank New York apartment ... Not long ago Cab gave her a pretty black chow pup and they named him "Smoky Joe" and "Smoky" is her pride and joy ... and keeps her company while Cab is busy singing over the radio.



Sister Blanche and brother Elmer

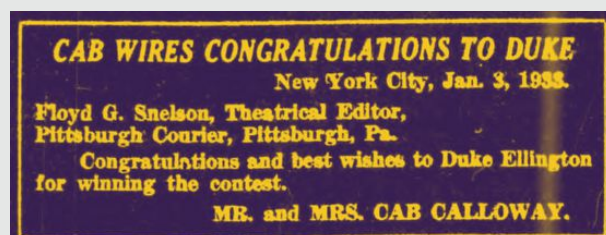
He comes of a family of six children... two of which are professionals ... his sister, Blanche Calloway, has her own orchestra, that is well known to the public ... and a younger brother, Elmer, who also leads a band ... Cab is very much indebted to his sister, Blanche, as she is responsible for his becoming famous in the amusement field ... she sent for him when he was just a kid in school and bought him his first tuxedo suit... got him a job as master of ceremonies at the Regal Theater in Chicago... that gave him a start... and believe me, this chap has made good ... He has a sister who is a chiropodist, and another who is a choir singer ... in fact, genius runs through the Calloway family... His mother still lives... in Chicago ... and Cab is her pride and joy.

He and his family lived in Baltimore for a number of years ... his father died when he was 8 and he earned money to aid the family budget by running errands for the neighbors, shining shoes and selling papers... and for sometime tried his hand at galloping race horses at the Pimlico track with intention of becoming a jockey... He continued his studies in school and was the leading singer in the glee club ... He was so proficient that the teachers advised his mother to have him study voice ... with the idea of being a choir singer like his sister, but Cab preferred to sing hot-cha and he did ... He was termed a naughty boy by the neighbors because of his mischievousness ... he learned drumming and got a job with a jazz band that went over great, combined with his singing.

Cab is about the hardest worker I ever heard of ... during the past couple years since he sprang into fame he has doubled at all the larger Paramount, Warner and RKO theaters in New York from the Cotton Club... besides long tours all over the middle west ... and his dance engagements have kept him on a steady jump ... Imagine such a gruelling routine playing five shows a day at the theater ... arising shortly before noon and finishing near midnight then hurrying to the Cotton Club for broadcasting and playing there until 3 a.m. ... reaching home after 5 a.m. dead tired ... the same thing every day, including Sunday... but his faithful little wife is always ready to supply every want... he hates to get up, but by the time she bathes his face with a cold towel he's oh kay.... eats at home as often as possible... his favorite dishes are filet mignon with mushrooms and fried chicken and waffles ... fond of sweet desserts ... drinks very little ... when he does it's straight whiskey ... never any mixtures...

An ardent football, baseball and fight fan ... and used to bet high stakes on horse racing, poker and "numbers" until the missus put her foot down on it... Oh yes, she's the boss, handles the money, signs his checks and pays the bills... He's very liberal to his wife ... gave her a bracelet with 142 diamonds in it ... squirrel coat and a brand new Cadillac brougham auto... he's always buying her presents.

Doesn't have but little time to read ... for when he's not working he's sleeping ... although he is glad to have his wife read his fan mail to him when he has a spare moment ... for this he cherishes a sentimental passion... One of the greatest regrets that he can't seem to overcome is the loss of a valuable watch that was the first present from his wife ... this happened New Year's night a year ago... was stolen when he had his two hands on the megaphone high in the air, when a woman put her hand in his vest pocket and helped herself to it without his noticing... Everybody watched her, thinking it was a prankish joke, but it wasn't.



Wenonah Conecher



Despite Duke's victory, one of the Pittsburgh Courier's readers sent his poem dedicated to Cab (Pittsburgh Courier, January 14, 1933)

DIRECT FROM THE COTTON CLUB

THE JANUARY 5, 1933 NBC BROADCAST

MASTER COPY

(NOTE TO ANNOUNCER:
The following is the station announcement to be
used during the fifteen second breaks.

THIS IS WEAF, NEW YORK

TIME: ()-()
12:15

*Cab Calloway
+ his Orchestra
(from Cotton Club)*

12:05-12:15-1-2
CHANNELS 12:15-12:30-1-2-3
SYNCHRONIZE 12:15 & 12:30
<i>You make both sync's</i>

()-()
12:05-12:30 A.M.,
DATE: 1/5/33.

NO CONTINUITY

*The front page always indicates
the mandatory station announcement
to be done during the fifteen second breaks.*

Since it's the only NBC Log we have in our files for 1933, we wanted to share it entirely with you.

As already presented in our previous 1932 Day-by-Day Magazine (pp. 105-106), Cab had several broadcasts (3 to 4 times a week) from the Harlem Cotton Club. At this moment, Cab Calloway was the leading star of the 21st Cotton Club Parade, that started in September 1932 and would last until early March 1933.

The NBC Log books held at the Library of Congress contain precious information about the songs performed each night. Some were only played once on the ether waves, others several times but never recorded, some were done in advance of a recording session to test its potential fame.

Like any other radio show, this January 5, 1933 broadcast is interesting for the repertoire of songs done that night.

THE SONGS AND TUNES LISTED FOR THE BROADCAST THAT NIGHT:

- Signature: *Minnie the Moocher* (only a few bars)
- *San Sue Strut*, is an old classic composed and first recorded by Wingy Manone in 1924, and a Casa Loma Orchestra success.
- *Blue Moments* is a Connie's Inn Orchestra tune, probably with arrangements by Fletcher Henderson.
- *How Come You Do Me Like You Do* is a 1924 classic recorded by Cab in June 1932, after dozens of other artists.
- *Night and Day* from Cole Porter's Broadway musical "*Gay Divorce*". The show with Fred Astaire only opened in November 1932, but the song was an instant worldwide success, with more than 30 artists covering it within a few months. Cab had to do it too.
- *Black Jazz*, composed and arranged by Benny Carter, was recorded by its composer in October 1932 but was never released. Cab was luckier when he waxed it in June 1931.
- *That's What I Hate About Love*, from the 21st Cotton Club Revue, by Koehler and Arlen, often performed on the radio by Cab, who also recorded it.
- *Six or Seven Times*, is a satirical romantic jazz song written by Fats Waller and Irving Mills. Ellington recorded it in 1929 before Cab covered it in 1931.
- *Wang Wang Blues* (wasn't eventually performed) is a 1920s classic Duke Ellington recorded only once in 1930.
- Signature: *Minnie the Moocher* (outro)

NATIONAL BROADCASTING COMPANY
Music Rights Division

Date of Application: 1/2/33

SPECIAL RELEASE
of Musical Small Right No. SR-A 3745

To Program Department:
Authorization is hereby granted or denied for the performance of:
(items crossed off are DENIED, and may NOT be performed)

Title	From	Composer
NIGHT AND DAY	GAY DIVORCE	

Program: COTTON CLUB Date: Jan. 5, 1933 Hour: 11:30 P.M.

Broadcast through Station: WEAF and Network, Place: NEW YORK

Announcement required: ANNOUNCE THE PRODUCTION

Approved: J. HARPER

ISSUED
JAN 8 1933
MUSIC RIGHTS

Since "*Night and Day*" performed that night didn't belong to the usual catalog owned by Mills-Rockwell and its affiliates or partners, this required a special release authorization and due copyrights.

COTTON CLUB

THURSDAY, JANUARY 5, 1933 11:30 - 12:30 A.M.

WEAF

SIGNATURE - MINNIE THE MOOCHER (MILLS)

1. SAN SUE STRUT (MILLS)

2. BLUE MOMENTS (MILLS)

3. HOW COME YOU DO ME LIKE YOU DO (MILLS)

4. NIGHT AND DAY from "GAY DIVORCE" (ARLEN)

5. BLACK JAZZ (CARTER)

6. THAT'S WHAT I HATE ABOUT LOVE (MILLS)

7. SIX OR SEVEN TIMES (MILLS)

8. WANG WANG BLUES (MILLS)

SIGNATURE - MINNIE THE MOOCHER (MILLS)

Cab Calloway - Director
Orchestra

WEAF
Contact - Young
1/5-1/5/33
1

The expected songs are listed with the name of the publisher, either typed or handwritten.

COTTON CLUB

THURSDAY, JANUARY 5, 1933 11:30 - 12:30 A.M.

WEAF

SIGNATURE - MINNIE THE MOOCHER (MILLS)

1. SAN SUE STRUT (MILLS)

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8. WANG WANG BLUES (MILLS)

SIGNATURE - MINNIE THE MOOCHER (MILLS)

Cab Calloway - Director
Orchestra

WEAF
Contact - Young
1/5-1/5/33
1

12:15

Peter

The following page confirms whether the performed songs are in the correct order or not played. An NBC technician double-checks everything and adds his signature on the file.

THE MOVING IMAGE OF CAB CALLOWAY

CARL VAN VECHTEN'S PHOTO SESSION



More than 100 photographs of the King of hi-de-ho were taken that day. The artist will create unforgettable portraits of the figures of the Harlem Renaissance, such as Langston Hughes, Zora Neale Hurston, Ella Fitzgerald, Billie Holiday... He will always regret to have not been able to take any picture of Duke Ellington.

Carl VAN VECHTEN (1880-1964) was a novelist, journalist, music and theater critic, essayist, photographer, patron of the Harlem Renaissance and the host of innumerable parties at his West 55th Street apartment in New York.

White-haired, tall, gay, fashionable, (today he would be an 'influencer'), his get-togethers included guests George Gershwin, Tallulah Bankhead, Langston Hughes, Bessie Smith, Eugene O'Neill, William Faulkner, Miguel Covarrubias, Elinor Wylie and Paul Robeson.

Not a particularly handsome man, he was described by British novelist Llewelyn Powys as "an aging Madonna lily that had lost its pollen and had been left standing in a vase which the parlor-maid had forgotten to refill with fresh water."

By 1924 Van Vechten was a frequent visitor the Harlem nightclubs, speakeasies, rent parties and drag balls, and a tour guide to visiting celebrities looking for excitement. Composer Andy RAZAF, in his 1930 song "Go Harlem" suggested: "Like Van Vechten, go inspectin'." Zora Neale HURSTON described Van Vechten coining the word "Negrotarian."



Van Vechten's selfportrait (1934)

A joke from the period touches on his influence:

At Grand Central Station, a porter addressed a well-dressed woman, "Good morning, Mrs. Astor."

"How do you know my name, young man?"

The porter replied, "Why, ma'am, I met you last weekend at Carl Van Vechten's."

In 1932, at the age of 52, Van Vechten gave up writing entirely and concentrated on photography. For the next 30 years, at his studio on Central Park West, he photographed hundreds of musicians, artists, entertainers, writers and actors.

On January 7, 1933, Cab Calloway visited Van Vechten to pose for a portrait session, probably late at night after performing at the Cotton Club.

Cab was captured in a myriad of poses, moods, and actions in over 100 photographs taken that day. He was dressed in a fashionably-cut white tuxedo with backdrops including flowers, busy wallpaper, various curtains, and a 1932 poster of Josephine Baker at the Casino de Paris.







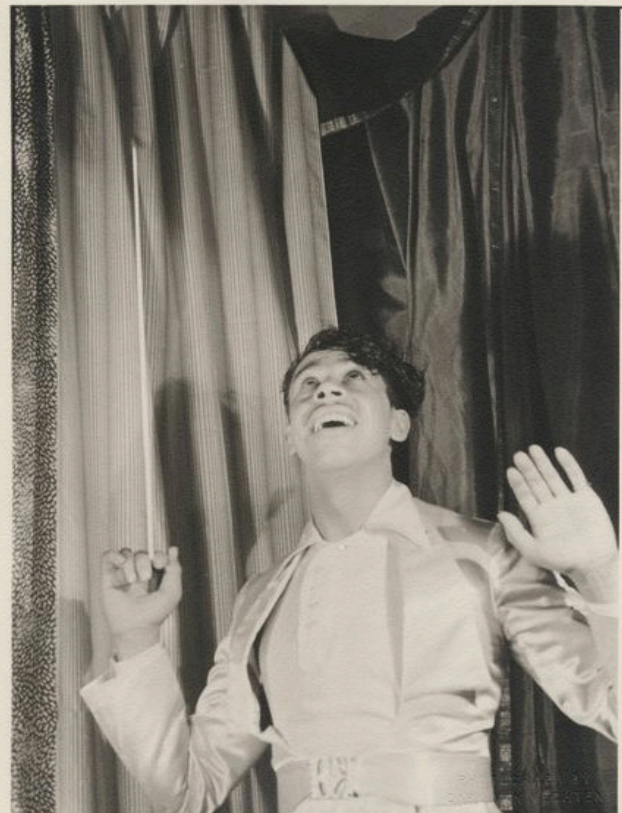
The photos show Cab smiling, frowning, laughing; looking serious, silly, surprised, uninterested; with and without his baton; facing ahead, turned around, and bending over backwards; his jacket on, his jacket off; dominating the frame and peeking in from the side.

The photographer and subject are clearly having a great deal of fun.

Van Vechten proudly claimed that he never had to crop an image, nor were they retouched.

The photographic session is a priceless document of the entertainer at the top of his game.

Flipping through the photos is like spending an evening at the Cotton Club right up front with Cab leading the orchestra, singing, and performing his iconic dance moves.

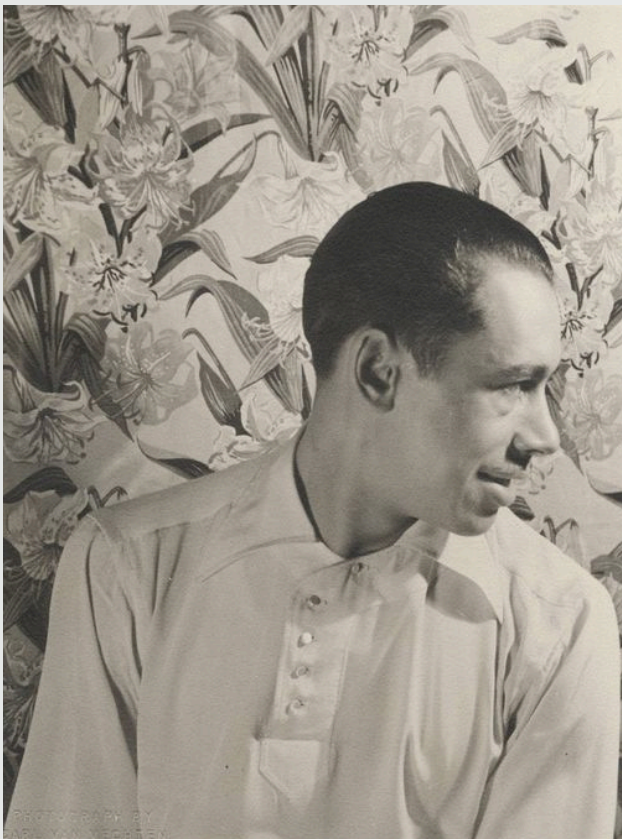


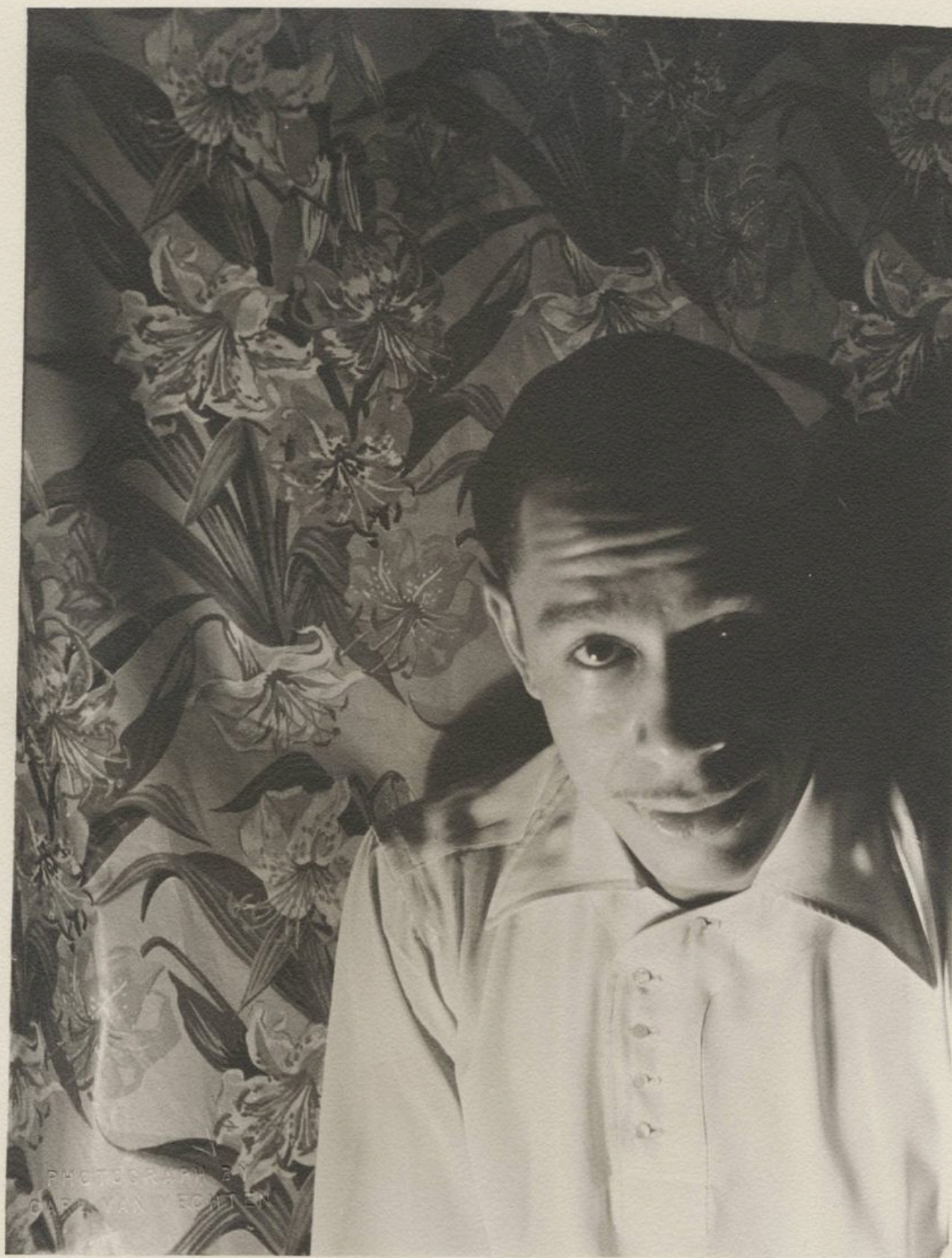
Further reading: Bruce Kellner, Carl Van Vechten and the Irreverent Decades, 1968.



“

FLIPPING THROUGH
THE PHOTOS IS LIKE
SPENDING AN EVENING
AT THE COTTON CLUB
RIGHT UP FRONT WITH
CAB LEADING THE ORCHESTRA,
SINGING, AND PERFORMING
HIS ICONIC DANCE MOVES.





FROM OUR VAULT

A NIGHT-CLUB MAP OF HARLEM



In his 1976 autobiography *Of Minnie the Moocher and Me*, Cab writes fondly of his closest personal friend, E. Simms CAMPBELL (1906-1971), a successful illustrator and cartoonist, one of the first African Americans to be published in *Esquire*, *Cosmopolitan*, *The New Yorker*, and *Playboy*:

... Elmer Campbell played as hard as he worked. He loved to drink. When we got to know each other, we would go out at night to the Harlem after-hours joints like the Rhythm Club and just drink and talk and laugh and raise hell until the sun came up.

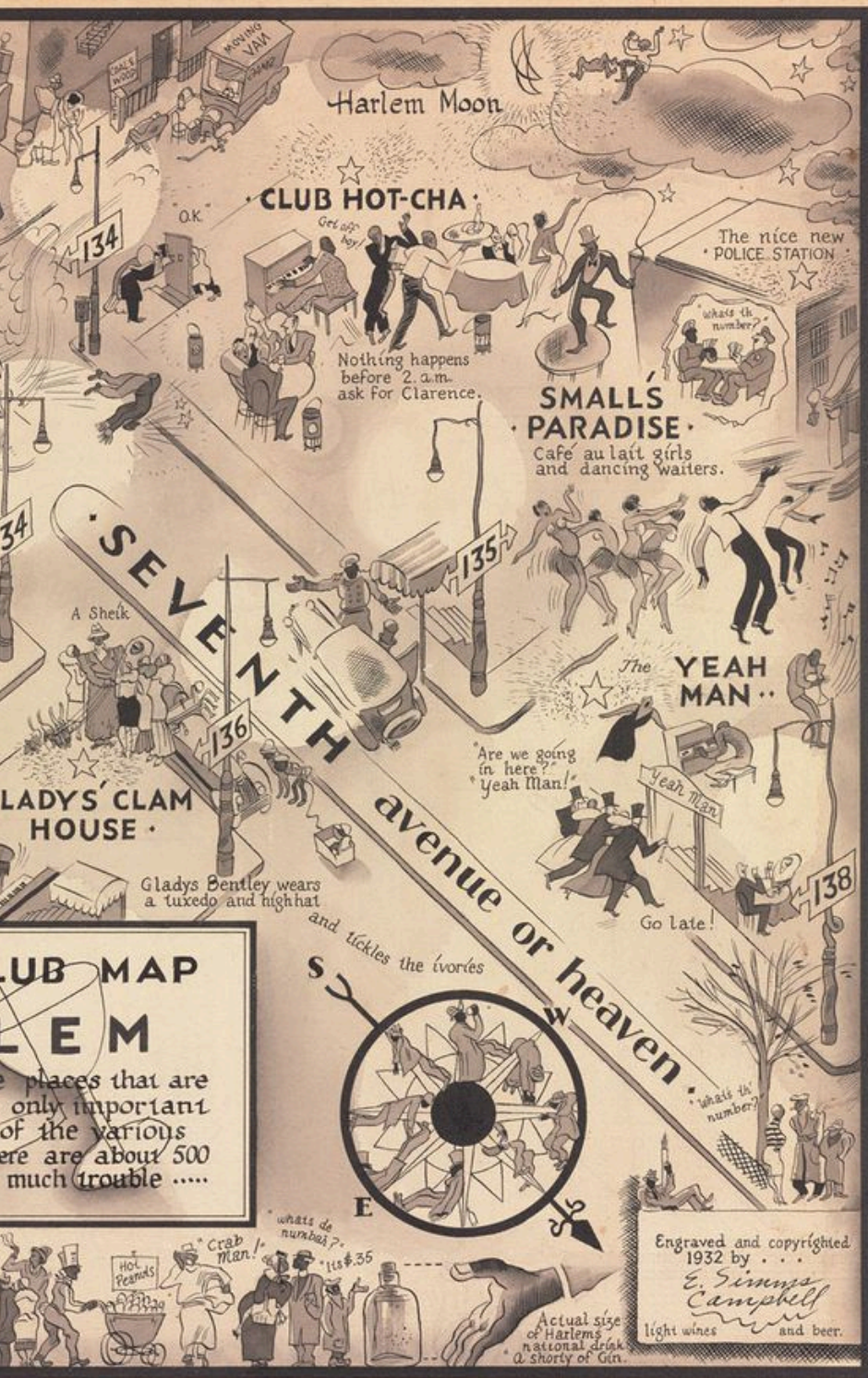
“...IF YOU WANT TO
KNOW THE NAME OF A
GUY I LOVED,
REMEMBER E. SIMMS
CAMPBELL. MY FRIEND.”
— CAB CALLOWAY

Campbell is the artist behind *A Night-Club Map of Harlem*, the highly detailed, hilarious and frequently reproduced cartoon depiction of the streets of Harlem and its night clubs and other hot spots. The map provides the end-leafs of Cab’s autobiography.



The now iconic drawing first appeared in January 1933 as the 16 x 24-inch centerfold in the first issue of a new entertainment and listings magazine, *Manhattan: A Weekly for Wakeful New Yorkers*.

The magazine promised that their next issue would include a similar map of Greenwich Village. But the first issue of *Manhattan* was also the last.



The map is jam-packed with details. All the popular Harlem nightspots are included in cartoon form: Small's Paradise, Connie's Inn, the Lafayette Theatre, the Savoy Ballroom, Club Hot-cha, Yeah Man!, the Radium Club, and the Cotton Club.

Real people are caricatured: Bill 'Bojangles' Robinson tap-dancing, Earl 'Snakehips' Tucker in his contortion dance, singer Harlan Lattimore with Don Redman and His Band, Gladys Bentley in a tuxedo, Garland Wilson on the piano, and Cab Calloway bellowing "ho-de-hi-de-ho!"

It's more fun than *Where's Waldo!* Look for a couple doing an erotic 'bump dance', a 'reefer man' selling marijuana joints (two for 25 cents), parties of white visitors in their limousines, numbers players, a 'sheik' with his retinue of girls, burley doormen, barflies, jazz bands, chauffeurs, dancing waiters and chorus girls.

The artist includes a few helpful hints and admonitions for Harlem visitors: "Go late!", "Big breakfast dance every Sunday morning 4 or 5 a.m.", "Nothing happens before 2 a.m., ask for Clarence."

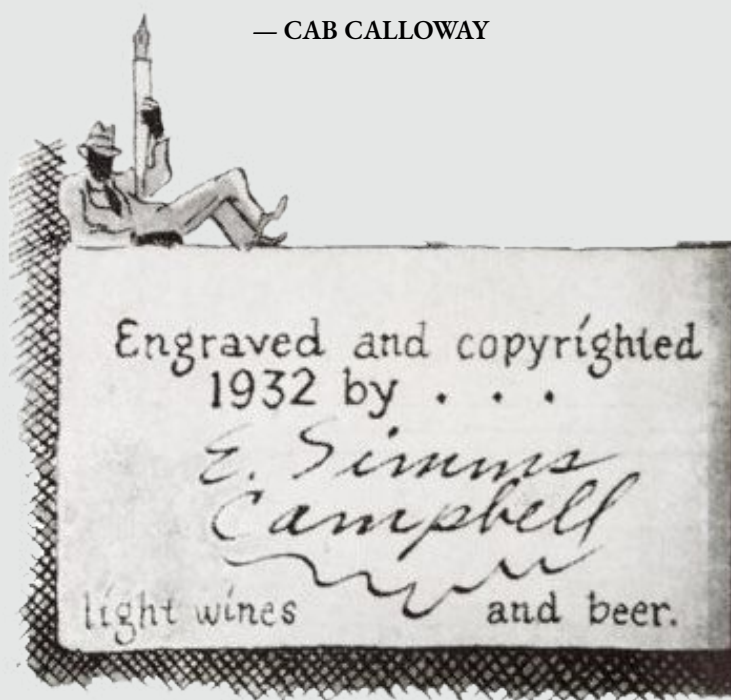
E. Simms Campbell also drew the cartoon series "Harlem Sketches" that was syndicated in Black newspapers across the country through the 1930's. In 1933, Campbell started work at *Esquire*, where he contributed for over 20 years, creating its mascot "Esky" and a semi-risque series of cartoons dubbed, "Harem Girls." Later he created the *King Features* widely-distributed cartoon panel, "Cuties." During his peak, he was selling over 500 drawings a year, making \$30,000 annually (\$685,000 in 2025 dollars).

Campbell and his wife convinced the Calloways to buy a house in White Plains, NY to be near their friends. He continued drawing until his death in 1971 and Campbell was inducted into the Society of Illustrators' Hall of Fame in 2002.

“

“I HAVE LOST MANY RELATIVES AND FRIENDS IN MY YEARS,
BUT OTHER THAN THE DEATH OF MY MOTHER,
NONE HAS STRUCK ME AS ELMER CAMPBELL’S DID.
IT WAS BECAUSE THE MAN WAS SO FULL OF LIFE
THAT HIS DEATH HIT ME SO HARD.”

— CAB CALLOWAY



Numerous reproductions of the map are easily available, although genuine examples from the original *Manhattan* magazine only appear rarely.

In 2011, a copy from the magazine sold for \$16,000, and another for \$12,000 in 2014.

In March 2016, Campbell’s original drawing (19 x 30 inches) sold at the auction house Swann Galleries to the Beineke Rare Books and Manuscripts Library at Yale University for \$100,000.

As recently as March 2023, another copy of the map from the magazine sold for \$15,000.

BLACKFACE ON THE ETHER WAVES

AMOS 'N' ANDY AT THE COTTON CLUB



Gosden and Correl on NBC in the Thirties



The Cotton Club (photo by Arthur Pilieri)

Cab Calloway and His Cotton Club Orchestra played for the “Cotton Club Parade 21st Edition” until March 8, 1933, when Duke Ellington took over the bandstand. On January 3rd, Cab dedicated His regular broadcast from the club to Duke Ellington’s parents on their 35th anniversary.

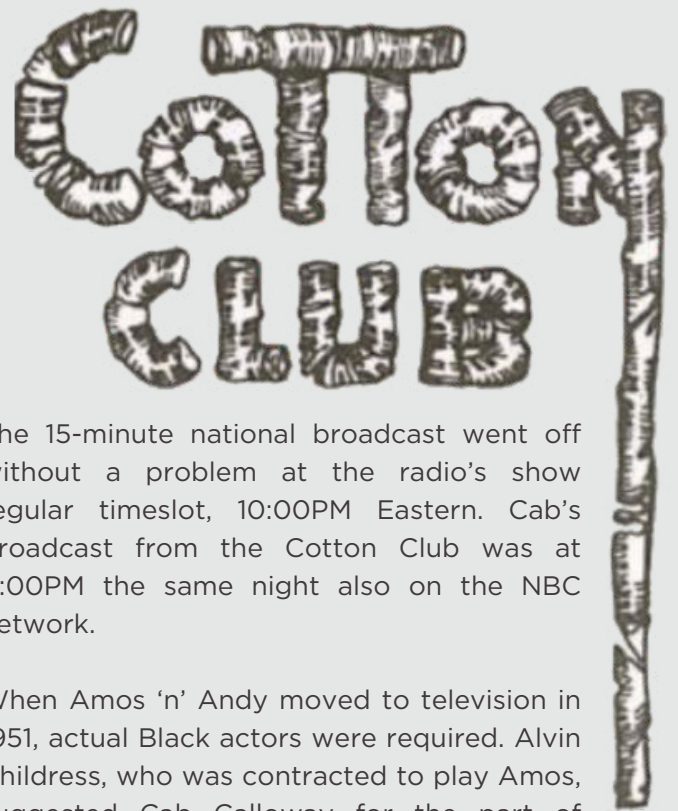
On January 28, 1933, the club hosted a major event when the Amos ‘n’ Andy radio show was broadcast from the club. At the time, Amos ‘n’ Andy was an immensely popular and influential show, broadcasting every night on the NBC network from the El Mirador Hotel in Palm Springs, California. It was among the very first ‘situation comedies.’

The two actors playing the title characters, Freeman GODSEN and Charles CORRELL, were spending a whirlwind week in New York, with Ed Sullivan following their every move in his column. Nine Broadway shows, seven private dinners, the St. Regis, the Mayfair, the Plaza, and multiple overnight visits to the Harlem clubs. The two white actors were able to roam Harlem with no one recognizing them.

The broadcast from the Cotton Club wasn't publicized ahead of time, but reporter James Cannon from Pittsburgh claimed to be there that evening. "Ladies and gentlemen!" shouted Cab, "Amos 'n' Andy are going to broadcast right here from this floor!"

Chorus girls drifted out of dressing rooms to watch. They giggled and several stamped their feet as Amos and Andy slipped into Negro dialect. The comedians in the show laughed, too. So did the waiters, who forgot all about steak sandwiches and charged water. (*Pittsburgh Courier*, February 2, 1933)

Although the two actors were white, they performed entirely using the "Negro dialect" and usually made their personal appearances in blackface. It's unknown whether they donned the black makeup at the Cotton Club, which would have been unusual for the classy nightclub.



The 15-minute national broadcast went off without a problem at the radio's show regular timeslot, 10:00PM Eastern. Cab's broadcast from the Cotton Club was at 11:00PM the same night also on the NBC network.

When Amos 'n' Andy moved to television in 1951, actual Black actors were required. Alvin Childress, who was contracted to play Amos, suggested Cab Calloway for the part of Kingfish. Cab actually auditioned for the part, but was deemed "too athletic" for the fat blustery character of Kingfish. Fortunately for Cab and his fans, *Porgy & Bess* soon proved to be a better couple to spend his time with.



AMOS 'N' ANDY VISIT HARLEM

NEW YORK, Feb. 2—Two men walked out on the Cotton Club floor and stood in the yellow dimness of the shaded lights. They shook hands with Cab Calloway, the tall, tan hi-de-hoer. They joked with the boys in his band.

"Ladies and gentlemen!" shouted Cab, "Amos 'n' Andy are going to broadcast right here from this floor!" He pointed a lean, proud finger at the microphone near the bandstand. He swept his thin arm toward the two men in darkly neat business suits.

The guests applauded, but seemed surprised. Couples whispered in the smoky twilight as though they were watching and discussing strange.

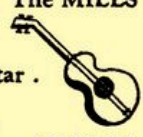
10:00 P. M.

KMOX—St Louis Civic Band.
CBS—Howard Barlow's Sym. Orch.
KMBC WHAS WBT WIBW KSL
WGN—Bridge Club of the Air.
KGGF—Studio Program.
NBC-B—Amos 'n' Andy.
WMAQ WENR KTHS WKY KOA

11:00 P. M.

WHAS—Jack Riley's Orchestra.
CBS—Joe Haymes' Orchestra.
KMBC WBT WIBW (WHAS 11:15)
WLW—Los Amigos.
WGN (11:10)—Wayne King's Orch.
KFI—Tapestries of Life.
NBC-B—Calloway's Cotton Club Orch.
WFAA WLW WSM WJR WREN WJZ
WHO—Mardi Gras.
NBC-R—The Goldberg Family.
KOA KPO KDYL KJR KGA

STARS! OF THE STAGE, FOR RADIO —AND OF RADIO, FOR THE STAGE

BELLE BAKER,  the incomparable. SHEILA BARRETT,  laughing with and at the stars. CAB CALLOWAY  and his Cotton Club orchestra. BING CROSBY,  star of radio, stage and screen. DUKE ELLINGTON  and his famous orchestra. JEAN FAY,  singing the blues. FIELDS & HALL, comedy songsmiths.  GLEN GRAY  and his CASA LOMA orchestra. ROSA LOEW, lyric soprano.  BARON LEE  and his BLUE RHYTHM band. The MILLS BROTHERS  four  boys  and a guitar.  DON REDMAN  and his Connie's Inn orchestra.  VICTOR YOUNG, musical director,  and his orchestra.

PLUS these facilities to help solve every production problem: a complete catalog of original songs and orchestrations . . . a staff of special arrangers under supervision of VICTOR YOUNG . . . individual material by such writers as AL BOASBERG and JOE CUNNINGHAM . . . personnel skilled in production . . . a staff of showmen headed by Irving Mills, president . . . Thomas G. Rockwell, director of radio division.

Mills-Rockwell·INC.
ARTISTS REPRESENTATIVES
799 SEVENTH AVENUE · NEW YORK CITY

CIRCLE 7-2584-S-6

CABLE "MILLROCK"

FEBRUARY 1933



A rare 1932 snapshot of the exterior of the Cotton Club in Harlem, where Cab Calloway is leading the 21st Cotton Club Parade for its last month.

FEBRUARY 1933

CAB CALLOWAY DAY-BY-DAY

1-28

Cotton Club's 21st Edition (started on Sep 18),
Cotton Club, Harlem, New York, NY

3-9

Capitol Theatre, New York, NY

7

Loew's Theatre, Syracuse, NY (TBC)

10

Charity ball of Queens Borough Lodge of Elks,
Hotel Astor, New York, NY

10-16

Loew's Valencia, Jamaica, New York, NY

13 (Monday morning)

Breakfast Dance (along with Bill Robinson),
Club Saratoga, New York, NY

19

Catholic Actors Guild benefit show (along with
Bing Crosby, Baby Rose Marie, Bill Robinson,
Abe Lyman, Howard Rubinoff...), New York,
NY

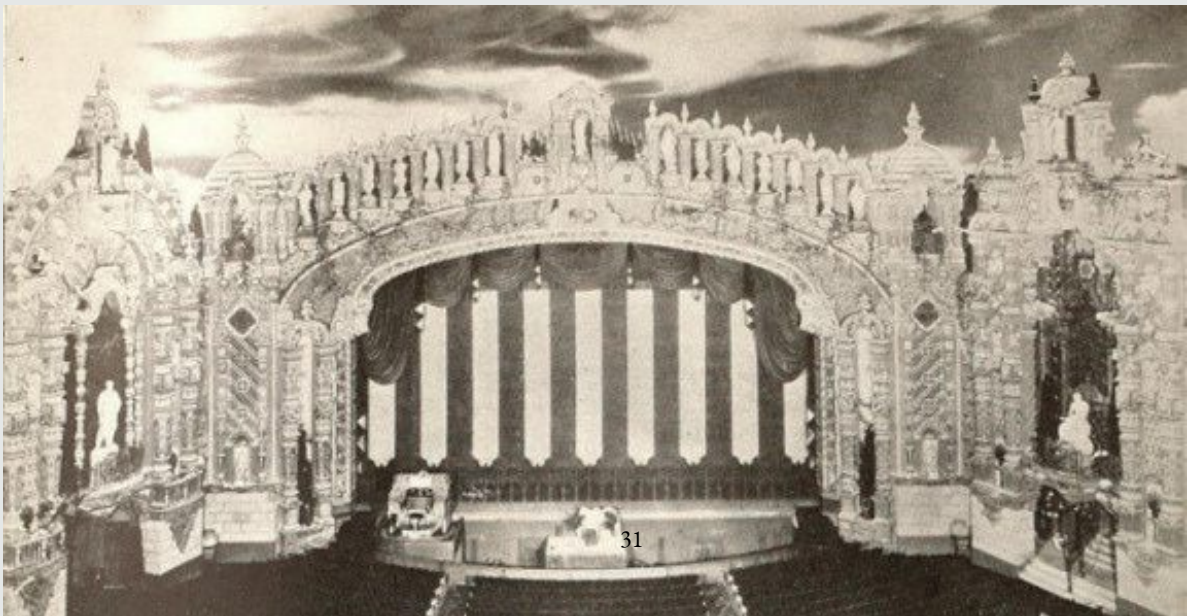
24-March 2

Loew's State, New York, NY



Loew's State, Manhattan, NY

Loew's Valencia, Jamaica, NY



PRICES TODAY—Inc. Tax
 35c to 1 P. M.
 55c to 6 P. M.
 75c after 6 P. M.

CAPITOL
 (BROADWAY & 5th St. Major Edward James, Mng. Dir.)

TOMORROW

A truly fine, impressive picture glorifies the Capitol's screen! We sincerely urge you to see M-G-M's new soul-drama. Irene Dunne's performance is a stirring thing to watch. Even her voice changes as you live her exciting life from girlhood to motherhood!

As dramatic as "Madame X" and "The Sin of Madelon Claudet" *Irene DUNNE* From the stage hit "The Lady"

In Person
GEORGIE PRICE
 Radio's Most Versatile Star

AL TRAHAN
 The International Jester

Geo. FONTANA
 and
Joyce COLES
 Dance Creations

KIKUTA JAPS
 And Added Attraction
Cab CALLOWAY
 And Orchestra
 CAST OF SEPIA STARS

THE SECRET OF MADAME BLANCHE
 with PHILLIPS HOLMES
 UNA MERKEL
 A Metro-Goldwyn-Mayer Picture
 NEXT FRIDAY, FEB. 10
 Ed. Wynn IN PERSON
 in "The Laugh Parade"

Daily News, New York, Feb 2, 1933

LOEW'S VALENCIA
 JAMAICA L.I.

RONALD COLMAN
 in "CYNARA" (I HAVE BEEN FAITHFUL)
 with KAY FRANCIS

IN PERSON—ON THE STAGE!
 CAB CALLOWAY AND ORCHESTRA
 AND ENTIRE COTTON CLUB REVUE

Brooklyn New York Daily, New York, Feb 10, 1933.

Breakfast Dance
 Given By The
Democratic Captains
 Of the 19th A. D.
 Hon. MARTIN J. HEALY, Leader
At CLUB SARATOGA
 675 Lenox Avenue
Monday Morning
February 13, 1933
 Presenting
BILL Bojangles ROBINSON
CAB CALLOWAY
 And leading Stars from Harlem
 Night Clubs
 Beginning at 9 a. m.
SUBSCRIPTION — 50c.

Capitol, New York

(Reviewed Friday Evening, February 3)

The current Capitol stage show is more like an out-and-out vaude show than the other presentations at this de luxe have been of late. This one has five acts, building up from an opening dumb act to closing with a big band flash. Good vaude principle and all that, but there's no enjoying such a show in a large house like this. The audience, like tonight, is continually on the run for seats, and none too quiet about it either. Fortunately the show hasn't too much talk, but you can't see much either when people pop up in front of you.

Whole show runs an hour and 16 minutes and when reviewed was mitted nicely thruout. Georgie Price, Cab Calloway's Band and Al Trahan share the headline honors, while Fontana and Coyles and the Kikuta Japs round out the bill. The film is Irene Dunne in *The Secret of Madame Blanche*, MGM product. At the last show opening day the business was about three-quarters of a house.

— (...) —

Cab Calloway and orchestra closed grandly in a blaze of hot-for-Harlem stuff. That hotcha music and Cab's spirited leading and hi-de-hi chanting get you from the start. You're bound to sit there and enjoy it all the time. Besides there are specialty people. Leitha Hill goes big with her warble, while Arlene and Norman Selby adhere to the spirit of the turn and go over with their singing, dancing and music.

SIDNEY HARRIS.

The Billboard, New York, Feb 11, 1933

—Al—

HAVE YOU heard Cab Calloway sing "Night and Day" from "The Gay Divorcee?" He dispenses with his hi-de-hos and really sings it, so help me. Maybe he'll come again in this direction, if he heeds the pleas of this little radio editor. Willya, huh?

Daily News, New York,
 Feb 2, 1933. According to NBC's legders, the song was performed by Cab on January 5,

Pittsburgh Courier,
 Feb 11, 1933

Loew's Leads in New York

WARDEN
LEWIS E. LAWES'
TRUE STORY

LOEW'S
STATE
BROADWAY 6-45th STREETS

starts
TODAY

"20,000 YEARS IN SING SING"

First National's greatest hit with
SPENCER TRACY • BETTE DAVIS • ARTHUR BYRON • LOUIS CALHERN

On the Stage
CAB
CALLOWAY
and His Orchestra
and
ENTIRE
COTTON
CLUB
REVUE
50 Stars
featuring
AIDA WARD
LEITHA HILL
& 12 Beautiful Sepia Steppers

Daily News, New York, NY (Feb 24, 1933)

Loew's State, New York

(Reviewed Friday Afternoon, Feb. 24)

This should be a good week for the State's box office, thanks to the Palace languishing with a straight-film policy, and thanks too to the sock picture, *20,000 Years in Sing Sing*, and to the Cab Calloway name on the marquee. Calloway is here with the Cotton Club floor show and justifies Loew's well-

known weakness for colored acts. The show is fast and snappy, altho it suffers from lack of strong comedy. If the revue had more comedy relief it would be first-rate entertainment.

Calloway, of course, is the pivot of the show. He leads his 12-piece orchestra on the stage, delivers a few of his wailing songs, does a bit of comedy and emcees the proceedings. He paces the show nicely, not allowing many let-downs and providing a pleasant air of intimacy. The cast supporting him, aside from his orchestra, consists of a 12-girl ensemble and about a dozen specialty acts, around 50 people in all.

The revue is staged quite effectively. The orchestra is on thruout, altho it is hidden by drops for a few numbers in one and in two. Not much special scenery is used, but this hardly matters, as the show's speed holds most of the attention. The routining is not bad, Calloway balancing the singing and dancing rather nicely, but neglecting the comedy.

The music, of course, is hotter than hot and so contagious that half the house was keeping time with its feet. Of the specialists Ada Ward, Leitha Hill, Tom Nicholas, Four Flashes and an unannounced eccentric dancer were outstanding. Miss Ward is especially good in the *I'm in Love* number. Miss Hill is a real standout with her distinctive hot blues warbling, while Nicholas, a kid, is a swell dancer, and the Four Flashes a real wallop with their break-neck acro dancing. The eccentric dancer-comedian stood out even more because of the skimpiness of comedy in the show.

Roy Atkins did nicely with a song and dance on *A Sentimental Gentleman*, while Miss Elmer Turner delivered a snappy tap routine. Derby and Baily, boy hoofers, are spotted for fast hoofing, while others billed but not identified are Alma Smith, Little Bits, Nicodemus, Swan and Lee, and Henry Wessells. The show as a whole is okeh as to talent and as to production effort, but the overabundance of singing and dancing specialties tends to weary. Fewer specialties and more comedy and more orchestra numbers would help.

PAUL DENIS.

The Billboard, New York, NY (March 4, 1933)

RECORD RELEASES AND REVIEWS FOR FEBRUARY 1933

*DENOTES VOCALS BY CAB

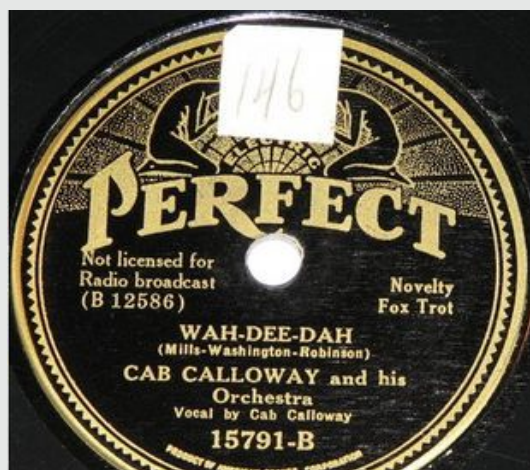
Both recorded on November 30, 1932



THAT'S WHAT I HATE ABOUT LOVE*
I GOTTA RIGHT TO SING THE BLUES*

"Played and sung by Cab Calloway and his orchestra — two strictly orthodox Calloway type songs and recordings. If you like Cab you'll go for these."

Metronome, February 1933



WAH-DEE-DAH*
SWEET RHYTHM*



"Grand Mixture"

Then there are Cab Calloway and His Orchestra (Amer.). They must have had about twenty more gins per head than usual, for they have improved out of all recognition.

Usually conspicuous for just hearty good fun (nothing more than a mere three or four beers), in *Wah-Dee-Dah* (v) and *Sweet Rhythm* (v) (Bruns. 1422), they have developed a musicianly ability that, coupled with the rhythmic sense for which they have always been recognized, puts them into the Ellington-Redman cell (reserved only for the worst cases) at once, as it were. (Probably some scoundrel mixed neat brandy with the gin.)

Sweet Rhythm is a slow melody (gin and brandy have that effect sometimes) and Calloway's torrid, lazy performance of a superb orchestration is a grand mixture of rich colour, dramatic strength, and simple sweet melody. It shows the band in an entirely new light. In *Wah-Dee-Dah* we find them back at their good old exuberantly rhythmical stuff, but still influenced by that something, whatever it may be, that has happened to make the band sound so much more musically enlightened than in the past.

Mr. Newman will just revel in Cab's crazy vocal finish. It must have required a whole distillery."

The Gramophone, UK, February 1933

ONLY 1 CALLOWAY

TOO MANY CABS IN EVERY DIRECTION



Montage of Cab's multiple portraits by Carl Van Vechten

You never know your family until money and fame hit you. Some will lend you some money. Others will take your name. Even if they don't share any genes with you! This "rapid proliferation" of Calloways was epitomized in 1933 when Cab declared to a journalist:

"Boy, have I got a family these days! Of course, I knew my sister Blanche was an orchestra leader on her own, and my brother Elmer has a band down in Washington. But the ones I know about are just the beginning! I find I have, a sister called Jean Calloway out west and a brother named Dick Calloway down south, There's a Walter Calloway and even a Cal Calloway. Every one of them plays 'Minnie the Moocher' as a signature! And to date, I know of about 50 cousins."

(*The Evening Independent*, Massillon, OH, Feb 16, 1933, and other syndicated newspapers).

The Hi De Ho Blog has listed the following **Calloways, only for 1933** (for convenience and room, Cab Calloway is abbreviated "CC"):

FAMILY STRINGS:

- Cal Callaway • Con Calloway • Estelle Calloway • Gertude Calloway • Harriet Calloway*, cousin or sister, depending on the promoter • Jean Calloway*, same (and, according to Alyn Shipton, both are the same person—we disagree) • Vance Calloway • Walter Calloway

*A specific article about her will be released soon.

GEOGRAPHIC ORIENTATION:

- Louie Brown, *California's CC* • Chan Caldwell, *The CC of the West* (or of the Northwest), Los Angeles, CA • Chick, *The CC of the Coal Regions* (Pennsylvania) • Ernie Fields, *Oklahoma's CC* • George E. Lee, *The CC of the Middle West* (Kansas City) • Lum Redmond, *The CC of the South* (Tennessee) • Fred Russo, *East Boston's CC* (we don't know which streets are involved).

In the forthcoming years, many other rivals or impersonators of Cab will be billed the same outrageous way:

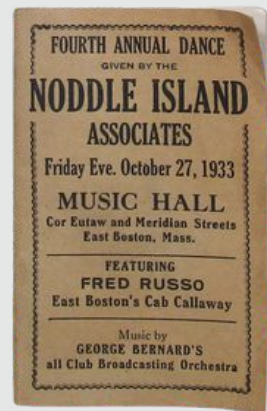
- CC of the West: Ernest Willson (1933), Leo Davis, Joe Green (1934), Charles Echols (or of the Coast, 1935), Van Lare (1936), Les Hite (1937) • CC of the Middle West: Bill Kyles (1934), Grant Moor (1936) • CC of the South: Red Wilson (1933), Bert Printiss (1934), Wesley Jones, Lazy Daddy (1935), Cleophus Jackson (1939) • Local CC: Freddie Gordon (CC of Chicago, 1932), John Mullins (Benton Harbor's CC, in Michigan, 1934), Jean Carroll (Kansas City's CC, 1934), Roddy (Altoona's CC, PA, 1935), Sheb (Lakeside's CC, PA, 1935), Cornell Cooper (CC of Swing and Jive), Sam Wooding (CC of Europe, 1934) • CC with family connection: Eddie Craig (CC's cousin, 1935), Cab Calloway, Jr. (1935, no connection with Harold Nicholas, often announced this way at the Cotton Club), Francisco (the 2nd CC, 1960)... • White CC: Henry Harding (the White CC, 1935), Johnny 'Scat' Davis (the white edition of CC, 1937), Brunon Kryger (CC of white orchestras, 1939)...



Dec 30, 1933, Minneapolis Star, MN



Undated window card



Ball dance booklet



Oct 19, 1933, Marshfield News Herald, WI



Estelle Calloway
(Dec 31, 1933,
Leader Tribune,
Marion, IN)



Afro-American, Sep 30, 1933

In October 1936, **Blanche Calloway** had to write to *Down Beat* to clarify: "As stated in the article, Harriet Calloway is in no way related to Cab and Blanche. Shen emphatically denies any relation, and I think a magazine of your calibre and with such a large circulation should bring its readers the truth."

"The South's Heat Wave"
The Original

**CAROLINA
COTTON
PICKERS
ORCHESTRA**



Wesley Jones

Rain or Shine

FEATURING...

Wesley Jones
"Cab Calloway of The South"

W. J. EDWARDS and His Electric Guitar

SWEET SINGER OF ROMANTIC SONGS

"IF YOU CAN'T DANCE YOU'LL VIBRATE"



FOR DATES: Write This Orchestra... P.O. Box 62, Bloomington, Illinois

Window card (ca 1935)

MARCH 1933

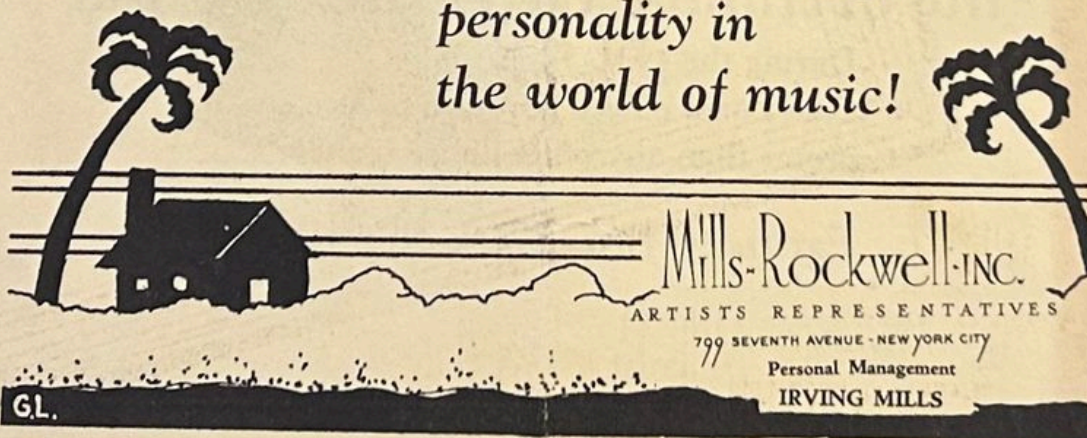
HIS HIGHNESS OF HO DE HO



**CAB
CALLOWAY**

AND HIS COTTON CLUB ORCHESTRA

*The most amazing
personality in
the world of music!*



Page from a Mills-Rockwell, Inc. 6-page flyer presenting their team. Cab's slogan will be used in the Paramount newsreel filmed that month.

MARCH 1933

CAB CALLOWAY DAY-BY-DAY

1-9

Cotton Club's 21st Edition (started on Sep 18), Cotton Club, Harlem, New York, NY

1-2 (started on March 24)

Loew's State Theater, New York, NY

3-9

Loew's Paradise Theatre, New York, NY

7 (8 pm)

Along with Bing Crosby, Baby Rose Mary, the Casa Loma Orchestra, "The Battle of the Stars", Benefit show for the Jewish Community Center, Stanley Theatre, Jersey City, NJ

8 (2 pm-4 pm)

In-store performance, New York Radio Show, Bloomingdale's, Lexington Av., New York, NY

8 or 9 (possibly)

Filming of the musical sequence for the *Paramount Pictorial* 837 (P3-1), hosted by Irving Mills, Paramount Eastern Studios, Astoria, NY

8 or 9 (possibly)

Filming of the sequence "Reefer Man" for the movie "International House", Paramount Eastern Studios, Astoria, NY

10

Tribute service (along with Ellington, Russell, Sissle, Cliff Jackson, Lucky Millinder, etc.) in honor of Bert Hall, founder of the Rhythm Club, 132nd St., Harlem, New York, NY

10-11

25-hour railroad trip from New York to St. Petersburg, FL

11 (5:30 pm)

30 min. broadcast (in front of 100 guests), WSUN Radio Station, St. Petersburg, FL

11 (9 pm-2 am)

Benefit Dance for the Florida Department, Disabled American Veterans, Coliseum, St. Petersburg, FL

12 (3 pm-7:30 pm)

Matinee dance, Cuban Club, Tampa, FL

13 (9 pm-2:00 am)

Orlando Coliseum, Orlando, FL

14 (3 shows)

Duval County Armory, Jacksonville, FL

15

Day off?

16

Road trip to Daytona (only 90 miles away)

16 (7 pm, 9 pm)

Ritz Theatre, Daytona Beach, FL

16 (10 pm-3 am)

Dance, Chateau Lido, Daytona Beach, FL

17 (8:30-2:00)

Benefit dance, St. Peter Claver Catholic School, Tampa, FL

18 (9 pm)

Scrip dance, Davis Island Coliseum, Tampa, FL

18 (night)

After the show, the band stays at the Jackson House, Tampa, FL



19 (11:30 pm)

One performance, Paramount, Atlanta, GA

19 (Midnight)

City Auditorium, Atlanta, GA

20-23

("3 times daily for a colored audience only")

Eighty-One (81) Theater, Atlanta, GA

20 (11:30 pm)

One show only for whites, Paramount, Atlanta, GA

22 (10:30 pm-2 am)

Concert and Dance, Shrine Mosque Ballroom, Atlanta, GA

23 (11:30 pm-"until?")

"Big colored dance" with "special seats reserved for white people as spectators" (800 couples attend), City Auditorium, Atlanta, GA

24

Travel North to Durham, NC

25

Dance organized by a white organization from Duke University, Durham, NC

26 (8-12)

White only dance (because of the rush of many people, whites and Blacks, the band packed up their instruments and left), Roycroft Warehouse, Durham, NC - CANCELED

26 (12 am)

Colored dance (same issue), Roycroft Warehouse, Durham, NC - CANCELED

27 (9:30 pm)

Armory Auditorium ("Section Reserved for Colored"), 5,000 attend, Charlotte, NC

28 (3, 7, 9:30 pm)

Lincoln Theatre (advertised "Cab Calloway and His Cotton Pickers Orchestra"), Winston-Salem, NC

28 (10 pm)

Dance ("exclusively for white patrons"), Pepper's Warehouse, Winston-Salem, NC

29 (8:15 pm)

along with vaudeville acts (Archie and Inkle, Naomi Price, Unknown Five), City Auditorium, Richmond, VA

30 (9 pm)

New Albert Casino, Baltimore, MD

31

Release of Fleischer's cartoon with Betty Boop, "Snow-White"

31-April 4 (2:15, 4:30, 6:45, 9:05)

Earle Theatre, Philadelphia, PA

The Paramount Theater, Atlanta, GA



After the theatre
The Opera
The Concert
What better finale
for the evening than to visit the
Famous Cotton Club
"THE ARISTOCRAT OF HARLEM"

Featuring
The 21st EDITION of
**DAN HEALY'S
COTTON CLUB PARADE**

Music and Lyrics by
TED KOEHLER & HAROLD ARLEN

Plus
**CAB CALLOWAY
AND HIS
COTTON CLUB ORCHESTRA**

COTTON CLUB

142nd STREET AND LENOX AVENUE
Reservations • Phone - BRADHURST 2 7767
1687



Advertising for the last days of the 21st Cotton Club parade with Cab leading (March 1933)

TONIGHT 8 P.M.

**STANLEY
THEATRE**

Appearing
In Person:

MORTON DOWNEY
CAB CALLOWAY
and BAND
MOLLIE PICON
BORRAH MINEVITCH
and Harmonica Rascals
BING CROSBY
STREET SINGER
SOPHIE TUCKER
ETHEL MERMAN
and 30 Other Stars
7 Masters of Ceremonies

**1,500 SEATS
AT --- \$1**

Entire Proceeds to
**JEWISH COMMUNITY
CENTER**

Jersey Journal, NJ (March 7, 1933)

Loew's STATE On Screen:

"20,000 Years in Sing Sing"
with Spencer Tracy, Bette Davis
On Stage: Cab Calloway & Orch
& entire Cotton Club Revue

Women's Wear Daily, New York, NY
(March 1, 1933)

Daily News, New York, NY (March 5, 1933)

**Beginning
Tomorrow!**

**NEW YORK
RADIO
SHOW**

at BLOOMINGDALE'S
Radio's Leading Stars!
Radio's Leading Makes!

A thrilling, dramatic week! An exciting display of the newest and finest in radio engineering! Every day from Monday to Saturday . . . see and hear your favorite stars. They'll be here in person . . . watch the newspapers for daily programs. There is no admission charge.

The following artists have promised to appear. There will be many others. Watch the papers!

MONDAY, 2 to 4:30 P. M.
RUTH ETTING, Chesterfield program.
WALTER WINCHELL, "Daily Mirror" columnist, on Jergen's program.
RUBINOFF, violinist, courtesy Chase and Sanborn; winner of Bosch Popularity Contest.
NICK KENNY, "Daily Mirror."
JOHN S. YOUNG, NBC announcer.
ANN LESTER, Cinderella of the Air.

TUESDAY, 2 to 4 P. M.
RITZ BROTHERS—JIMMY, HARRY and AL—comedians and singers.
LEE WILEY, Pond's program.

WEDNESDAY, 2 to 4 P. M.
CAB CALLOWAY and his Ho-Cho Cotton Club band.
SHERLOCK HOLMES and DR. WATSON (Richard Gordon and Leigh Lovell), G. Washington Coffee program.
CLARA, L.O. 'n' EM, Super-Suds program.
JANE FROMAN, singer on the Chesterfield program.

THURSDAY, 2 to 4 P. M.
MORTON DOWNEY, radio's golden-voiced tenor, winner Bosch Popularity Contest.
D. W. GRIFFITH, courtesy of William Morris and Hind's program.
PICKENS SISTERS, that engaging trio.
EDDY DUCHIN, famed orchestra leader, courtesy of the Central Park Casino.
RALPH KIRKERY, the Dream Singer.

FRIDAY, 2 to 4 P. M.
SIGMUND SPAETH, Tune Detective.
ROY SNECK, Wizard of the Strings.

SATURDAY, 11 to 4 P. M.
JOLLY BILL AND JANE, Cream of Wheat program.
BABY ROSE MARIE, Courtesy of Julius Grossman Shoes.
BUCK ROGERS AND HIS FRIENDS, Kellogg Pep program.
CHICKIE MOSS, Paul Whiteman's singing protégée.

See the Latest Developments in
Radio at Bloomingdale's Show

RCA-VICTOR MAJESTIC
PHILCO BOSCH
FADA EMERSON
KOLSTER EVEREADY TUBES

Bloomingdale's
LEXINGTON AV.—59th ST. VO Instore 5-5000

Cab Calloway Will Bring New Form of Scat-Singing to City

Arrangements for the appearance of Cab Calloway and his band here next Saturday night were being completed Saturday by Bill Stambaugh and Rex MacDonald, managers of the Coliseum.

The king of Harlem's jazz band leaders is coming to Florida for eight days and will make two appearances in St. Petersburg.

His first appearance here takes place next Saturday night in the Coliseum and reservations, according to Stambaugh, already have begun to roll in.

St. Petersburg has heard the crooners and has had a bit of torch singing but Cab Calloway will be the first scatsinger to appear here.

Scatsinging, it is explained, consists of supplanting silly lyrics with meaningless, improvised jargon,

jungle sounds, grunts and shrieks such as "hye-de-hya-de-ho" or "scat-n-de-dat-n-de-dee" or "pad-n-de-dad-n-de-dad-n" and "waddy-daddy-doo."

The most popular scat song is "Minnie, the Moocher," a melody filled with such wild chantings as "Yip-I-Addy-I-Ay" and "beddle-um-bum-bum-boo" and "ta-ra-ra-boom-de-ay" and a lot of hi-de-hos" and "ho-de hos" and "scan-n-dat-n-dos."

Calloway will play other engagements in Jacksonville, Orlando, Tampa, Miami and Savannah.

Negotiations to bring him here were completed by Stambaugh in New York. He went there, he said, at the request of many Coliseum patrons who said they wanted to hear in person the famous star of Harlem's Cotton club.

COMING—
SAT., MAR. 11th
Dance 9 'til ??
Admission \$1.10
uspices Dept. of Fla. D.A.V.
Phone 6122 For Res.
COLISEUM

St. Petersburg Times, FL

(March 16, 1933)

LAST TIME IN FLORIDA THIS YEAR
CAB CALLOWAY
And His Cotton Club Orchestra
SAT. NITE—MAR. 18th—ADM. \$1.10 EACH
TAMPA COLISEUM
(DAVE HARRIS)
Inquire St. Pete Coliseum for Reservations or Phone Tampa H-41-742

St. Petersburg Times, St.

Petersburg, FL (March 16, 1933)

Cab Calloway Band Entertains Hundreds At Cuban Club Dance

Cab Calloway and his Harlemaniacs, just a few days away from the Cotton club in New York, presented a program of matinee dance music yesterday at the Cuban club. Several hundred persons attended and judging from the big hand given Cab, the crowd felt advance notices praising the band's ability were justified.

Cab, himself, was the center of attraction, singing his popular songs, "The Man from Harlem," "Star Dust," "The Reefer Man" and "Minnie the Moocher." Dancers forgot to dance as they crowded around the orchestra stage to hear the songs.

And Cab was accommodating, sending his hard-working band through one jazz number after another with brasses blaring and saxophones walling in the more melodious passages. Frequently the musicians dropped their instruments and joined the director in chorus numbers.

Proceeds of the dance will be devoted to the club's benefit fund. Sergio Amezcaga, chairman of the recreation committee, arranged the program.

Tampa Tribune, FL
(March 13, 1933)

'S Too Bad!

Cab Calloway wired Gene Otto at the Madrid where Cab's scheduled later:

"Dear Gene, it's so hot down here in Florida that I'm terribly sunburned. Hope you won't mind."

Harrisburg Telegraph, PA
(March 27, 1933)

COMING SUNDAY, MAR. 12TH
CUBAN CLUB
MAT. DANCE, 3 P. M. — 7:30 P. M.
CAB CALLOWAY
COTTON CLUB ORCHESTRA
FIRST TAMPA APPEARANCE, ADM. \$1.10 EACH

Tampa Tribune, FL (March 11, 1933)

1000 Negroes Applaud Cab Calloway's Orchestra

More than 1000 Tampa negroes packed the St. Peter Claver Catholic school last night for a dance to music by Cab Calloway and his Cotton club orchestra, while an extra guard of police and firemen stood outside to prevent any disorder.

The show centered about Calloway who was long and loudly applauded. Proceeds of the dance were for the benefit of the school.

Tampa Tribune, FL (March 18, 1933)

Chancellor Hitler has banned Negro jazz in Berlin, as it is not in line with his cultured ideas----- maybe Cab Calloway could give him a high type of cultural syn-copation--with a little refined yelling thrown in---

California Eagle, Los Angeles, CA (March 18, 1933)

THIS WILL BE YOUR ONLY CHANCE TO DANCE TO 'CAB CALLOWAY' IN THE CITY

Swing's the Thing Cab Calloway Shows Audience Totes Mean Wriggle; You Like It—Or You Don't

By LILIANE R. DAVIDSON

"It don't mean a thing, if you ain't got that swing!"

When Duke Ellington, clever negro jazzist, wrote that line into a song, he "said a mouthful." In 10 words he exposed a technique.

A technique which Cab Calloway, one of Harlem's headliners, last night displayed to the limit here, when he made three appearances, with his Cotton club orchestra; two at the Ritz theater and one at Chateau Lido.

"Swing" is the young mulatto's middle name. Add personality, a sonorous voice, a mouth as big as any cavern and equipped with a full set of glistening white teeth, a lithe body, a boyish verve and you have the main reasons why Cab Calloway sets audiences wild wherever he goes.

Cab can sing; he can dance. And what a mean wriggle he totes! Indigent as cotton, he is also the epitome of all negro jazzboys. That mighty voice, emerging with a "hi-de-hi" and a "ho-de-ho" from a huge neck, never for a minute is cajoling or tender or sentimental. Cab is Harlem. And in his program last night, he displayed all the sparkle and dash and stridency of that famed community.

You either like it or you don't. If you do you thoroughly enjoyed the Calloway program, which began with a fast bit of rhythm, played by the 12 Cotton club boys, in blarney and white uniforms, all of them twanging and banging and thumping for dear life. Then came Cab himself in white satin outfit, with huge diamond buckle.

Cab is of medium height, slender, and from the minute he appears on the stage he is vibrating from head to foot, either in a dance, or to the swing of his own baton. He sang at intervals "Man from Harlem," "It don't Mean a Thing"; "I got the World on a String" and two of the famed "Minnie the Moocher" songs. There was a solo by his pianist, who is also a tenor singer; a bass solo on the bull fiddle with orchestra accompaniment, and several other specialties. All were enthusiastically received.

And here's news for Cab fans. In an informal chat during the entrance at the Ritz, Cab stated that he would have two novelties on release soon.

First there's to be another "Minnie the Moocher" song. This time Minnie and Smoky Joe are to get into some sort of trouble; Minnie will be arrested and her trial is to be the subject of the new song. Minnie, Cab confessed, is an entirely fictional character, which he and a composer named Mills invented. "Hi-de-hi-de-ho", Cab's Tarzan call, was developed during the preparation of the first Minnie song. It bids fair to go on as long as Calloway does.

Then there's to be another appearance in the talkies: Cab couldn't remember the name of the new picture but it is to be shown soon and in it the Cottoners will play "Reefer Man", the bull fiddle song which they played last night.

Asked how he came to be a singer, Calloway said he hadn't a notion. When he was an infant he could yell so loud, he said, that his mother could hear him a block away. He's been at it ever since. He studied singing a bit while in high school; then began public appearances and he was soon a headliner. He is one of the youngest topnotchers in the entire amusement game, and seems just as much surprised at his own success as any one.

On the whole, Cab's orchestra did not come up to the excellence of its leader. Lacking the Cotton club setting, the players, while good, seemed just players. But with Cab it was another matter. It meant everything, because he had that swing.

DUSKY DEBS STRUT STUFF TO CAB CALLOWAY'S MUSIC

All of Atlanta's Negro Elite
Attend Big Party—New
Dance Step Noted.

By RALPH L. SANDERS.

Atlanta, Ga., March 24.—(UP)—The Winter social season of Atlanta's Negro population reached a resounding climax last night when 800 couples danced at the city auditorium to the music of Cab Calloway and his orchestra.

The dance floor at the city auditorium is about one-third as large as a football field and was expected, under ordinary conditions, to accommodate the 800 couples who attended the ball with ease.

The trouble was, the dancers really needed more space than usual. Some of them had discovered a new sort of dancing art, a violent opposite from the old, familiar cheek-to-cheek business.

The new long-distance dance probably has a name. It consists of half a hundred steps of regular dancing, then a duet-solo affair, wherein the couples separate and dance wholly apart, winding around among the other dancers, wiggling their legs and bodies, swaying and bowing and making snake-like motions with their arms.

This correspondent watched for more than an hour expecting at least one of the couples to get completely separated and lost from each other, but apparently no such tragedy occurred. Finally, at some secret signal which couldn't be determined, the temporarily estranged couples would suddenly fly to each other's arms.

That was the big moment. The man would catch his girl about the waist and swing her into the air, after

which they would resume dancing together like little boys and girls learn at dancing school.

Big Affair.

Most of the dancers seemed awed by the gyrations of the skilful few and often swarmed around the fancy dancers blocking traffic and forcing the white people in the bleachers to stand in order to see the show.

It was the biggest social affair among this city's Negro elite in years. All the members of the White Rose Social club, which is equally as powerful and influential among members of that race as the Piedmont Driving club is to the white folks, were in attendance.

One young woman wore a dress that a white lady described as flame-colored, but any flame could have been proud to have produced such a hue. It was bright. It was as bright as a very bright, very red sunset. Bright red was a popular color. Here was a light blue dress with a huge rosette and a huge ribbon hanging down the back. There was a purple dress, very purple.

One of the dancers, somewhat older than the rest, wore the only lace evening dress in the affair. Several young women wore evening gowns and sport hats, which white ladies said was odd. One young fellow who had a new hat wore it all the time he was dancing.

One of the most spectacular couples drew the applause of spectators by hipity-hopping, she going backward, he forward, the entire length of the floor, in time to the music and without missing a step.

All agreed that the best dancer there was the very blackest youth in the assembly.

The Chattanooga News,
TN (March 26, 1933)

The screen's finest actor in a role as human as an Emperor in his Night Shirt!

GEORGE
ARLISS



in
"THE KING'S VACATION"

A Warner Bros. hit with
DICK POWELL • PATRICIA ELLIS
BING CROSBY Musical
YOUNG AND HEALTHY CARTOON

NOW PLAYING
Paramount
Mon. Nite at 11:30
CAB CALLOWAY
and his Cotton Club Orchestra
IN PERSON—1 SHOW ONLY
ADMISSION \$1.10

MON. NITE!
11:30!

"Ho-de-ho" Himself—HOT FROM HARLEM!

CAB CALLOWAY

And His
Cotton Club Orchestra
In Person

His highness of Scorching
rhythm comes to Atlanta
for one big Whoopie
Frolic!

You've heard him on records!
You've heard him on the Radio!
... NOW see and hear the creator
of "Minnie The Moocher" IN
PERSON!

ADMISSION \$1.10

On The Stage
Paramount
Tomorrow—11:30 P. M.



ROOSEVELT'S Prosperity and GEORGE ARLISS at his best go hand in hand to make relaxation!

GEORGE
ARLISS

IN
"THE KING'S VACATION"

A role as human as an Emperor in his under-shirt!—combining the drama of "Disraeli" with the comedy of "The Millionaire"!

WITH
**DICK POWELL
PATRICIA ELLIS
MRS. GEO. ARLISS**

In Person!

Mon. Nite 11:30

CAB CALLOWAY

and his
Cotton Club Orchestra

On the Stage

High highness of "Ho-de-ho" Hot from Harlem is now big frolic!

Tickets NOW ON
SALE . . . \$1.10

Plus!
BING CROSBY
COMEDY
Smiles!
AL EVANS
Cartoon
News

NOW PLAYING
Paramount
New Low Prices



Atlanta Constitution, GA (March 19, 1933)

Atlanta Constitution, GA
(March 18, 1933)

The Harriman National Bank's jam, through failure to open, with a Federal conservator installed, and the deferred reopening of the Mercantile National Bank on Seventh avenue and 48th street involved quite a few show people. Universal's account in Harriman and Jules E. Brulatour's funds in Mercantile, of which latter he's a director, are the outstanding show people. The William Morris agency is also inconvenienced by the Harriman situation.

A large number of the lesser exchange, film specialty and service people, with offices at 1600 Broadway (where the Mercantile is located) and at 728 Seventh avenue, and adjacent offices are involved by the Mercantile's deferred reopening. The bank is open for limited business, as during the national banking moratorium, and pending reorganization is merely making change, etc.

The Mills-Rockwell musical artist enterprises are tied up considerably in Mercantile, as Don Redman, Duke Ellington, Cab Calloway, Bing Crosby, M-R, Inc., and allied artists had capital there. Temmy Rockwell of M-R was also hit again in the Harriman closing. Kinematograph and Charles Hopkins are others in the Mercantile situation.

Universal received sufficient income from its exchanges to meet payrolls and otherwise keep financially liquid for all immediate needs.

Mercantile is the reorganized Chelsea Exchange which suffered one of those 1930 'runs' and had to close, reorganize and then reopen. Some small music publishers were also involved in the Mercantile.

The Leblang ticket agency and estate have something in excess of \$100,000 on deposit in the closed bank. It has opened accounts in other depositories.

It is declared that Harriman will be able to pay off on the basis of not less than 65 cents on the dollar and there is likelihood that the final settlement will be in full.

Variety, Los Angeles,
CA (March 21, 1933)

The Atlanta Constitution, GA
(March 19, 1933)

CAB CALLOWAY

AND HIS
**COTTON CLUB
ORCHESTRA**

In Person
Concert and Dance
One Night Only

**SHRINE
MOSQUE
BALLROOM**

Wednesday, March 22
Ten Thirty P. M. Till
Two Thirties A. M.

Sponsored by
Carlos Wilson

Special Script
\$1.10 Per Person



LINCOLN
CABLOW
AND HIS COTTON CLUB ORCHESTRA

In
Person

TUES. ONLY

Three
Shows

3 P. M.
7 P. M.
9 P. M.

WINNING THE MOODIES

On The
Screen
"6 Hours
to Live"

Winston Salem Journal,
NC (March 26, 1933)

The Evening Herald, NC
(March 25, 1933)

A weird cry . . . the staccato
beat of a muffled drum . . . the
rapier notes of trumpets . . . the
throaty voices of the saxes . . .
the soft patter dancing feet . . .
the whirling figure pauses . . .
cuts short the pulsating rhythm
with a stroke of the baton.

Smiling Cab Calloway bows to the plaudits of a vociferous audience at Harlem's Cotton Club during a midnight broadcast. Calloway stands on a raised square of a platform . . . beats time with a slender arms and hands, sleek head and nimble feet . . . the youthful king of black magic raises his wand . . . a dreamy waltz, gay laughter and clink of glasses . . . The tempo seems to grow in intensity . . . the trumpet players lift high their instruments . . . black hands and heads sway as one in the room's half-light . . . a penetrating voice rends the accompaniment asunder . . . Calloway launches into his inimitable song, "Minnie the Moocher." The drum follows the singer like a shadow . . . the other instruments linger and quaver on blue minots . . . Calloway shouts . . . applause ripples from every dim corner . . . dark laughter . . . the song is ended. All this and more will be presented at Armory Auditorium, Charlotte, N. C., Monday, March 27.

A black and white photograph showing a group of people, likely a cast or crew, in an outdoor setting. In the foreground, a man in a light-colored suit is captured in a dynamic pose, possibly dancing or performing a stunt. Behind him, several women in long, dark dresses are standing or seated. To the right, a group of men in suits are seated on chairs, observing the scene. The background is dark and indistinct, suggesting a wooded area or a stage set. The overall tone is formal yet captures a moment of activity.

Cab Calloway, the colored youth from Baltimore whose distinctive style of vocalizing and red-hot orchestra have made him a radio, moving picture and theatre sensation the last two years, and who will appear in the new Broadway musical, *Hot Chocolates*, is indicated in the Southern pikaninnies for the style of singing which has made him popular rein to the vocal cords, and crooning came into disfavor as scat singing became popular. While the Crosby, Vallee and Columbus didn't attempt to capitalize on the fad that Cab Calloway rode to fame, they threw away their megaphones and became legitimate tenors and bar-

That style is best known as "scat singing"—supplanting the lyrics of songs with meaningless, improvised jargon. Cab Calloway's "Hi-de-hi!" and "Hi-de-ho" are the best examples. First to do it, were colored urban entertainers traveling at wayside stations en route to Georgia and Florida resorts—also the originators of the Charleston dance. It was carried back North, and singers experimented with it in night clubs.

Then Cab Calloway tried scat singing one night when he forgot the lyrics of a song. It caught on, and he became the leading exponent of the fad. Scat singing contests were

Instructor Took Course Pictures

Newton, Iowa (UP)—A. P. Two-good, head of the Newton High School industrial department, was a firm believer in visual instruction.

The school equipment lacked films suitable for work being done by his students, so Two-good obtained a camera, and with the help of the boys and another instructor, filmed a series of pictures for the entire course of study.

News of the success spread among industrial arts instructors. Twogood now receives scores of letters asking for his advice and experiences in teaching by movies.

Newton, Iowa (UP)—A. P. Two-good, head of the Newton High School industrial department, was a firm believer in visual instruction.

The school equipment lacked films suitable for work being done by his students, so Twogood obtained a camera, and with the help of the boys and another instructor, filmed a series of pictures for the entire course of study.

Coffeyville, Kan. (UP)—For 12 year Clarence Hobbs, a mail carrier here, has walked his route every day without taking advantage of the convenient "sick leave" privilege of the postal department. Figuring up, he found he could take four months off to be sick sometime now, and the government would pay him for every day. He has 120 days to his credit.

The Charlotte Observer, NC (March 26, 1933)



CAB CALLOWAY

**AND HIS
COTTON CLUB ORCHESTRA**

**ARMORY
AUDITORIUM**
Charlotte, N. C.
Monday, Mar. 27

**PEPPER'S
WAREHOUSE**
Winston-Salem, N. C.
Tuesday, Mar. 28

Dancing

10 Till
Script \$1.50

Section Reserved for
Colored

Cab Calloway Refuses To Play When Gate Is Crashed By Mob

Harlem Leader of Red-Hot Rhythm Band Seeks Safety in Loft of Warehouse When Angry and Drunken Crowd of Durham Negroes Attempt to Force Him to Continue.

A large amount of Carolina cash went for naught early yesterday morning when the King of Hi-de-hi-de-ho, Cab Calloway, failed to hold sway at Roycroft's warehouse in Durham as scheduled.

Calloway and his Cotton Club orchestra had been booked to furnish the rhythm for a negro dance starting at 12:01 o'clock Monday morning. A special section had been reserved for white people wishing to hear the latest interpretations of the Harlem "torch" songs and to see the newest versions of the Charleston and the Black Bottom.

The special section was rapidly filling, mostly with Carolina and Duke students and their "dates," when several hundred negroes rushed the southeast gate, overturned the ticket booth, and rushed madly to the stage where the Harlem king of jazz was just warming up.

Gate Crashed

Some 2,000 other negroes and hundreds of whites waiting outside to purchase tickets thronged through gateways despite the efforts of ten or more policemen and attendants armed with sticks to stop the mad rush.

As the mob neared the stage, Calloway and members of his orchestra stopped playing and began packing up their instru-

ments. Several inebriated negroes mounted the platform and threatened dire vengeance upon Calloway and his band unless they proceeded with the brawl. Others who had been unfortunate enough to buy tickets before a less expensive way had been provided surrounded the cashier, seeking a refund. Sensing a delicate situation, policemen escorted Calloway and his orchestra to the loft, where they remained through the long hours of the night.

Appeal of No Avail

The management appealed to those who had rushed the gate to leave, declaring that the Harlemite had refused to play until the "One-Eye" Connelly's had paid the admission price. A few left. Others milled about and some of the more intoxicated negroes mounted the stage and put on a show of their own for the amusement of the crowd.

The Carolina and Duke students broke up several large cases and armed themselves with improvised clubs.

The crowd dispersed slowly but at 2:00 o'clock more than 1,000 were still wandering aimlessly about, some still hopefully demanding their money back. Members of the negro post of the American Legion who were sponsoring the

(Continued on last page)

(Continued from first page)

dance, unable to distinguish those who had paid from those who had rushed the gate, refused to refund any admissions. Shortly after 2:00 o'clock, the money collected from the tickets sold was smuggled out under the coat of a policeman.

Not to be balked, several of the disappointed protested by phone to police and city officials. Calls were put in for City Manager R. W. Flack, Chief George Proctor, Clerk of Superior Court W. H. Young, and Chief Detective W. E. Burgess. The police promised an investigation.

Mob Becomes Destructive

Unable to obtain satisfaction, the mob proceeded to give vent to its fury by breaking out lights and windows, tearing down the cloth decorations and the stage, and appropriating the orchestra seats. One defender of law and order reported later that he found a part of the stage on one of the main streets.

At 2:30 o'clock more than 500 were still pacing the warehouse floor. The police attempted to disperse them by turning off the lights but to no avail. An hour later the floor was finally cleared of the last protesting victim, but Calloway remained in the loft for some time. It is reported that while the Harlem king was held at bay in the loft, he added several new shakes and twitches to the contortions for which he is famous as an orchestra leader.

CALLOWAY DANCE ENDED ABRUPTLY

Several Thousand People
Crash Gate and Pour Into
Warehouse at Durham

Durham, March 27.—A midnight dance for Negroes, with accommodations for white spectators, in which Cab Calloway and his Cotton Club Orchestra from Harlem furnished the music, was abruptly broken up about 1 o'clock Monday morning when the main gate was crashed by Negroes and several thousand poured through the entrance to the dance floor, taking possession of the hall.

At the time the gate was crashed, there had been 54 paid admissions for by Negroes and about 230 by whites. The dance was staged in Roycroft's warehouse by some Duke students, and followed one on Saturday night for white people with more than 2,000 in attendance.

There was little actual violence after the crowd gained the dance floor, although there was a great deal of nervousness through the crowd. Several guns were flashed, and several shots fired, through the top of the building. Some of the Negroes, and also some whites, were riotously drunk. Police declared the situation for a while quite critical, but a semblance of order was restored.

A plea was made for all the Negroes to leave the hall, and come in later at a reduced admission. Some complied, but about a thousand remained. In the meantime, Cab Calloway and his company were escorted to safety. In the safety of a locked and guarded room, Calloway declared this the last of his Negro dances in the South. In view of the success of his white dance Saturday night, he said he would make no charge for Sunday's midnight show.

The floor was not cleared until about 4 o'clock Monday morning, and a survey of the damage showed about 55 windows broken out, the stage light torn up, and many broken whiskey jars. Some refunds on admissions were made at 12 o'clock Monday. Some of the white escorts came to claim theirs, but no white girls showed up. Proof of purchase was impossible as no stubs were given. It is understood that Ralph Cook, Lowell Mason and a student named Cook were the lessees of the warehouse for the dance.

MOB STORMS DANCE OF COTTON CLUB BAND

Negroes Force Cab Calloway's
Musicians to Give Up Engage-
ment at Durham, N. C.

Special to THE NEW YORK TIMES.

DURHAM, N. C., March 27.—Threatened by a mob of Negroes after he had opened his dance program in a big tobacco warehouse soon after midnight, Cab Calloway and his Cotton Club musicians ended their engagement today with the Negro post of the American Legion.

Saturday night the musicians played for white people at a dance sponsored by a Duke University group without any disturbance. Last night a riot was narrowly averted, however, when a crowd of several hundred Negroes crashed through the doors of the warehouse, despite the presence of policemen and other men stationed to keep order. They were followed into the building by a crowd estimated at 2,000 whites and Negroes, who were waiting to buy tickets, the Negroes to dance and the whites to look on.

The crowd made for the stage occupied by the orchestra, and the musicians stopped playing and began to pack their instruments away.

When asked why he didn't do something about stopping the dusky gate crashers at his dance in Durham Sunday night, Cab Calloway remarked "Boss, Ah ain't messin' with them folks. Ah knows mah own people" . . .

The Daily Tar Heel, Chapel Hill, NC (March 28, 1933)

The New York Times, NY (March 28, 1933)

Several intoxicated Negroes mounted the stage and threatened violence unless the music was continued. The police rescued the orchestra, and the dance sponsors appealed to the crowd to vacate the building and to enter by paying their way. Some left, but others mounted the stage and performed antics for the entertainment of the crowd.

Two hours later part of the crowd was still on hand, although Calloway and his orchestra had departed, and it was only after the windows had been smashed and the lights turned out that they left the building.

On the previous night attachment papers were served against Calloway by Mrs. Virginia Nowell of Raleigh, acting as booking agent for Blanche Calloway, his sister, for a dry-cleaning bill of \$10.80. The band leader paid the bill and fees of about \$50.

The Birmingham Post, AL (March 31, 1933)

By Irving Beiman

Cab Calloway may have to give up "Minnie the Moocher" and Duke Ellington his intricate arrangement of "Limehouse Blues" if the networks heed the appeal of the attorney for the Chinese consul in San Francisco to bar the two jazz classics from the air on the grounds that they are uncomplimentary to the Chinese.

A Paramount director has arrived in New York to make shots of Cab Calloway and his band and Rudy Vallee's orchestra for use in Peggy Hopkins Joyce's picture, "International House." Calloway will interpret the "Reefer Man," who peddles reefer, (marihuana cigarettes) at two-bits apiece, in alleyways down on the Harlem river.

(Baltimore Advertisement)

(Baltimore Advertisement)

This Is Minnie The Moocher's Wedding Day
WITH
CAB CALLOWAY
AND HIS
COTTON CLUB ORCHESTRA
Requesting Everybody to Be the Guest of Him
and His Band
CAB WILL GIVE AWAY AN AUTOGRAPHED PICTURE
OF HIMSELF

POSITIVELY AS ADVERTISED OR YOUR MONEY REFUNDED
From 8 Until 2 A. M.

NEW ALBERT CASINO 1224 Penna.
Avenue
Thursday, March 30th

55¢ BEFORE 9 — ADMISSION — 65¢ AFTER 9

This is through the courtesy of your own promoter IKE DIXON
NOTICE to All Clubs and Fraternities—These attractions can be
bought as well as used by your promoter. For further and full
information call Madison 2530 or stop at office 1434 Pennsylvania
Avenue.
Yours truly, IKE DIXON.



HOT JAZZ MEETS JIM CROW

THE SOUTHERN TOUR

The orchestra on tour with its chartered bus (ca 1933)



“

“THE MUSIC OF CAB CALLOWAY AND HIS ORCHESTRA IS GUARANTEED TO LIFT THE LID OFF ALL YOUR BLUES.”

– *Orlando Sentinel*,
March 9, 1933

In March 1933, Cab Calloway and His Cotton Club Orchestra hopped on the Atlantic Coast railroad line for Florida to begin a tour of the southern states. Notwithstanding the segregated venues, inhospitable hotels and occasional violence, the tour was a major success in bringing a Black band with a celebrity leader to very heart and soul of the Jim Crow south.

In July 1932 the band had traveled on a two-week tour of Virginia and North Carolina; and they visited Waco, Texas in October of that year. Scheduled Atlanta appearances at the time had to be canceled when they were called for the new Cotton Club production.

Southern audiences, Black and white alike, were starving for a personal appearance of the man they had seen on the screen in *The Big Broadcast* and had been hearing several times a week over the radio.

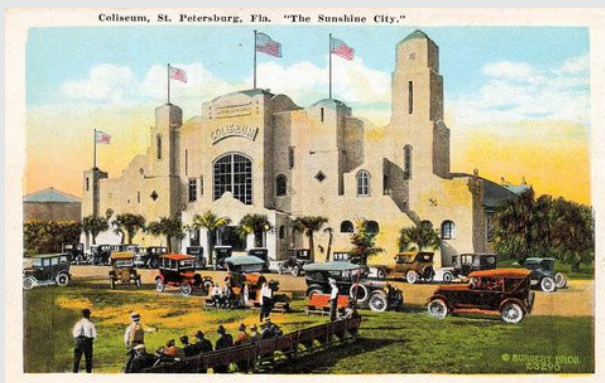
“

“THE SNAKY NEGRO ORCHESTRA LEADER MAY BE TAKING HIS LIFE IN HIS HANDS PLAYING WHITE THEATERS IN THIS DIXIE TERRITORY.”

– *Miami News*,
March 10, 1933

First, Irving Mills visited the area early in the year to check out venues and make his deals. Bill Stambaugh, manager of the St. Petersburg Coliseum, booked Cab there and took credit for the later stops in Tampa, Orlando and Jacksonville (plus he claimed Miami and Savannah gigs that didn't happen at all) explaining that he "only completed arrangements to do this after long negotiations."

Variety reported that the Mills-Rockwell management's bank would only release \$250 cash to Cab before the trip, so the Mills organization had to scramble at the last minute to pay for the train fares.



On Saturday, March 11, 1933, Cab Calloway, twelve musicians and two valet/stagehands (Harold and Rudolph), along with Cab's personal secretary (named by one newspaper as Sam Fliaschnick), arrived via Pullman cars at the St. Petersburg train station, where they were welcomed by hundreds of fans. The band was immediately brought to the WSUN radio studio to broadcast a 30-minute program nationally on NBC at 5:30PM. The studio allowed over 100 excited guests to watch the broadcast, which closed with the band's hot jazz arrangement of "Old Man River".

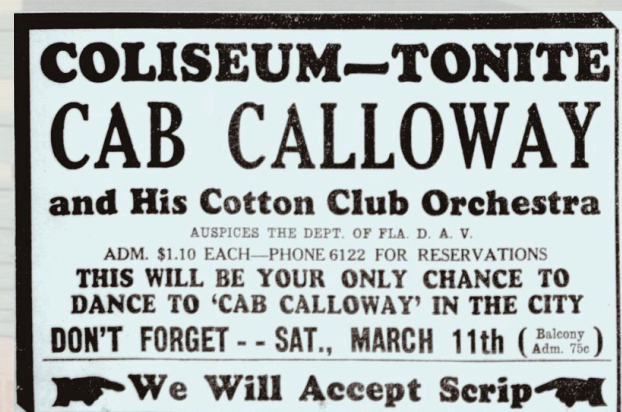
"Wonder what this kind of a band would do to 'Old Black Joe'?" asked one spectator. The *St. Petersburg Times* reported, "In addition to the usual torrid music to be offered, the entire routine of stage presentations used in the 'Big Broadcast' and at Loew's State in New York will be offered." But that didn't happen. No specialty acts traveled with the orchestra on this tour, and no local southern news reports included any mention of additional New York performers.

That night the band appeared at the largest venue in St. Petersburg, the Coliseum which is still a popular stage and convention center. The show was sponsored by the State Department for Disabled Veterans and the crowd equaled the Rudy Vallee appearance the previous year. The band stayed overnight at private homes, since the fine St. Petersburg hotels were off limits to African Americans, even celebrities.



The Cuban Club in Tampa, FL

The next day, Sunday, March 12, the band went to the Cuban Club in Tampa for a matinee dance from 3:00 to 7:30PM. Sergio Amezago, chairman of the recreation committee was the sponsor for what was promised as having the largest attendance of any dance for the season. "Dancers forgot to dance as they crowded around the orchestra stage to hear the songs." Numbers performed included "The Man from Harlem", "Stardust", "Reefer Man" and "Minnie the Moocher." The beautiful Cuban Club of Tampa (el Circulo Cubano) is still operating.



Tampa Bay Times, March 11, 1933

The band traveled next to Orlando for a Monday night show at the Orlando Coliseum sponsored by the local DeMolay chapter (a youth leadership organization), and the Junior Welfare Association to benefit the local Charity Clinic. Dancing was from 9:00PM to 2:00AM. While in Orlando, the band rested at the Wells' Built Hotel, described then as "a negro hostelry" at 511 West South Street (the building is now an African American museum).

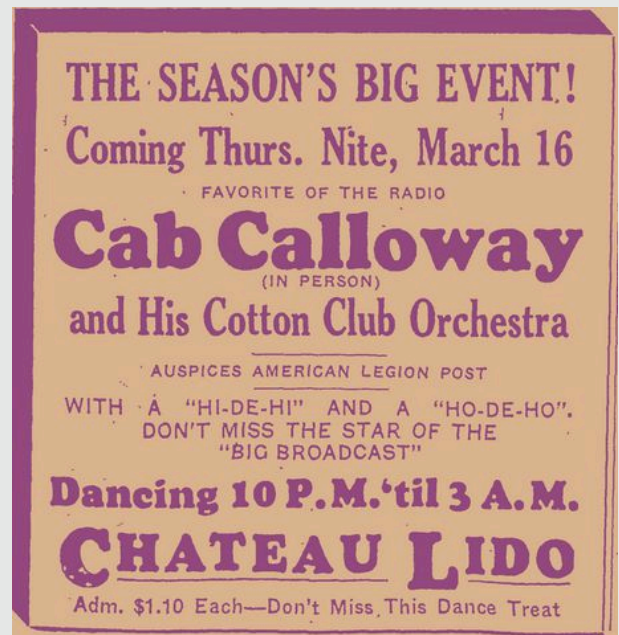
Comfortable accommodations and standard business rules, however, were not the norm in the south of 1933. In his memoir, trumpeter Doc Cheatham remembered often sleeping and changing on the buses, entering and exiting venues by the back door, eating on the run, and getting paid in cash that had to be smuggled out of the theaters.

And Cab confirmed in his autobiography, "In the Cotton Club, we were the cream of the crop and we were used to being celebrities. In New York we were the toast of the town with big cars and sharp clothes and broads all over the place. Now, all of a sudden, we were forced into small broken-down buses, and kept out of restrooms and restaurants."

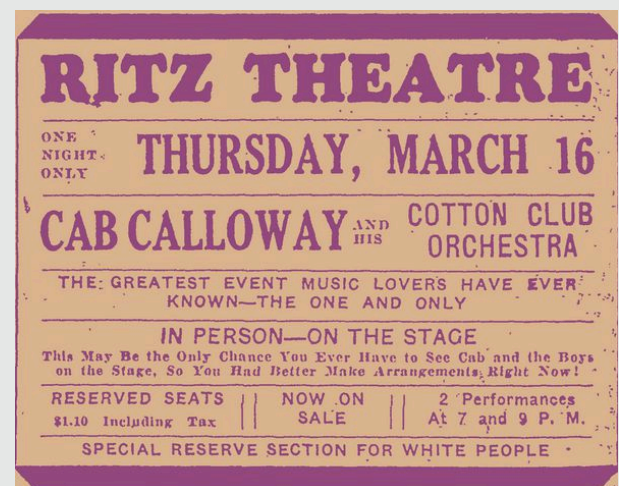
On Tuesday, March 14, the band traveled north to Jacksonville where they stayed at an African American hotel on Ashley Street. Another local chapter of DeMornay sponsored Cab Calloway and His Cotton Club Orchestra for a show at the Duval County Armory.

The next day they performed three crowded shows at the Jacksonville Auditorium. The local newspaper sarcastically referred to the somewhat unruly crowd: "Included on the program of entertainment were several impromptu pugilistic exhibitions."

Also on Wednesday, 500 miles away, the Key West Citizen reported that several hundred fans gathered at the Florida East Coast Railroad station in Key West to see the band off for a series of concerts in Havana. The fans were disappointed when the band did not arrive because there was no such Havana trip planned.



Both ads from *Daytona Beach News Journal*, March 14, 1933



Cab Calloway's personal luggage used during tours (undated)





On Thursday, March 16, the band next traveled by motor (90 miles) from Jacksonville to Daytona. The local newspapers there were busy printing denials from theater managers of the rumor that the Cab Calloway touring Florida was not the genuine Cab seen recently in "The Big Broadcast." Cab told the *Daytona Beach News-Journal*, "If I'm not Cab Calloway whom they saw in the 'Big Broadcast' then who am I, I'd like to know? And I can prove it to everyone who comes to the Ritz tonight." As late as March 12, Edward A Crane manager of the Ritz in Daytona claimed to be still "manipulating the negotiations". The main issue was the hefty guarantee required by the band.

Nevertheless, on Thursday, March 16, the orchestra handled three performances in Daytona Beach—two shows at the Ritz at 7:00 and 9:00 (with one-third of the audience segregated for white customers) and one show for a dance at the Chateau Lido at starting at 10:00PM. The leader of the local American Legion refused to underwrite the band's appearance, so the Legion's Drum & Bugle Corps stepped in to sponsor the events. Musicians to the rescue! A parade was planned as well to welcome Cab and the band and publicize the appearance.

In an interview with the *Daytona Beach News-Journal*, Cab mentioned that he had recently completed filming "Reefer Man" (the "bull fiddle song") for a new movie, but he couldn't remember the name of the film (it's "International House").

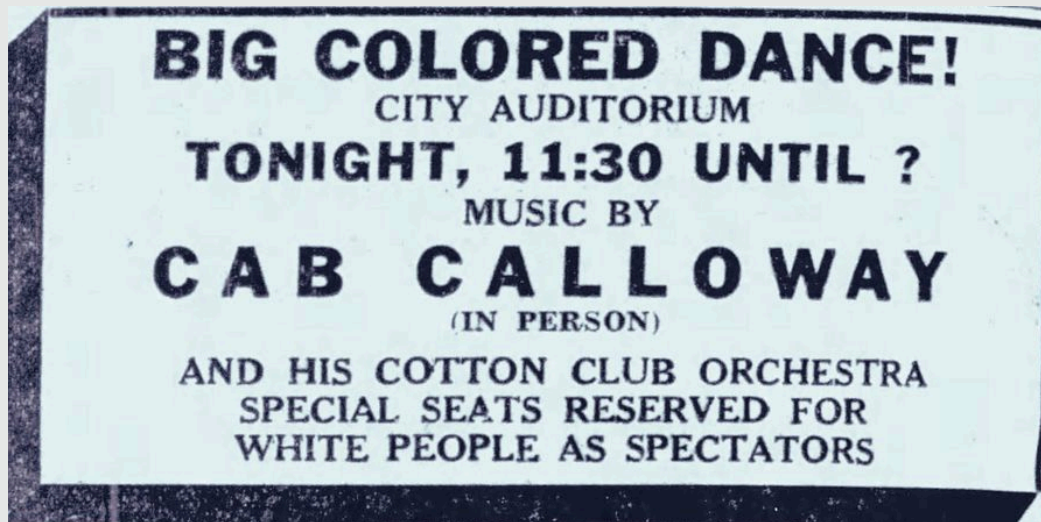
Fort Lauderdale was negotiating to have the artists play at the Trianon Theater there, but it never happened. Instead, the band returned to Tampa for a special show.

Barely mentioned in the newspapers was Cab's benefit dance and concert specifically for his Black fans on Friday, March 17 at St. Peter Claver Catholic School, at the edge of Tampa's "Scrubs" district. Along Central Avenue, Tampa's thriving African American business corridor, there were no clubs or other venues that were large enough to accommodate the expected crowd, so the school auditorium had to suffice. The band played from 8:30PM to 2:00AM. White persons were invited to attend, but not to dance. Over 1,000 fans danced to the orchestra with police and firemen standing by in case there were any issues with the crowd.

The last Florida appearance for the band was on Saturday, March 18 at 9:30PM at the Davis Island Coliseum in Tampa. The Forest Hills Country Club canceled their regular weekly dance because of the competition from the Cab Calloway show. Attendees included baseball stars from the area spring training camps. The band most likely stayed nearby at Tampa's iconic African American rooming house, the Jackson House (still standing, but barely).

Florida's largest city, Miami, seems to have entirely missed out on Cab Calloway for this tour. On March 10th, *Miami News* columnist Ben Prout wrote, "The snaky negro orchestra leader may be taking his life in his hands playing white theaters in this Dixie territory." In fact, Miami's Hollywood Beach Hotel, in the person of manager Oscar Johnson, turned down the opportunity to host an appearance by Cab Calloway and His Cotton Club Orchestra.



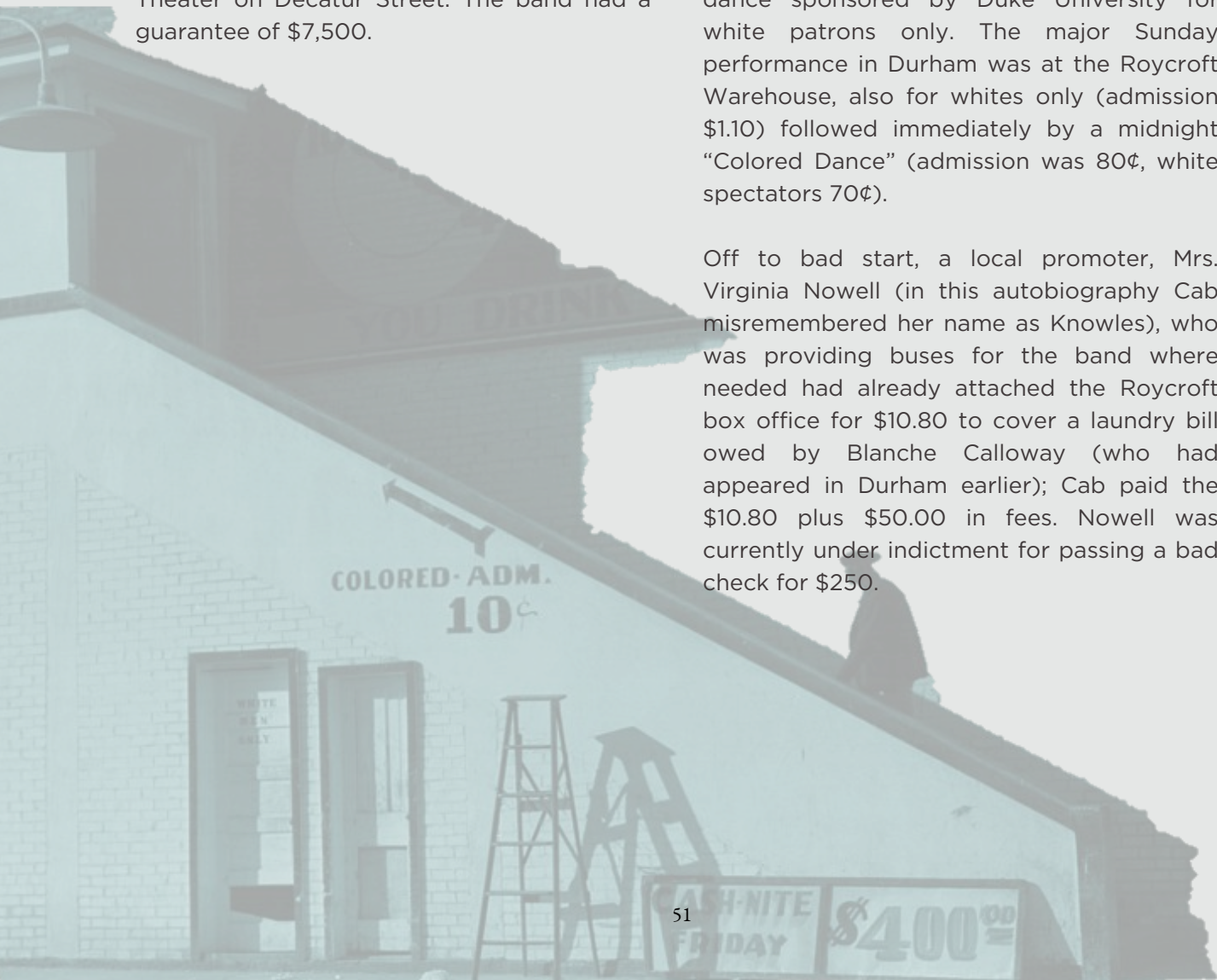


Cab and the band took the train to Atlanta on Sunday, in time for a midnight show at the City Auditorium, for a Black audience only. On Monday, March 20, the band settled in for a week in Atlanta, starting with a Paramount Theater show at 11:30PM; that show was reserved for whites only. But the band also played three times daily, Monday through Thursday for Black patrons only at the "81" Theater on Decatur Street. The band had a guarantee of \$7,500.

On Wednesday there was a dance at the Shrine Mosque, 10:30 to 2:00AM. And on Thursday, they finished up their stay in Atlanta with another segregated dance at the City Auditorium.

Friday the 24th was reserved for travel, the next stop being Durham NC about 380 miles north. On Saturday, they played a private dance sponsored by Duke University for white patrons only. The major Sunday performance in Durham was at the Roycroft Warehouse, also for whites only (admission \$1.10) followed immediately by a midnight "Colored Dance" (admission was 80¢, white spectators 70¢).

Off to bad start, a local promoter, Mrs. Virginia Nowell (in this autobiography Cab misremembered her name as Knowles), who was providing buses for the band where needed had already attached the Roycroft box office for \$10.80 to cover a laundry bill owed by Blanche Calloway (who had appeared in Durham earlier); Cab paid the \$10.80 plus \$50.00 in fees. Nowell was currently under indictment for passing a bad check for \$250.



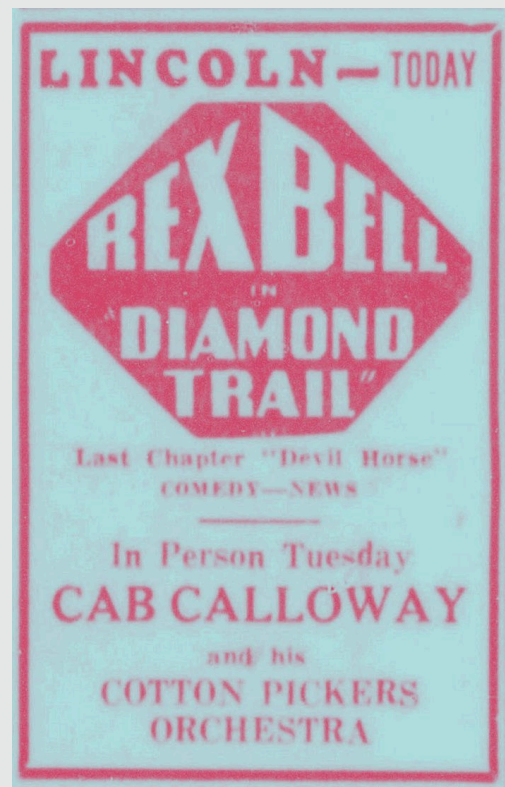


The Durham Sun, NC, March 23, 1933

The warehouse show didn't come off as planned. The crowd was huge and after just 200 people had paid their admission, hundreds more white and Black fans crashed through the doors. The band was just tuning up and they quickly packed up their instruments to leave causing more commotion and a near riot from the crowd. Police had to rescue the band. Disappointed fans lingered until 4:00 the next morning.

One newspaper ran the story under the headline "Cab Calloway Causes Riot." Later, the Durham city council switched major event approvals from the police to the city council and worked on banning public dances altogether.

Having left Durham, on Monday, March 27 the band had a more successful show in nearby Charlotte at the Armory Auditorium. Over 3,000 people attended, with a special section reserved for Black fans.



The Sentinel, Winston-Salem, NC, March 25, 1933

On Tuesday, the band moved to Winston-Salem Pepper's Warehouse, and put on three shows at the Lincoln Theater. The newspaper advertisement for the show (accidentally?) read "Cab Calloway and His Cotton Pickers Orchestra".

On Wednesday, March 29 Richmond VA was the next stop. First a show at the City Auditorium, followed by a dance at the Shrine Mosque Ballroom. Space was set aside for white patrons as spectators only "to witness the dance."

On Thursday, the Richmond City Auditorium show at 8:15PM with a "special section reserved for colored patrons". *The News-Leader* wrote "Calloway exerted enough energy to start all the wheels of all the industries of the country on their merry way. He showed an artistic disregard for set programs and after appropriately beginning with 'The Man From Harlem,' he danced, sang, acted out and directed several numbers from the immortal 'Minnie the Moocher' cycle."

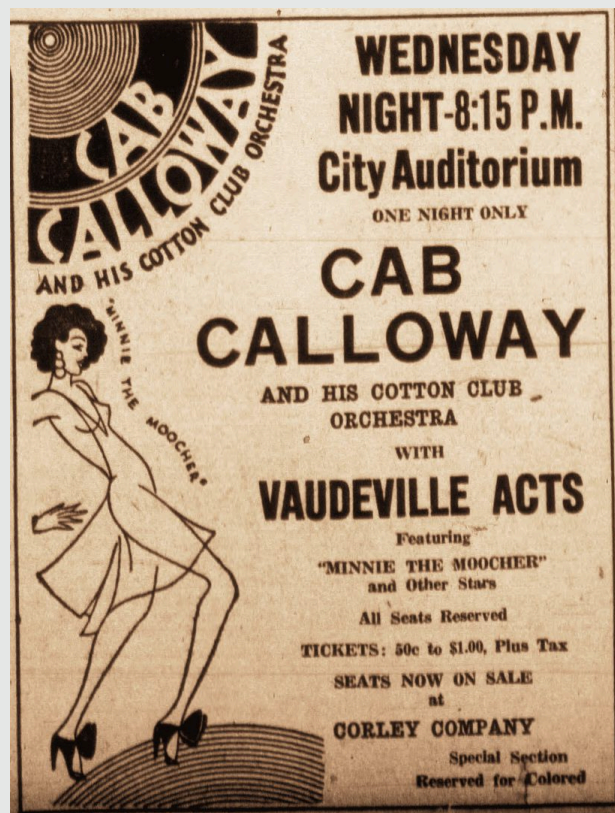


The Times-Dispatch generously praised the band, “amazing effects were obtained in various combinations of the instruments and though the numbers given with a seeming abandon that was echoed in torrents of applause, the perfectly regulated tempo of each attested to careful rehearsal and the skills of the personnel. The pianist executed incredible tricks with effortless gestures, the plump little trumpeter on the end [i.e. Lammar Wright] carried clearly to notes on unbelievable heights of the upper register and Cab’s own nimble dancing revealed the music in his soul.”

Local Vaudeville acts joining this Richmond performance included Archie and Inkle, “a grotesquely comic dance team”; singer/dancer Naomi Price from Harlem’s Connie’s Inn who sang “Darkness on the Delta”; and the “Unknown Five” fully masked singers who imitated the Mills Brothers. An audience of 3,000 attended. Cab’s reported numbers included “Mood Indigo”, “It Don’t Mean a Thing”, “Smoke Rings”, “Hot Toddy” and “I’ve Got the World on a String”. “Tiger Rag” was the requested encore.

On March 30th, the band played at the New Albert Casino in Baltimore, Maryland, bringing their southern swing to a close. Later the same year, they would visit Louisville, KY and make several stops in Texas.

Despite the difficulties, Calloway’s tour garnered significant publicity and solidified his reputation as a major entertainer of the era. To take care of his client in the future, Irving Mills arranged for Cab and the band to have a private train car for their next long tour.

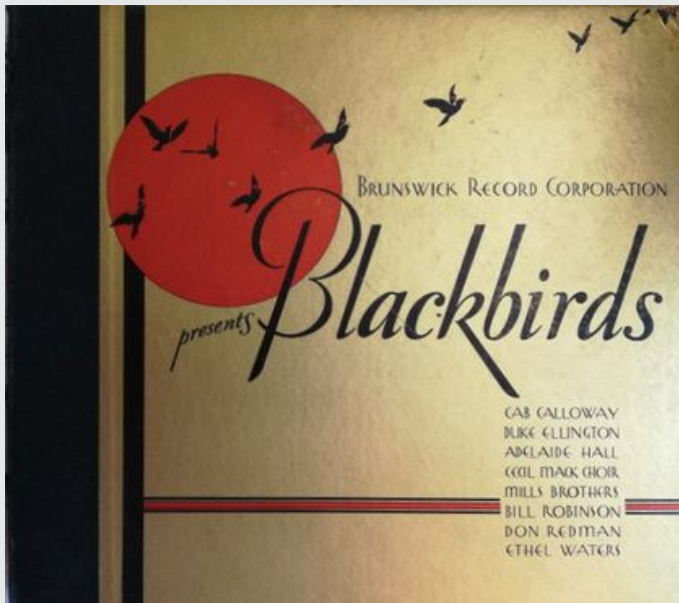


The Richmond News Leader, NC, March 25, 1933



RECORD RELEASE FOR MARCH 1933

*DENOTES VOCALS BY CAB

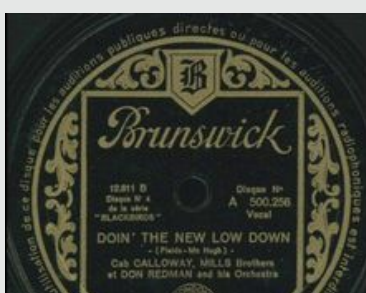


In 1933, Brunswick released an unusual collection of 5 records in a set. After an earlier success selling a set of eight songs from the latest revival of Showboat, Jack Kapp, an executive with Brunswick Records, decided to record all the major songs from the hit Broadway show, Lew Leslie's "Blackbirds of 1928" and release them together in an album. Music and lyrics for the show were by Jimmy McHugh and Dorothy Fields.

For 78rpm records, an album was a set of separate but related records bound in thick paper sleeves with a hard cover. That's why we still call an LP record an 'album'.

Kapp selected two stars of the original show, Bill Robinson and Adelaide Hall along with several artists already under contract to Brunswick, Ethel Waters, Duke Ellington and His Orchestra, the Mills Brothers, the Cecil Mack Choir, Don Redman and His Orchestra and Cab Calloway.

The perennial and memorable songs of the show all got first class productions starring those major artists of the day. Duke's Orchestra did a two-part instrumental medley; backed up Ethel Waters on "Diga Diga Do", "Porgy", and "I Can't Give You Anything but Love; and accompanied Adelaide Hall on "I Must Have That Man" (with a fine clarinet solo by Barney Bigard) and "Baby" (with Cootie Williams countering her on trumpet). Ethel Waters sang "St. Louis Blues" with the Cecil Mack Choir. Bill Robinson sang and tapped into the microphones for "Doin' the New Low Down" with Don Redman and His Orchestra.



12 811 -A* - BR 6517



And a second and most wonderful rendition of "Doin' the New Low Down" was included in the set with Cab Calloway and the Mills Brothers together in front of Don Redman's band. Besides the novelty of hearing Cab sing with someone else's band, he's joined by the incredible sounds of the Mills Brothers.

The Don Redman orchestra opens, a little subdued compared to Cab's band, and then Cab pulls out his vocal gifts with a couple of verses wailing and groaning and throwing the lyrics around like a frisbee. He passes the baton to the Mills Brothers who take over completely from the band with their voices playing the instruments. Then Cab jumps back in with some scatting backed by the incredible harmonies of the brothers. The band picks it up for a few more bars and then a brief but spectacular scatting coda from Cab and Mills Brothers.

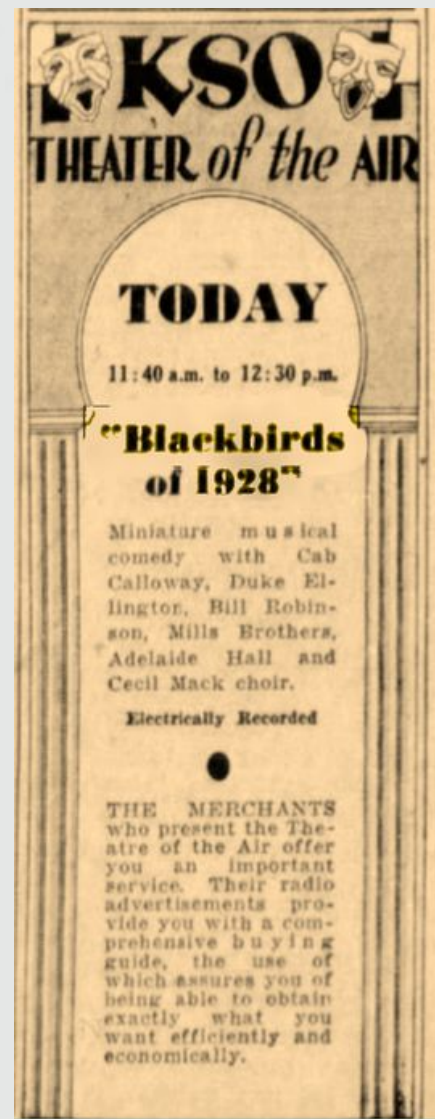
Recorded on December 29, 1932, the song was the last session Cab had with Brunswick until the Victor Records contract was over. For the show's fortieth anniversary in 1968, Columbia released a wonderful LP in their "Hall of Fame" series, "Lew Leslie's Blackbirds of 1928", with the recordings from the original 78rpm album, plus some alternate takes, and a two-minute promotional recording with composers Dorothy Fields and Jimmy McHugh introduced by Jack Kapp.

Jack Kapp later founded Decca Records where he also mixed and matched many great recording artists (Bing Crosby and the Andrews Sisters, Al Jolson and the Mills Brothers). Beware: in the 1970s, the budget label Sutton Records released an LP of "Blackbirds" but with a partial selection of the same recordings from the Columbia LP, and several with the wrong titles listed.

It wasn't until 1949 with "Oklahoma" that record companies began releasing actual original cast albums of contemporary Broadway shows.

The Mills Brothers and Don Redman were touring together on the East Coast when the Brunswick box set was released
(*Plain Dealer, Cleveland, OH, Feb 19, 1933*)

Source: Scrapbook in Don Redman's papers,
Schomburg Center, NYC)



The Des Moines Register, OH (May 4, 1933)



THE HOUSE THAT “MINNIE” HELPED TO BUY A NEW HOME



New Journal and Guide, Norfolk, VA, April 8, 1933

In March 1933, before leaving for his extended tour of the South, Cab Calloway bought a charming Tudor home in a beautifully landscaped lot in the heart of Fieldston's Estate, in the Bronx. The house, located at 4746 Iselin Avenue, belongs to a 250-acre private enclave of gorgeous single-family homes. Cab's wife, Wenonah Conacher, who wasn't in the music business, found a place to stay in Riverdale-on-the-Hudson, not so far from Harlem. But far enough to avoid the rumor of the nightclubs.

Designed by architect **Louis Kurtz**, and built in 1932 at a time when the Fieldston neighborhood was being developed with homes in a variety of picturesque styles following the strict design guidelines of the Fieldston Property Owners Association.

"This pretentious dwelling," as stated by a journalist (*New Journal and Guide*), features 5 bedrooms (not 10 as publicized by the press), 4 bathrooms, and 3,200 square feet, on an 8,450 square foot lot. Albert Stern was the first owner or developer and **sold it to Cab for \$40,000 (\$990,000 of today), with \$25,000 (\$617,000 of today) of furniture in it.**



**In September 2016,
the house went for sale
for \$2,100,000
but was only sold
in April 2019
for \$1,700,000.**



REVIEWS FOR MARCH 1933

*DENOTES VOCALS BY CAB

Both recorded on November 30, 1932



THE MAN FROM HARLEM* I GOTTA RIGHT TO SING THE BLUES*

"If you liked *Reefer Man* by Cab Calloway and His Orchestra (Amer.) you will certainly enjoy *The Man from Harlem* (v) (Bruns. 1439) as it is much the same sort of thing. Cab tells the tale with his usual pep and there's some good stuff in the orchestration, which the band puts over with a real Harlem swing.

On the reverse Cab gets all devil-a-care in a slow version of *I Gotta Right to Sing the Blues* (v). If neither title is anything better as a composition than the usual run of tunes played by dance bands, it can at least be said that Cab Calloway gets an atmosphere into his interpretation of them.

The Gramophone, UK, March 1933

After "Minnie the Moocher" and "Smoky Joe," now comes "The Man from Harlem," who is somebody. When he came around all the ladies finished shoo-ing on their finger-nails and just fell. Cab Calloway has set this Don Juan on his travels on Brunswick 1428.

It was another case for the cops, but bless your soul, the girls at Mick's couldn't spare him.

"Smoky Joe" met a sticky end. and as "The Man from Harlem" disc developed a bit al Señor Saul's "Dead March" early on I feared It was another case for the cops, but bless your soul, the girls at Mick's couldn't spare him.

Cab himself, of course, in his crazy way, tells you all about the Man—his name we never are told—and the debonair young negro leader enjoys himself no end chattering to the band between whiles. "Ah, you're muggin' to help me out." he tells them.

But nowadays the band really does matter in Cab's outfit and you will find some stimulating brass passages towards the end when the leader shouts, "Play your racket, boys." It isn't another "Minnie," but very entertaining all the same.

Reverse is a new Calloway, a sort of combination of a juvenile lead tenor, one of those impossible twenty stone Csecho-Slovakian opera tanks at Covent Garden and an outside kinema commissionaire at Ashby-de-la-Zouch. He declaims his "Right to sing the Blues" and he does so in style—mainly "kidding" to us.

I cannot remember hearing Cab's band in such a slow tempo before, but it is rather appealing. If you like Master Cab at all you will like this tuneful number. This disc I need not classify as one for experts alone. I think it goes all round. You saw Cab in "Kickin' the Gong" in the talkies. If you didn't like him then, held off now.

The People, UK, March 5, 1933

Swanee Lullaby: rec. on June 7, 1932
Hot Toddy: rec. on June 9, 1932



HOT TODDY SWANEE LULLABY*

The best side is *Hot Toddy*. It's a superior performance to those usually given by Cab Calloway. For once, the leader refrains from singing.

The arrangement is quite good. It is inspired throughout by the arrangements of the Casa Loma orchestra. Particularly in the last choruses, we find the famous repetitions of phrases by the brass and saxophones alternating or the whole orchestra playing together.

Among the soloists, an alto saxophonist seems particularly concerned with showing off his technique.

A trumpet player tries hard to copy Louis Armstrong's style in "New Tiger Rag." The tenor saxophonist (Walter "Foots" Thomas) is quite hot, with some powerful trills. On the other hand, the clarinetist plays completely off-key. The drummer is good.

Swanee [sic] *Lullaby* is not hot. Cab Calloway sings the first chorus with a resounding voice. The orchestra then drags itself painfully to the end of the record.

Translated from French
Jazz Tango Dancing, France, March 1933

NOTE: We haven't been able to locate a picture of the French pressing of the record with both faces under the reference given by the magazine: A500.195

The French magazine Jazz Tango Dancing has never been fond of Cab Calloway, even when he came to France in 1934 while the concerts were organized there by one of its writers, N. Jacques Canetti. Hugues Panassié was then the fiercest critic of Cab...



CAB CALLOWAY'S
CARTOON JAZZ ADVENTURE

“SNOW WHITE”



Opening title (of a later print)

Probably the best of the 90+ Betty Boop shorts made by Max Fleisher Studios between 1932 and 1939 is Snow-White (released on March 31, 1933), directed by Dave Fleischer and a single animator.

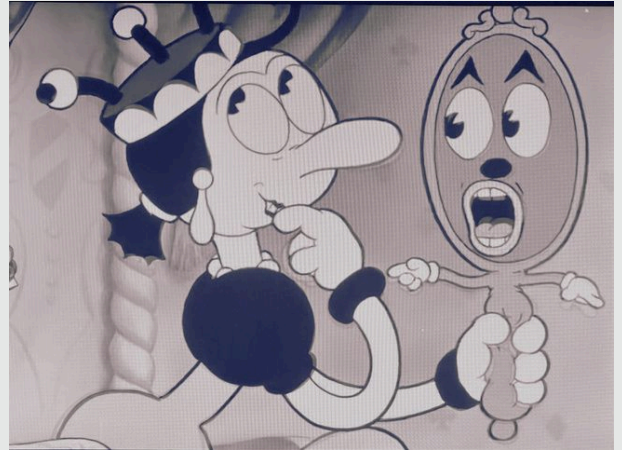
It's the only one of three Cab Calloway cartoons without a live-action sequence of the band, but includes more of Cab's amazing rotoscoped dancing (tracing his movements from a live-action film) as first presented in Minnie the Moocher (1932).

In his encyclopedic 1980 tome, "Of Mice and Magic" Leonard Maltin dedicated four pages to Snow-White, calling the cartoon "mind-boggling" and a match for Salvador Dali and Luis Buñuel. "The action never stops, and the ingenuity seems limitless."

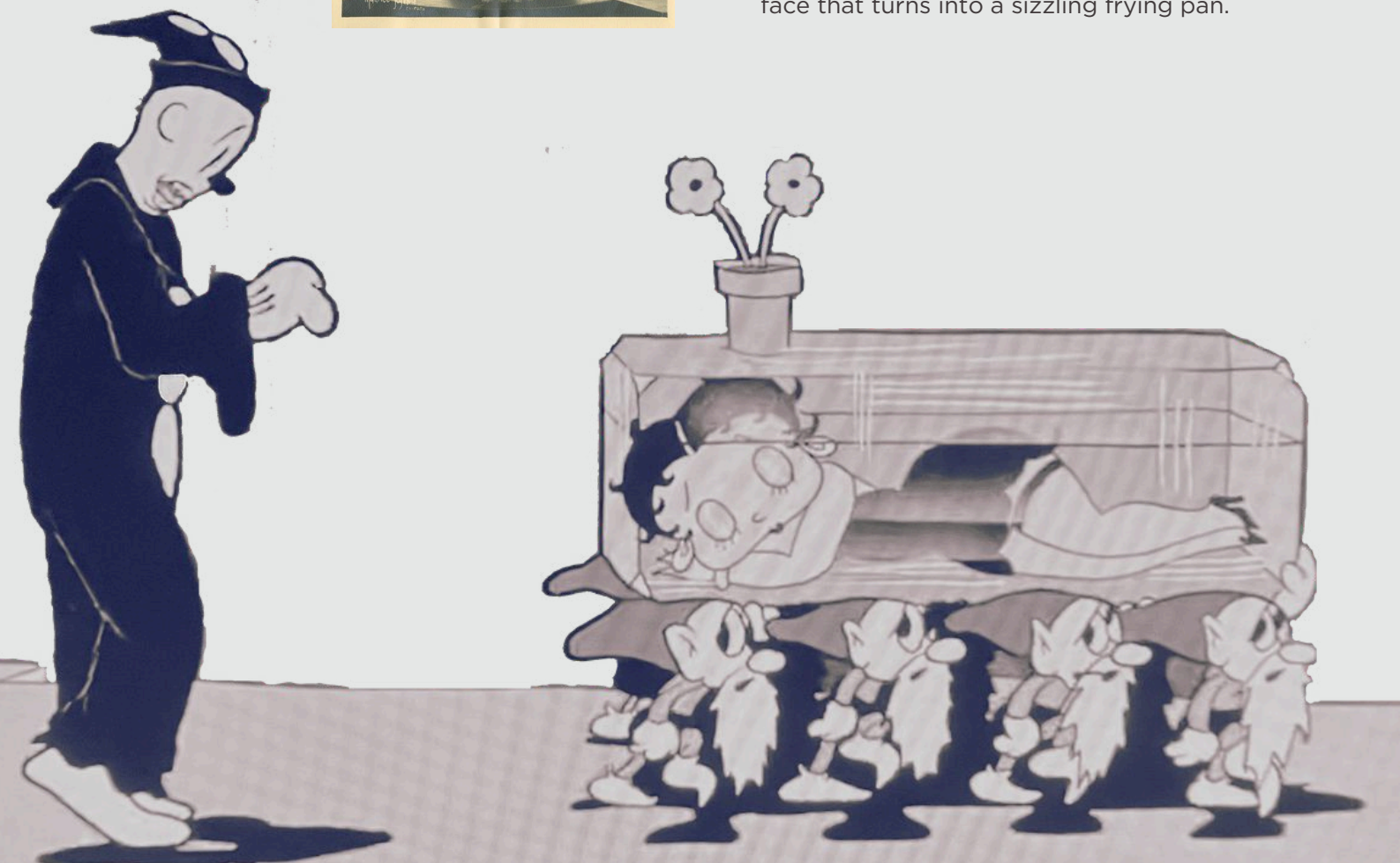
The voice of Bimbo is supplied by Billy MURRAY, a popular singer of the 1920s, and Betty's is provided by the wonderful Mae QUESTEL, who also did the voice of Olive Oyl in the classic Popeye cartoons. Questel was in films until the late 1990s, working with Woody Allen, Chevy Chase, Roger Rabbit, Barbra Streisand, and others.

The cartoon bears no resemblance to Walt Disney's feature-length *Snow White and the Seven Dwarfs* (1937). The setting, the music, the story are all different: Fleischer's film is black and white, urban, adult-oriented and spooky with hot jazz music, while Disney's is colorful, sentimental, family-oriented and bright with popular sing-along tunes.

Similar to the previous year's cartoon *Minnie the Moocher*, the story involves Betty escaping an unhappy home life with her and her friends ending up in a dark cave, full of unknown, frightening and crazy musical beings, including Cab Calloway! Danger and fun ensue.



At first, following the plot of the original Grimm fairy tale, the evil queen's magic mirror pronounces that Betty Boop is the fairest of them all. (Here, the queen's impudent anthropomorphized 'magic mirror' appears to be a caricature of a Black man.) The queen is hideous looking, with a huge bulbous nose, a bald head at one point, and a face that turns into a sizzling frying pan.



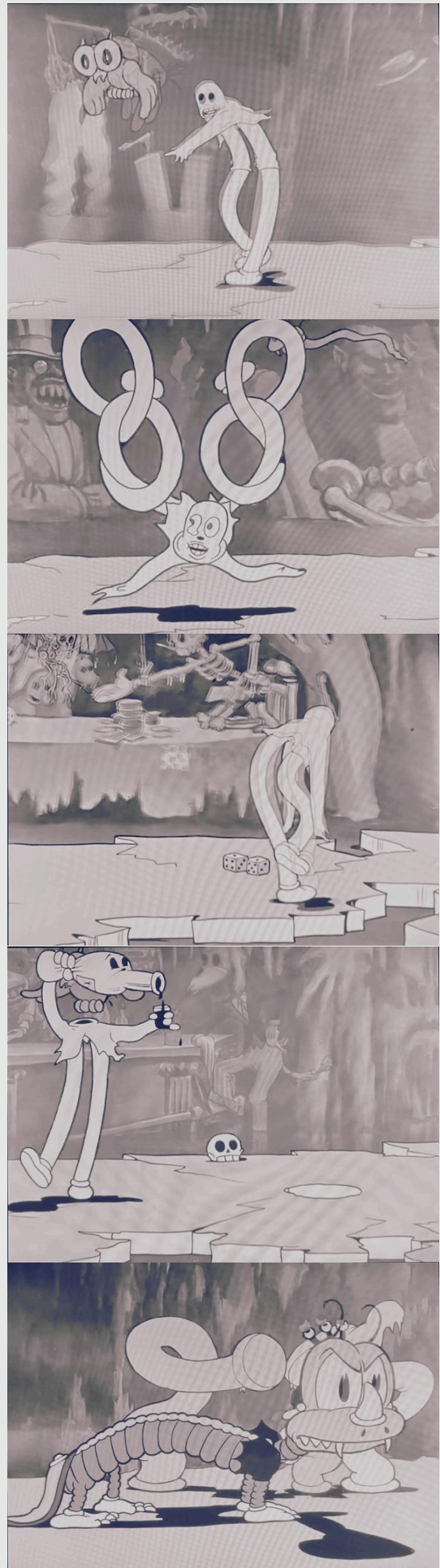
The queen sends her henchmen, Koko the Clown and Bimbo, to have Betty executed. They let her escape but she is encased in a block of ice where the seven dwarfs (in what is merely a token appearance) find her and begin a funeral.

While the queen is looking for Betty and her friends, the music includes the melodies of two songs, "Please" (at 2:47) and "Here Lies Love" (at 3:34), both from Paramount's *The Big Broadcast* (1932) which starred, among others, Cab Calloway.

The ice block drifts into the "Mystery Cave" (a sign helpfully identifies it as such), Koko and Bimbo appear and Koko immediately starts singing and dancing via rotoscope. This is the highlight and climax of the cartoon, of course, with Koko dancing with Cab's voice singing "St. James Infirmary Blues". Koko soon morphs into a tall white ghost, all eyes, mouth and legs (all the better to trace Cab's dance moves), while the marvelous song and dance continues.

Throughout the cartoon, characters and objects are constantly metamorphosing into other things—a stump grows a face and limbs, the queen turns into a dragon. During the song and dance sequence, the ghost's head periodically turns into objects that brings the lyrics of the classic song to life—a 20-dollar piece, a bottle of booze.

It takes repeated viewings to fully appreciate the moving background during the dance sequence. In the amazing background design, watch carefully (if you can take your eyes off the foreground dancing) for flying fish skeletons, paintings of horned demons, disembodied heads, frightening faces, weird animals, giant playing cards (five aces), monstrous patrons at a bar, a skeleton putting on pants and a Stetson hat, and more visions complementing the bleak lyrics of "St. James Infirmary Blues."



Animation scholars have consistently found the cave to be representative of a nightclub or speakeasy. In 1930s New York, white patrons enjoyed “slumming” – traveling to Harlem nightclubs for a vaguely ‘dangerous’ evening for the so-called “jungle music” provided by Black entertainers.

All credit for the truly bizarre animation goes to a single man, Roland CRANDALL (1892-1972), who worked on the film for over six months. A long-time Fleischer artist, responsible for many of the silent Koko cartoons and the early Popeye appearances, Snow-White went to Crandall as a reward for his many years of employment with Fleischer. Critic Vincent Alexander on the website CartoonBrew.com called it “gorgeously weird rubber-hose animation,” and a comment on the Snow-White IMDb page reads:

There are loads of great Boop cartoons, but my favorite is undoubtedly "Snow-White"; pairing Crandall's demented animation with Calloway's standout performance of "St. James Infirmary Blues" resulted in one of the greatest animated sequences of all time from any studio, and the rest of the cartoon isn't far off from that standard.

Everybody loves Betty Boop! At 1:32, look for a brief cameo by a Mickey Mouse clone, apparently slumming from Disney. Mickey peeks out from the back flap of a pair of long underwear, seeming to tip his hat, although it's actually his ear that he doffs.

As Betty and friends flee the cave, running away from a dragon, the story ends with a blast of “Tiger Rag” on the soundtrack.

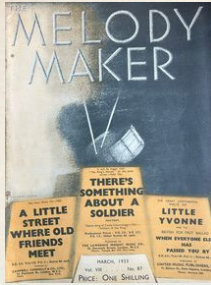
Considered to be “culturally significant”, Snow-White was added to the Library of Congress National Film Registry in 1994. That same year, it was voted by animators as #19 on the list of the greatest cartoons of all time.

In 2017, the rapper Ghostemane incorporated Cab's dancing sequence from Snow-White in the video of his song “Mercury: Retrograde.”



Developing a Personal Style

by Cab Calloway



In which the famous coloured leader points out that whereas in "straight" music, instrumental virtuosity is a prime consideration, in dance music it is the leader's individuality which is of more account

DEVELOPMENT of an individual style is generally conceded to be one of the most important steps in an artist's advance toward success. As entertainers we sing, or we dance, or we play an instrument with varying degrees of technique.

After we have attained a reasonable proficiency in whatever specialty we have selected as our forte, we discover that many others are doing the same thing just as proficiently, in some instances even more so.

That is the point where the development of an individual style becomes essential to lift you out of the ranks. You must be different, even at a sacrifice of technique. There must be some one quality about your work to set you apart from all others of similar talent.

Alternatives

If it is your ambition to become a legitimate artist, to be a violin virtuoso, a concert pianist or a great opera singer, that is another story. Then it is well to apply yourself until you have mastered every intricacy of your art, to study, to be coached, to practise and train consistently until you have reached your goal.

But if you seek laurels in the field of so-called popular entertainment, it is wisdom to resort to tricks of style that will appeal to the imagination. It is more a matter of showmanship than of actual talent which makes a popular star. Not that the one will succeed without the other, however!

Hall-Marks

It is not necessary for me to tell you what things have brought to me any success I may have enjoyed. I believe that I am fairly well identified with the "hi-de-hi's" and the "ho-de-ho's," as well as the jazz spirit which these represent. It has been my "riff" in singing, my disregard for tempo and for melody in the ordinary sense which have helped win for me a reputation as an exponent of jazz. But I can try to tell you how I developed some of these things.

In the beginning of the struggle I had certain advantages. A natural feeling for rhythm and melody was one of these. It is much easier to express emotions that you feel,

than those which you do not feel. A strong voice with a wide range was another natural advantage.

I have instinctively mastered much of the technique of singing without being coached or instructed. No one told me, for example, about the necessity for a relaxed tongue. I discovered that it enables me to sing naturally and without effort. So I almost unconsciously obeyed one of the inflexible rules for professional singers.

It was at the Sunset Café in Chicago, where I was acting as master of ceremonies, that I began the development of my present singing style. In addition to my own work on the floor I invariably sang one chorus in every band number.

That was a great orchestra at the old Sunset! Louie Armstrong played trumpet in that band, and Earl Hines was at one of the two pianos. They had no leader. I frequently sat in at the drums, and as I stated above, sang with the band at every opportunity.

It seemed natural for me to get away from the straight melody on these choruses, singing in harmony, however, and usually within the same chords. I also discovered the effective trick of sliding into minors on numbers that were being played in a major key. I had no fixed rules for treatment of songs, just learned the lyrics, listened to the band play them then sang as I felt.

Beginnings

It was this stunt that brought about my later association with the Alabamians, with whom I worked as singer for several months. Finally the men in the orchestra suggested that I become their leader, singing and dancing while wielding the baton. In this fashion I acquired my first band.

My reputation as a hot singer spread from Chicago to New York and I was invited to come east and lead the Missourians, an orchestra then playing at the Savoy ballroom in Harlem. From there I stepped into the Cotton Club with my band and radio did the rest.

"Minnie"

It was my association with Irving Mills, my present manager, which brought me my first special material, songs such as "Minnie the Moocher," that were particularly adapted to my style of singing and with which I quickly became identified.

This was extremely important, because there were so few numbers available which I could successfully treat in my own peculiar fashion. I required songs of a certain type. As my style became popular, however, it resulted in an avalanche of songs along these lines and I now have a wide selection of material.



Cab Calloway and his war-cries!

While the segregation runs life on tour in the Deep South, an article signed by Cab Calloway (probably written by people from Mills Agency) is published in the British magazine *Melody Maker* (March 1933).

APRIL 1933



At their arrival in Dallas, TX on April 22, 1933, for a week-engagement at the segregated Majestic Theater, Cab Calloway and some of his musicians take a pose in their fancy suits. The Black dandies are here to fight Jim Crow laws with elegance.

From left to right: 2 unidentified people, Cab Calloway, unidentified, Walter Foots Thomas, Benny Payne, and Morris White)

APRIL 1933

CAB CALLOWAY DAY-BY-DAY

Since March 31-4 (2:15, 4:30, 6:45, 9:05 + last show of the engagement at 11:00 pm)
Earle Theatre, Philadelphia, DC

5
City Auditorium (3,000 attend), Richmond, VA

6-13 (12:55, 3:40, 6:20, 9:05)
Earle Theatre, Washington, DC

10
Jaffa Mosque, Altoona, PA

14
Dance, Masonic Temple, Washington, DC

15 (9 pm-1 am)
Dance, Black Cat Coliseum, State Road, DE

16
Dance, Strand Ballroom, Philadelphia, PA (TBC)

17
Dance, Jaffa Mosque, Altoona, PA

18
Dance, Syria Mosque Ballroom, Pittsburgh, PA

19 (6:45 pm)
Musical program featuring Cab, WLAP, Louisville, KY

19 (8:30 pm)
Concert ("Entire balcony reserved for Whites") + Dance (from 9:00 until 1) Armory, Louisville, KY

20 (8:30-2 am)
Concert (1 hour) and dance, Memorial Coliseum, Evansville, IN

22-28 (5 shows on 22 & 25, 4 shows on other days)
Dance and Concert (7,000 attend), Majestic Theatre, Dallas, TX

25
Midnight show, Crystal Ballroom, Baker Hotel, Dallas, TX

27
Dance (colored), Automobile Building, Fair Park, Dallas, TX

27
Dinner honoring Cab and members of his orchestra, hosted by Claude D. Rice, main clubroom, Mooreland Branch, YMCA, Dallas, TX

29-May 2
Worth Theatre, Fort Worth, TX

29 (10 pm)
Venetian Ballroom (+ 30-mn broadcast at 11 over WBAP and NBC), The Blackstone, Fort Worth, TX

30 (8:30 pm)
Colored concert, Recreation Hall, Rio Grande, TX



MIDNITE SHOW
TONITE 12-01 A.M.
Complete STAGE & SCREEN Show!

in Person!
CAB CALLOWAY
 & COTTON CLUB ORCHESTRA

and His
 Red-Hot
 Harlem Revue
 40 SEPIA STARS

ON OUR SCREEN
THE CRIME OF THE CENTURY
 WYNNE GIBSON-STUART ERWIN

40¢ **EARLE** 11:00 P.M.

EARLE—The current stage show features Cab Calloway, his Cotton Club Orchestra and his own Harlem Revue. The Revue presents 40 colored entertainers, Calloway's own orchestral arrangements, a chorus of dusky, dancing girls and a score of fast-stepping sepia performers. "Minnie the Moocher," "Smoky Joe," and "Kicking the Gong Around" are among the popular jazz numbers that Cab renders in his hi-de-ho fashion. Aside from conducting Calloway dances, plays the drums and does his famous "scat-singing." "The Crime of the Century," a weird murder mystery, is the screen attraction, featuring Wynne Gibson, Stuart Erwin, Jean Hersholt and Frances Dee. The film offers two innovations by first having the criminal confess to the police before the crime is committed and in allowing the audience 60 seconds to solve the mystery after all the clues have been presented before the solution is revealed. Also in the cast are David Landau, Robert Elliott, Gordon Westcott and William Janney. William Beaudine is the director.

The Philadelphia Inquirer
 (April 2, 1933)



Cab Calloway
Earle Stage

Calloway Blazes the Jungle Trail of Tin Pan Alley

Tin Pan Alley's a jungle trail, and the beat of the tom toms reverberates down its length these days. Primitive African melodies, weird, cacophonous and noisy, rumble through it. There are no words to its music—there are only such conglomerations of sounds as hi-de-hi-a-de-hi, scat-n-de-dat-n-de-dat-n, and waddy-daddy-doo.

Presiding over it all is the beaming, smiling face of "His Highness of Hi De Ho," Cab Calloway, who waves an ecstatic baton in front of his orchestra as it beats out music that has all the rhythm of the tom-tom, all the wild abandon of a primitive religious dance, all the queer vocal inflections of a crowd of monkeys chattering excitedly in a tree-top. And Calloway and his band are up to their tricks at the moment on the stage of the Earle Theatre, where he is appearing in person with his Cotton Club Orchestra and his Harlem Revue.

There's no particular name for the type of music, except "Hot." The vocal effects, however, are known as "scat-singing," and though they're new to popular music, they're an old, old Southern custom. Travelers en route to Florida for years have been entertained by young colored boys doing an elementary form of "scat-singing" on railway station platforms for a few coins.

The jungle strain in popular music likewise dates back further. Southern plantation slaves created spirituals, which have entered into American musical literature. Ever since the time of Stephen Foster, characteristically negroid themes have been apparent in works of white American composers.

The Philadelphia Inquirer
 (April 2, 1933)

• • • AT THE Earle theater in Washington, Cab Calloway was introduced to Guy Wonders, local booking agent. "Aren't you the man who used to own the Rivoli in Baltimore?" asked Cab. "Yep. Why?" queried booker Wonders. "I used to sell papers in front of it in 1921," replied Calloway.

The Film Daily, May 6, 1933

The Philadelphia Inquirer
 (April 1, 1933)

CAB CALLOWAY ON EARLE STAGE BILL

"Crime of the Century"
 Features Stuart Erwin
 and Jean Hersholt

"The Crime of the Century," the feature picture at the Earle Theatre this week, goes into that fascinating subject of bigger and better murders and comes out with a brand new seal in the way of solutions. Two people get killed and the very last person one would suspect is finally tracked down as the man behind the gun. A novel twist to the denouement creates suspense that is not always to be found in the grain-converted grist that comes from the movie murder mills.

The picture numbers its cast two favorites whose acting is calculated to make many far-fetched moments appear glowing with reality. These gentlemen with the magic manner are none other than Jean Hersholt and Stuart Erwin.

But only a small portion of the time consumed by the full-length program is given over to the cinematic attraction. Cab Calloway and his Cotton Club Orchestra preside over a major portion of the festivities. There is certainly nothing lugubrious in the ensemble of "sepia" stars chosen to parade across the stage under the aegis of Mr. Calloway.

Mr. Calloway has a way of generating any amount of the much advertised heat supposed to be a necessary radiation of modern musical shows. Certainly he has all of the pep of that long line of musical comedy personalities which have passed before us in the colored revues of recent seasons. He brings out the "Three Little Words," who stamp about in one of the giddiest clog numbers recently exhibited here.

But the efforts of these lads are as nothing beside the exercise taken by a dozen dark maidens, who wear variously gaudy costumes during their demonstrations of native dances from darkest Africa, and beat all previous speed records for this sort of mass dancing. They have a way of being as fresh and ready for the whole thing all over again at the end as they were at the beginning. Two of the black boys from "Shuffle Along" have been added to the program. They whip up a steady gale of good humor every time they put leisurely foot behind the footlights.

Earle, Philadelphia

(Reviewed Friday Afternoon, March 31)

(First Show)

Cab Calloway's Harlem Revue started trade moving in a satisfactory way at the Earle this week and good business is forecast. The show stands up in every respect, being swift colored entertainment, nicely balanced in all its ingredients and packing a solid hour of entertainment.

The show starts off with a bang with Calloway and his band turning loose on *Band From Harlem*, which gives the leader a chance for a few of his weird yells and lively shuffles. This opening is followed by a fast dance from a line of 12 girls, led by Helen Stewart. The chorus is composed of fast steppers and scored in its three appearances.

Flournoy Miller and Manton Moreland present an amusing comedy skit in which their interrupted conversations won a big laugh.

Minta Cato, prima donna, sang *I've Got the World on a String*, and for an encore clowned Paradise with the able assistance of Calloway. The next feature, *Nicodemus*, was one of the laugh hits of the show. *Nicodemus* is a gangly, slow-moving colored lad who presents some lazy dances without moving his feet and then for a surprise finale to his turn bursts into an eccentric shuffle that had some surprising variations.

The chorus next presented a weird ballet, *Wail of the Reefer Man*, which offered some striking postures. Dancing of another variety followed from the Three Little Words, trio of fast stepping tap dancers, who were joined by Florence Hill in an acrobatic finale.

Miller and Mantan followed for some more nonsensical dialog and the band and Cab turned loose on *Don't Mean a Thing, Kickin' the Gong Around* and a Jazz arrangement of *Ol' Man River*. The entire company appeared for the swift finale.

A good show and one of the best of its kind to play here in a long time.

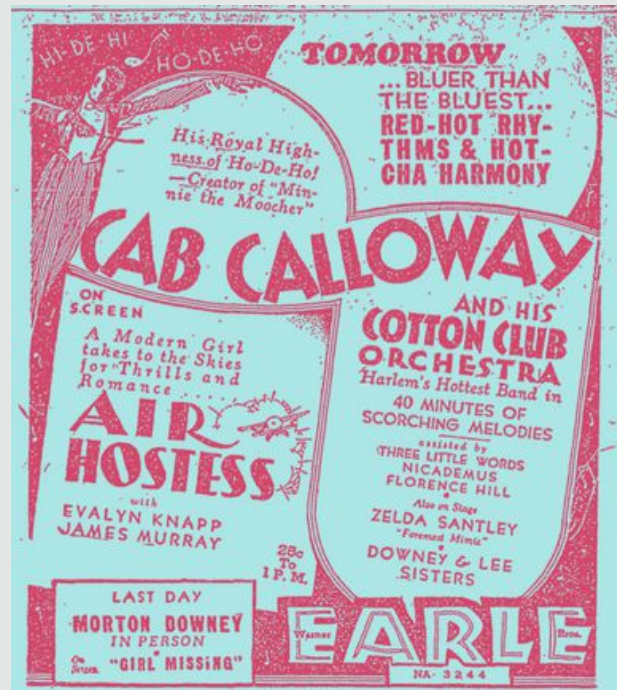
The film is *The Crime of the Century*.

H. MURDOCK.

Billboard, April 8, 1933



The Philadelphia Inquirer (April 6 1933)



The Washington Post, April 6, 1933

CAB CALLOWAY AT SYRIA MOSQUE, TUES., APRIL 18

FAMOUS HI-DE-HO PRINCE IS COMING WITH GREAT BAND

HE'S COMING



Pittsburgh Courier, PA
(April 1, 1933)

The Morning News,
Pittsburgh, PA
(April 14, 1933)

CAB CALLOWAY'S VISIT BY POPULAR DEMAND

A weird cry . . . the staccato beat of a muffled drum . . . the rapier notes of trumpets . . . the throaty voices of the saxes . . . the soft patter of dancing feet . . . the whirling figure pauses . . . cuts short the pulsating rhythm with a stroke of the baton.

Smiling Cab Calloway bows. That's what Wilmingtonians will see and hear tomorrow night when the Harlem king of jazz presents his Cotton Club Orchestra at the Black Cat Coliseum at State Road.

"The public demands Cab Calloway and that is why I am bringing him here," Joseph Engel, manager of the Black Cat stated last night, adding that since his Coliseum was completed he has heard nothing but "Bring Cab Calloway."

Cab, who hails from Baltimore, has had an interesting career since he was graduated from Crane College in Chicago as a lawyer, but he deserted that profession when he discovered that it was interfering with his work as entertainer in clubs and theatres. He has no regrets, for his income for one week from his distinctive music and inimitable singing might expect annually as a struggling young lawyer.

"I just followed the career which interested me the most and did the things for which I seemed to have the most talent—as well as inclination," he says.

Mr. Engel announces that dancing tomorrow will start at 9 o'clock and continue until 1 a. m.

SATURDAY, APRIL 1, 1933

The Pittsburgh Courier

PAGE NINE—FIRST SECTION

WILMINGTON'S ACTIVITIES

Cab Calloway At Syria Mosque Easter Week

SWANKIEST BALL OF SEASON AT THE CITY'S FINEST HALL

April 18, the Celebrated Jazz Prince of the Cotton Club and the Early Yawnin' Radio Fans Will Come To Smoketown With His 12 Master Musicians.

Hi De Hi De Ho . . .

Cab, himself . . . the star of jazz . . . illuminating the very heavens of syncopation and bedimming lesser satellites with his super brilliancy. So-o-o he is coming to Smoketown and strut his inimitable stuff in the city's finest dance hall . . . Syria Mosque. Girls, get out your evening gowns . . . but wait, mark that date on the calendar NOW . . . TUESDAY, APRIL 18th . . . and tell the hubby or the boy friend to make it a gala holiday.

Spring toggery is always bright and gay in keeping with the season, and it is reasonable to believe that the Cab Calloway Ball will be colorful and glamorous. It will be a real hi-de-hi affair and what with smartly gowned guests, superb music, congenial friends . . . a "scrumptious time" is mildly expressing what is in store for the pleasure-seeking crowds of Pittsburgh.

Mr. Calloway . . . and by the way, his name is CABEL . . . is bringing 14 musicians in his band. And the charming Missus will also be heah . . . and she is lovely. Cab is the creator of "Minnie the Moocher" . . . that wild, risque melody that makes the most dignified get a trifle out of line. He is appearing here for the unheard price of \$1 plus tax . . . and the management is selling advance seats for 85 cents, which includes tax. Such prices for a master bandman!

It is needless to say that the Cab Calloway Ball will be the stellar feature of the Easter holiday . . . and the swankiest!

Mr. Calloway . . . and by the way, his name is CABEL . . . is bringing 14 musicians in his band. And the charming Missus will also be heah . . . and she is lovely. Cab is the creator of "Minnie the Moocher" . . . that wild, risque melody that makes the most dignified get a trifle out of line. He is appearing here for the unheard price of \$1 plus tax . . . and the

CAB CALLOWAY
AND HIS COTTON CLUB ORCHESTRA

Jaffa Mosque
EASTER MONDAY
April 17th
Couples \$2.75 (Includes Tax)
Dancing 9 Till 1
Free and Ample Parking Space

MINNIE THE MOOCHER

Altoona Tribune, PA (April 17, 1933)

Tonight at 9 o'clock

CAB CALLOWAY
AND HIS COTTON CLUB ORCHESTRA
Will appear at the
NEW COLISEUM
AT BLACK CAT
Dancing From 9 to 1 A. M.
Coming Wed., April 19
CASA LOMA ORCHESTRA
Admission, \$1

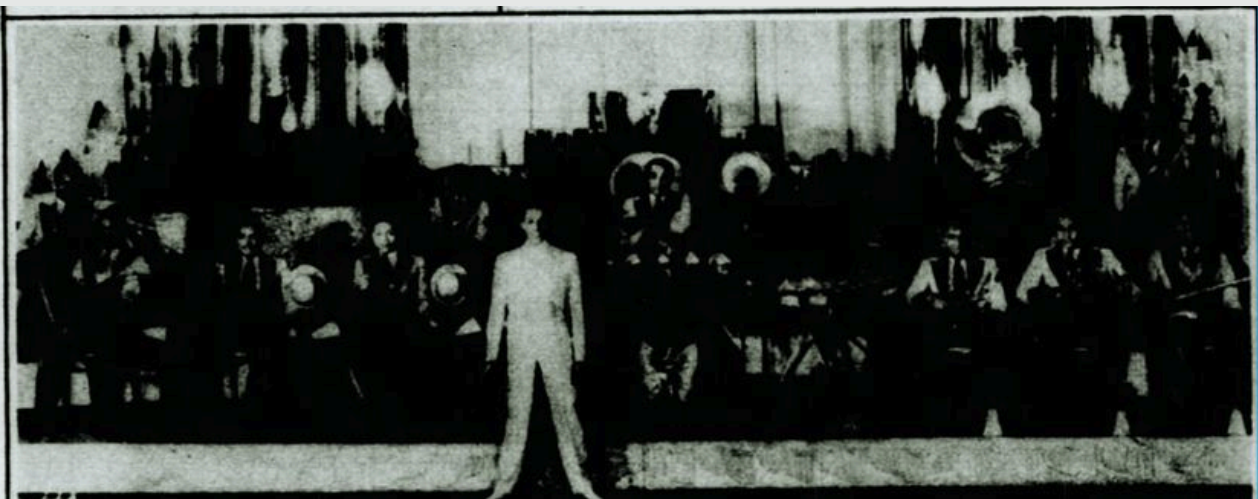
Admission
\$1.25
Including Tax

Altoona Tribune,
PA (April 10, 1933)

The News Journal,
State Road, DE
(April 15, 1933)

Cab Calloway To Play
At Mosque April 17





CAB CALLOWAY
 And His World-Famous
COTTON CLUB ORCHESTRA

Appearing in Louisville—In Person
Armory—Wednesday, April 19
 Concert At Eight-thirty—Dancing (Colored) Until One.
 Entire Balcony Reserved for White Spectators.
 50c Per Person. Plus Tax, for Entire Programme.

The Courier-Journal, Louisville, KY (April 16, 1933)

FOR YOUR AMUSEMENT
 by BEN PROUT

Cab Calloway, sinuous Senagambian band leader, will extend his invasion of the south.

He appeared, on a recent tour, in such hot-beds of racial prejudice as Savannah, Norfolk, Jacksonville, St. Petersburg and towns in the Carolinas where people were not so narrow but that color meant nothing so long as they were amused by one of the country's leading entertainers.

He was warned to stay away from Miami.

On the present junket he will play 31 days in Texas, two weeks in New Orleans and fill short engagements in other southern states.

The shibboleth that a negro orchestra cannot play in the south appears to have been dissipated everywhere but in Miami where we not only have a cosmopolitan population, but where we are supposed to be a little less narrow than most communities.

*The Miami News, Miami, FL
 (April 16, 1933)*

Ho-De-Ho-De-Ho!



CAB CALLOWAY
 And His Famous
ORCHESTRA

In Person
Coliseum THURS. NITE
 Concert at 8:30
 Balcony—Admission 40c Person
 Reserved for white people 8:30 to 10:30
 Reserved for colored 10:30 to 12:30
 Still a Few Nice Tables
 Call or Wire Warren Miller care of
 Harding & Miller Music Co.

*The Evansville Courier,
 Evansville, IN
 (April 18, 1933)*

MEN IN CALLOWAY BAND HAVE QUEER SET OF NICKNAMES

Theater and ballroom patrons frequently express an interest in the curious nicknames printed on the music stands of the men in Cab Calloway's Cotton Club Orchestra, which will fill an engagement at Mancuso's ballroom, Saturday, 27th.

"Foots," "Flat," "Bunky," "Doc," "Son," "Slop," "Father," "Deedlo," "Cash," "Fruit," and "Place" are some of these unusual names and all of them have special significance, according to his manager, Irving Mills.

Walter P. Thomas, tenor sax player, never is called anything but "Foots" by his fellow members. His feet are quite large, but the expression was taken from a lyric of one of Cab's songs, about "a gal so tall that she sleeps in the kitchen with her foots in the hall."

A J. Brown was dubbed "Flat" because his voice is high and squeaky, and Arvelle Harris is "Bunky" because he is so short and squat in build. Both are sax players. Harry White and Edwin Swayze, trombone and trumpet players respectively, are "Father" and "Son" because White never goes anywhere without Swayze.

"Slop" is the most fastidious member of the band about his wardrobe and personal appearance. He is Lamar Wright, trumpet. Because he resembles one of the twins from "Alice in Wonderland," Andy Brown, trombone, is called "Deedlo."

The drummer, Leroy Maxey, answers to "Cash" because he seldom talks about anything else, and the bass player, Al Morgan, whose voice is as deep in pitch as his instrument, is called "Place" from his habit of calling out on arrival at any engagement, "Is this the pla-a-ace?"

*Batavia News,
 Batavia, NY
 (April 20, 1933)*

CAB CALLOWAY
and his
COTTON CLUB ORCHESTRA
COLISEUM IN EVANSVILLE

Thursday, April 20

Stage Show at 8:30 Dancing until two.
Advance Sale Admission \$2.70 per couple.
(Includes tax and table reservation.)

Balcony Admission 40c per Person

Mail orders now to Warren P. Miller, Mgr.,
In care of Harding & Miller Music Co.,
EVANSVILLE, IND.

The Boonville Enquirer, IN, April 7, 1933

CAB CALLOWAY TO PLAY FOR NEGROES SUNDAY

A special performance will be given by Cab Calloway and his orchestra at 8:30 o'clock Sunday night at the Recreation Building on Rio Grande. This was announced Saturday by Frank Weatherford, manager of the Worth Theater, where the negro band began a four-day engagement Saturday.

"There have been so many telephone calls from negroes who want to hear Calloway it was decided to give a special performance for them Sunday night," Weatherford said. He said the show will begin on time and no picture will be shown with it.

Fort Worth Star Telegram, April 29, 1933,
for this article and the 3 press ads.

DANCE TONIGHT
CAB Calloway
AND HIS
Cotton Club Orchestra
With Scorching Rhythm from Harlem!
10 o'Clock
\$2.20 Per Person
Have you made your table reservation?
THE BLACKSTONE
FORT WORTH'S HOTEL OF DISTINCTION

COLORED CONCERT
SUNDAY
NITE 8:30 PM
CAB CALLOWAY
IN PERSON
& BAND & Vaudeville Show
Negroes Only 40c Per Person
RECREATION HALL
RIO GRANDE

COLORED CONCERT
Tonite 8:30
CAB CALLOWAY
IN PERSON
& Vaudeville Show
Colored 40c Per Person
Only Recreation Hall

Cab Calloway and 'Hot' Band Arrive; Beatty on Screen

"The Big Cage," produced by Universal, presented at the Worth Theater. Book by Clyde Beatty and Edward Anthony. Screen play by Anthony and Ferdinand Reyher. Directed by Kurt Neuman. Cast:

Clyde Beatty	 Clyde Beatty
Lillian Langley	 Anita Page
"Scoop"	 Andy Devine
"Soupmeat"	 Vince Barnett
Timothy O'Hara	 Raymond Hatton
Russ Penny	 Wallace Ford
Jimmy	 Mickey Rooney
John Whipple	 Reginald Barlow
Glenn Stoner	 Edward Piel
Henry Cameron	 Robert McWade
Bob Mills	 Wilfred Lucas
Silas Warner	 James Durkin

There are two excellent animal acts at the Worth now.

One is a moving picture called "The Big Cage," featuring Clyde Beatty, famous wild animal trainer. The other is Cab Calloway.

From the screen we heard growls. From the stage came yelps and groans, syncopated hi-di-dis and barbaric ho-de-dos.

The screen entertainment was given without any aid from the audience. Calloway, on the other hand, had most of the audience in his act at one time or another.

He invited them to repeat the meaningless phrases of his "scat" singing. If the public does not know what such singing is, Calloway will show them. And doubtless "scat" dancing, if there is such a thing.

"Scat" singing is that kind of animal sound that is injected between sentences of a song to keep the rhythm going and to give it a barbaric swing. Or perhaps it is something else to you.

It will not be much to you, however, unless you enter into the spirit of it. It is the kind of music a crowd likes to dance to about 1 a. m. when every one is raring to go.

To some persons the noise on the stage will be considered tiresome. It is as elemental as the African strain in the race to which Calloway belongs. It is a jazz throwback to jungle days.

The picture shows how a trainer handles lions and tigers. It is full of thrills.

But, after all, Calloway is the whole show.

A woman dancer, a male dancer and a woman singer also are with the band. The man's jokes are too much off color and should be eliminated for the Fort Worth engagement.

Last Wednesday Paul Whiteman showed to what heights jazz can go. Saturday Calloway illustrated to what depths of primitive "hot cha" it can be shoved.

It is easier to pull an audience down a musical scale than it is to pull it up.

So—hi-di-hi—and ho-de-do.

—R. R.

KING OF HI-DE-HI
CAB CALLOWAY
STARTING TODAY — 11 A. M.
HIS HO-DE-HO HIGHNESS WILL HO-DE-HI TO HI-HEB'M

IN PERSON
WITH HIS ORIGINAL
COTTON CLUB ORCHESTRA
Hear the creator of "Minnie the Moocher" sing it himself. Hear the original HI-DE-HI like no other human can sing it.

THOSE SENSIBLE PRICES
35c - 40c - 60c

ON THE SCREEN
A TERRIFIC DRAMA OF
DARING AND ROMANCE
man against beast in the
screen's super sensation ...
The BIG CAGE
with
CLYDE BEATTY
ANITA PAGE
Unheard-of thrills punctuated by a gripping love story, adding sensation and excitement to a smashing drama!

Seats not reserved - Come early

7:15 p. m. 35c

MINNIE THE MOOCHER

Duke, Cab Original

Editor, The Pittsburgh Courier,
Pittsburgh, Pa.

Dear Sir:

In reading your columns I noticed that one of the members of our race criticized the music of Duke Ellington and Cab Calloway—he called it "clowning." I differ considerably in opinion to my friend. To a certain extent, I do think Cab Calloway clowns, yet the type of clowning that he does is new and original.

Cab has been copied by white orchestras as well as Negro bands. Yet he has been able to produce his own work much better than any one else. Because thousands of people listen to him nightly, and because he has been paid large sums of money to play the Hi-de-hi-de-ho songs is proof enough that he is being enjoyed by the American public.

As for Duke Ellington, we as a race misinterpret his value. He is not merely the conductor of a jazz orchestra—he is also a musician, and a composer. What Duke Ellington has given to America in the form of Jungle music will be recorded in the history of the Negro race. If my friend has seen Duke play in person, he knows that Mr. Ellington does not clown. His music is clear, harmonious, beautiful, and expressive. And above all, it is truly individual. No one has successfully copied him.

The world is starved for a variety and for something new. That's why we enjoy the Mills Brothers, like Cab Calloway and love Duke Ellington. They're different.

Yours truly,

ELFREDA SANDIFER,

Booker T. Washington High
School,

Rocky Mountain, N. C.



HARLEM is famous for a number of things, but the average list usually omits one of the most important and interesting features. I refer to the many peculiar slang phrases which originate there, some of which are so expressive that they are generally adopted and eventually become part of the every-day language of all Americans, both white and coloured.

I do not have in mind merely the "hi-de-hi" and the "ho-de-ho," which I usually am given the credit for popularising. It is true that the radio has helped me spread this new jazz cry from coast to coast, and that it has replaced the "hotcha" and the "vo-deo-do" of another day.

But I am thinking of the many picturesque words and phrases, such as "Yeah, man!" which are employed in ordinary conversation. They make typical Harlem talk colourful, and its influence extends far beyond the area in New York where the expressions were coined.

Since music is such an important factor in the life of Harlem, it is the coloured musicians who originate many of these phrases. And it is these same men, by their contact with white musicians, who assist in spreading them until they become part of the general language.

A coloured musician does not say anything about a "hot band" when he enters a ballroom or theatre where a scorching orchestra is blasting the blues. He says, "Them cats is getting off," which is not very grammatical, but clearly expresses his reaction to the music.

He will not speak of "rhythm," but will cry "swing it," or will comment, "they certainly are swinging." Similarly you will hear him say, "That brass is sure popping," or "those saxes can sing." And to him, the clarinet player, when he takes a soaring break, is "getting off on a stick." And the drummer when he springs into flashy action is "laying his racket."

"Bootin' the tenor sax" and "beating the bass" are other typical expressions, while a "scat" singer, if he gets unusually hot in his syncopated vocalising, is certain to inspire shouts from his spectators of "Aw, you're muggin'!"

I recently had an opportunity to observe first hand how quickly the

THE CONTRIBUTION MUSICIAN TO OUR "THEM CATS IS GETTIN' OFF" &



Written for
"Rhythm"

by the
greatest of
all coloured
musical
performers

**CAB
CALL-
OWAY**

CAB TRIES A "RIFF."

radio spreads new expressions. It had been my habit during broadcasts, encouraging the boys in the

band to greater effort, to call "Beat it out, boys!" occasionally during numbers.

Within a few days I began to notice the phrase written in letters from radio fans in all parts of the country. They had heard it on the air until it became familiar to them, and I have no doubt that it is a popular expression now wherever hot music is heard or discussed.

"Send me, man!" or "That sends me!" is another phrase which is gaining in popularity. It refers to music or anything else which produces a sensation of elation or excitement. And when an indi-

ATION OF THE COLOURED VOCABULARY

AW, YOU'RE MUGGIN'" Etc.



"Yeah man! They certainly are swingin'."

vidual or a piece of music is particularly high class, we indicate it by saying "He's ready!" or "That's ready!"

There are a number of semi-technical expressions used among the musicians only a few of which are applicable to non-professional situations and conversation. "Goin' to town," meaning getting fast and hot; "fenoogling," meaning to play with variations, and "messin' around" or "jiving," meaning to improvise, are some of these.

"Jiving" is one that has been adopted more generally, and it is now being used in the same sense

as "kidding," "joshing," or "spoofing." Thus a high-brown girl will say to her sweetheart, "You're not jivin' me, are you mister?" when he has been unusually extravagant in his praise of her charms.

Even white musicians will say "growl it" to a trumpet player when they are asking him to play "low-down" or "dirty." And they frequently refer to "swing tempo" when they mean the particular rhythm in which coloured musicians excel. But "gut tempo" and "stride tempo" usually are intelligible only to our own musicians. The former means a slow, dragging syncopation and the

latter is a moderately fast gait.

"Riffs" in singing may be unduly familiar to me because my own style of performance is characterised by them, but I have heard the term employed in reference to many other singers, too. And, finally, one of the more common but most expressive phrases in use in Harlem is "That brings me down," and can be applied to anything that affects you strongly, whether adversely or favourably.

In fewer words, the same faculty which has made the coloured musician unique in expressing his emotions musically and rhythmically is evidenced in his vocabulary by ingeniously coined words and phrases.

Get your Records here!

—Paul Whiteman

—Boswell Sisters

—Cab Calloway

Full Stock of Victor and Brunswick Records

Fake's & Company

REVIEWS FOR APRIL 1933

*DENOTES VOCALS BY CAB



Both recorded on November 11, 1932

French pressing

I'VE GOT THE WORLD ON A STRING* HARLEM HOLIDAY*

Judging by this record, Cab Calloway's orchestra seems to have improved significantly. The atmosphere is less vulgar and more in line with that of other major Black orchestras, and the ensembles are much better executed.

I've Got the World on a String is the better of the two sides. Cab Calloway sings the first chorus. The second is played superbly straight by Cheatum [sic], who, along with Joe Smith, is the best first trumpet we've heard on record. Cab Calloway finally reappears to sing "scat" for the last sixteen bars, well supported by the entire orchestra. Also noteworthy in this last passage is the wonderful rhythm of Al Morgan's string bass.

Harlem Holiday [sic] is ruined by a hideous clarinet solo (probably by Brow [sic]). Apart from that, Cab Calloway does a good job vocally, the ensemble is decent, with vigorous rhythm from the drums and string bass (again Al Morgan).

Jazz Tango Dancing, FRANCE, April 1933



Swanee Lullaby: recorded on June 7, 1932

Hot Toddy: recorded on June 9, 1932

HOT TODDY SWANEE LULLABY*

Cab Calloway's orchestra (another black orchestra) gives us two foxtrots, *Hot Toddy* and *Swanee Lullaby*. Calloway, whose voice is gifted with captivating inflections, delivers the lyrics of the choruses of these two tunes with infinite expression.

Le Populaire, FRANCE, April 5, 1933

[Note: *Hot Toddy* is an instrumental]

THE 22ND EDITION SANS CAB

“COTTON CLUB PARADE”

While Cab and band were touring Texas and the south, Duke ELLINGTON and His Orchestra and Ethel WATERS were the stars of the 22nd Edition of the “Cotton Club Parade” that opened April 16, 1933.



The runaway song hit and showstopper of the new production was “Stormy Weather” sung by Ethel Waters. Harold ARLEN and Ted KOEHLER, the Cotton Club’s resident composers since 1931, had originally developed the song as a strong showcase for Cab Calloway, complete with spots for his trademark “hi de ho’s”.

But they soon found out that Cab was being replaced in this production by Duke, who wasn’t a singer. Arlen then gave the song to bandleader Leo REISMAN, who recorded it with the composer himself on vocals. It became a hit before ever being performed at the Cotton Club. (Edward Jablonski, Harold Arlen: Rhythm, Rainbows & Blues)

With just minor changes, the song was re-worked as a torch song for Ethel Waters. It was huge. On opening night, she was called back for 12 encores.

While he performed it as soon as his spring tour of 1933 (see our program page 113), Cab didn’t record the song in the studio until a stereo version in 1959; it was later a staple number in his concert years in the 1980s and 1990s.



This scarce picture of Cab Calloway on the drums is probably dated 1933 (we mistakenly showed it to you in the 1932 Day-by-Day magazine). *The Philadelphia Enquirer* uses it in its review of the Earle Theater show ("Cab plays the drums and does his famous scat-singing", April 2), and a cropped portrait from that picture appears on the article's page. To our knowledge, that's one of the two or three times that photo was used in the press.

MAY 1933



An elegant silhouette announcing upcoming concerts in San Antonio, TX (*San Antonio Register*, April 28, 1933)

MAY 1933

CAB CALLOWAY DAY-BY-DAY

1

Dance (colored), Mosque, Fort Worth, TX

3-5 (1:00; 3:10, 5:20, 7:30, 9:35)

Dance and Concert, Paramount Theatre, Austin, TX

4

Midnight Show (colored), Paramount Theatre, Austin, TX

5 (10 pm... “until unconscious”)

Dance, sponsored by the Ben Hur Shrine Temple, Gregory Gymnasium, Austin, TX

6

St Anthony Hotel Rooftop, San Antonio, TX (not confirmed)

6-12

Majestic Theatre, San Antonio, TX

10 (afternoon)

Cab speaks at Frederick Douglass High School, San Antonio, TX

10 (Midnight)

Extra-long show and Cab acts as master of ceremonies for a special colored amateur show, Majestic Theatre, San Antonio, TX

11 (10 pm)

Dance (colored), Library Auditorium, San Antonio, TX

12 (afternoon)

Cab and Benny Payne speak and perform at St. Philip’s Junior College, San Antonio, TX

13-19

Dance and Concert, Majestic Theatre, Houston, TX

16 (10 pm)

Dance (whites only), City Auditorium, Houston, TX

18-19

Dances (colored), Pilgrim Hall, Houston, TX

20-21

Dance and Concert, Tremont Theatre, Galveston, TX (not confirmed)

22-23 (4 shows per day)

Orpheum Theatre, Davenport, IA

24-26

Iowa Theatre, Cedar Rapids, IA

27

US release of the movie “International House”

27-June 2

Orpheum Theatre, Minneapolis, MN

Caricatures by Marc Elliott

(*San Antonio Register*, TX, May 5, 1933)



HI DE HO COSTS PLENTY IN KENTUCKY

Jim Crow Yields Cab Calloway a \$7,000 Concert

Ben Hur Temple Committee Chairman Gives Some Facts on Cab Calloway Program Here

Editor The Austin American:

The engagement of **Cab Calloway** and his original Cotton club band, for a dance in the Gregory gymnasium in Austin on the night of May 6, has caused considerable interest in this section among dance lovers and those who are followers of popular dance band engagements. The Austin dance appearance of **Cab Calloway** is being sponsored by the Ben Hur Shrine temple.

Cab Calloway has made a distinctive name for himself on radio and stage, with a type of music distinctly his own, and his popularity was materially heightened recently when he was credited with "stealing" honors in the motion picture, "The Big Broadcast," which starred many favorites. There is little doubt but that Calloway and his band play the "hottest" jazz music being heard today, yet it is said that his band is as capable of producing the sweet rhythmic numbers as well as the best of orchestras, in addition to the torrid music.

The Calloway dance engagement will follow a three-day stage engagement at Austin's Paramount theatre, and the Ben Hur Shrine temple's sponsorship of the only dance engagement the Calloway band will fill in this section was made possible through the close co-operation between the temple and the theatre. Only the cities of Dallas, Fort Worth, Austin, San Antonio and Houston will be visited in this part of the country by **Cab Calloway** and his band on this tour. Tickets may be secured in advance at Ben Hur temple, University Co-Op and Jordan-Ellison company. The admission will be \$2.25 per couple, tax included.

In view of the fact that this is a benefit dance we felt that you might give us some publicity on the same. Anything that you might do will be sincerely appreciated.

Sincerely yours,
E. C. RATHER,
Chairman, ways and means committee, Ben Hur temple.

LOUISVILLE, Ky.—Leading citizens of this city are disturbed to the point of preventing big orchestras from coming to the city after **Cab Calloway** carried off \$7,000 after a Jim Crow dance and concert here. Eight thousand colored patrons paid 77 cents each to hear Cab at the armory, while whites were admitted for 85 cents, it is reported.

The Louisville Leader which came out in condemnation of the Jim Crow procedure reports the affair as follows:

"This arrangement, agreed upon, two big signs were placed at the Armory entrance on Walnut Street. Over one of the entrance doors the sign read for colored only and the other for white only."

Races Danced Together
"It is also reported that colored people who paid 77 cents but did not care to dance were not allowed to sit in the balcony where seats were, because white people were there, but that when white people wanted to come down to the main floor where Negroes were dancing they were permitted to do so. Not only is it said that patrons of every class accepted the most flagrant segregation at the Armory, but it is also said that a few of an element of women eased off in a corner to dance with the white men who came to the main floor and asked these women for a dance."

There's no formula for show business. Our Dixie scout tells us that **Cab Calloway** grossed \$17,000 last week at the Majestic, Dallas. This was the first recorded booking of a colored attraction in any of the houses of the Interstate Circuit.

The Billboard, New York, NY, May 6, 1933

Cab Calloway's Shrieking Band Scores

With Theatregoers at the Paramount

A shrieking program opened a three-day engagement at the Paramount theatre Wednesday. **Cab Calloway** leads the parade with the most indescribable shrieks. Some writers call it "ho-de-ho" and whatnot, but the king of "scat" singers wanders far from the beaten path. His Cotton Club orchestra runs the dusky singer a shrieking second.

Another group of shrieks makes its debut in the form of a motion picture, "A Shriek in the Night." There's a really very little motion about it, and there's so much suspense that it breaks down the wagon.

Even the short subjects are shrieky. A "Screen Souvenir" reviews a couple of "drammers" from

way back when. Both the Souvenir and another short which shows a bit of acrobatics par excellence, are shriekingly good.

Of course, the Harlem pride is the big attraction. Everybody knows what he sings and how he sings it, and not a few seem to appreciate the idea.

With Calloway's popularity, all that remains is for everyone to attend one of his performances. From appearances Wednesday, everybody who could find his way to a seat, or a step to use as a seat, did just that.

A comedy and dance number flits off like clock work. Other attractions are a tap dancer and singer. —R.L.W.

The Austin American, TX, May 4, 1933

KING OF HI-DE-HI
CAB CALLOWAY
IN PERSON
 WITH HIS ORIGINAL
COTTON CLUB ORCHESTRA
 Hear the creator of "Minnie the Moocher" sing it himself. Hear the original Hi-De-Hi like no other human can sing it. . . .
THOSE SENSIBLE PRICES
 35c to 1 40c to 1 40c 60c
 After Six

ON THE SCREEN
GINGER ROGERS
 with LYLE TALBOT in
"A SHRIEK IN THE NIGHT"
 Comedy dominates this intriguing story of drama, romance, suspense and surprising developments.

The Austin American, TX, May 3, 1933

The Austin American, TX, April 26, 1933

The Austin Statesman, TX, May 5, 1933

Paramount
Austin's Last Chance
to Hear the Ambassador of Hi-de-hi-ho!
 And on the Screen
"A Shriek In the Night"
 with **GINGER ROGERS**
Starts TOMORROW
at Regular Paramount' Prices—25c till 1 p. m.

CAB CALLOWAY
IN PERSON
 With His Original
COTTON CLUB ORCHESTRA
5 TIMES TODAY

Yep . . . Cab Calloway's off the air (on tour) . . . a certain gentlemen in Kansas found that out . . . served with a summons in a holdup case, he testified that he had been home at the time listening to Cab's music from a certain station . . . check of the station's log showed that his guess had been wrong!

Harrisburgh Telegraph, PA (May 29, 1933)

Read Our Ads and
Patronize Our
Advertisers

SAN ANTONIO REGISTER

RIGHT • JUSTICE • PROGRESS

Most Widely Read
Negro Newspaper
in Southwest Texas

VOL. III—No. 5.

SAN ANTONIO, TEXAS, FRIDAY, MAY 5, 1933.

5c PER COPY

An Innovation

CAB CALLOWAY, orchestra leader and owner, will be here tomorrow for a week's stay in the Alamo City filling engagements of theatrical and dance entertainments for which he has been contracted. There are several very important considerations in connection with Cab's coming that are outstanding.

In the first place, here is a young Marylander of refinement who has mounted the ladder of national success by sheer dint of his creative ability, initiative, and the good sense of SELF-FINDING. Cab, so the story goes, was "being groomed" for a lawyer in his school days. That sounded big and prominent and probably would have been alright had he that bent sufficiently strong to overshadow with training his other professional tendencies. But Cab, (like the immortal Bert Williams, who was studying for the Ministry, found himself and quit, to be the greatest comedian the American stage has ever produced) stopped this law studying business to do that for which it seems he has a natural hankering—entertaining and delighting millions of people with something different.

His creative ability, initiative and unique method of selling the public, have built sufficient demand for him and his orchestra to play many cities heretofore closed to artists of the race because of their color.

Cab's appearance at a local theatre and his satisfactory delighting of thousands throughout Texas and the South, while setting a precedent, should drive the opening wedge into that unreasonable color barrier which has existed and has denied ALL RACES the privilege of enjoying some of the best stars on the American stage for ages.

With the intimate knowledge that Cab and his fine co-workers, are clean-cut, intelligent, businesslike, well-bred and neither eat soup with a knife nor a fork and are content to be with their own folks, and are the country's greatest box office attraction. Southern theatre owners and managers may find out that for many years they have missed many dollars of good old U. S. money by passing over Negro artists under the bugbear of prejudice.

When we realize that less than sixteen months ago the dancing couple who stopped the show at Municipal auditorium and were heralded by the press as being the best ever seen here were Chilton and Thomas, two fine young race artists who were listed as Argentinians (to take care of the prejudice bugbear), and now see Cab and his aggregation emblazoned as the headliner here, Waco, Dallas, Houston and elsewhere as just plain Cab, there is the pleasant thought that progress is making itself manifest.

Here's hoping the Southern public, white and black alike, will have more such opportunities as the one afforded them by this tour of Cab and his Cotton Club Orchestra, to the end that the inimitable Duke Ellington and his band, Bill "Bojangles" Robinson—greatest tap dance artist of all times—and other race stars will be made available as a result of this stroke.

San Antonio Register, TX, May 5, 1933

San Antonio Register, TX, May 5, 1933

Cab Calloway To Open Here At Majestic Tomorrow Afternoon



Cab and his orchestra arrive here tomorrow in a special Pullman, for a week's engagement at a local theatre, playing a special midnight local talent show and a dance at Library Auditorium next Thursday.

CAB CALLOWAY

AND HIS
ORIGINAL
COTTON CLUB
ORCHESTRA

Presented by
TROY FLOYD

DANCE

AT THE
LIBRARY
AUDITORIUM

THURSDAY,
MAY 11th
10 P. M. TH?

ADMISSION
75c

PER PERSON
FEDERAL TAX INCLUDED
Tickets on Sale Majestic
Theater Colored Box Office

San Antonio Register, TX, April 28, 1933

KING OF HI-DE-HI MAJESTIC CAB SPECIAL CALLOWAY

IN PERSON
WITH HIS ORIGINAL
COTTON CLUB ORCHESTRA

Extra
Special Show
**MIDNIGHT
WEDNESDAY
MAY 10th**

DOORS OPEN 11:30 P. M.
Entire White
Balcony Will Be
Opened to Colored
People

CAB CALLOWAY
WILL GIVE AN EXTRA
LONG SHOW AND WILL
ACT AS
**MASTER OF
CEREMONIES**
for a Special
**COLORED
AMATEUR
SHOW**

FOR THIS ONE SHOW ONLY,
THE ADMISSION WILL BE 25c
FOR THE ENTIRE BALCONY

HERE'S YOUR CHANCE TO SEE
CAB CALLOWAY CLOSE UP ...
RIGHT!

ON THE SCREEN
A TROPIC SCENE GO-
ING ON A-T-REND
...most exciting scene in the
world's movie production...

The BIG CAGE

CLYDE BEATTY

Directed by Bertie ...
...a thrilling story ...
...which ...
...will be a ...

MR. CALLOWAY will pre-
sent the prizes personally,
and he will also
present to each prize
winner his
PERSONALLY
AUTOGRAPHED
PHOTOGRAPH

COME AN' GET IT!
The Greatest Show
Ever in San Antonio

DANCE!

CAB
CALLOWAY
originator
of
HI-DE-HI
and
"Minnie
The
Moocher"

Dance!
To The HOT HI-DE-HI HARMONY of

CAB CALLOWAY

AND HIS ORIGINAL COTTON CLUB ORCHESTRA

**THURSDAY
MAY 11th
10 P. M. TH?**

ADMISSION 75c
PER PERSON

**LIBRARY
AUDITORIUM**

TICKETS
NOW ON
SALE AT
MAJESTIC
THEATRE
COLORED
BOX OFFICE

Calloway Scores Here During Week's Engagement

Thousands Of All Races Hear And Appreciate Young Maestro While Here

Visits Douglass Hi

Midnight Show Wednesday and Other Appearances of Famous Hi-De-Ho Artist with Enthusiastic Crowds Attending.

(By BOLTON)

THE THEATRE and dance patrons of San Antonio are still in a frenzy as they were virtually swept into a maelstrom of "Hi-De-Hi" rhythm as is produced by that wonderful personality, Cab Calloway, whose monicker, the "prince of jazz," was bestowed upon him by popular vote. The audience, at each performance, at the Majestic Theatre, has been cast under Cab's spell; and has "Hi-De-Hi'd" and "Ho-De-Ho'd" with Cab to the point that the descants of his original songs have become household words with them.

Cab, in his inimitable fashion put on a show that will long linger in the minds of the people who were able to see it. The orchestra is composed of 12 members, namely: Dock Cheatham, first trumpet; Ed Swayze, second trumpet; Lamar Wright, third trumpet; DePriest Wheeler, first trombone; Harry White, sax; Walter Thomas, second sax; Andy Brown, third sax; Al Morgan, basso; Leroy Maxey, drums, and Bennie Payne, piano par excellence. Other members of the organization include Elmer Turner, tap dancer of great fame who received many encores; Letha Hill, blues singer, who practically captured the house, and "Nicodemus" Steward, comedian, who has been with Cab over three years, who put the audience in a panic with his original wise-cracks and dances.

By popular request he played all of his original "Hi-de-hi" compositions. "Minnie the Moocher" and her friend "Smoky Joe" were really enacted by his "Hi-de-highness," their creator.

Last Wednesday afternoon Cab was invited by the faculty of Douglass High School to speak before the student body. In his modest and gentlemanly manner, Cab gave a brief synopsis of his life relating his ever untiring and increasing efforts to gain success, always stressing throughout his talk and impressing upon the minds of the student body that nothing is gained except by hard work. He stated that his father died when he was 10 years old and that he would go to school during the day and work at night until 4 o'clock in the morning entertaining in a Cabaret, until it interfered with his work to the point that he abandoned his college career to take up that which he liked and considered himself most adapted to in life. Cab also related how his first band, organized in Chicago—was a complete flop, after which he and his present pianist, Payne, who has been with him all along, went in for musical comedy, where he was discovered by Irving Mills, his present manager, and from whence he has risen to fame. Moreover, Cab stated that his fame was not gained by sheer luck, but by continued hard work. After his talk, Cab was literally mobbed by the students for his autograph.

At present the Calloway organization is recognized as being one of the greatest drawing cards in the musical business. They have played all the large amusement houses in the East and most in the South.

During his stay in San Antonio and from reports in other cities that he and his aggregation have played during his southern tour, Cab, with his congenial personality, has conducted himself in a very commendable manner. Something that he keeps paramount in his mind knowing is that he is opening the way for other orchestras and the public sentiment that he creates during his tour, will be a stepping stone of affability.

Wednesday night, at a midnight performance, Cab and his orchestra played to a capacity house at the Majestic theatre. After going thru their regular act, Cab, as master of ceremonies, conducted an amateur contest consisting of local talent.

This contest was conducted in a most enjoyable and praiseworthy manner, something seldom witnessed.

The great Cab Calloway told us that he really values physical condition and always keeps himself in tip-top form. He said that he could not perform his act if he permitted himself to get out of condition the slightest bit. He is always ready to step into any gym and go through the most strenuous competition in basketball, on of the most grueling of sports, or kindred games and not even stiffen up, and his clear cut appearance would make anyone think twice before attempting to try him physically. But to be great in any line of endeavor calls for a good strong body to serve for a foundation upon which to build a career.

CAB CALLOWAY DURING his stay in Dallas, Tex., was the theater personage of the moment. Seven hundred Negroes, regarding him as a racial hero, met him at the station, three hundred brightly-dressed school girls feted him with a May dance. Eight thousand whites who accept Cab as the de facto king of jazz crowded the Majestic's chairs, aisles and window sills for five shows to greet with almost unprecedented enthusiasm the African brew in French bottles that is his music.

The Pittsburgh Courier,
PA, May 13, 1933

KING OF HI-DE-HI MAJESTIC
CAB CALLOWAY
 NOW PLAYING
 HIS HO-DE-HO HIGHNESS
 WILL HO-DE-HI TO HI-HEB'M

IN PERSON
 WITH HIS ORIGINAL
COTTON CLUB ORCHESTRA
 Hear the creator of "Minnie the Moocher" sing it himself. Hear the original Hi-De-Hi like no other human can sing it. . . .

THOSE SENSIBLE PRICES
 25c 35c 60c

ON THE SCREEN
 A TERRIFIC DRAMA OF
 SINS AND ROMANCE
 . . . man adapted from the
 screen's most sensation

The BIG CAGE
 with **CLYDE BEATTY**
 Unheard-of battle, heartbreak-
 ing & divided love story,
 added suspense and action
 make it a smashing drama!

ORANGE ROYALTY'S UNIVERSAL PICTURES

The Houston Post, TX (May 14, 1933)

MAJESTIC.

A crowd that filled the Majestic to capacity, overflowed in the aisles, and stood three deep in the boxes greeted Cab Calloway and his band on the Majestic stage. The old theater has not heard such a reception to a stage show in many a moon. The crowd, made up largely of young people and school children at the first show, sang "Hi-De-Hi" back at Cab, echoing him, and entered into the spirit of the orchestra in a manner that left no doubt of their enjoyment. The audience needed no coaxing to sing with them.

Cab himself, a sepia shaded negro who is without doubt at the top of the ladder in his own sphere, has a modest stage personality, and delights his hearers with his original variations of popular airs, and stage cavorting. Every member of this orchestra is a real "artist," and they seem to enjoy their performances as much as the audience.

The Houston Post, TX (May 14, 1933)

KING OF HI-DE-HI » DANCE «
CAB CALLOWAY
IN PERSON
 WITH HIS ORIGINAL
COTTON CLUB ORCHESTRA
 One Night Only
CITY AUDITORIUM
MAY 16th
 10 Until ???
\$1.65 Per Person
 Tax Included
 TICKETS ON SALE NOW IN LOBBY OF
 MAJESTIC THEATRE

The Houston Chronicle, TX (May 14, 1933)

ORPHEUM
 DAVENPORT
 TODAY & SUNDAY! ON STAGE!
 Complete! Intact!
 With Original Cast of 65
"THE DESERT SONG"
 Perry Asham—Tanzi—Many Others
 — SCREEN —
"THE PHANTOM BROADCAST"—with Ralph Forbes

MON. & TUES.
 2 DAYS ONLY
IN PERSON

CAB CALLOWAY
 and his **COTTON CLUB ORCHESTRA**
 And a host of Harlem Stars!
 —Plus Feature Picture—

Prices
 Mon. Tues.
 25c to 2
 25c to 6
 55c Nites

The Dispatch, Molina, IL (May 20, 1933)

MAJESTIC
Announcement
Extraordinary
 In order to accommodate the hundreds who could not gain admission another special

CAB CALLOWAY
MIDNIGHT SHOW
11:30 p. m. Tonight
 More of Houston Colored Amateur Talent will be presented.
Lower Floor 75c
 Entire Balcony for Colored 40c
 Tickets now on sale—get them early

The Houston Post, TX (May 19, 1933)

WHBF
 247.4 Meters
 1210 Kilocycles

"VOICE OF THE QUAD-CITIES"

4:45—B. L. Wittenberg, Springfield, Ill., secretary of the state teachers department of public instruction will talk on education.

6:00 Cab Calloway
 The Crown Prince of Hi-de-hi-de-ho will be on the air through the courtesy of the Orpheum theatre, Davenport.

The Rock Island Argus, Davenport, IO (May 22, 1933)

ORPHEUM

What Cab Calloway and his Cotton Club orchestra will do to the box office record is unknown, but there's no doubt that he shattered applause records here during the performances given Monday. The chap who has popularized a type of music which has made him famous ends his engagement here tonight.

With 12 men under his direction and with the aid of a woman singer, a woman dancer and a comedian, Calloway presents a brisk, colorful and entertaining program. He is a showman and an entertainer who has routinized his act with care and wisdom.

His offering of "Minnie the Moocher," one of his strong radio numbers, socked the customers. It was noted that the Monday night audience held a majority of young men and women and that youngsters of school age were not for more Calloway music. "Stormy Weather" and "Mood Indigo" offered an opportunity for music of the sweet type to balance the hot numbers. Calloway handles most of the singing assignments himself.

On the screen H. B. Warner, Evelyn Brent, Ned Sparks and other popular screen players appear in "Should a Woman Tell?" It's melodrama under a title which certainly must have caused a flock of headaches to the movie crowd whose originality in selecting titles is sometimes startling. It probably is worth program rating, but in spots the old salve is applied too generously.—PEC.

Quad-City Times, Davenport, IO (May 23, 1933)

The Voice
Of The
Minnesota
Negro

TWIN CITY HERALD

This Paper
Has Stood
The Test
Of Time

Volume 7 No. 5

Minneapolis-St. Paul, Minnesota, Saturday May 27, 1933

\$2.00 Per Year

ORPHEUM

ENTIRE WEEK
STARTING TODAY
Extra Midnite Frolic
Tonight 11:30



His Highness of
Ho-de-ho will be
shouting and
wailing!

with

LEITHA HILL
ELMER
TURNER
NICODEMUS

* CAB * CALLOWAY

and his
COTTON CLUB
ORCHESTRA

the screen sensation
Powerful-Startling

"THE WORLD GONE MAD"

with

Pat O'Brien-Mary Brian
Evelyn Brent-Neil Hamilton

POPULAR PRICES

25c 35c Nites Kids
THU 1 THU 6 50c 10c
Sun. 35c THU 2, Then 50c

His Highness Ho-De-Ho



CAB CALLOWAY

Cab Calloway At Orpheum Theater Beginning Today

MIDNIGHT SHOW, SATURDAY
NIGHT

Thousands of radio fans throughout the country, who have missed the hilarious hi-de-hos of Cab Calloway and his Cotton Club orchestra on the air waves lately, will not be able to tune them in again regularly until September, but will have an opportunity to see the Harlemaestro on the motion picture screen soon in the new Paramount feature, "International House," which has just been released.

IN COUNTRYWIDE TOUR
His hi-de-highness of ho-de-ho is spending the summer in a country-wide tour of theatres and ballrooms with his band, and may be occasionally picked up on the air in local broad-

casts from points where he is appearing in person. He will be heard for fifteen minutes Saturday evening from station KSTP in Minneapolis, since he opens a week's engagement that day on the stage of the Orpheum theatre.

MIDNITE SHOW

There will be a special midnight frolic at 11:30 P. M., on Saturday, at the Orpheum in Minneapolis, an extra show to give patrons additional opportunity to hear Cab wail and shout his famous songs, to hear his scorching band and to enjoy the talent of Leitha Hill, blues singer; Elmer Turner, twinkling tap dancer, and Nicodemus, eccentric dancing comedian. These Harlem stars will be featured with Calloway at the Orpheum.

Calloway and his band have just completed a tour of Texas theatres and will spend the month of June in vaudeville houses in Davenport, Cedar Rapids, St. Paul, Minneapolis, Des Moines, Sioux City, Omaha, Kansas City, and other middle western cities.

CATCHING THE BEAT IN MUSIC WORLD TODAY

"Cab Calloway" certainly presented all there is to present in the way of Hotcha music the other evenings. There is a splendid character study. He seems to enjoy every minute of his work on the stage . . . and his music IS different. (Too different in most cases to suit people.) If Fannie Brice is the last of the "red hot mammas" (as she puts it) then Calloway is the last of the black struggle which gripped our musical souls in the last ten years. We all realize that jazz has had its day; that the sweet tune is here and here to stay. Yet Calloway is being famous simply because he is the sole survivor (nearly) of that reign of terror known as the "jazz age." But don't get me wrong . . . I am in no way belit-

ting this gentleman: He has some mighty fine artists in his organization, and this Harlem's Rudy Valee is no slouch at conducting either. Mighty sweet trombone playing in that special arrangement of "Stormy Weather." Incidentally, THERE is the tune! For weeks that pesky tune has haunted me . . . I think it is one of the most original and likeable tunes we have had this year. And so appropriate!

Quad City Times, MN (May 28, 1933)

Cab Calloway to Remain on Tour

Such tremendous box office draw has been demonstrated by Cab Calloway and his Cotton Club orchestra on a tour of the South during the last two months that Irving Mills, his manager, has decided to postpone the return of the band to New York until fall and to continue its record breaking tour in midwestern cities.

An unusual and comprehensive advertising and publicity campaign will be waged preceding Calloway's appearances in Iowa, Minnesota, Nebraska and Missouri by Ned E. Williams, exploitation specialist, who has left New York to go in advance of the attraction. He will supervise local advertising and publicity campaigns and effect special exploitation tie-ups in each town.

Williams is familiar with Callo-

way's potentiality as a theater and ballroom draw, having handled his publicity from New York for the last two years. This is the first time that an intensive ballyhoo on the road has been put on in advance of an attraction of this character. A majority of the theaters into which the band goes have had no stage shows for some time and the unit carries enough specialty performers to make up a full hour show.

Calloway's Middle West itinerary follows: May 27-June 2, Orpheum theater, Minneapolis, Minn.; June 3-9, Orpheum theater, St. Paul, Minn.; June 10-13, Orpheum theater, Des Moines, Iowa; June 14-16, Orpheum theater, Sioux City, Iowa; June 17-23, Orpheum theater, Omaha, Neb.; June 24-30, Mainstreet theater, Kansas City, Mo.

The Chigao Defender, IL (May 27, 1933)

"Hi-De-Hi" **"Ho-De-Ho"** **Now Vogue**

Cab Calloway Has Local Residents Going Harlem In Big Way.

PHRASES ARE STRANGE

Scorching Terms, "Yeah, Man's" Get Heavy Play Here.

By JOHN O'DONNELL,
 (Theater Editor)

A new language sprang up in Davenport last week.

It originated with the appearance of Cab Calloway, the "hi-de-hi" and "ho-de-ho" colored man who brought Harlem to our town via the Orpheum stage.

Cab would burst out into a wild whoop, using language that had the patrons wondering if the words ever had a mother tongue—and why.

Slang? Yes, and a new slang.

The colored musicians of Harlem originate and popularize many peculiar phrases and they send them along the air or over the footlights, much to the amazement of the good souls here in the Middle West.

It used to be, "hotcha-cha" and "vo-deo-vo," but those terms have given ground rapidly to the rising shouts of a new day. In fact, in the more elite circle, they are absolutely passe. Cab's authority for that.

"Yeah, man!"

Applies to Everything.

There's one of Harlem's pets. Anything can happen. A tornado, a blast from a cornet, a tap dance or the depression—"yeah, man!" fills the bill.

Picturesque expressions?

Harlem has 'em. Music is an important factor in the teeming life of New York's hot spot, and visitors to its night life carry back with them into all walks of life those strange jazz expressions.

Everybody's doing it—even Davenport.

It used to be a "hot orchestra" when the music was pulsating and crooning.

Now it's a "scorching orchestra blasting the blues," Calloway's pet expression is "them cats is getting off." Not very grammatical, but the sentence expresses his reaction to that type of music.

If you heard the colored band leader at the Orpheum, perchance you heard him emit strange noises as the tempo increased or the sax's moaned. Cab does not speak of rhythm. He cries out "Swing it!"

Or he'll croak in that strange voice of his: "That brass is sure popping!" or "Those saxes can sure sing!"

More of This.

When the clarinet player is soaring to the clouds he's "getting off on a stick" to Cab. And when the drummer gets flashy he's "laying his racket."

All very strange in this land of English-speaking people.

The person doing the syncopated vocalizing is the "scat" singer. If he happens to get excited in his maneuvering, he is greeted with "Aw, you're muggin'!"

According to Calloway, the radio audience is quick to pick up the expressions which Harlem bands use over the air. The "beat it out, boys!" has become quite popular thruout the country as an exhortation to musicians to get underway with more vigor.

"A phrase that is gaining in popularity is 'Send me, man!' or 'That sends me!' It refers to music or anything else that produces a sensation of elation or excitement," Cab explains. "When an individual or a piece of music is particularly high class, we indicate it by saying 'He's ready!' or 'That's ready!'"

Almost English, eh folks?

More of That.

And the new dictionary of terms goes on and on.

"Going to town!" means getting fast and hot.

"Fencogling" indicates playing with variations.

"Messin' around" or "jiving" suggests improvisation.

"Jiving," incidentally, has been taken out of the musical world by the inhabitants of Harlem, particularly the high-brown ladies. It is being used by them in the sense of "kidding," "joshing" or "spoofing."

"Even white musicians will say 'growl it' to a trumpet player when they are asking him to play 'low down' or 'dirty,'" Calloway states.

"They frequently refer to 'swing tempo' when they mean that particular rhythm in which colored musicians excel. However, 'gut tempo' and 'stride tempo' usually are intelligible only to our own musicians. The former means a slow, dragging syncopation and the latter a moderately fast gait."

Ever hear of "riffs"? For your information, that means leaving the melody entirely on single notes and striking one usually much higher.

The next time you are strongly affected, when your emotions are running riot and the old spine tingles, just remark to your neighbor: "That brings me down!"

You'll be pulling a Harlem on him. He may arch his eyebrows, but you stick to your point.

The Minneapolis Journal, MN (May 28, 1933)

Amusements

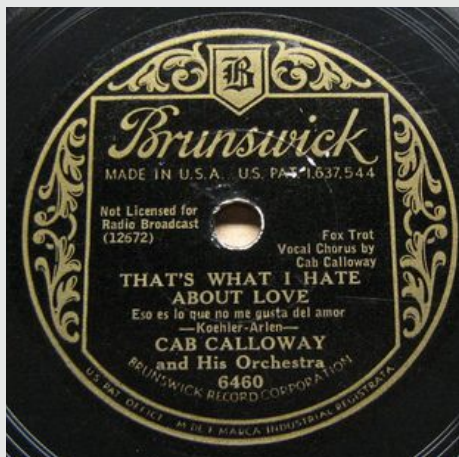





CAB CALLOWAY
IN PERSON
"HOT FROM HARLEM"
AND HIS COTTON CLUB ORCHESTRA
at the ORPHEUM

REVIEWS FOR MAY 1933

*DENOTES VOCALS BY CAB

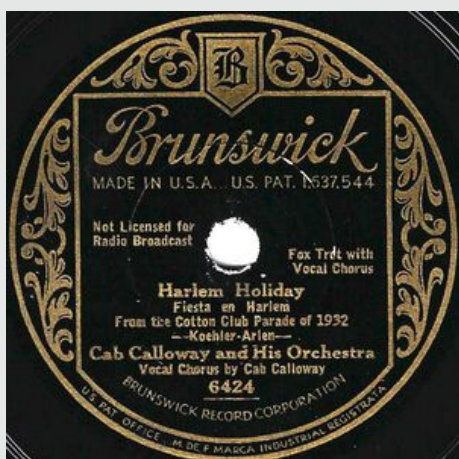


THAT WHAT I HAVE ABOUT LOVE* MY SUNDAY GAL*

Cab Swings it

Lastly, among the hot records we come to *That What I Have About Love* (v) and *My Sunday Girl* (v) by Cab Calloway and his Orchestra (Amer.) (Bruns. 1490). The main thing about these bright performances of “popular dance tunes is the swing in the band gets into them. Cab does not attempt to be highbrow. He’s just an honest-to-goodness hot dance band. There is a good deal to be said for this sort of thing.

Gramophone, UK, May 1933



I'VE GOT THE WORLD ON A STRING* HARLEM HOLIDAY*

We owe Brunswick—a subsidiary of Polydor—some truly remarkable jazz records, featuring the incomparable Cab Calloway, that negro entertainer of incredible vitality, who sings—and in such a languid, monotonous, moving way—the vocal refrains of *I've Got the World on a String* and *Harlem Holidays*, performed by his orchestra.

Pedro

Le Populaire, FRANCE, May 10, 1933

“

“WHITE PEOPLE
CAN’T HELP BUT
FEEL MORE KINDLY
TOWARD A RACE
THAT CAN
PRODUCE A
CAB CALLOWAY.”

– *Houston Informer*,
May 27, 1933

THE TEXAS TOUR

THE “HIGH YELLOW” ROSE OF TEXAS

HI-DE-DE-HI-DE-HO

CAB CALLOWAY

IN PERSON

NOW PLAYING
ENGAGEMENT WILL
POSITIVELY END
FRIDAY

WITH HIS ORIGINAL
COTTON CLUB ORCHESTRA

SPECIAL!
DUE TO ENORMOUS
CROWDS THERE WILL
BE A SPECIAL EXTRA

**MIDNITE
SHOW**
Wed., May 17th
DOORS OPEN 11:30 P. M.

Cab Calloway
WILL ACT AS
**Master of
Ceremonies**
CONDUCTING
**COLORED
AMATEURS**

AS WELL AS PRE-
SENTING HIMSELF
AND HIS ORCHESTRA
IN A GREATLY EN-
LARGED SHOW!

ADMISSION . . . 75c
THIS ONE SHOW ONLY

—Balcony for Colored—
ALL SEATS 40c

**NEVER BEFORE
A SHOW LIKE
THIS ONE . . .**

CAB CALLOWAY
AND HIS ORCHESTRA
—PLAYING UNTIL
EXHAUSTED

COLORED AMATEURS
—A SELECTED GROUP
FROM THE CREAM
OF HOUSTON'S TALENT

CAB CALLOWAY
—AS MASTER OF
CEREMONIES

“THE BIG CAGE”
—ON THE SCREEN

ON THE SCREEN
Great Drama of Dan-
ger and Romance . . .

The BIG CAGE
WITH
CLYDE
BRADY

HELL BREAKS LOOSE
IN THE MOST THRILLING and
amazing scenes ever pictured

**GRANAH MANNING'S
UNIVERSAL NEWS**

**HI-DE-HI!
MAJESTIC**

After the southern tour in March and April of 1933, Cab Calloway and His Cotton Club Orchestra continued their grueling travel schedule with stops in Washington DC, Philadelphia, Pittsburgh, Louisville, and Evansville, Indiana. Next up was a full month playing throughout Texas.

This tour included several specialty acts from the Cotton Club Revues.

Lethia Hill, dancer and blues singer, known for her risqué songs presented at 17 Cotton Club appearances, sang “Darkness on the Delta”; dancer and comedian Nicodemus traded patter with Cab (a couple of reviewers were offended by his off-color jokes); and “a savage tap dancer”, Elma Turner (consistently misspelled Alma or Elmer), a long-time favorite of Cab’s.

Traveling in Style and Security

With the additional acts for this tour, along with the valets and a stage manager, Irving Mills most likely had provided the band with their own Pullman cars to travel by rail from city to city, avoiding the rickety buses or crowded automobiles of prior tours. They ate, slept, changed and rehearsed in the Pullman car.

Alyn Shipton: "After the gig, the band returned to the railroad station, climbed aboard its Pullman, and as the musicians slept, the cars were hitched up to a train and transported to the site of the next gig."

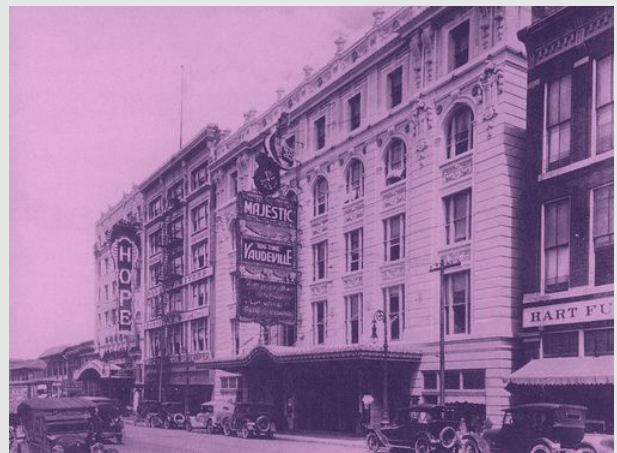
The Omaha Evening, NE (June 17, 1933)



A Groundbreaking "experiment"

According to the *Chicago Defender*, the Texas tour was a groundbreaking "experiment". The large Dallas theaters had never before allowed Black audiences nor Black entertainers. Keith Holbitzelle, new owner of the Majestic chain in Texas, was the first to hire any live act, let alone an African American one, for his theaters that had just changed management from the Radio-Keith-Orpheum circuit. Such was the demand to see Cab Calloway and band in person. Seven hundred fans met the musicians at the railroad station in Dallas.

But was Texas ready for Cab Calloway? In an early report of their upcoming appearance, the *Houston Post* called them "Cab Calloway and His Country Club Orchestra".



The Majestic Theatre in Dallas, in the 30s.

The Majestic Opening Act in Dallas

The band started with a full week April 22-28 at the Majestic Theatre in Dallas with five shows on opening night and then four shows daily thereafter. *Variety* reported that the gig brought in \$10,000 (\$250,000 in 2025 dollars), while the *Defender* said it was \$20,000. A display of Carl Van Vechten's photos of Cab adorned the lobby of the theater. Each show lasted about 40 minutes, including the additional acts, and was followed by the movie, "The Big Cage" starring animal trainer Clyde Beatty.

On the first day in Dallas, after the five shows the Majestic, the band raced to the Automobile Building at Fair Park for a dance for African Americans (white spectators were allowed) that lasted from 10:30 to 2:30AM.

Reviews were good, though patronizing. Cab sang “like a voodooed Harlemit” and he was greeted “with almost unprecedented enthusiasm, the African brew in French bottles that is his music.” “Tiger Rag” was the most requested number.

The next day, the *Dallas Morning News* reported, “Bourgeoisie and hoi polloi on the Caucasian side of the line mixed and mingled to get a view and an earful of the contortionistic Calloway as he put his music makers through African antics for the darktown dancers. It was the negroes’ dance, but it was the white folks’ show.”

On Tuesday the April 25th the orchestra performed an additional show at the Crystal Ballroom in the Baker Hotel at a dance for whites only.

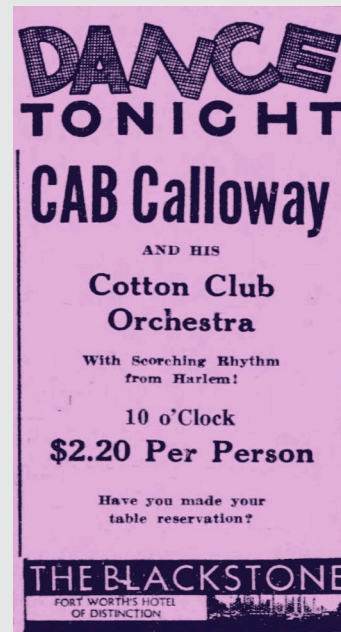
On the 27th Cab, members of the orchestra and 50 other guests, enjoyed a five-course dinner hosted by Claude D. Rice, in the main clubroom of the Mooreland Branch of the Dallas YMCA. Lethia Hill and Benny Payne entertained between courses. (Claude D. Rice was a special passenger representative for railroads, well respected in the Dallas African American community.) Following dinner was a special midnight performance at the Majestic, with the balcony reserved for Black concertgoers.

Fort Worth, Austin: Building Momentum

Next stop, Fort Worth. Four days, multiple shows daily, at the Worth Theatre, with the local newspaper estimating that the band collected at least \$2,500 as their share. All deals on this tour included a guarantee plus a percentage of the box office.

On April 29th at 10pm, Venetian Ballroom in the Blackstone Hotel in Fort Worth. Only white people, of course. Tickets were \$2.20 per person (\$53 in 2025), more than double the admission for other shows on the tour. Included in the evening was a 30-minute broadcast at 11:00PM over WBAP locally and NBC nationally.

Additional shows in Fort Worth included a concert for Black fans only at the Recreation Hall, on Rio Grande Street, on April 30 at the early hour of 8:30PM; and a dance at the Shriner’s Mosque the next day.



Fort Worth Star Telegram, TX (April 29, 1933)

A Week to Seduce in San Antonio

Hitting all the large Texas cities, San Antonio was next with a full week (May 6-12) at the Majestic Theatre there. “The Big Cage” was the film again; broadcasting two half hour shows at 10:30 and 12:30 on KONO and nationally. The local press marveled at the number of women that were hanging around the stage door: “Girls virtually obliterated their boy friends and married women deserted their husbands. Wonder what they’ll do when the Calloway band leaves this burg?”

One San Antonio newspaper writer, who apparently never heard the song, thought Lethia Hill was actually Minnie the Moocher! “Minnie the Moocher, the kid herself, the little lady sung and hi-de-hoed so much about nowadays, is coming in with Cab Calloway and the orchestra for the San Antonio engagement. She’s the voice on the Calloway records.” (April 17, 1933 *San Antonio Register*).

Lethia Hill and her “twin”, Minnie the Moocher.



A late concert on the classy St. Anthony Hotel Rooftop was scheduled May 6th, but we were unable to confirm it.

Special Performances and Community Outreach

On May 10th a midnight show was added: "Entire white balcony will be opened to Colored people". Cab Calloway will give an extra long show and will act as master of ceremonies for a special amateur show. "Colored amateurs attention: If you want to perform with Cab Calloway as master of ceremonies, Register now at the COLORED BOX OFFICE at the Majestic". Twenty amateur performers were selected from 300 applications.

On May 10th Cab was invited by the faculty to speak at Frederick Douglass High School in San Antonio. He told the story of his life and education and continued "impressing upon the minds of the student body that nothing is gained except by hard work".

Again, due to segregation, at 11PM on the 11th, following last show at Majestic, the band played for a dance at the Library Auditorium for Black patrons only. Admission was 75¢.

The next day Cab and Benny Payne spoke and performed at St. Phillip's Junior College in San Antonio.

Houston: The Final Texas Stand

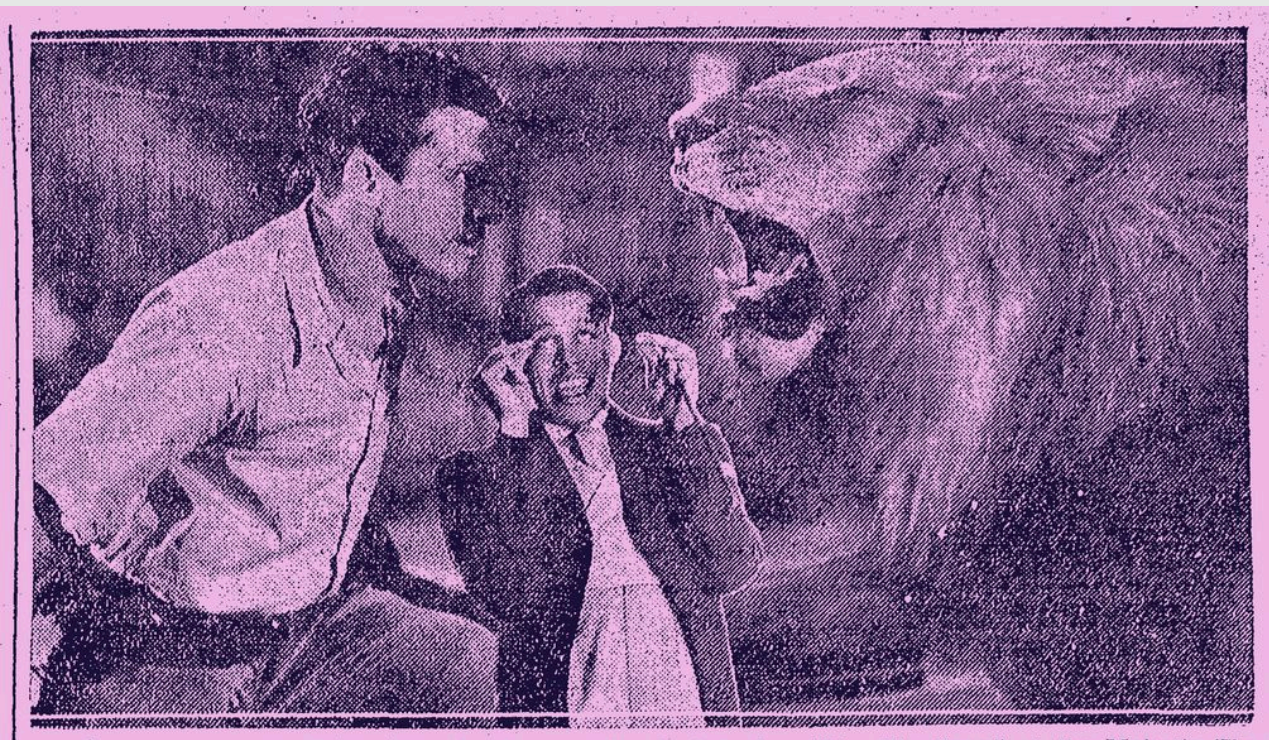
A month before the band arrived, the Houston fraternal organizations, Odd Fellows and Ruthites, felt it necessary to deny sponsoring Cab Calloway, actually taking out at least one newspaper ad.

May 13 started another full week of dances and concerts at the Majestic Theatre in Houston. Five shows daily; admission was 75¢ for whites and 40¢ for 500 seats reserved for Black patrons. At midnight on May 19th was another show with "colored amateurs". The winner was a gentleman named T-Bone, "the pride of Dowling Street", who played guitar, banjo and drums and imitated Cab. First prize was \$20.00.

Cab drew a crowd when he went to a service at the local Wesley A.M.E. church in the African American neighborhood on Dowling Street (which was named after a Confederate commander and renamed Emancipation Street in 2017).

On May 16th after the Majestic shows, the band played for a 10:00PM dance at the City Auditorium for whites only.

An awkward and rather bizarre photo collage in *San Antonio Evening News*, TX (May 6, 1933)



On May 18 and 19 were dances at Pilgrim Hall in Houston with a chartered bus for fans from Galveston provided by the Interurban Company. At Cab's insistence, prices for this event were reduced from \$1 to 75¢.

For May 21, a dance and concert at the Tremont Theatre in Galveston, Texas was considered, but does not seem to have taken place. The band travelled to Iowa for concerts starting May 22.

Legacy and Opposite Impacts

The tour of Texas was a top subject of editorials in the Black press:

"...the coming of Cab Calloway to Houston was another step forward in race relations in this great and growing city. There was a time when it could not have happened. But he has been here, and nobody has died or even suffered heart failure as a result. White people can't help but feel more kindly toward a race that can produce a Cab Calloway." (May 27, 1933, *Houston Informer*)

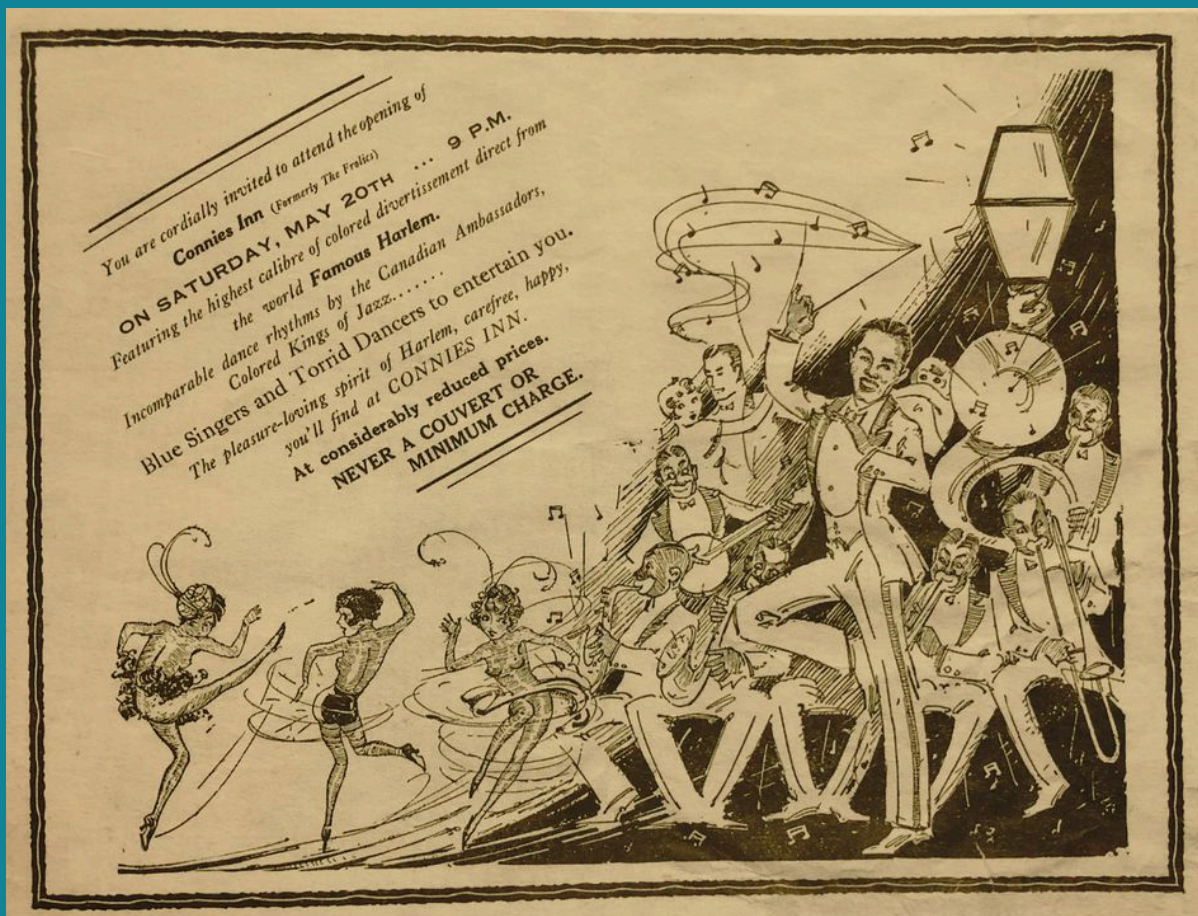
On the other hand, in the same paper S. B. Williams wrote, "...what I wish to emphasize is that we as a race are too jazz minded. There is a lack of seriousness which should be found in a race which is trying against great odds to make its place in the sun with other races."

In October, *Variety* reported that the Texas Majestic theaters had enjoyed sensationally high grosses with Cab's record broken only by Duke Ellington later in 1933.



**"BOURGEOISIE AND HOI POLLOI ON THE CAUCASIAN SIDE
OF THE LINE MIXED AND MINGLED TO GET
A VIEW AND AN EARFUL OF THE CONTORTIONISTIC CALLOWAY
AS HE PUT HIS MUSIC MAKERS THROUGH AFRICAN ANTICS
FOR THE DARKTOWN DANCERS. IT WAS THE NEGROES' DANCE,
BUT IT WAS THE WHITE FOLKS' SHOW."**

– Dallas Morning News, April 24, 1933



A shameless advertising brochure for the opening of Connie's Inn (formerly the Frolics) that uses engraving from the Cotton Club (the set AND Cab Calloway!), Saturday, May 20, 1933
 Source: Myron Sutton scrapbook, Concordia University Archives

JUNE 1933



Window card for International House. Cab Calloway is the only performer whose face doesn't appear on any poster or publicity material.

JUNE 1933

CAB CALLOWAY DAY-BY-DAY



Kenneth Eaton's 1933 portrait of Cab, sans moustache, after a 1929 photo

3-9 (+ midnight show on 4 + broadcast on evening 4)

Keith's Orpheum Theatre, St-Paul, MN

6

Cab is made a member of the Masonic Lodge, Pioneer Lodge, Minneapolis, MN

8

Dance, Marigold Ballroom, Minneapolis, MN

10-13

Keith's Orpheum Theatre (with 30-mn broadcast on 10th at 11:30 pm on WHO station), Des Moines, IA

12 (8 pm- 2 am)

Riverview Park, Des Moines, IA

14-16 (2, 6:45, 9:20)

Keith's Orpheum Theatre, Sioux City, IA

14

Broadcast from the radio studio, KSCJ, Sioux City, IA

17-23

Orpheum Theatre, Omaha, NE

22 (10:30 pm- 1 am)

Dance, Charity for Free Milk and Ice Fund, Crystal Ballroom, Peony Park, NE

24

Canceled show ("Leagues postpone Dance with Negro orchestra" in The Knoxville-News Sentinel, June 15, 1933), Knoxville, TN

24-30 (1:53, 4:04, 6:05, 8:06, 10:07 + 11:30 pm on 24)

(Record: 63,000 attend during engagement) – Mainstreet Theatre, Kansas City, MO

24 (10:30 pm)

Broadcast over WDAF, Mainstreet Theatre, Kansas City, MO

29 (10 am)

Baseball match (benefit performance for the Rosary Club summer camp for boys) against the Peter B. Lapetina team (Calloway team loses), Muehlebach Field, Kansas City, MO

29 (11:30 pm)

"For Negroes only", Mainstreet Theatre, Kansas City, MO – CANCELED

30

Negro Dance sponsored by the Wayne Miner post n°149 of the American Legion, Convention Hall, Kansas City, MO

DANCE
To World's Greatest Music
TOMORROW NIGHT
MARIGOLD BALLROOM
(IT'S COOL)
CAB CALLOWAY
AND HIS COTTON CLUB ORCHESTRA
ADMISSION 50c

The Minneapolis Star,
MN June 7, 1933

**Wheeler, Musician,
Visits His Sisters**
DePriest Wheeler, trombone
player with the Cab Calloway
band, is visiting his sisters, Mrs.
Helen Hubbard and Mrs. Gertrude
Bibbs, 777 Thirteenth street, dur-
ing the band's engagement at the
Orpheum theater.

RIVERVIEW PARK
MONDAY NITE
ONE NIGHT ONLY
The Dance Bargain of All Times
Cab CALLOWAY
and his
COTTON CLUB ORCHESTRA
6 HOURS DANCING 8 P.M. to 2 A.M. 2—Bands—2
Advance Tickets \$1.50 per couple,
plus tax—on sale at Storer Piano
Co., Herman Kuchars and Boyce's.
At door, \$1 per person, plus tax.
Only dance appear-
ance of Cab Calloway
in Midwest this
season.
SWIMMING POOL NOW OPEN
WRESTLING EVERY FRIDAY
BOXING EVERY TUESDAY
FREE until 6 P.M. After 6 P.M. 10c
EXCEPT SUNDAY
FEARLESS FALCONS
Shooting death trap
out net. Battle with
snare at park with
horror pictures.

NOW The City Reels with His Rhythm
ORPHEUM
Harlem's Hottest Band
Raving Rhythm
Moanin' Melody... Hot
Hot Harmony. Come and
See...
IN PERSON Cab CALLOWAY
with his
COTTON CLUB ORCHESTRA
LEITHA HILL—ELMER TURNER—NICODEMUS
Only The Orpheum
Could Bring You
This Show!
"BELOW THE SEA"
with
RALPH BELLAMY
FAY WRAY
A diver fights an Octo-
pus below the sea! 10c
Consistent
Hear "CAB" play—
"Wanted the Neecies"
"Ain't Misbehavin'"
"Smoochy Joe"
and many, many others!

The Des Moines Register,
IO (June 11, 1933)

Des Moines Tribune, IO (June 10, 1933)

ORPHEUM
For 3 Great Days!
STARTING TOMORROW
He's Here Wed.! In Person!
His Hi-de-highness of Ho-de-ho!
He's Singing, Shout-
ing, Wailing, and
Dancing all over the
place! Come hear
him with his scorch-
ing band—blasting
the blues!
Ends Today
Jack Holt
in
"Woman I
Stole"
10c to 2 P. M.
2c After
CAB CALLOWAY
hilarious, happy, hot
from Harlem with his
COTTON CLUB ORCHESTRA
—with
Leitha Hill—Elmer Turner—Nicodemus
Dusky blues singers
and rhythmic dancers
—all favorites direct
from the Cotton club.
2 Place Shows Daily
2:00, 6:45, 9:20
SCREEN
LEO CARRILLO
"RACE TRACK"
With KAY HAMMOND—JUNIOR COGHAN
A \$3.50 Roadshow at Our Popular Prices!
35c to 6 P. M.—50c Plus Tax After
KIDDIES 10c

Sioux City Journal, IO (June 13, 1933)

C'mon Omaha!
Starting SATURDAY
GALA REOPENING
WEEK PROGRAM!
Unrivalled entertainment will
now be yours at the GREAT-
ER ORPHEUM—by our af-
filiation with the Paramount
and World theatres.
Our First Great Show
CAB CALLOWAY
IN PERSON—ON STAGE
With His Original
COTTON CLUB ORCHESTRA
Including a host of Hot Night
Club Artists from the Heart
of Harlem!
—PRICES—
25c 12 to 1
35c 1 to 8
Eves., Main Floor 50c
Plus Tax
Eves., Bal. 35c
COMPLETELY
INSTALLED
WITH NEW
"SOUND"
EQUIPMENT
READY TO
PRESENT THE
ULTIMATE IN
ENTERTAINMENT
SCREEN
WARNER
BAXTER
(Star of "42nd Street")
ELISSA LANDI
in
"I Loved You
Wednesday"

The Omaha Evening, NE (June 14, 1933)

**Fisher's Band to
Join Calloway's
Milk Fund Dance**
Harry Fisher, popular leader of
the 12-piece band at Peony park's
Crystal ballroom, feels highly hon-
ored to be selected to play for the
Free Milk and Ice fund benefit
dance along with Cab Calloway
and his Cotton Club band, Thurs-
day, June 22.
"Calloway is one of the
greatest showmen in the busi-
ness," said Fisher. "We not
only feel highly honored to be
able to play from the same
platform, the same night, but
all the boys are very anxious
to see Cab and his crew in ac-
tion. No other band in the
country is as popular right now
as Cab Calloway and his mu-
sicians."
Fisher, Franklin Vincent, his
master of ceremonies, and mem-
bers of the band are anxious to
meet Calloway at the depot when
he arrives Saturday.
Under the present arrangement
Fisher and his band will start off
the big Milk fund party and play
from 9 to 10:30 p. m. Then Cab
Calloway and his band will take
over and play until 1 a. m.
The Omaha Musicians associa-
tion has agreed to the arrange-
ment under which Calloway will
play for the Milk fund benefit.
The musicians have already cheer-
fully agreed to support any Free
Milk and Ice fund affairs.
Fisher and his boys have a big
following in many parts of the
country, particularly in the south.
It has played over WKY, KPRC,
WAGO and KPUL, and in famous
hotels, night clubs and ballrooms
in Texas, Oklahoma and Louisi-
ana. Vincent, the band's master
of ceremonies, spent several years
in Orpheum vaudeville and is him-
self a real showman.
Calloway comes to Omaha to
play a week's engagement at the
Orpheum theater starting Satur-
day.
Like all Free Milk and Ice fund
affairs the Peony park benefit
admission price will be low enough
so that all can afford to attend.

The Omaha Evening,
NE (June 14, 1933)

**Cab Calloway's
Band Plays for
KSCJ Listeners**
"HOT MUSIC" as patrons at
the Cotton club in New
York hear it, was provided for listen-
ers of KSCJ, The Journal radio sta-
tion, Wednesday evening when Cab
Calloway and his 13-piece orches-
tra broadcast several of their favor-
ite numbers.

Sioux City Journal, IO
(June 15, 1933)

While thousands were listening to
Calloway's syncopations over the
ether, a large crowd gathered in the
audience reception room of the ra-
dio station to hear and see the band
offer its number. Some of the favor-
ite selections played by the orchestra
were Man from Harlem, Mood Indigo
and I'll Be Glad When You're Dead,
You Rascal You.
As Calloway emerged from the
broadcasting room, he was swamped
by Sioux City autograph hunters,
who begged the orchestra leader to
sign various articles.

Calloway Not Coming on June 24

League Postpones Dance
With Noted Negro
Orchestra.

Cab Calloway and his orchestra will not play here June 24 as previously announced, but will be booked for a later date, according to Mrs. Roy N. Lotspeich, president of the Junior League, which will sponsor the appearance at the Bijou here and at Tate Spring Hotel.

Mrs. Lotspeich made the announcement on being informed that Edward C. Garant, 1029 North Broadway, who says he is a representative of Cab Calloway, had written The News-Sentinel that no arrangements had been made for Calloway's orchestra to appear here June 24. Mr. Garant said that the noted negro group is to open a week's engagement at Main Street Theater, Kansas City, on that date.

"Altho we have learned that we cannot obtain Cab Calloway's orchestra June 24, we have been assured by his Atlanta booking agent that in two weeks we shall be able to know what date the orchestra can appear here," Mrs. Lotspeich said.

The events here and at Tate are to be sponsored by the League for the benefit of its Dale Avenue Settlement work.

The Knoxville News
Sentinel, TN (June
13, 1933)

'Cab Conscious'



The Omaha
Evening, NE (June
16, 1933)

CAB CALLOWAY

Omaha and vicinity is rapidly becoming "hi-de-ho" conscious as the date for the Cab Calloway Free Milk and Ice Fund party, Thursday, June 22 at Peony park, draws nearer. Cab, a 24-year-old colored boy, has scaled the ladder of success to the very top rung, all within the last three years!

Cab Arrives Here Saturday; Get Ready for the Ball!

Cab Calloway and his Cotton Club orchestra—the hottest dance band in the country—which plays for the Free Milk and Ice Fund party next Thursday night at Peony park, will arrive in Omaha Saturday.

The band is traveling in a special Pullman due to arrive at 7:30 a. m. but woe be to the person who tries to awaken any of the musicians before 10 a. m.

Among the first to greet Calloway will be Harry Fisher and members of his Peony park orchestra, who will all provide music for the big milk fund party.

Calloway and his crew open a week's engagement at the Orpheum theater Saturday. Such large crowds are expected that five shows will be given Saturday in order to accommodate the crowds, Manager Stanley Brown said. The fifth show will be a special midnight show.

Between shows Saturday evening Cab and the boys will present a special half hour of music over station WOW to call attention to the big free milk and ice fund party next Thursday night.

This will probably be from 9:30 to 10 p. m. Visitors are welcome at the studios.

Harry Fisher and his band are working hard preparing special arrangements and novelties for the milk fund party. Harry and his boys will play from 9 p. m. to 10:30, at which time Cab Calloway and his boys will take over and play until at least 1:30 a. m.

Admission prices for the party will be low—as is always the case in Free Milk and Ice Fund parties. It will be low enough so that everybody can attend.

The Peony park ballroom has just been equipped with a \$15,000 cooling system insuring comfort for dancers, regardless of how "hot" Cab gets on his famous tunes, such as "Minnie the Moocher" and "Smoky Joe."

TO HEAR CAB CALLOWAY

"ACE" LEADER AND ORCHESTRA AT MAINSTREET SATURDAY.

The Band Is the One That Achieved National Fame and Was Seen in Two Big Photoplays Recently.

The Mainstreet theater will play host to another big stage show the week beginning next Saturday when Cab Calloway ("Hi-de-hi-de-hi! Ho-de-ho-de-ho!") and his orchestra will bow into the house for a week's stay with three featured entertainers from the Cotton Club in New York.

This will be Calloway's first appearance in Kansas City since he became a national "hit." About four summers ago he led Marion Hardy's Alabamians, a Negro orchestra that was playing at El Torreon, and people who loved popular music used to go out to El Torreon night after night just to hear the crew. The band, and Cab with it, finally left Kansas City for the East, and Calloway's success on Broadway followed that winter.

Calloway is one of the fathers of "hot" rhythm. He originated the "Hi-de-hi-de-hi! Ho-de-ho-de-ho!" type of singing, mainly through his good old song, "Minnie the Moocher," which became so popular that it had to have two sequels, "Kicking the Gong Around" and "Minnie the Moocher's Wedding Day." Calloway also has made a genuine success in the field of the talking picture. The contributions of his band to the success of "The Big Broadcast" and "International House" are well known to Kansas City photoplay fans.

The Calloway group will play four shows a day at the Mainstreet, at no increase in prices from the house's regular scale. A feature picture also will be on the bill, as usual. There will be a midnight performance Thursday, June 29, for Negroes only.

"IT'S MINNIE THE MOOCHER'S WED-DING D-A-A-Y!"



And here's an artist's impression of Cab Calloway, band leader who started in Kansas City and who has made "Minnie the Moocher" and her affairs matters of national import, musically. Calloway and his orchestra and a stage show will be featured at the Mainstreet theater for a week, beginning next Saturday.

Kansas City Star, MO (June 18, 1933)

Cab Sans-Hi-de-ho

It seems to be the consensus of opinion that Cab Calloway Graham and his dark-town strutters fulfilled the highest expectations of the student body in their specially arranged program in the Auditorium last Saturday. However, you know how we are — always prone to see the dark spot in everything — and so we must do our little bit of griping, in spite of the universal approval accorded the affairs elsewhere. First, we say, we wondered at the conspicuous absence of Cab's famous "Hi-diddy-ho's!" and felt a very distinct let-down at the fall of the curtain upon a program devoid of the black man's inimitable footwork. It would seem that the aboriginal is actually going civilized on us!



CAB CALLOWAY ON WDAF.

The Orchestra Will Broadcast Program Tonight.

Cab Calloway and his orchestra will be heard over WDAF, The Star's radio station, at 10:30 o'clock tonight. Calloway and his talented Negro musicians are appearing at the Mainstreet theater.

The Kansas City Times, MO (June 24, 1933)

Kansas City Star, MO (June 27, 1933)

Kansas City Star, MO (June 23, 1933)

The Campus Chat, Denton, TX (June 23, 1933)

Kansas City Star, MO (June 25, 1933)

Cab Calloway really is packing them in at the Mainstreet. He's another trouper who works himself to exhaustion to give his audiences a good time.

There's much excitement among Kansas City Negroes over the Negro dance Cab's going to play for Friday night at Convention hall.

"I got me a new dress fo' it today," a rider on a Vine street car was heard to announce to her lady friend the other afternoon.

"Humph!" was the proud answer. "I has had a new dress ready for weeks. An' my old man's suit is pressed and waitin'. It's gonna let him wear easy, comfortable shoes, though. No time for one's puppies to start hu'tin'."

Kansas City Star, MO (June 28, 1933)

A NEGRO SHOW CALLED OFF.

Cab Calloway, Instead, Will Play at Hall Friday Night.

The Cab Calloway midnight show for Negroes, which was to be held at the Mainstreet theater Thursday night, has been called off to concentrate activities on the Negro dance at Convention hall Friday night, at which Calloway and his orchestra will play. This dance is sponsored by the Wayne Miner post No. 149 of the American Legion and admittance is 75 cents a person in advance. This fee includes the tax. Tickets at the door Friday night will sell at 90 cents, plus tax. Calloway and all his entertainers will preside on the orchestra stand for the dance.

25¢ TIL 1 35¢ TIL 6

Ends Tonight

IRENE DUNNE in

"THE SILVER CORD"

Comedy—Travel—Cartoon—News

MAINSTREET

AIR CONDITIONED—CAREFULLY COOLED

FULL WEEK BEGINNING SATURDAY!

He'll Be Here Tomorrow in Person His Highness of Ho-De-Ho Singing—Shouting—Wailing All Over the Place.

CAB CALLOWAY

ilarious, happy, hot from Harlem, with his famous

COTTON CLUB ORCHESTRA

ALL NEW

Leitha Hill—Elmer Turner—Nikodemus

duky blues singers and rhythmic dancers—all favorites direct from the Cotton Club. 4 stage shows daily

SCREEN

She was the Woman He Wanted... for what he wanted, he took

THE WOMAN I STOLE

With JACK HOLT, FAY WRAY

From the Novel "Fanny" by Joseph Hergesheimer

EXTRA-LATE SHOW

Saturday Night 11:30 P. M. Regular Prices

SINCE there are no standards of criticism by which vaudeville may be measured, this department delights in ducking all reference to it. Vaudeville reviewing can be little more than stating the critic's likes and dislikes. However, when you like a style of vaudeville as well as this reviewer likes Cab Calloway's scat-singing and jazz band, it may be pardonable for a movie reviewer to lift his voice in recommendation.

Most middle-westerners resent the denizens of Harlem, whom they compare unfavorably with the cotton-belt Negro. However, the perfection of anything is likely to be interesting and Cab with his white dress suits, his insistence on calling himself "His Highness of Hi-di-hi-ho-ho" is the full flowering of high-yellow Harlemism. Furthermore, in the perfection of "Scat" singing, Professor Calloway has perfected one of those inane trivialities by which the American people choose to color the entire current of their lives. So you'd better see Cab, hi-di-di-hi; (Ho-ho!)

Gossip: Cab Calloway has a hot baseball team in his orchestra at the Mainstreet... They'll take on all comers and be glad of the chance.... They challenge any team for a game, proceeds to go to the Penny Ice Fund

Kansas City Star, MO (June 25, 1933)

Cab Calloway as a Pitcher.

Cab Calloway and his Cotton Club orchestra will trade musical instruments at 10 o'clock tomorrow morning for baseball paraphernalia, for a benefit game at Muehlebach Field for the Rosary Club, North Side charity organization. Calloway is the pitcher. His nine will play the Peter B. Lapetina team.

The Kansas City Times, MO (June 28, 1933)

THEY'RE BETTER AT MUSIC.

Cab Calloway's Orchestra Doesn't Do So Well at Baseball.

There was a new kind of hits in the charity baseball game between Cab Calloway's orchestra and the Lapetina-Glendale team at Muehlebach Field this morning. Cab's boys came out second best.

Calloway played almost every position on the team. He started out in the pitcher's box.

What the score was no one seemed to know, so many of the Lapetina-Glendale players crossed the home plate. At the end of the fifth inning the spectators went into the dugout, almost suffocating the leader and his team mates. All they desired was an autograph or a song. The game was played for the benefit of the Rosary Club summer camp for boys.

Kansas City Star, MO (June 29, 1933)



THE REEFER MAN CONQUERS THE WORLD

“INTERNATIONAL HOUSE”



A scarce movie still from the movie, of the famous “Reefer Man” scene with Al Morgan on bass and Cab (whose face has been darkened for “lighting” issues). Behind, from left to right: Benny Payne (p), DePriest Wheeler and Harry White (tb), Leroy Maxey (dm), Lammar Wright (tp), Reuben Reeves (tp - while he’s not supposed to be part of the band anymore, since Edwin Swayze replaced him at that time), Morris White (g), Arville Harris (as), Doc Cheatham (tp), Andrew J. Brown (as), Walter Foots Thomas (ts)

A silly plot, an exotic setting, lots of wacky characters and a few selected performances by radio stars of the day – Burns & Allen, Baby Rosie Marie (of Dick Van Dyke fame), Rudy Vallée, Bela Lugosi, and Cab Calloway – make for a messy but enjoyable movie. “Cast includes enough names to offset the effects of an otherwise second-rate picture” – *Variety*

“International House” (1933), a Paramount Picture, is a crazy, surreal film full of antics from the stars, some that are funny and some that are sadly dated. W.C. Fields pulls off the most successful bits; in one scene, he pauses to peep through a hotel room keyhole, looks surprised and comments, “What won’t they think of next?”

The film was made before the motion picture code was in place, so there are plenty of double entendre remarks between Fields, the female stars, and Franklin Pangborn, the screen’s resident “sissy” character. And don’t miss the chorus girls dressed entirely in cellophane!

“Constructed along the lines of a mammoth vaudeville show, the motivating story often is sidetracked entirely to permit a lot of unrelated hokum comedy.” – *Motion Picture Herald*.

Peggy Hopkins Joyce: I'm sitting on something!

W.C. Fields: I lost mine in the stock market.

The highlight of the film is without question the 2 minutes and 15 seconds of Cab Calloway and His Cotton Club Orchestra performing a wild rendition of “(Have You Ever Seen That Funny) Reefer Man”. The sequence was filmed sometime between late February and early March 1933 at the Paramount Studios in Astoria, Queens.



“Reefer Man” is a 1932 composition with lyrics by Andy Razaf (“Black and Blue”, “Ain’t Misbehavin”) and music by J. Russel Robinson (“Beale Street Mamma”, “Aggravatin’ Papa”). Robinson was the pianist in the Original Dixieland Jazz Band. The song was originally recorded by Cab Calloway and His Orchestra in the studio June 9, 1932, at the same session as “Old Man of the Mountain.” It was a popular tune in the Cotton Club Parade 21st Edition that opened in October the same year.

Within the context of the film the Calloway sequence is seen on the new-fangled early television invention, called a radioscope, that can zoom in on various happenings around the world without the aid of cameras, cables or broadcasting equipment.

An announcer introduces Cab Calloway and His Harlemaniacs. It opens with Cab and bassist Al Morgan upfront with Al slapping his bass frenetically throughout the scene:

“

CAB: WHY WHAT’S THE MATTER WITH THIS CAT HERE?

BAND: HE’S HIGH!

CAB: WHAT DO YOU MEAN HE’S HIGH?

BAND: FULL OF WEED.

CAB: FULL OF WEED?

BAND: YEAH!

CAB: WELL, WHO’S THIS CAT ANYWAY?

BAND: THAT’S THE REEFER MAN!

CAB: THE REEFER MAN?

BAND: YEAH!

CAB: WELL, LOOK AT THAT DOG, HE LOOKS LIKE HE’S LOSING HIS MIND.

BAND: HE’S LOST HIS MIND.

CAB: DONE LOST HIS MIND?

BAND: YEAH!

CAB: C’MON LET’S GET AWAY FROM HERE THEN.

Morgan is a born showman and relishes his moment (this will become his feature part in most of the performances on stage; and his successor, Milt Hinton, will have to follow his path in 1936). Trumpeter Lammar Wright seems to be having the best time, flipping his hat around and jumping up and down. By the end, the entire band is on their feet and Morgan never stops slapping that bass. I wonder how the director actually instructed the band to act?

The “Reefer Man” sequence was routinely cut for broadcast television showings. But Ralph Matthews in a Baltimore *Afro-American* column pointed out that in Europe “the chatter with Burns and Allen were clipped out because the Europeans can’t catch American jokes but Cab Calloway stays in. Hi-de-Ho is understood in all languages.”

A verbal description is a poor substitute for the filmed sequence itself. Go immediately to YouTube to watch the original clip but beware of edits or mashups.

Full disclosure: Although Cab recorded and performed this and other songs with drug-related lyrics (“Kicking the Gong Around”, “The Man from Harlem”), he didn’t use marijuana himself and did not countenance its use by anyone in his band.

INTERNATIONAL HOUSE

Depending on the newspaper (and on the fact that it was for the African-American community!), Cab Calloway's name or face could appear in various sizes and height on the bill.

Brownsville Herald, TX (June 18, 1933)

San Jose Evening News, TX (June 19, 1933)

San Jose Evening News, San Jose, CA (June 16 1933)

The Northwest Enterprise, Seattle, WA (June 29, 1933)

JUNE 6, 1933: CAB ENTERS MASONRY

THE FREEMASON & HIS BROTHER MUSICIANS



Twin City Herald, Minneapolis-St. Paul, MN, June 24, 1933

Early in his career, Cab played benefits for fraternal organizations and regular dances in Masonic temples. This was an era when such venues held by Freemasons had on the first-floor large auditoriums, ballrooms, and places rented for social events, banquets and ceremonies.

But the game changed for Cab Calloway while touring in St. Paul, Minnesota. This was the birthplace of Pioneer Lodge No.1. The lodge served as both a spiritual center and vital community institution during an era of racial segregation. For traveling Black musicians like Cab Calloway and his orchestra, these lodges provided safe havens and networks of brotherhood across the country, with St. Paul's location making it an ideal place for African American entertainers to find fellowship and support during their tours.

Between May 27 and June 2, 1933, Cab Calloway and his orchestra performed 5 sets per day at the Orpheum Theatre, Minneapolis, MN, with great success, breaking gross records. They would return almost each year to the Twin Cities.

On June 24, 1933, the newspaper *Twin City Herald* announces that Cab became a Freemason earlier on June 6. In this local African American newspaper, which was familiar with presenting the activities of fraternal organizations on the front page, this short article about Cab was just below the header on page 1! Quite an event, wasn't it?



Religious references in the repertoire of the “Satanic Sultan of Scat Singing”



“Yaller” (November 12, 1930), is a much deeper song dealing with issues of lighter-complexioned African Americans regarded as “not enough Black or white” (something resented by Calloway his whole life). The end of the song is a prayer to God by Cab.



“Is that Religion?” (December 23, 1930) – “a comedic criticism of sexual impropriety in black houses of worship” (Vaughn A. Booker), with an imitation of folk sermon.



“Harlem Camp Meeting” (November 2, 1933) – takes everyone (Black and whites) to a joyful black Protestant revival setting, with a “scat sermon” by Cab.

Details after 1933 are available at www.thehidehoblog.com

Milt HINTON, who joined the band in 1937 and who was also a Mason explains the musicians’ lives as brothers on the road, organizing rituals: *“We had no authority, but we used to close our doors and get in one dressing room in the theater and set up a lodge, just like a regular lodge. We’d put a sergeant at arms right outside of the door and we would study together so we would know the rules and regulations of Masonry. It was one of the highlights of my life to know about this kind of things. If someone in the orchestra proved themselves worthy and expressed a desire to join us, one of us would recommend them and try to arrange the initiation. But there were enough of us in the orchestra to organize our own meetings while on tour. Sometimes, between sets, backstage, we had short meetings and guided readings. We always spent time with the guys who were newly initiated, trying to teach them the real meaning of Masonry, and how it could help them in their everyday lives.”*



Cab Calloway’s entry into Freemasonry reveals a mesmerizing intersection between jazz culture and African American fraternal traditions. For Calloway and his fellow musicians, Masonry provided dignity, brotherhood, and a moral framework that helped them navigate the challenges of being Black entertainers in segregated America. The bonds formed in Pioneer Lodge No.1 created a traveling fraternity between the leader and his bandmates and within the orchestra, where musicians found support and belonging that transcended the entertainment world and its issues.



A much more detailed article
is available at:
WWW.THEHIDEHOBLOG.COM



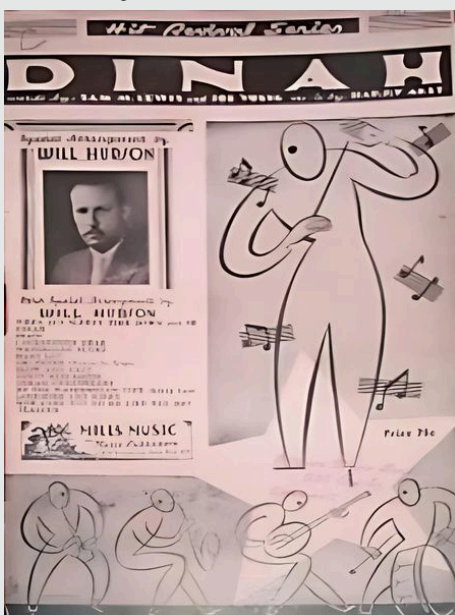
REVIEW FOR JUNE 1933

*DENOTES VOCALS BY CAB



French pressing for
"This Time it's Love"

Band arrangement of
"Dinah," by Will Hudson



DINAH* THIS TIME IT'S LOVE*

The recently observed improvement in Cab Calloway's orchestra in "*I've Got the World on a String*" is confirmed by this new record.

It is a fact that the orchestra's rhythm is now splendid. In "*Dinah*," listen to Al Morgan's string bass playing, which runs from beginning to end at a steady cadence of four beats per bar. It is by far the best thing on the record.

The orchestra's brass section also performs very well. Their ensemble in the last chorus of "*Dinah*" is pleasant to listen to, especially during the eight bars of the middle part.

Unfortunately, these fine resources remain largely underutilized. The mediocre clarinetist Brow [sic for Brown] and the passable tenor "Foots" are given solos, but never the famous trumpeter Swazee [sic for Swayze], who would otherwise be interesting.

Cab Calloway sings copiously in "*This Time It's Love*." His second chorus in this piece is one of the most ridiculous things I have ever heard.

Summary: this is clearly a high-class orchestra, but one that is far from giving its best.

HUGUES PANASSIÉ
Jazz Tango Dancing, FRANCE, June 1933





Audre Leinan pins a poppy on Cab Calloway Minneapolis on Decoration Day, on May 30, 1933

JULY 1933



A rare poster for Cab Calloway in concert, now broadly reprinted and available on Internet, while the original print was sold for \$1,625 in 2017.



JULY 1933

CAB CALLOWAY DAY-BY-DAY

1 (9 pm)

Dance, Shrine Mosque (2,000 attend),
Springfield, MO

2

Frog Hop, St. Joseph, MO

3

Arena, St. Louis, MO

4

Armory, Louisville, KY

5

White City Park, Herrin, IL

6

Fernwood, Peoria, IL

7

Waco Pavilion, Lake Wawasee, Syracuse, IN

8-15

Castle Farms (with nightly broadcast over
WLW/NBC), Cincinnati, OH

14 and 15

International (remote?) broadcast heard on
British radio, including Kate Smith and
Amos'n'Andy, ?

17 (afternoon)

Arrives with band by special train at Fort St.
Station; then meets Mayor at City Hall;
then Norwood Hotel to "lead the grandest
parade ever staged in Detroit" (500
decorated cars); a plane drops tickets above
the city, Detroit, MI

17

Graystone Ballroom, Detroit, MI

18 (afternoon)

Cab and band members visit Delta Pi Sigma's
club, Kelsey Building, Grand Rapids, MI

18 (9 pm-1 am)

Ramona Gardens Dance Hall, Grand Rapids,
MI

19

Jean Goldkette's Graystone Gardens, DE

21

Sylvan Gardens, Sand Lake, MI

22

Pier Ballroom, (probably at) Celeron
Amusement Park, Jamestown, NY

23 (afternoon)

Cab Calloway presents the trophies to the
winners of the "National Negro Tennis
Championship," Tandy Park, St. Louis, MO

23

Meyers Lake Park, Canton, OH

24

Wheeling Park, Wheeling, WV

27 (3-4 pm)

Personal appearance at the Wurltizer record
shop, Dayton, OH

27 (9 pm to 2 am)

The Village, Dayton, OH

28-August 3 (1:07, 3:49, 6:31, 9:13)

Hippodrome (Amos 'n' Andy attend on 29
late), Cleveland, OH

29 (11:15 pm)

Benefit personal appearance for the Mayor's
Child Welfare Fund, as guest conductor,
broadcast on WTAM, Music Hall Theatre,
Cleveland, OH

4,500 NEGROES DANCE TO 'HIS
WEIRD MUSIC.

Cab Calloway broke practically every attendance record that the Mainstreet theater has, but that is not the point of this story. This



And back into the 102 temperature
he stamped.

Kansas City Star, MO
(July 2, 1933)

The temperature, it seemed, was about 100 degrees at midnight and steadily rising.

"Buy everybody in the place what they want to drink!" he said, and strolled away.

Kansas City Star, MO
(July 7, 1933)

The Kansas City Times,
MO (July 1, 1933)

Hear Cab's inimitable singing and dancing, which punctuates the sizzling syncopation of his musicians, has made him a popular favorite, with thousands of radio fans and dance enthusiasts.

CAB CALLOWAY

and his **COTTON CLUB ORCHESTRA**

WILL BE FEATURED AT—
The Shrine Mosque
TONIGHT, JULY 1ST

They will deliver the same routine of torrid dance music and unique songs which have made them favorites at the Cotton Club.

ADMISSION—Advance Ticket Sale at Marx Clothing Co. Per Person, \$1; Plus 10c Tax.
Cab's Music and Songs will be Hot—But you'll keep cool by the special Cooling System at the Shrine Mosque. This show sponsored by Bud Banks and Walter Hickman.

DOORS OPEN 7 P. M.
Dancing 9 P. M.
Till ?

The Springfield News Leader, MO (July 1, 1933)

CAB CALLOWAY

AND HIS **COTTON CLUB ORCHESTRA**

WHITE CITY PARK
IN HERRIN

WEDNESDAY JULY 5

SAVE MONEY!
SECURE TICKETS IN ADVANCE

HO DE HO DE HO
HI DE HI DE HI
HO DE HO DE HO
HI DE HI DE HI

Cardboard for the July 5, 1933 evening in Herrin, IL

Sunday Night, July 2nd

CAB CALLOWAY

and his
Cotton Club Orchestra

FROG HOP

\$1 Per Person, Plus 10c Govt. Tax

St. Joseph News Press, MO, (July 1, 1933)



St. Louis Mayor Wilkinson presents the key of the city to Cab.
The Tribune Independent of Michigan, MI (Sep 9, 1934)

ARENA
5700 OAKLAND AVE.

10,000 SPECTATOR SEATS 40c

ONE NIGHT ONLY
MONDAY, JULY 3d

CAB CALLOWAY
and His
COTTON CLUB ORCHESTRA
IN PERSON

St. Louis Globe Democrat, MO (July 2, 1933)

Louisville Negroes And Whites Dance On the Same Floor

LOUISVILLE, Ky., July 20.
—(ANP)—The tradition of the "old south" seemed to be swaying slightly here the night of July 4th, when Cab Calloway playing to 5,000 people in the Armory, played to both white and black at the same time. Separated as to race, they still danced on the same floor and to the same music.

Pittsburgh Courier, PA (July 22, 1933)

Fernwood
Farmington Road—Peoria

Thursday, July 6

Cab Calloway
and His Original
Cotton Club Orchestra

Admission \$1.00 per Person
Only Appearance in Central Illinois

The Pantagraph (Bloomington, IL), July 2, 1933

That Distant Roar Sounds Like Jungle

But There, There, Don't Be Frightened; After All
It Is Only Cab Calloway Calling His Songs;
Zoo Will Repeat Page-Scott "Bolero"

BY FRANK ASTON

WITH a cha-cha and a razz-ma-tazz! That's how the comedian with the outfit announces his dance. Of course, the comedian is fooling, because he dances with only the faintest wiggle of -ha-cha, while his razz-ma-tazz is nothing more than a whisper into the loud speaker. An amazingly funny fellow is this languid, drawling, futile ducky with Cab Calloway at Castle Farm.

The dusky comic's trick is to say he is going to do something hot and furious, then not do it. But at the close of his act, when he really stunts, he says nothing about it.

In contrast to the groping of the comedian is the wallop of the band as a whole. They thrive on the cha-cha and the razz-ma-tazz which the comic, in his ludicrous manner, pretends he is about to fling forth.

Their tom-toms boom, their trumpets snort, their trombones bray. In eccentric angles their tempos shuttle crazy patterns to and fro across the paths of melody as originally laid out on the staff. Cab Calloway himself, his hair an angry mop, leaps and struts and twists, while his baton whips the air to froth. Men spring to their feet and yowl, instruments sway, the leader throws back his head, spreads a wide mouth and "Yeaaaaahs" so piercingly that the dozing Jersees far down the pike twitch in vague alarm. The dance floor lights go down, so that guests' figures creep in wild rhythm under the overhanging trees as if they were so many shadowy denizens of a disturbed jungle.

"Yeaaaaah!" shrieks the leader, "Boom, boom!" the tom-toms thunder. The lights go up again. Our companion arises, bows and says mechanically, "Mr. Livingston, I believe."

lero," as danced at the Zoo by Ruth Page, Blake Scott and 22 girls, has split the camp followers into two clans. One clan says it was great. The other clan may go back and see it again Friday evening to check over their reactions.

The dissenters, for the most part, seem appalled at the frankness of the exhibition. Having heard the Ravel music, they probably anticipated something fairly candid; but apparently they did not expect what they saw.

Miss Page and Mr. Scott have wrought an interpretation that some call modern. That would be a polite way of indicating that it deals with a few fundamental principles of life.

Life, one gathers from their meaty revelations, consists of pulsations. Normally the pulse beats slowly, but on occasion it can rise thru clearly cut stages until its pounding becomes a roaring and its roaring demands a release. It seems to be the purpose of the dancers to exemplify the development of the pulsations from placidity to madness. This they do by increasing the speed and complexity of their movements, while the chorus adds peculiar illustrations and the orchestra gives voice to the general impulse.

Those who object found the meaning more obvious than artistic. The rest of us were lost in admiration of the artists and in a kind

Singer's Noise Won, After All

Cab Calloway Stars Now
Where He Was Chided

Three years ago a Negro orchestra called the "Missourians" was being featured nightly at a Kansas City ballroom. The leader, a lively, dapper youth, sang at least one chorus of each number in an amazingly loud voice.

The manager of the ballroom was somewhat upset by these vocal acrobatics and one night approached the leader on the subject.

"Pay more attention to your conducting and don't sing so much," he advised. "Our patrons come here to dance and they expect dance music. You attract so much attention with those funny songs of yours that some of them stop dancing to watch. It blocks the floor and interferes with the dancing!"

But Cab Calloway kept right on singing, and this week most of the former patrons of the ballroom and quite a few other Kansas City residents are watching him on the stage of the Main-st theater, where he is the featured attraction.

His former employer paid him a visit backstage the other day. And was the ballroom manager's face red!

Calloway will come to Castle Farm Saturday night.

The Cincinnati Post, OH (July 7 and 8, 1933)

CASTLE FARM

Opening
Tonight

Cab Calloway

and His Famous
Cotton Club Orchestra

Cover Charge, \$1.25 Nitely
Except Tonight, \$1.50

COCONUT GROVE

The Cincinnati Post, OH
(July 12, 1933)

Detroit Tribune, MI,
July 8, 1933

HI-DE-HO KING



**CAB CALLOWAY BREAKS ALL
DANCE RECORDS**

10,000 Jam Arena To Hear Hi-De-Ho King In St. Louis

POPULAR DANCE LEADER HERE MONDAY JULY 17

When the Promoters in St. Louis stated that 9548 persons paid to dance to the music of Cab Calloway and his famous Cotton Club Orchestra last Sunday evening, all records were carefully reviewed and found to be the largest ever to attend one attraction.

Duke Ellington, Fletcher Henderson, and the McKinney Cotton Pickers played before 4000, while 5800 paid to dance to Duke. The question around the Moor City is - How many will dance to the "Cab" when he plays at the Graceland Gardens, Monday, July 17.

The "Big 10" Society Girls who are sponsoring the affair promises to make this the biggest attraction ever attempted.

All Detroit will join the Club in welcoming the Prince of Jazz.

Graystone CAB CALLOWAY Mon. July 17

RAMONA
TONIGHT
The year's supreme attraction!
The star and band you've been waiting for!

CAB HIMSELF IN PERSON



Kickin' the Gong Around in high glee. Hear him wail about "Minnie" and "Smoky Joe."

CAB CALLOWAY
AND HIS COTTON CLUB ORCHESTRA

He's all over the stage . . . stepping . . . strutting . . . shouting . . . shuffling . . . shaking . . . singing . . . the hottest, happiest melody you've ever heard.

• • •
\$1.00 per person plus tax. Tickets at Hatten's.

DANCING 9 TO 1

The Grand Rapids Press, MI, July 18, 1933

His Highness of Hi-De-Ho

★ **Cab Calloway** ★
AND HIS
Cotton Club Orchestra

One NITE ONLY Wed. July 19th

JEAN GOLDKETT'S GRAYSTONE

BALLROOM and GARDENS

Advance Tickets Now On Sale
Grinnell Bros. Music Store and Ballroom
Door Admission Will Be \$1 Per Person

Detroit Free Press, MI, July 19, 1933

CAB CALLOWAY (HIMSELF) and his
COTTON CLUB ORCHESTRA

SUNDAY, JULY 23rd
ADVANCE SALE 55¢
Akron Pharmacy—Portage Hotel
Boxoffice Admission 75¢.

MEYERS LAKE
PARK—CANTON

Akron Beacon Journal, OH, July 20, 1933

Make reservations at the Wurlitzer Store for Cab Calloway's entertainment at Greenwich Village Thursday night.



CAB CALLOWAY

Prince of Hi-De-Ho, and
His Cotton Club Orchestra

USE, INDOSE, RECOMMEND

MARTIN

HANDCRAFT INSTRUMENTS

Sold Exclusively
In Dayton at

WURLITZER
REG. U.S. PAT. OFF.

126 S. Ludlow. Open Nights Till 9

The Dayton Herald, OH, July 25, 1933

Calloway Cubs Real Musical Baseball Team Win Games

NEW YORK.—Most orchestra leaders and their musicians play baseball only in the fertile minds of their press agents and in the columns of credulous radio editors, issuing mythical challenges to other teams which never are accepted.

Cab Calloway and his Cotton Club orchestra not only possess uniforms, gloves, baseballs, bats, and other paraphernalia, but they actually use them. The team practices every afternoon and invariably plays a game on Sunday with a local nine in the various cities they visit on their current tour of the middle west.

While in Omaha recently, the Calloway Cubs met and vanquished the soldier team from Fort Crook with a score of twelve to ten. Last Sunday, in Cincinnati, they played the Recreation Center aggregation and lost, nine to five.

His highness of ho-de-ho missed half of a double-header between the New York Giants and the Cincinnati Reds in order to join his teammates for their local game.

FOR THE records—

Cab Calloway and his band recently appeared at Kansas City. Harriett Calloway and her band are slated to play at Orsheim Heights, Wednesday, July 19.

Jean Calloway, and her band (according to the Sho-Boat News) will be engaged for a dance at the Sho-Boat in the near future.

How many musical children did Mr. and Mrs. Calloway have anyway?

Moberly Monitor Index, MO, July 17, 1933

CLEVER people, those Chinks. They have protested that Cab Calloway's rendition of "Minnie the Moocher" and Duke Ellington's "Limbo Blues" are hurting the reputation of the Wongs and Chin Lees. As a result, the major networks may bar these two famous numbers from the air. To date, however, no objections have been offered to broadcasting the activities of Fu Manchu. Probably, because Fu Manchu invariably shows up the white detective with whom he is in conflict.

Radio Stars, July 1933

THE VILLAGE

CAB CALLOWAY
AND HIS
COTTON CLUB ORCHESTRA

ONE NIGHT ONLY
Thursday, July 27
\$1.50 plus tax per person
Tickets Now on Sale at
Wurlitzers—S. Ludlow

TONIGHT
BOB WOODRUFF
and His
Book-Cadillac Band

Afro-American (Baltimore, MD), July 29, 1933

He's the "Hi-de-Hi"
Tooter From Harlem



CAB CALLOWAY

Deserting New York's Harlem for a while, Cab Calloway is bringing his troupe of dusky music makers here Friday to enliven the Hippodrome's stage with his famous "hi-de-hi" melodies. He will also present his original revue from Manhattan's Cotton Club.

Plain Dealer,
Cleveland, OH
(July 23, 1933)

New Films in Allen, State Are Reviewed

BY W. WARD MARSH.

After much shouting from the stage and more applause from the house than I've heard in seasons, Cab Calloway led the Hippodrome's crowded auditorium at the first show yesterday afternoon in a responsive selection called "Minnie the Moocher," and it seemed to me to be the greatest vo-do-de-oh program ever delivered here.

Calloway, radio entertainer, Cotton Club orchestra leader and shouter extraordinary, can and does shout louder than any other leader I have ever heard. He has a technique all his own and astounding volume. He can turn the loudest wail into a musical note before he finishes with it.

He can shout above his orchestra and it can hit the brass and drums and blare out notes hotter than the temperature of an electric arc. Brother, I mean they're mean and hot.

Calloway can also turn a series of ordinary glides and the turns of a dance into such wild gyrations and eccentric swings as he leads his boys that is becomes startlingly wild and a little mad.

Above all, he is an excellent showman, giving the audience what it wants—and it seemed to want shouts, strange, minor blends of tones from the orchestra and one dose of hotcha after another: the able Dr. Calloway prescribed the right quantities of ho-ho-de-ho and hey-hey-de-hey yesterday and the crowd loved all of it.

He opens his curtain with a medley headed by "I'll Be Glad When You're Dead, You Rascal, You," and from then on the patrons went a little wild at his insistent shouting and his slithering dancing. By the time the program had reached "Minnie the Moocher's Wedding Day," the house was ready for anything and glad of it.

Calloway also presents several other entertainers on his program. Elma Turner is a sepiatap dancer who shakes 'em high and low and fast, and Letha Hill is a shouting-singer whose ability with the blues is expert. She sang that stop-everything-song-my-man's-gone, and succeeded in stopping the show.

And for comedy there is also Nicodemus whose skill with jokes most of us have heard before is so remarkable they seemed fresh, and some of them are from over the blue horizon. He scored heaviest with his dances after which Calloway went back to "Kicking the Gong Around," "Chinatown, My Chinatown," "Minnie the Moocher," which had the audience talking back, and it was a great day for the hey-nonnies.

The picture is "Tomorrow at Seven" and will be reviewed tomorrow, as if that matters with Calloway there!

Calloway Likes Baseball.

The first thing Cab Calloway and his musical lads did after checking in at the Hipp was to haul out their baseball gloves and now they are anxiously looking for some band-baseball team to challenge . . .

A Lesson in Slang Offered Today by Prof. Cab Calloway

He Explains Trick Phrases Used by Sepia
Melodymen in Conversation on Music;
Calls His Own Style, "Riffs"

By CAB CALLOWAY

(Minnie the Moocher's Boy Friend)

THE colored musicians of Harlem have originated and helped to popularize many peculiar slang phrases regarding music. Many of these words and phrases are so expressive



"Hi-De-Ho"

and so colorful that they have been adopted generally, and some of them, such as "yeah, man!" have become part of the everyday language of all Americans, both white and colored.

A COLORED musician does not say anything about a "hot band" when he enters a ballroom or theater where a scorching orchestra is blasting the blues. He says, "Them cats is getting off!" which is not very grammatical, but clearly expresses his reaction to the music. He will not speak of "rhythm," but will cry, "Swing it!" or will comment, "They're swinging!" Similarly, you will hear him say, "That brass is sure popping!" or "Those saxes can sing!" And to him, the clarinet player, when he takes a soaring break, is "Getting off on a stick!" And the drummer, when he springs into flashy action, is "Laying his racket!"

OTHER typical expressions are "Bootin' the tenor sax" and "Beating the bass," while a "scat singer," if he gets unusually hot in his syncopated vocalizing, is certain to inspire shouts of "Aw, you're muggin'!", from his excited spectators.

Well, don't we all think so? Certainly.

I RECENTLY had an opportunity to observe first hand how quickly the radio spreads new expressions. It had been my habit during broadcasts, encouraging the boys in the band to greater effort, to call, "Beat it out, boys!", occasionally during numbers. Within a few days I began to notice the phrase written in letters from radio fans in all parts of the country. They had heard it on the air until it became familiar to them, and I have no doubt that it is a popular expression now wherever hot music is heard or discussed.

ANOTHER phrase that is gaining popularity is, "Send me, man!" or "That sends me!" It refers to music or anything else that produces a sensation of elation or excitement. And when an individual or a piece of music is particularly high-class, we indicate it by saying, "He's ready!" or "That's ready!"

THERE are a number of semi-technical expressions, used among the musicians, only a few of which are applicable to non-professional situations and conversation. "Goin' to town," meaning getting fast and hot; "fizzing," meaning "messin' around" or "living," meaning to improvise, are some of these. The latter term, "living," is one that has been adopted more generally, and it is now being used in the same sense as "kidding," "joshing" or "spoofing." Thus a high-brown girl will say to her sweetheart, "You're not living me, are you, mister?" when he has been unusually extravagant in his praise of her charms.

EVEN white musicians will say, "growl it" to a trumpet player when they are asking him to play "low-down" or "dirty." And they frequently refer to "sawing tempo," when they mean that particular rhythm in which colored musicians excel. But "gut tempo" and "stride tempo" usually are intelligible only to our own musicians. The former means a slow, dragging syncopation, and the latter is a moderately fast gait.

MY own style of performance is so characterized by what we call "riffs," that the term may be unduly familiar to me. But I have heard it employed in reference to many other singers, too. It means leaving the melody entirely on single notes and striking one usually much higher. Finally, one of the more common, but most expressive phrases in use in Harlem is, "That brings me down," and it can be applied to anything that affects you strongly, whether adversely or favorably.

Cleveland Press, OH (July 23, 1933)

COMFORTABLE SEATS
HIPPODROME
CLEVELAND OWNED & OPERATED

Now! IN PERSON
His Royal Highness
of "Ho-De-Ho"
with
"Minnie the
Moocher" and
"Smoky Joe"

First Time on
Any Cleveland
Stage

CAB CALLOWAY
and his **COTTON CLUB ORCHESTRA**

1:05 - 3:40 - 6:10 - 9:15

with
NICODEMUS
LEITHA HILL
ELMA TURNER

The band that turns your radio
with low down scorching rhythm!
(Ever List Suspended)

25c to 1.35c
1st 6c
40c
EVE.

LAUGHS and SPINE-TINGLING THRILLS in
"TOMORROW at SEVEN"
With **CHESTER MORRIS**
Vivienne Osborne
Frank McHugh
Allen Jenkins

ON SCREEN

Plain Dealer,
Cleveland, OH
(July 29, 1933)

Plain Dealer,
Cleveland, OH
(July 30, 1933)

Plain Dealer, Cleveland, OH (July 26, 1933)



Cleveland Press, OH (July 27, 1933)



Hey! Hey! Cab's Here!

Plain Dealer,
Cleveland, OH
(July 29, 1933)



Plain Dealer,
Cleveland, OH
(July 30, 1933)



FROM OUR VAULT

SOUVENIR PROGRAM

CAB CALLOWAY

AND HIS

COTTON CLUB ORCHESTRA



Price 25c

COMPLETE SOUVENIR PROGRAM AND
LIFE SKETCH OF CAB CALLOWAY

*He took me out to the Pier Saturday
July 22, 1933. There was a grand breeze,
large crowd and Cab was grand. Wore
my white pique suit - saw loads of people
stayed till a quarter to one. (my first time out there)*

"He took me out to the Pier
Saturday July 22, 1933. There was a grand breeze, large crowd and Cab was grand. Wore my white pique suit — Saw loads of people stayed till a quarter to one. (my first time out there)."



Something . . .
about

CAB CALLOWAY

CABELL CALLOWAY, whose given name was shortened to "Cab" by schoolmates in Baltimore, where he graduated from Douglass High School in 1927, studied law for two semesters at the Crane College in Chicago, but deserted the course when he discovered that it was interfering with his work as entertainer in night clubs and theatres.

"I just followed the career which interested me most and did the things for which I seemed to have the most talent, as well as inclination," he says. "I don't regret the time I spent in school and college, because an education is a valuable asset in any field. But I'm not fretting about the law course that I didn't finish."

A spectacular rise to fame and big money in the short space of twelve months is an achievement of considerable magnitude for anyone. And it almost borders on the miraculous when you consider that the person involved is a young colored boy who three years ago played the drums in an obscure orchestra in Chicago.

Cab Calloway is indeed a credit to his race or any race for that matter. Unlike so many successful orchestra leaders along Broadway, Cab hasn't let it go to his head. He's of a retiring disposition off the stage and likes to listen more than he talks. He is always the most quiet member of any group. But there is nothing quiet about him when he is in action.

Cab has studied voice since he came to New York, but his dancing is entirely original. He is never quite sure of what he is going to do with his feet when he gets on the floor. It all depends on the mood he is in and what type of music the boys are playing.

"It's funny, but I can be tired out from rehearsing and playing at the club or in the theatre, and yet as soon as I start to play again the old pep returns and I feel entirely rested. As long as I play, sing or dance, I'm not aware of the long work."

He is the one and only . . . Cab Calloway.

His Hi-de-Highness Protege

"MINNIE THE MOOCHER"

Now here's a story about Minnie the Moocher—
She was a low-down hoochy cooher,
She was the roughest toughest frail
But Minnie had a heart as big as a whale

Ho de ho de ho, (Ho de ho de ho) Rah de dah de dah
(Rah de dah de dah)
Tee-dle dee de dee (Teedle dee de dee) Ho de ho de ho
(Ho de ho-o de ho)

Now she messed around wid a bloke named Smoky
She loved him tho' he was a "cokey"
He took her down to China-town
And showed her how to kick the gong around.

Chorus

Now Min and Smoky they started zaggin
They got a free ride in a wagon
She gave him the money to pay her bail
But he left her flat in the county jail.

Chorus



Cab Calloway has made Minnie the Moocher one of the most famous girl friends in the country. Thousands of radio listeners nightly have heard Cab's song story about "poor Min" and her experiences with her boy friend, "Smoky Joe."

As a result, Minnie has become almost as celebrated and popular as Cab himself. He is proud of her fame because he wrote the song himself, in collaboration with his manager, Irving Mills.

Although Minnie is rather wild and wicked, her unrefined dancing and her association with such questionable characters as "Smoky Joe" are somewhat redeemed by her big heart and several other likable human traits.

Minnie and Smoky Joe became such favorites with Calloway fans that another song has been written as a sequel to the popular original. It is called "Kickin' the Gong Around" and relates in more detail the experiences of Minnie and Joe in Chinatown.

Like its predecessor, the new song is characterized by the inimitable Calloway "ho-de-ho-de-ho's" and "hi-de-hi-de-hi's" which makes the story of Minnie so hilariously melodic.



CAB CALLOWAY

AND HIS

COTTON CLUB
ORCHESTRA



PROGRAM

1. "The Man from Harlem" *The Band*
2. "Minnie the Moocher's Weddin' Day" . *The Band*

3. Dance Specialty *Elmer Turner*
4. "Darkness on the Delta" *Leitha Hall*
5. "Stormy Weather" *The Band*
The Sensation of the year
6. "Comedy-Talk and Dance" . . . *Nickodemus*
7. "Kickin' the Gong Around" . . . *The Band*
The featured number from the "The Big Broadcast"
8. "Chinatown My Chinatown" . . . *The Band*
9. "Minnie The Moocher" *The Band*
10. Request Numbers *The Band*



In another program in our collection, dated June 28, 1933, the original owner added with a pencil the other tunes performed that evening: "Cabin in the Cotton" (after "The Man from Harlem"), "Stop the Moon" (after the dance specialty), "It Don't Mean a Thing" (after "Darkness on the Delta"), "Sweet Rhythm" with Nicodemus' routine and "Old Man River" (after "Kickin' the Gong Around").

"THAT REEFER MAN"



CAB CALLOWAY and his Cotton Club orchestra is the only band featured in the new Paramount picture, "International House", which has just been released. Cab sings a number called "The Reefer Man" which has brought scores of inquiries from radio fans who have heard it on the air.

"What is a reefer man, and what are reefers?" is the question found in many letters received by the slender Harlemaestro. It is probable that many movie fans will be asking the same question as soon as they have seen "International House".

"Reefer" is a slang word used in Harlem for one of the cigarettes made of marijuana, a Mexican weed that produces a feeling of exhilaration when smoked and inhaled. A "reefer man" is a peddler who bootlegs these cigarettes, which are banned by law, because marijuana is classed as a drug, although it is said not to be habit forming.

A person who is experiencing the exhilaration produced by a "Reefer" is described as "High" in the picturesque language of Harlem. And when a smoker is high, he usually spins fantastic yarns, with little respect for the truth.

Although Cab Calloway sings about reefer smokers, just as he sung about opium addicts in "Kickin' the Gong Around" and "Minnie the Moocher's Wedding Day", he does not smoke them himself, nor will he permit any of the musicians employed by him to use the weed.

"If he says he swam to China,
Wants to sell you South Carolina,
Then you know your talkin' to
That reefer man."



"HIS HIGHNESS OF HI-DE-HO"



SOME phrase usually is in vogue expressing the spirit of jazz and syncopation. Five years ago it was "vo-do-deo-do", introduced in a song and quickly accepted by flappers and their boy friends as a pet expression.

Then Helen Kane came along with her "boop-boop-a-doop" and this phrase came significant of all things with pep, life and the jazz spirit. It in turn was followed by "hotcha-cha", "whoopie" and others.

Cab Calloway is responsible for the newest phrase along this line, "ho-de-ho-de-ho". He introduced it in his popular "Minnie the Moocher" and it spread like wild fire among the lively members of the younger generation.

By popularizing it over the radio, Cab has won himself a title, "His Highness of Ho-De-Ho".

When you're full of pep and ambition, feel just like snapping the fingers and tapping out a little dance with the heel and toe—it's "ho-de-ho-de-ho".

When you see a pretty girl, with sparkling eyes and inviting smile, and you are groping for a phrase to denote enthusiasm over her feminine allure—it's "ho-de-ho-de-ho".

When the orchestra gets hot and the air is filled with blue minor chords that send chills tinkling down your spine—it's "ho-de-ho-de-ho".

So "ho-de-ho-de-ho" and "hi-de-hi-de-hi" and thank Cab Calloway and his inimitable style of "Scat singing" for this expressing phrase.



CAB CALLOWAY
and his **COTTON CLUB ORCHESTRA**



A weird cry . . . the staccato beat of a muffled drum . . . the rapier notes of trumpets . . . the throaty voices of the saxes . . . the soft patter of dancing feet . . . the whirling figure pauses . . . cuts short the pulsating rhythm with a stroke of the baton.

Smiling Cab Calloway bows to the plaudits of a vociferous audience at Harlem's Cotton Club during a midnight broadcast. Calloway stands on a raised square of a platform . . . beats time with slender arms and hands, sleek head and nimble feet . . . the youthful king of black magic raises his wand . . . a dreamy waltz, gay laughter and clink of glasses . . .

The tempo seems to grow in intensity . . . the trumpet players lift high their instruments . . . black hands and heads sway as one in the room's half light . . . a penetrating voice rends the accompaniment asunder . . . Calloway launches into his inimitable song, "Minnie the Moocher."

The drum follows the singer like a shadow . . . the other instruments linger and quaver on blue minors . . . Calloway shouts . . . applause ripples from every dim corner . . . dark laughter . . . the song is ended.

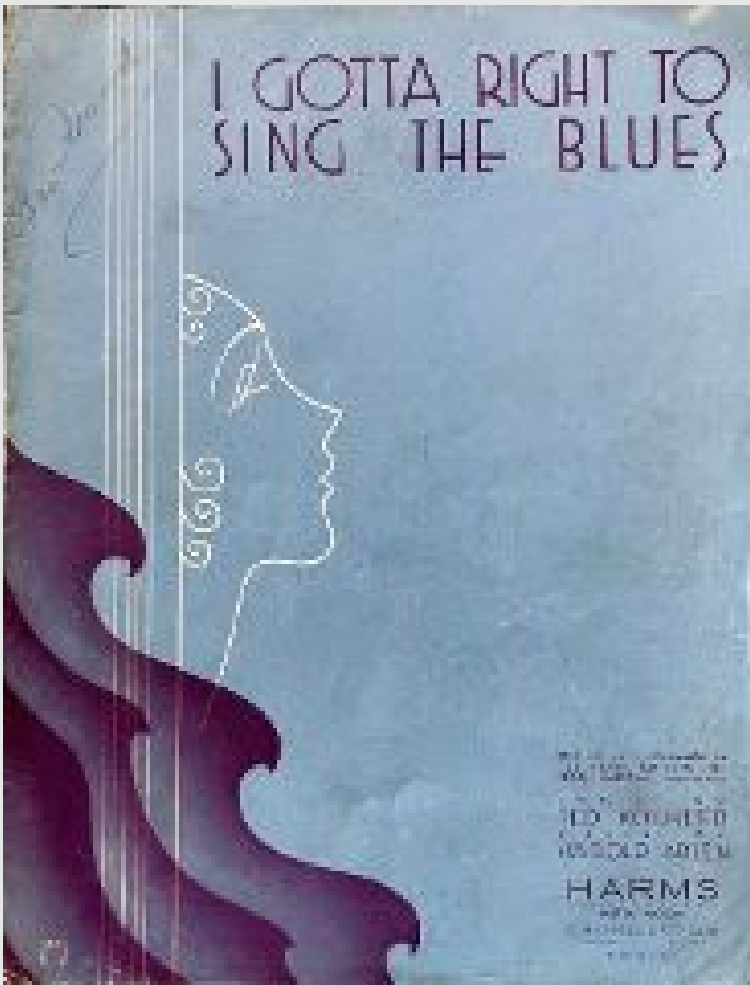


PUBLISHED BY ALEX PEEBLES

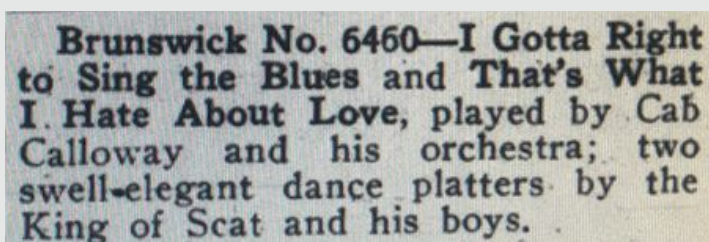
PRINTED BY THE LOWELL PRESS

SHOWBUSINESS IS A BUSINESS

“I GOTTA RIGHT TO SELL SOME RECORDS”



Selling sheet music was also a big part of the business.



Record review published in *Metronome*, March 1933

During the transition between working for two record companies, Brunswick and Victor, Cab Calloway and His Orchestra only had one bestselling record in the entire year 1933, one of their last Brunswick recordings, the jazz classic, *"I Gotta Right to Sing the Blues."*

The song was written by Harold Arlen and Ted Koehler, but not for a Cotton Club production. The number was the hit of an edition of "Earl Carroll's Vanities," and later recorded by Louis Armstrong, Tony Bennett, Benny Goodman, Billie Holiday, Frank Sinatra and many others, and beautifully reprised by Cab with strings on his 1960 album *"Blues Make Me Happy."*



OLD EUROPE, HERE COMES CAB!

PREPARING THE TOUR OF EUROPE

Following Duke Ellington's triumphant European tour in the summer of 1933, Cab Calloway and his orchestra prepared to follow the same transatlantic path in spring 1934, with scheduled performances across England, Holland, Belgium, and Paris. Both bandleaders represented the crown jewels of Irving Mills Artists, possessing tremendous potential to captivate European audiences. Despite criticisms of his aggressive business tactics and questions about racial dynamics in his management approach, Irving Mills proved himself a visionary impresario with grand ambitions for his most valuable artists. He channeled all his determination and persuasive powers into orchestrating Calloway's European venture.



Irving Mills in his office (*Metronome*, NYPL)

THE DIPLOMATIC DANCE OF INTERNATIONAL BOOKING

Arranging an American band's European tour resembled international diplomacy, requiring extensive preparation and long-term strategic thinking. Mills, who had been navigating European business relationships since his first continental journey in 1919, understood the complex web of stakeholders he needed to coordinate: publishers, promoters, instrument manufacturers and dealers, musicians' unions, and their various representatives. Every detail demanded attention—business contracts, venue selection, and accommodations for the entire entourage of musicians and their wives. Perhaps most challenging was the cultural preparation required to introduce European audiences and authorities to this distinctive style of music, the authentic “Harlemite” approach to jazz.



The diplomatic campaign of Mills involves disguising in diplomat at a London ball (*Melody Maker*, UK, February 1933)

MILLS' STRATEGIC EUROPEAN CAMPAIGN

As early as November 1932, Mr. and Mrs. Irving Mills embarked on a crucial European mission, traveling through Paris, Berlin, London, and Vienna to personally promote his artists. Mills emphasized both the artistic innovation of Duke Ellington and the premium nature of the act—a deliberate positioning strategy. In February 1933, Mills crafted his own promotional narrative for the British magazine *Melody Maker*, writing diplomatically after experiencing London's leading bands firsthand: "I am amazed at the excellence of British Dance Bands, about which I have been greatly misled."

This European venture also presented Mills with a golden opportunity to demonstrate the value of partnerships between Mills Music Publishing and local publishing houses, particularly for British bands struggling to obtain quality arrangements and sheet music. The anticipation was palpable—as Mills noted, "Anticipation and speculation run high" throughout the English music industry regarding Ellington's upcoming tour. During this period, British bandleader and promoter Jack Hylton was appointed as the European representative for Mills-Rockwell attractions, specifically to handle bookings for both Duke and Cab.

BUILDING MARKET DEMAND THROUGH STRATEGIC MEDIA

Mills Artists excelled at press relations, strategically placing articles that highlighted the growing European demand for their distinctive American talent. A *Billboard* piece from January 28, 1933, reported: "Sales of the Brunswick disks abroad are increasing in leaps and bounds, since the platters are offering a strong contrast to the style of the English bands." The American press eagerly reported that Duke Ellington, the Mills Brothers, and subsequently Cab Calloway would soon grace European stages. As the *Pittsburgh Courier* proclaimed on January 28, 1933: "The old world is crying for American Jazz."

ANGLING FOR CALLOWAY

Complete Harlem Show for London Season

A SEPTEMBER SENSATION

ALTHOUGH nothing has yet been signed on the dotted line, it is highly probable that the Palladium will stage a sensational show, commencing mid-September, by arrangement with Irving Mills.

This is nothing less than the complete Cotton Club Show—direct from Harlem—with Cab Calloway and his Orchestra, of course.

The intention is to run the attraction for a season of eight weeks, when, to accommodate it, the month of crazy variety will be postponed.

Colour Craze

British people have gone mad on coloured acts and hot music, and nothing could be more certain than that this is the psychological moment for producing the "Harlem Playboy" in this country.

Cab is a unique personality, but, what is more, he has a great band when it is allowed to emerge from sheer novelty entertainment.

While Ellington is the proposition for the fans, Calloway is definitely for the masses, and should not fail to duplicate the Duke's success over here.

By way of prelude, to-night and tomorrow (Friday, 14th, and Saturday, 15th) Cab Calloway and his orchestra will be heard on British radio, being relayed from New York in a performance which includes Kate Smith and Amos 'n Andy.

Cab Calloway

Melody Maker, UK, July 15 1933

FROM DUKE'S SUCCESS TO CAB'S OPPORTUNITY

Duke Ellington's Summer 1933 European visit generated such overwhelming success that Cab Calloway's tour was immediately greenlit. Remarkably, announcements for Cab's upcoming performances were already appearing in London programs during Ellington's concerts. Initially planned for mid-September, the excitement was evident in British entertainment publications. Even the

serious and mainstream London newspaper *The Era* wrote on June 28, 1933: "This is joyful tidings for gramophone and film fans, for Cab has a comical personality that stamps him as a great artist as well as being leader of one of the world's best bands."

The marketing strategy cleverly positioned Calloway's orchestra as the centerpiece of an expansive all-African American "Harlem show" featuring multiple acts from Mills' roster. Mills and his team were already drawing distinctions between their two-star bandleaders to emphasize the diversity of talent they represented. As *Melody Maker* explained on July 15, 1933: "While Ellington is the proposition for the fans [his music was considered 'ultra-modern' by English critics], Calloway is definitely for the masses, and should not fail to duplicate Duke's success over there."

To build anticipation, the publication announced that "by way of prelude... Cab Calloway and his orchestra will be heard [on July 14 and 15] on British radio, being relayed from New York in a performance that includes Kate Smith and Amos 'n' Andy."

THE JOURNEY BEGINS

After months of strategic planning, media buildup, and multiple date announcements in the press, Cab Calloway and his orchestra finally departed New York aboard the S.S. *Majestic* on February 23, 1934, bound for European shores and what promised to be a historic tour.

The complete story of their European adventure awaits in our Day-by-Day Magazine of 1934...



The July 16, 1933 Farewell London program of Duke Ellington has a full-page advertisement for the forthcoming attraction.



In the same program, you can notice advertising for sheet music of tunes recorded by Cab Calloway: *Hot Toddy*, *Harlem Holiday*, *Old Yazoo*, *The Reefer Man*, *Corinne-Corinna*, *Wah-De-Dah*...



**CAB
CALLOWAY**
*Prince of
Hi-De-Ho*
IN PERSON
at
WURLITZER

**Tomorrow
Afternoon**

Between 3 and 4

Cab Calloway in person at the store tomorrow afternoon between 3 and 4. He will personally autograph all his exclusive Brunswick recordings, which are all on sale at the record department. Reservations for Cab Calloway and his Cotton Club orchestra at Greenwich Village Thursday night also at the store.



WURLITZER
REG. U.S. PAT. OFF.

126 South Ludlow

Open Nights Till 9

The Dayton Herald (Dayton, OH), July 22, 1933

AUGUST 1933



Chicago's marquee, in August 1933. Those marvelous sets were destroyed after each engagement...

AUGUST 1933

CAB CALLOWAY DAY-BY-DAY

Jul 28-Aug 3

Hippodrome Auditorium, Cleveland, OH

1

Release of the newsreel "The World at Large", Paramount Pictorial 837 (P3-1), hosted by Irving Mills

1

After their show at the Hippodrome, Cab and his band appear at the Theatrical Pleasure Club and the Club Belvidere, Cleveland, OH

2

Baseball match against ushers from the Hippodrome (Cab's team wins), Edgewater Park, Cleveland, OH

6

Greenmill Gardens, Findlay, OH

7 (9-1:30)

Rainbow Gardens, Erie, PA

8 (9 pm-1 am)

Dance, Fernbrook Park, Wilkes-Barre, PA

9 (8:30 pm)

Hershey Park, Hershey, PA

10

Lakewood, Reading, PA

11

Sunset, Punxsutawney, PA

12 (9-1:30)

The Casino, Bemus Point, NY

13 (from 9 pm to 2 am)

Fisher's Fun Farm, Hornell, NY

14

One-night stand (two 30-mn broadcasts over WWSW at 9 and 11 pm) (\$1500 in BAA 1933, 08/12), Duquesne Garden, Pittsburgh, PA

15 (8:30-12:30)

Summit Beach Park, Ballroom, Akron, OH

16

Armory, Fort Wayne, TX

17

"Entire hall reserved for colored people," Tomlinson Hall, Indianapolis, IND

18-24 (6 shows per day)

New song: "Minnie The Moocher's Aunt." (Sally Rand, fan dancer who later inspired "Lady With the Fan" is also on stage), Chicago Theatre, Chicago, IL

19 (morning and afternoon)

Shares the stage with other musicians for the Bud Billiken's picnic: Adelaide Hall, Earl Hines, Bubbles, Washington Park, Chicago, IL

23 (8:30)

Dancing all nite (7,639 people), Savoy Ballroom, Chicago, IL

25-Sep 2 (5 shows per day)

Ambassador, St. Louis, MO

29

Radio interview on the Radio Gossip Hour by Fannie and Eddie Cavanaugh (the Gaelic twins), on station WBBM, St Louis, MO

Sigma Tau Upsilon Fraternity Presents
CAB CALLOWAY
 And His Cotton Club Orchestra
RAINBOW GARDENS
Monday Night, August 7th
 Dancing 9 to 1:30, D. S. T.
 Advance Sale, \$1.00 Per Person, Tax Included
 Sautter's, 918 State St. (formerly George's)
 Union City, Ritz Restaurant—Aldion, Brown's Sweet Shop
 Girard, Girard Pharmacy
 Price, Nite of Dance, \$1.25, Tax Included

Lake Shore Visitor, Erie, PA (Aug 4, 1933)

Detroit Youth Realizes Ambition When He Has Picture Taken with Cab

By RUSSELL J. COWANS

DETROIT—Picture the plight of—and then the happiness—of Percy Lawson, the young high school chap who, in an excess of enthusiasm, ran ten miles to see his idol, Cab Calloway. There was Percy, who is 17 years of age, puffing, and the perspiration exuding from his body and rolling off his face in rivulets as he dashed along side of the car in which Cab and his two young women escorts were riding in the big parade which was held in honor of the Jazz Prince's arrival, last Monday.

Riding in a bus in the wake of that occupied by Cab and his party, Lawson galloped out from a throng of persons lining the corner at West Warren Avenue and Williams Street. Down Warren Avenue he jogged, accelerating his stride as the motorcade turned into Beechwood. As the parade turned into Milford and the crowds burst into a round of applause, Lawson's face was wreathed in smiles as he settled down to a pace that would have made some of the great marathoners blush with shame. On across Grand Boulevard to Twenty-third, and south to Kirby, young Percy sped over the hard asphalt, running with ease and grace, happy in the thought that he was with his object of worship.

As the parade started on the long drive back to the East Side, Lawson told his story about planning to see Cab when he arrived in the city, a desire which had been given impetus by the Calloway orchestra's broadcasts over the radio.

For this enthusiasm displayed by Lawson, coupled with courageous effort, cameras began popping when the parade arrived at its termination and Lawson was standing beside Cab with his smile going strong. He also was the recipient of a free ticket to the dance Monday night.

*The Afro-American,
Baltimore, MD (Aug 3, 1933)*

CAB CALLOWAY
 and His
COTTON CLUB ORCHESTRA
Wed. Aug. 9th
 8:30 PM
HERSHEY

Harrisburg Sunday Courier, PA (Aug 6, 1933)

SUNSET
 FRIDAY, AUGUST 11th.
Cab Calloway
 His Highness of Ho-De-Ho
 And His
 Cotton Club Orchestra.
 Admission \$1.00 Tax 10c

*The Punxsutawney Spirit,
PA (1933 0803)*

GREENMILL GARDENS
 Findlay, Ohio
Sunday, Aug. 6th
Cab Calloway
 In Person
 and His
Cotton Club Orchestra
 Admission
 25c Tax Included

*The News
Messenger, Fremont
OH (Aug 4, 1933)*

*St. Louis Argus, MO
(Aug 4, 1933)*

Note the confusion
between the dead
Charlie Stamps and
Walter Thomas!

ST. LOUISANS IN FAMED BAND WILL SAIL SEPTEMBER 1

**Cab Calloway's Group Is
Made Up Principally Of
Talent That Started
Here**

By HIRAM DIXON

In the blazoned path of Josephine Baker across the waters will go another virtual St. Louis product when Cab Calloway and his Cotton Club Orchestra sails for London Sept. 1 to fill a six week engagement at one of the leading night clubs of the world's largest metropolis.

Started In St. Louis

In 1922 there was assembled together a bunch of St. Louis musicians, playing at the late Tom Turpins famous "Jazzland" consisting of R. Q. Dickerson, trumpet; David Jones, saxophonist extraordinary; Ernie Prince piano; Andy Brown, tenor saxophone and clarinet; Jonas Walker, trombone; Benny Washington, drums.

This unit had a distinct style of playing that was the class of St. Louis. They were known as R. Q. Dickerson's "Record Breakers". Later they were taken over by Wilson Robinson, violinist, and became known as Robinson's Syncopators. Their reputation as a distinct jazz unit earned them a weeks engagement at the magnificent Missouri Theatre on Grand Avenue.

They were the first Negro Orchestra to receive a special weeks engagement at a local theatre (white) on Grand Avenue. They were the sensation of the program at the Missouri play house that week. The literally took the town by storm.

They were offered a contract for many weeks on the Pantages circuit provided they increased their personal. Making the necessary changes and increasing the bunch to ten pieces they accepted the Pantages contract.

To New York

Later the orchestra and the leader, Robinson, severed connections. The band continued their theatrical tour under R. Q. Dickerson once more. They arrived in New York playing a one night stand at the "Cotton Club". The band played as they had never played before and as a result they were offered the regular job of playing the "Cotton Club". They held sway at this grand night club for three years, becoming known as the original "Cotton Club Orchestra."

Cab Joins Group

Then along came Cab Calloway to New York. He was just from an engagement as Master of Ceremony at the Regal Theatre in Chicago. He took charge of this band and carried them back in the Cotton Club again after a three years absence. His new style of singing and "yodeling" made a decided hit at the Club and the band became famous.

Some of the St. Louis musicians who are playing or have played with the orchestra are: William Blue, Andy Brown, the late Walter Thomas, Eddis Prince, Arvell Harris, David Jones, Morris White, Lewis Metcalfe and Charlie Stamps.

CAB CALLOWAY
AND HIS
COTTON CLUB ORCHESTRA
TUE., AUG. 8th
AT
FERNBROOK 90c
Dancing 9-1 A. M. ADMISSION PLUS TAX

Sunday Independent, Wilkes Barres, PA
(Aug 6, 1933)

Lakewood
THURSDAY DANCE
Cab Calloway
and his orchestra
The King of Hi-de-ho—only appearance in two years.
68c plus tax
The lowest price this orchestra ever played for!
Don't miss seeing Cab work—they're all talking about him—
there is only one Cab and his orchestra.

Mount Carmel Item, PA (Aug 9, 1933)

Cab Inspires D. G.

Cab Calloway's appearance with his band at Hershey tomorrow night has inspired New Cumberland's poet laureate (D. G., 407 Fifth St., N. C.) to another outburst, which we give you here:

HIS HIGHNESS HO DE HO
Wednesday, August the ninth, is the day
To see and hear Cab Calloway,
Hih Highness of Ho De Ho,
And will he put on a music show
That will make your feet itch to go?
Pack up your troubles; they'll bring joys,
Who? Why, the Cotton Club Boys.

Cab's orchestra, all full of pep,
Will they make you step?
Can those instruments groan and cry?
Can those instruments moan and sigh?
Ho De Ho, Hi De Hi,
His Highness of Ho De Ho, say?
You bet it's Cab Calloway.
(There, Cab, try that on your old banjo.)

Harrisburg Sunday Courier, PA (Aug 8, 1933)

CAB CALLOWAY
AND HIS
COTTON CLUB ORCHESTRA
DUQUESNE GARDEN
MON. EVE., AUG. 14
DANCING 1-2 1-2 85c
Tax Included
SPECTATORS 1-2 40c

Pittsburgh Sun Telegraph, PA
(Aug 14, 1933)

Pittsburgh Press, PA
(Aug 14, 1933)

CAB CALLOWAY
AND HIS
COTTON CLUB ORCHESTRA
THE CASINO
Bemus Point
Sat. Aug. 12
Dancing 9:1-30
E.S.T.
Admission
\$1.25 a Person
Tax Included

Here's His Royal
HI-DE-HIGHNESS
Cab Calloway
On WWSW Tonite
at 9 and 11:30
When it comes to "hot"
music, this torrid tornado of
hi-de-hi has 'em all stopped!
Hear him tonight, in our
direct broadcast from Du-
quesne Garden.
WWSW
Pittsburgh's Fastest Growing
Radio Broadcasting Station

Dunkirk Evening
Observer, NY
(Aug 11, 1933)

Summit Beach Park
BALLROOM
TONIGHT
"Bargain Nite"
DANCE FOR A
DIME

Tickets

Now On Sale At
 Ballroom Box Of-
 fice and Akron
 Pharmacy, Portage
 Hotel, 55c; Night of
 Engagement, 75c.
 Free List
 Suspended.

CAB
CALLOWAY
and his COTTON CLUB
ORCHESTRA
TOMORROW ONLY

The Akron Beacon Journal,
 OH (Aug 14, 1933)

Elemental

STACCATO beat of jazz tunes that swell westward from Harlem echoed to the swish, swish of 3,500 pairs of feet in Summit Beach ballroom last night . . . Cab Calloway was playing to the season's largest crowd.

Now shuffling lazily, now gyrating wildly, Calloway led his bandmen . . . The majority of his numbers are played at a pace that defy the toes of dancers . . . So hundreds, packed tightly, stood before the bandstand, just watching and listening . . . Until intermission when Cab finally twisted his way through the throng . . . To take a ride on the park's roller coaster . . . "I'm wild about them," said Cab.

The Akron Beacon Journal,
 OH (Aug 16, 1933)

HOT FROM HARLEM!
CAB
CALLOWAY
and his COTTON CLUB ORCHESTRA

At Last! PERSON!

N. B. C. HOOKUP
 STAGE and SCREEN
 RECORDS
 A SIZZLIN'
 STAGE SHOW
 A TORRID
 DANCE PROGRAM

TOMLINSON HALL
THURSDAY NITE, AUG. 17

Tickets Bought	75c	Tax
In Advance.....		Incl.
Tickets Bought	99c	Tax
Nite of Dance.....		Incl.

SAVE MONEY! BUY TICKETS NOW! TOMLINSON HALL BOX OFFICE, or Indianapolis Recorder, 318 Indiana Ave.

Indianapolis Recorder
 (Aug 26, 1933)

Mixed Audience Highly Appreciates Cab Calloway

(By CHARLIE DAVIS)

"For it's Minnie the Moochers Wed-ding Da-ay! . . . HI-DE-HI-DE-HO (hi-de-hi-de-ho) . . . HO-DE-HO DE-HA (ho-de-ho-de-ha) . . . Thus sang the Prince of Hi-De-Ho, Cab Calloway, as he stood on tip-toe and led his twelve piece Cotton Club orchestra last Thursday night at Tomlinson Hall.

Twenty-five hundred Negroes and whites swayed, some moaned, some groaned and some just stared as they listened to the thump-thump-thump of the drums and the deep plink-pling of the bass violin. The screams of the saxaphones and the wails of the clarinet ever mingled with the singing and the hi-de-ho-ing of Cab were as pleasing and entertaining as Indianapolis has ever heard.

"The Prince", attired in his dapsuit, seemed to pour music from per brown, Harlem-fashion sport his very finger tips. He tip-toed, he danced, he sang and he swayed. Still the dance went on—and what a dance, what a band and what a man!

At nine o'clock, with baton poised high above his head, Calloway started the dance with that toe tickling tune, "Blue Prelude", there were only about three hundred people in the hall. Two hours later the crowd had swelled to three thousand. And Minnie was not the only Moocher, one fellow paid the girl friends way in and crashed the gate for his admittance. The gate crashers came up the fire escape, through the windows and broke open the basement door to see the "Cab". If it was evident to you that Calloway lacked the zipp and pep that you anticipated, it may be laid to the gate crashing. He's tempermental that way.

The band left immedaitely after the dance to do a five-a-day at a Chicago loop theatre.

Cab Calloway to Be 'Jekyll-Hyde' Here

By HILDA SEE
Cab Calloway, greatest of all individualists before an orchestra, will bring his famous band to Chicago next week-end for a variety performance that will include music for the theater, dance and entertainment for the kiddies. First Cab opens at the Chicago theater Aug. 18, then the following morning he is to head an all-star cast of big shot stage folks who will appear personally for the pleasure of the Bud Billiken picnic group in Washington park. The engagement at the Chicago runs for

one week, while his appearance in Washington park for the benefit of Billiken picnicers is slated to run about three hours, but the size of the crowd may force it to continue through the greater part of the day, which is Saturday, Aug. 19.

See Record Crowd
There have been large crowds at various affairs held during the present season, but no gathering in the past four years has equaled the annual turnout for the Billiken picnic and parade. Last year more than 40,000 youngsters and grownups were on hand in the early morning and remained for the greater part of the day, while Bud put on his show. About the best way to describe the brief stay of Cab in this city is to say that he will play the part of a musical Jekyll-Hyde for the benefit of his many fans and admirers. Truly only a character such as Cab is proving to be throughout the states could do so many things and in such a big way—there is but one Cab Calloway as you'll see this week end.

Cab has quite a program mapped out for the remainder of the season. He is on tour now, having completed a jaunt that included Texas, Okla-

homa and several states in the Middle West. He left the Cotton Club several months ago to be gone two months, but popular demand has kept him on the road just twice that long and he is having to turn down offers daily that would keep him out of the East indefinitely. But Cab must get back to the Cotton club and Harlem.

To Sail Soon
Cab has a few more weeks on the road following which he will return to New York, and after two months at the Cotton club will sail to Europe. Paris and London both are raving for the famous Hi De Ho leader. The original plan was to have Duke come directly back to the Cotton club following his stay in Europe and Cab was to follow with a stay of two months on the opposite side of the pond. However, Irving Mills has changed his mind and will not send Cab over until late in the winter season.

But back to the music man's stay here. We hope to see him at all three places, the Chicago theater, the Bud Billiken picnic and then at the Savoy ballroom the night of Wednesday, Aug. 23. And I am sure I'll meet you near the bandstand.

The Chicago Defender, IL (Aug 12, 1933)

Meet These Stars!

CAB CALLOWAY

The Hi De Ho King

EARL HINES
King of the Ivorys

ADELAIDE HALL
Queen of Crooners

THE Chicago Defender
WORLD'S GREATEST WEEKLY

Bud Billiken Club World's Fair Picnic

(Assisted by L. Fish Furniture Co., 1906 S. Wabash Ave.)

Join the Parade!
AT 9 o'CLOCK A. M.
35th Street and South Pkwy.

Come on and Give the Kiddies a Big Hand

Free Ice Cream and Candy

Saturday, August 19
Washington Park
51st Street and South Parkway

EVERYTHING FREE!
You Can't Afford to Miss It!

For Ice Cream Tickets Clip Coupon on the Billiken Page This Week. Mail or Bring It to

THE Chicago Defender
WORLD'S GREATEST WEEKLY
2435 INDIANA AVENUE CHICAGO

Chicago Tribune, IL (Aug 20, 1933)

CHICAGO

RANDOLPH - STATE - LAKE

Doors Open 10:30 A. M.
Early Price to 2 P. M.

CAB CALLOWAY

and his Hot Orchestra

HELD OVER 3rd Week

SALLY RAND

CHERNAVSKY Music
Massed Singing Ensemble

—on the screen—
CLAUDETTE COLBERT
RICHARD ARLEN
MARY BOLAND
LYDA ROBERTI
in human love-drama

3 CORNERED MOON

A Paramount Picture

Chicago Defender, IL (Aug 10, 1933)

CAB CALLOWAY

AND HIS COTTON CLUB ORCHESTRA

One Nite Only

Wed. Aug. 23

Dancing All Nite

Adm.

60c Before 8:30
75c After 8:30

SAVOY BALLROOM

SOUTH PARKWAY AT 47TH ST.

Chicago Defender, IL (Aug 10, 1933)

"Minnie the Moocher" Sets All-Time Record at Savoy

By ROB ROY

"Minnie the Moocher," known on the hotel register as Cab Calloway, came out South Wednesday night and brought with her a record attendance. Never before, since the Savoy was built, some six years or more ago, has such a crowd turned out for an attraction—and they say the depression is in full bloom. This was Cab's second appearance on the South side since suddenly finding himself famous, unless you'd care to call what he did for ol' Bud Billiken's picnic last Saturday a trip south. That, you know, was merely a ride in the parade along with Earl Hines, Adelaide Hall and "Bubbles" of Buck and Bubbles.

Sets New Record

But back to Cab and Minnie the Moocher's trip to the Savoy ballroom last Wednesday night. Never before have a crowd so large jammed the popular dance hall—and it was jammed. The paid attendance, reaching a new high, was 7,428, and others had to be turned away.

You'll hardly have to be informed that the Savoy has entertained some big shots in its time. Paul Ash, Duke Ellington, Con-Sanders, Jack Johnson and many others have appeared there but not even one approached the mark set by "Minnie the Moocher" on her wedding day.

The crowd was so large there was no chance for dancing, though the affair was advertised as a dance. The couples merely stood by with less than space in which to breath comfortably and listened to Cab's "hi de hoing" and the strains of his

'Twas something like 12 midnight when Calloway arrived carrying "Minnie the Moocher" and her wedding gown, and by that time the house was packed. At three in the morning, when the last note was recorded, the house was still jammed to capacity.

As for Cab, himself, his band and "Old Minnie the Moocher" may it be said here that we were particularly pleased with the way they dished up the entertainment. Frankly, the trip, so far as your columnist was concerned, was for nothing more than to see what Cab had to offer from close range. And may it be said here for once and always that Cab has quite a band and in the same breath that he is quite a director. We watched him work in three numbers where there was no "hi de hoing" and the music was particularly sweet. And that was surprising because we have always felt that numbers played by Cab that contained no vocal outburst was a waste of time and effort.

Ranks Well

Truly, two of the numbers played by Cab that carried no vocal strains gave me the impression that the "Prince of Hi De Ho" has as much music to offer in his band as any outfit Chicago has listened to. He has no such outlay of jungle music as Duke features, but Cab doesn't boast of his jungling, rather he talks of his jazz. And when it comes to red hot jazz, usually featured by Race bands, Cab stands well up near the top. Yes, "Minnie the Moocher" gave ample reason in music for that record attendance at the Savoy Wednesday night.

Chicago by Day and by Night

By ALLAN McMILLAN

CAB CALLOWAY PLAYS AND FEMMES GO IN A SWOON—HI-DE-HO

CHICAGO—Maestro Cabell Calloway, the Hi-De-Hi-De-Ho King, who grew up right here in Chicago and found fame in Gotham, came back to his old stamping ground last week to take Chicago by storm. His one-week appearance at the Chicago Theatre broke a box-office record for the Balaban and Katz playhouse and the ol' Hi-De-Ho King would have been held over had it not been that he was scheduled for an appearance in St. Louis.

At each performance crowds of ofays and sepians stood in line for as much as an hour or more in order to hear those mad music makers. There wasn't any resemblance of depression. All you could hear was Cab Calloway and the National Recovery Administration. Of course, that was down in the loop, but out on the southside Jules Bledsoe was creating something of a riot of his own at the Regal Theatre.

Old man Cabell couldn't resist the temptation of coming to the southside with his band, so he bundled the boys up and came to the Savoy Ballroom for a dance engagement, last Wednesday night, and broke another record for one dance attendance. There were exactly 7,639 paid admissions — young folk, and old came despite the humidity and, as Cab and his boys stretched out with that red-hot rhythm, femmes began to faint. The management was forced to secure the services of several emergency nurses, and there was constant application of cold towels, ice packs, and smelling salt. The weaker sex just couldn't stand off the torrid syncopation when mixed with a ninety-seven degree temperature. No siree!

• • • • •

The Afro-American, Baltimore, MD (Aug 26, 1933)

CAB CALLOWAY
and his COTTON CLUB BAND and REVUE

YEAH, MAN! TODAY!

His Highness of "Ho-De-Ho," creator of "Minnie the Moocher" ... Hot from Harlem and Berlin to Go ... with His Scorching Hot Band and Fascinating Cotton Club Revue

IN PERSON

Today on Screen

KAY FRANCIS
IN
MARY STEVENS
M. D.

The Picture You've Wanted to See for Weeks!
The story of a Woman Doctor who had seen a thousand times what LOVE could do to a woman ... Yet decided it was worth it!
The PRICE she paid was the price every woman pays!

A theme never before touched in motion pictures, with
Lyle TALBOT and Glenda FARRELL

NRA
WE DO OUR PART

AMBASSADOR

When Cab Calloway played a dance in a dark suit instead of his usual white tails some of the fans wouldn't believe it was the original Cabell. Cab wore his original white suit when he opened at the Cotton Club and now keeps it for special occasions. He now has 35 duplicates.

Most performers tip stage hands and recall themselves pleasantly to managers and musicians with gifts, but when Cab Calloway played in Cleveland the custom was reversed. The house had planned to go straight pictures, but Calloway did such terrific business that it gave the house new life and the staff a new lease on their jobs. So the management gave Cab a sterling silver comb and brush set, the pit musicians presented him with cuff links and the stage crew bought him an engraved baton.

Chicago Defender (Aug 26, 1933)

The St. Louis Star and Times, MO (Aug 25, 1933)

BARON LEE, DUKE ELLINGTON, AND CAB

THE PARAMOUNT PICTORIAL



Cab Calloway and bassist Al Morgan, in front of the orchestra during the final bars of "The Scat Song"

The Paramount Pictorials, subtitled "The World at Large", were a series of short films distributed exclusively to the Paramount-owned theaters across the U.S. There were dozens of these news and entertainment shorts produced, but few survive today. Fortunately for us, some enterprising jazz fan in the past preserved just the last part of a three-part 20-minute short. The remaining four minutes is a precious document of hot jazz in 1933.

"One of the most amazing personalities in the world of music today is one you all know: Cab Calloway" is Irving Mills's introduction to the section of the reel allotted to the King of hi-de-ho. Before him were Baron Lee and his Blue Rhythm Band, and Duke Ellington. This Paramount Pictorial is a wonderful opportunity for Irving Mills, a key figure in show business, to present three of the most prestigious stars from his talented squad.

In his book, "Duke Ellington, Day by Day," Film by Film (1976), jazz scholar Karl Stratemann explains: "The fact that these shorts were shown with feature films in all Paramount-affiliated movie houses could guarantee high publicity value for an appearance in such a film, a fact that certainly was not lost on promoter Irving Mills." And the fact that Calloway and other Mills Agency artists used to tour all the Paramount theaters around the United States was an added guarantee to amplify their forthcoming successes.



Irving Mills's introductions at his desk were probably filmed in his office at Mills-Rockwell, Inc., 799 Seventh Avenue (the above *Metronome* picture taken in 1931 for the magazine shows the very same set).



Paramount Studios in Astoria, Long Island
(source: K. Stratemann)

The three musical segments were shot in the same stage at the Paramount Studios in Astoria, Long Island, a very convenient location not far from the places the three musicians were all staying at that time (Duke preparing the upcoming Cotton Club Revue; Cab leading the present Cotton Club Revue; the Mills Blue Rhythm Band staying in New York before leaving for Washington).

Nevertheless, Steven Lasker warns: "However since the bands are never seen together, their respective segments could have been filmed during different weeks," and not necessarily on March 4, as asserted by all, us included.

- Baron Lee and The Blue Rhythm play "Ridin' in Rhythm"
- Duke Ellington intros with "Sophisticated Lady" and segues into "Creole Rhapsody"
- Cab is introduced dancing over the first bars of "Minnie the Moocher" and interprets a full "Scat Song" (first recorded for Brunswick on February 29, 1932).



LINEUP OF THE CAB CALLOWAY ORCHESTRA:

Trumpets: Lammar Wright, Edwin Swayze, Doc Cheatham

Trombones: EB. DePriest Wheeler, Harry White

Saxes: Irving Brown, Arville Harris, Walter Fouts Thomas,

Rhythm section: Benny Payne, p; Morris White, bj; Al Morgan, db; Leroy Maxey, dm

On the set, Cab Calloway and his Cotton Club Orchestra are full of energy in the background of their gyrating leader. In the foreground, Cab delivers incredibly energetic vocals, while all the players are giving their best.

Check Leroy Maxey waving his sticks in the air, Lammar Wright dancing on his chair, Benny Payne trying to catch the camera's attention, while the shamelessly mugging Al Morgan is the only musician sharing a closeup with Cab.





"THE SCAT SONG"

Lyricist Mitchell Parish and composer Frank Perkins, seated (Metronome, June 1932).

Mitchel Parish, who wrote the wacky lyrics to "The Scat Song", also wrote the timeless lyrics to "Stardust."

"THE SCAT SONG" (words by Mitchell Parish, music by Frank Perkins and Cab Calloway) was first recorded by Baron Lee and The Blue Rhythm Band on February 25, 1932, only four days ahead Cab.

Seeing the potential success of the tune, Mills Agency sent multiple press releases to the newspapers, hence the rave of numerous articles all around the nation about scat in February 1932 (read our 1932 Day-by-Day magazine, p. 13).

Cab recorded his version with arrangements by Harry White.

A terrific success at that time ("Hear Cab introduce his new song hit" was advertised while on tour or "Cab's favorite song" in ads for sheet music), "The Scat Song" was also recorded by several artists in 1932 such as Billy Banks, Joel Shaw, the Washboard Rhythm Kings, Hakon von Eichwald (Swedish), Paul Cornelius (guitar and vocal, no known copies seem to exist).

Cab will record it again in December 1933 and the song will appear in Betty Boop's cartoon "Old Man of The Mountain" later in 1933.



As a publisher, Mills Music (led by Jack Mills), never missed an opportunity to promote various names on the cover of the sheet music.

The Paramount Pictorial P3-1 (wrongly named 839 because of later prints owned by U&M) would be released later on August 11, 1933 (Betty Boop's cartoon, "Old Man of the Mountains: released on Aug 4!).

In Motion Picture Herald dated October 31, 1933, Charles Niles, owner of the Niles Theatre in Anamosa, IA, gives a fond review of the reel: "One of the best pictorials. Shows three colored bands in action. Give this preferred booking"



A rare ad for a movie theater program announcing the Paramount Pictorial with its 3 stars (San Francisco Chronicle, Sep 16, 1933)

Research on this film has previously been done by Klaus Stratemann, Steven Lasker, and Mark Cantor. We are grateful for their work.



**WATCH
"PARAMOUNT
PICTORIAL"**



CAB CALLOWAY'S
CARTOON JAZZ ADVENTURE

“THE OLD MAN OF THE MOUNTAIN”



Opening title

“

BETTY BOOP:
“WHATCHA
GONNA DO NOW?”

CAB CALLOWAY:
“GONNA DO
THE BEST I CAN.”

“The Old Man of the Mountain” (1933) is the third in a series of Max Fleischer’s Betty Boop cartoons starring Cab Calloway. In addition to Cab, Fleischer worked with Louis Armstrong, The Mills Brothers, and Don Redman. All those works remain significant jazz artifacts (Christopher P. Lehman, *The Colored Cartoon*, 2007).

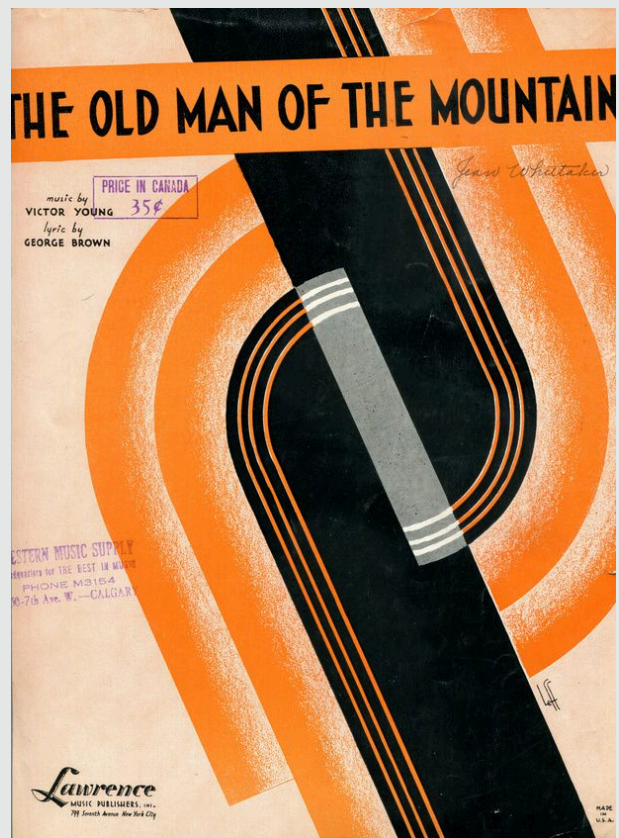
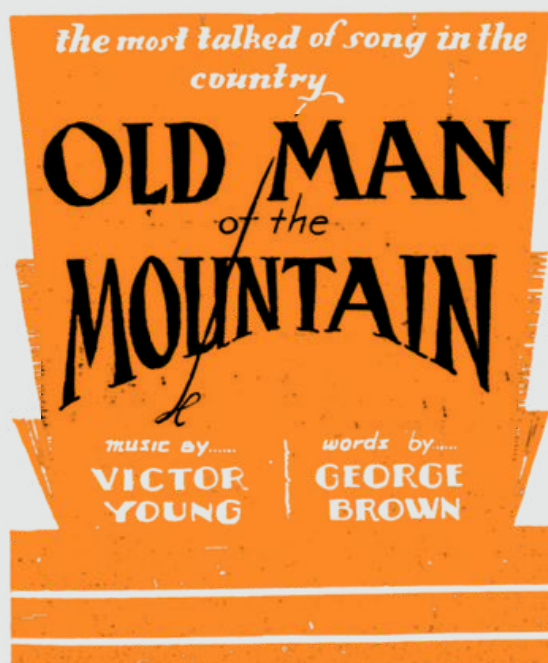
The original song, “The Old Man of the Mountain”, published in 1932, has jaunty music by orchestra leader/composer Victor Young (“When I Fall in Love”, “Stella by Starlight”), and lyrics by Billy Hill (“The Last Round-Up”, “The Glory of Love”), using his early career pseudonym, George Brown. The sheet music was the first publication from Lawrence Music Publishers, a new music house led by Irving Mills.

The first recording, on April 14, 1932, was by Victor Young and His Orchestra, with the cut delivering four vocal segments shared among The Boswell Sisters, The Mills Brothers, Connee Boswell solo, and Fran Frey (singer of the hit song “The Varsity Drag”). The Mills Brothers recorded the tune on their own in May 1932, followed by Cab Calloway and His Orchestra’s studio recording on June 9, 1932.

For “The Old Man of the Mountain” cartoon, Fleischer’s top animator at the time, Shamus Culhane, simply didn’t like jazz music(!), and the next in line, Roland ‘Doc’ Crandall, had previously animated “Snow-White” on his own. So, this cartoon was assigned as a joint project for **Bernard Wolf and Tom Johnston**. The short was first released on August 4, 1933.

The cartoon was advertised in *Variety* as early as September 1932, so the live action sequence was probably filmed then or earlier, especially since the **trumpet solo is played by Reuben Reeves**, who ostensibly left the band in October 1932.

The cartoon opens with a live-action scene (similar to the previous year’s “Minnie the Moocher” cartoon) of Cab and the band, all in white suits, playing a chorus of their theme song, “Minnie”, synching to a pre-recorded track. Everyone is smiling, Cab dances, and Leroy Maxey, the drummer, throws his sticks in the air. Cab finishes the pre-credits scene singing one ominous line, “the old man of the mountain...”



1932 edition of the song by the new music edition house, Lawrence Music Publishers. On its back, an ad promotes one of the other songs heard in the cartoon.



Behind the maestro are Benny Payne (p), Lammar Wright (tp), Reuben Reeves who does the opening trumpet solo, Doc Cheatham (hidden, tp), Morris White (g, hidden), Arvelle Harris (as), Leroy Maxey (dm), Andrew J. Brown (as), Harry White (tb), Al Morgan (b), Walter Foots Thomas (ts), and DePriest E.B. Wheeler (tb).

Early ad for the song (*Variety*, Sep 12, 1932)

The plot? A town populated with various animals (some also voiced by Cab) is on edge, and the inhabitants are running away because of the scary “old man of the mountain.” A hippo mother with triplets that all look like old men with beards intimates that the Old Man is a horny lech or worse. An owl (with the voice of Cab Calloway) sings the story of the old man for Betty Boop, who runs the local tourist house. The lyrics of the song were slightly changed for the cartoon, making the description of Old Man more frightening and possibly cannibalistic. Determined to confront him, Betty exclaims, “I’m going up to see that old man of the mountain.” He finds her, they flirt with each other in song and dance (he pulls her dress off at one point), and then all the animals gang up to incapacitate the old man.

The highlight of the film is the Old Man singing a duet with Betty on “You Gotta Ho-De-Ho (To Get Along with Me)” while prancing about with Cab’s exact dance moves smoothly traced using Fleischer’s Rotoscope method. The song segues into “The Scat Song” and “... the hermit’s lips catch every nuance of Cab’s high-speed syllabic scatting.” (Alyn Shipton, *Hi-De-Ho: The Life of Cab Calloway*, 2010) The hands of brilliant expert animators are at work.

Cab isn’t a porter, a servant, or a jungle native in this film, and he wasn’t in any of the Fleischer collaborations. **Although the Old Man doesn’t appear to be Black, neither is he any kind of ethnic stereotype.** He is a completely original cartoon character – tall, gangly, ugly, and lecherous...and funny. In mainstream movies, Black entertainers and white female stars were kept far apart. **But there didn’t seem to be any complaints about the cartoon Cab and Betty flirting and petting.**



Cab as an owl, sings *The Old Man of the Mountain*.



The black and white duet of *You Gotta Hi-De-Ho*.



Cab’s best move to woo Betty...

“The Old Man of the Mountain” proved to be **a swan song for interracial musicals.** After “Minnie the Moocher” and “Snow-White”, the third of the three Fleischer/Calloway collaborations was among the last of any genre of pre-code films to include obvious manifestations of sex, drugs, or race. The production code clipped Betty’s wings, and the Fleischers then concentrated on the somewhat less sexy Popeye and Olive Oyl. (Oxford History of World Cinema, 1996)



The reviews were generally good:

The 1941 *Pathéscope* home movie catalogue called it “a remarkably fine rendering”, but warned, “Not recommended for exhibition to children.”

- “To the tune of Cab Calloway’s music and vocalizing, this Max Fleischer animated unreels some amusing antics having to do with the kidnapping of Betty Boop by the old man of the mountain and her rescue by the forest animals. A nice subject of its kind, the Calloway musical background being distinctive and the cartoon stuff amusing.” (*The Film Daily*, July 24, 1933)

- The Boop and Old Man characters “engage in some erotic footwork unique in American screen animation.” (Richard Koszarski, *Hollywood on the Hudson*, 2008)

But not all the critics agree:

- “...a vulgar, smutty blare of noise and gags without humor.” (*Variety*, October 21, 1933)

- “...one of the worst Fleischer films. Crude, senseless imitations of earlier skeletons decorate the cave walls, while a tasteless, flimsy story shows Betty Boop visiting a sexy but vicious man who terrorized a town, leaving countless illegitimate babies in his wake.” (*Oxford History of World Cinema*)
I counted them—there were just three babies.

Animation scholars and cinema critics have attributed many possible symbols and references in “The Old Man of the Mountain”:

- The animals scurrying away from the Old Man represent the abandonment of white neighborhoods when Blacks move in (Lehman, Shipton)

- “Sexual harassment before it had a name” (*Laser Disc Newsletter*)

- The woman with three babies, all resembling the Old Man, is the fear of miscegenation (Lehman)

- Betty Boop is a feminist, standing up for herself among multiple lusting men (IMDb)

- The cave represents the Harlem nightclubs where whites could visit to be served and entertained by Black performers in a forbidding setting (Lehman)

- The long nose is a phallus limping flaccidly, and later it’s long enough to be tied in a knot (Daniel Goldmark ed., *The Cartoon Music Book*, 2002)

- “...with lyrics about urban plagues like drug abuse and prostitution, lends each of these cave scenes a sense of sexual threat undergirding potential anxieties about racial integration.” (Dan North, *Special Effects*, 2019)

- The hallucinatory apparitions and characters illustrating the drug references in lyrics like “You gotta kick the gong to get along with me.” (Max Schulman, *The American Pipe Dream*, 2002).

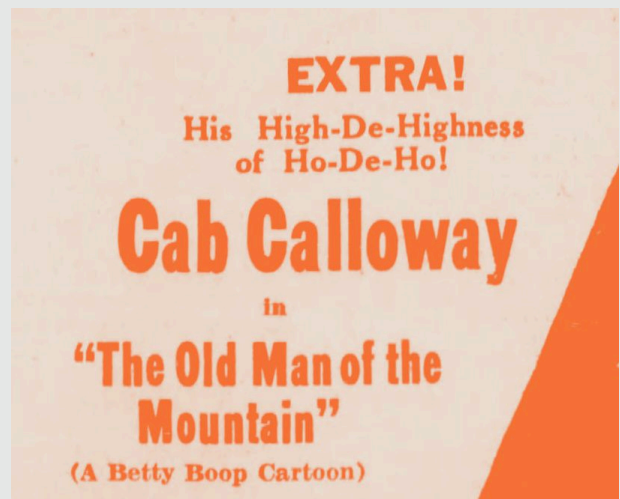


- The old man in the song represents Old Man Depression, giving everyone a hard time (IMDb)

- The Old Man's giant, dirty feet symbolize the moral decay of Western civilization (okay, I just made that one up)

In *The Nightmare Before Christmas* (1993), the Oogie Boogie Man character repeats Cab and Betty's dialogue when asked "What are you going to do now?" -- "I'm going to do the best I can".

The cartoon has recently been restored in 4K (Ultra High Definition) by the non-profit Fleischer Cartoons www.fleischertoons.com.



Sometimes, our "old man" Cab is bigger than the star of the cartoon... (*The Cincinnati Enquirer*, Sept 16, 1933)

"THE OLD MAN OF THE MOUNTAIN"

Original lyrics by Billy HILL

With his long white beard and a crooked staff
He tramps along while the folks all laugh
With a twinkle in his eye, he passes them by
The Old Man of the Mountain

For he wears long hair and his feet are bare
He says he's mad as an old march hare
But his cares are none and he owes no one
The Old Man of the Mountain

He talks with the birds when he's lonely
He sleeps with the stars for a tent
The bees spread a feast when he's hungry
And God charges no rent

He'll live as long as the old oak tree
And laugh at fools like you and me
Oh, I often sigh and wish that I
Were the Old Man of the Mountain

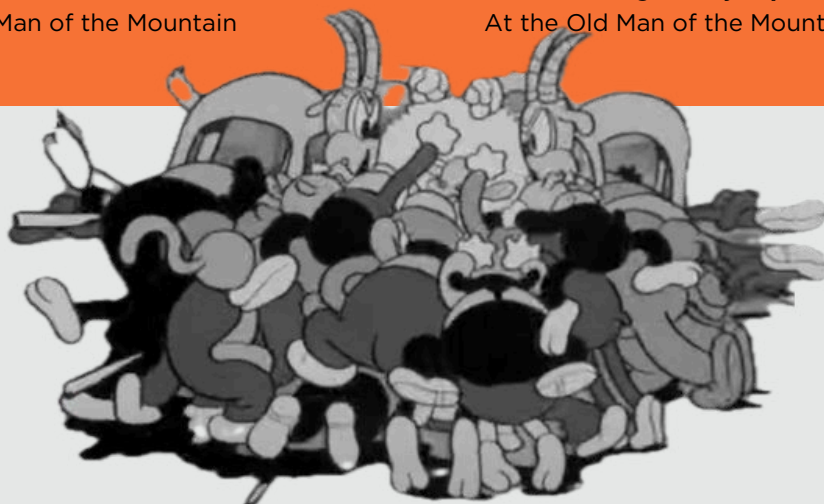
*Lyrics **altered** in the cartoon version*

With his long white beard and a crooked **stare**
He tramps along while the folks all **scare**
With a **tickle** in his eye, he passes them by
The Old Man of the Mountain

For he wears long hair and his feet are bare
He says he's mad as an old march hare
But his cares are none and he **fears** no one
The Old Man of the Mountain

He talks with the **bears** when he's lonely
He sleeps with the **sky** for a tent
And he'll eat you up when he's hungry
And it wouldn't cost him a red cent

He'll live as long as the old oak tree
And **he'll eat up** fools like you and me
Oh, I often sigh and **jump and cry**
At the Old Man of the Mountain



**WATCH
BETTY BOOP'S
OLD MAN OF
THE MOUNTAIN**

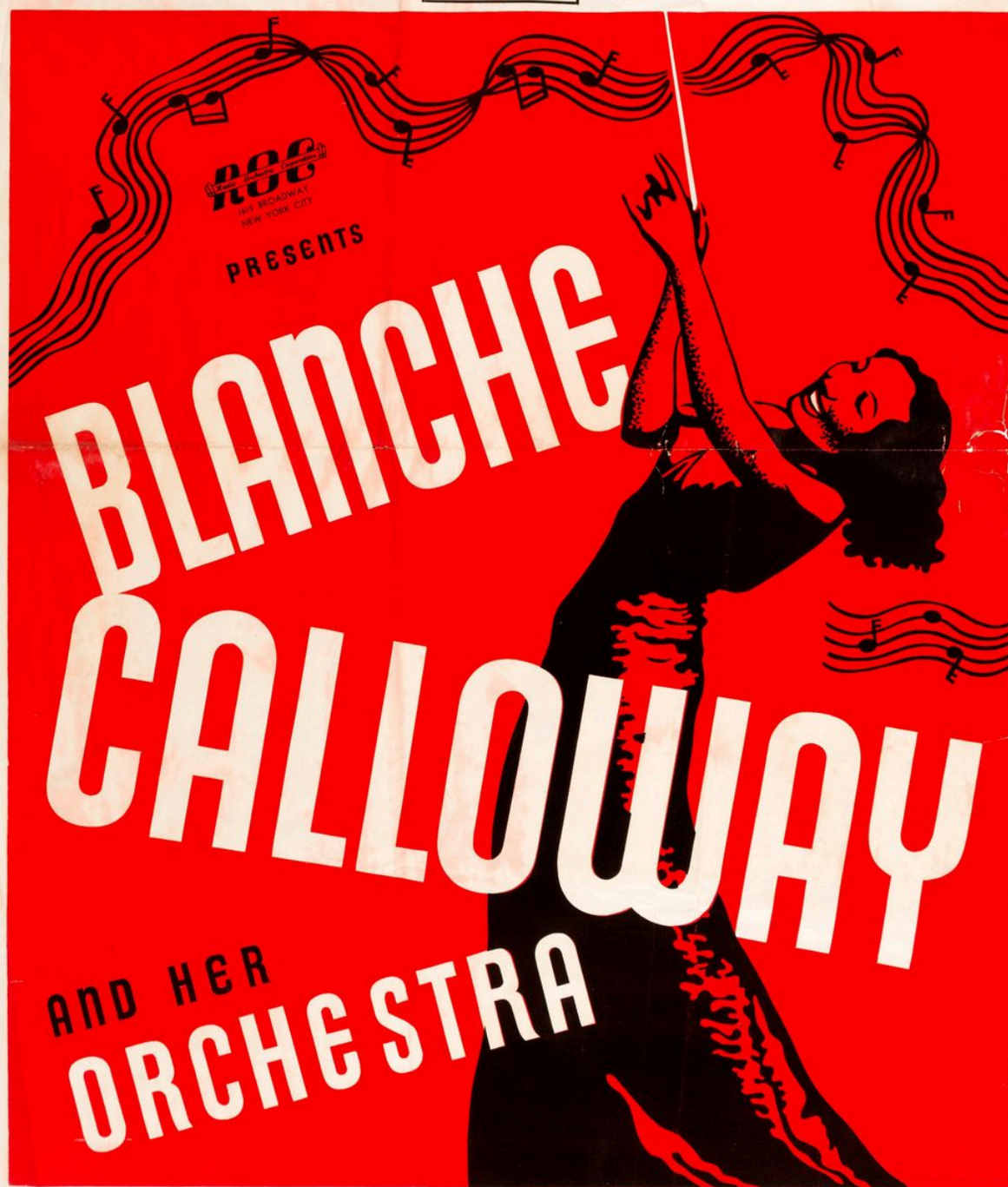


THE SEPIA SIREN OF SINGCOPATION

OLD ORCHARD PIER

SAT. AUGUST

26



Meanwhile, Blanche Calloway is also touring the United States...

SEPTEMBER 1933



Another ad from the Cotton Club, always ready to emphasize its artists's success.

SEPTEMBER 1933

CAB CALLOWAY DAY-BY-DAY

Aug 31-Sep 2 (5 shows per day)

Ambassador, St. Louis, MO

3 (Sunday 8:30 pm-Midnight)

Roton Point Park, Norwalk, CT

4

Lakewood, Reading, PA

5 (Tuesday)

Fitzgerald Theatre, Philadelphia, PA

8-14

Century, Baltimore, MD

15-21

In a new revue "Hello Broadway" with Jules Bledsoe, Stone & Vernon Four, Ray Huling and Seal, Capitol, New York, NY

18

Recording session, RCA Studios, New York, NY

19 (Tuesday)

Century Theatre, Baltimore, MD

19 (11:30 pm)

Reception by the Ikoms and Dizzy Debs Clubs at the home of Mrs Robert Evans, 2018 McCulloh Street, Baltimore, MD

21

Recording session, RCA Studios, New York, NY

21 (8 pm)

Guest of Rudy Vallée's radio show Fleischmann Variety Hour, broadcast on WEAf (NBC), NBC Studios, RCA Building, Radio City, New York, NY

22-28

Loew's Valencia-Jamaica Theatre, New York, NY

24-January 1934

Cotton Club, Harlem, New York, NY

24

Dance, with Rudy Vallée, Warning's Pennsylvanians, Abe Lyman, Waverly Beach, Beloit, WI

29-October 5

With the Three Dukes, Sally Goodings, Frank Radcliffe, with Gene Rodgers, Alma Turner, Nicodemus, "Hello Broadway" revue, Loew's, Jersey City, NJ

30

Breakfast Dance, along with Chick Webb, Teddy Hill, and Jimmy Smith orchestras, Savoy Ballroom, New York, NY

Calloway Technique At Century



CAB CALLOWAY SETS ALL-TIME MARK AT SAVOY

8,000 Dance With 'Hi De Ho' Yodeler

By ROY ROY

"Minnie the Moocher," known as the hotel register as Cab Calloway, came out South Wednesday night and brought with her a record attendance. Never before, since the Savoy was built, some six years or more ago, has such a crowd turned out for an attraction—and they say the depression is in full bloom. This was Cab's second appearance on the South side since suddenly finding himself famous, unless you count the call what he did for of the Billiken's picnic last Saturday, a trip south. That, you know, was merely a "Hi De Ho" in the parade along with Earl Hines, Jordan Hull and "Minnie the Moocher" of Buck and Bubbles.

Set New Record

They back to Cab and Minnie the Moocher's trip to the Savoy ballroom last Wednesday night, never before have a crowd so large gathered in the popular dance hall—and it was packed. The attendance, reaching a new high, was 7,432, and others had to be turned away.

You'll hardly have to be informed that the Savoy has entertained some big stars in its time. Paul Robeson, Ellington, Count Basie, Jack Johnson and many others have appeared there but not even one approached the mark set by "Minnie the Moocher" on her wedding day.

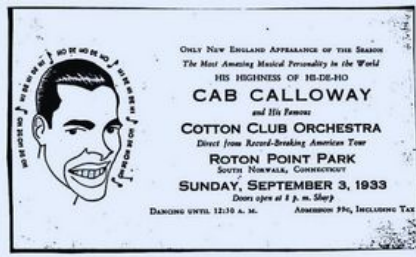
The crowd was so large that the affair was advertised as a "Hi De Ho" as a dance for dancing though the couples merely stood by with less than the usual amount of enthusiasm and listened to Cab's "Hi De Ho" and the strains of his orchestra.

"This something like it didn't when 'Minnie the Moocher' arrived carrying 'Minnie the Moocher' and her wedding gown, and by that time the house was packed. At three in the morning, when the last note was recorded, the house was still jammed to capacity.

As for Cab himself, his band and "Minnie the Moocher" may be sold here that we were particularly pleased with the way they danced up the entertainment. Frankly, the trip, so far as your columnist was concerned, was for nothing more than to see what Cab had to offer from dance, music. And may it be said here for one and all who have seen Cab's band and in the same breath that he is a genius director. We watched him work in three minutes where there was no "Hi De Ho" and the music was particularly sweet, and that was appreciated because we have always felt that numbers played by Cab that contained no vocal outburst was a waste of time and effort.

Ranka Well

Truly, two of the numbers played by Cab that carried no vocal strains give me the impression that the "Prince of Hi De Ho" has as much music to offer in his band as any outfit Chicago has listened to. He has no such outbursts of jungle music as Duke Ellington, but Cab doesn't boast of his band, rather he talks of his jazz. And when it comes to the top, yes, "Minnie the Moocher" gave ample reason in music for that record attendance at the Savoy Wednesday night.



Norwalk Hour (Sept 3, 1933),
Norwalk, CT

Lancaster New Era (Sept 6, 1933),
Lancaster, PA

The Chicago Defender, Sep 2, 1933

LOEW'S Greater Show Season!

CENTURY

In Person!

Cab CALLOWAY "Penthouse"

and His Famous
Cotton Club Orchestra

COM. FRI.
"Beauty
for
Sale"

Janette Hackett
and Don Carthay

BERT WALTON
—
Georges Compe

MGM Hit with
WARNER BAXTER
MYRNA LOY

(Chas. Butterworth
Mae Clarke
Phillips Holmes)

Geo. WILD
Orch.

Baltimore Sun (Sept 10,
1933), Baltimore, MD

Variety (Sept 19, 1933),
Los Angeles, CA

CRYSTAL BALLROOM
ROCKY SPRINGS PARK
LANCASTER

CAB CALLOWAY (HIMSELF)
and his
COTTON CLUB ORCHESTRA

T.O.O.N.I.G.H.T
Spec. Adm. 75¢ [PLUS TAX]

CAPITOL, N. Y.

Capitol this week is the victim of a tough break in luck. With a distinctly salable picture in Beauty for Sale (M-G-M), it had lined up a nice stage entertainment with the Cab Calloway band unit plus Jules Bledsoe, something away from the routine of presentation patterns of late around the Square.

Point of the program was the presence of Bledsoe, upon whom the campaign was focused. Bledsoe had to step out after appearing at one Friday afternoon show, due to an attack of laryngitis. Even without 'Old Man River,' it made an agreeable entertainment, but the absentee injured the week from a sales point. Original intent was smart showmanship, hooking up a picture of strong appeal with an exceptional stage show and should have marked up a notable week at the box-office. As it was business was about average.

Presentation is a pleasing assortment of material, not overboard on heavy names, but with solid entertainment presented with nicely varied progression. Calloway's distinctive style of low down jazz together with his lineup of colored specialty people, gets excellent contrast in the flash staging of house line numbers and a neat bit of garnishment in several outside turns, namely the Stone and Vernon Four, adagioists, and Ray Huling's trained seal.

It would seem to be something of a problem to blend this motley material into a smooth-running performance, but the arrangement used turned out acceptable. Opening with a striking ensemble having the 24 Chester Hale girls in a toe routine was worth while on its own and in addition supplied a fine background for the flashy acrobatics of the adagio turn. Hale girls are dressed in long skirts of transparent material, giving the effect of cello-

phane, costumes being of silver-white against a simple terraced background of contrasting tones. Girls remain posed during the acrobatic terp display and the girls go into 'one' for Huling's unique seal bit. This trainer has been handling the furred beasts for 10 years or more, but this number the best he or any other trainer has devised. It gets away from the familiar balancing tricks, with the animal turning the characteristic seal yodeling into imitations of a variety of sounds.

Spirited introduction of the Calloway group is accomplished by having the girls out for a hotcha routine of taps and legmania, dressed in brief tunics of spangled black, and black and white drapes. Flying drop brings the band in view with the opening number, a slow bit of rhythm, making a quiet start from which to build to the whooping scat style of the leader and his musical arrangements. Between numbers by Cal and his Cotton Club musician group, specialty bits are contributed by the demon stepping Leitha Hill, by the blues singing Alma Turner and a capital comedy session by Nicodemus, the only low comedy in the layout and standing out sharply for that reason. Nicholas boys, couple of young Negro buck and wingers, do a brisk moment of taps, with the smaller of the pair employed for a minor comedy imitation bit at the mike. Grotesque version of 'Minnie the Moocher' serves for the finale, bringing the Calloway specialty people on again, but in rather a weak climax.

Fox NRA short 'The Code at Home' is used and is a model of crisp brevity. It introduces El Brendel and Zasu Pitts in a four minute sequence as lively and bright as a blackout. Trailer for 'Solitaire Man' is flat and lacking in punch, mostly printed badly and brief off screen lecture boost for subject.

Rush.

TODAY at the CAPITOL

How do men want their women... reckless, romantic, or sensible? Three pretty girls speculate in the beauty market... which one wins?

Faith Baldwin's
BEAUTY for SALE

ALICE BRADY MADGE EVANS

IN PERSON
His Royal Highness of
CAB CALLOWAY
and his famous
COTTON CLUB ORCH.
IN A NEW REVUE
"HELLO BROADWAY"
with
Jules BLEDSOE
STONE & VERNON FOUR
RAY HULING and SEAL
CHESTER HALE GIRLS

OTTO KRUGER
UNA MERKEL
MAY ROBSON
PHILLIPS HOLMES

A Metro-Goldwyn-Mayer Picture!

New York Times (Sept 15, 1933),
New York, NY

Cab Calloway Reappears.

The savage and faintly blood-curdling yells of Cab Calloway, fresh from the Harlem jungles, resound from the gilded ceiling of the Capitol Theatre this week. Mr. Calloway writhes, prances, throws back his head and screams in that high-priced state of delirium for which he is famous. In the less unnerving intervals, Mr. Calloway surrenders the spotlight to Nicodemus, a droll enough "blackface," who needs no make-up, and to Alma Turner, singing "her own conception" of "Lazybones." The Chester Hale Girls provide the decorative part of the program.

B. R. C.

For your info—Cab Calloway, back in New York after a six months' tour has it figured out. . . that he traveled the distance of three times 'round the earth in this jaunt through 23 states. . .

Harrisburgh Telegraph, PA (1933 0923)

Loew's Season of Hits!
LOEW'S JERSEY CITY
 AT JOURNAL SQ
 STARTS TOMORROW! 12 NOON
How do men like their girls to behave?
 reckless, romantic, or sensible? Three pretty girls speculate in the beauty market . . . which one wins?
Faith Baldwin's BEAUTY for SALE
IN PERSON
 His Royal Highness of HI-DE-HO!
CAB CALLOWAY
 and HIS FAMOUS COTTON CLUB ORCH.
 IN AN ALL NEW REVUE featuring
 THREE DUKES
 SALLY GOODINGS
 FRANK RADCLIFFE with GENE RODGERS
 ALMA TURNER
 NICODEMUS
 ALICE BRADY
 MADGE EVANS
 OTTO KRUGER
 UNA MERKEL
 MAY ROBSON
 PHILLIPS HOLMES
 Last Day—WARNER BAXTER in "Penthouse"
 — On Stage —
 Joe Laurie, Jr.'s "MEMORY LANE"
 FORD FRICK—Others

The Record (Sep 28, 1933), Jersey City, NJ



MY DARLING BOY—Mrs. Eulalia Calloway Fortune, who came to Baltimore with her hi-de-ho son where he played last week.

The Afro American (Sep 23, 1933), Baltimore, MD

Another Sensational **BREAKFAST DANCE**

CAB CALLOWAY His Royal Highness of Ho-De-Ho
 and His COTTON CLUB ORCHESTRA
 (Presented by Irving Mills)

SAT. Night, Sept. 30

Admission **75c**
 Till 12 Midnight

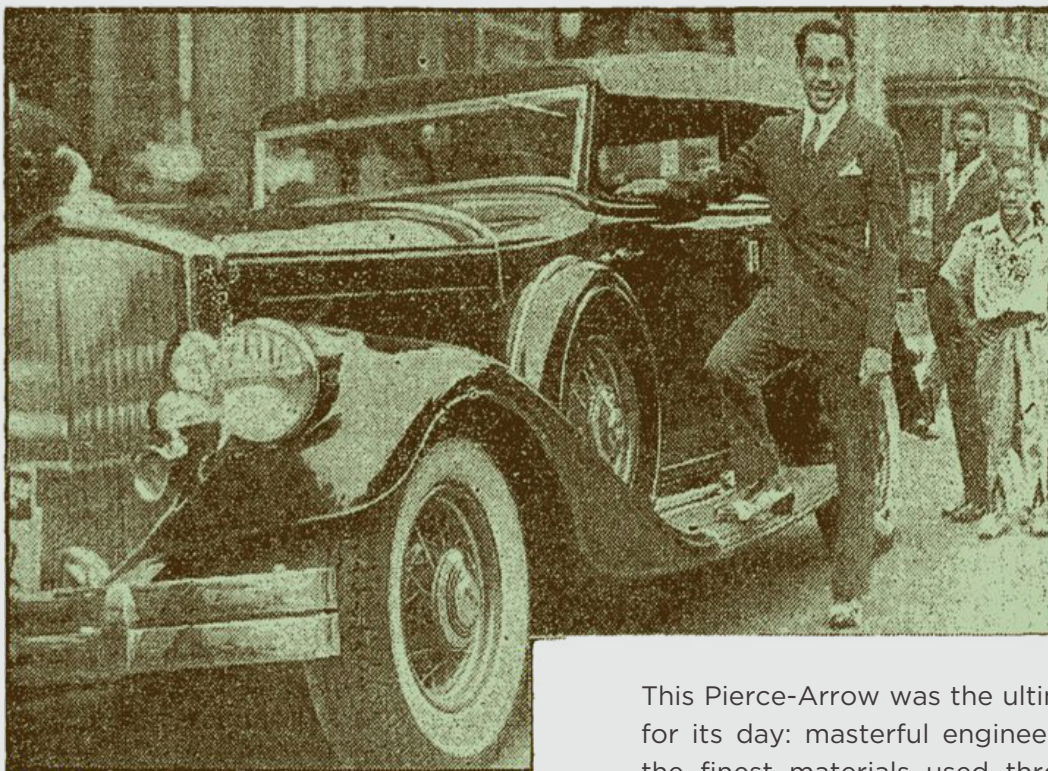
4 AMAZING BANDS

- ★ CHICK WEBB
- ★ TEDDY HILL
- ★ JIMMY SMITH

SAVOY BALLROOM
 LENOX AVE. 140-141 Sts.

HAIL THAT CAB!

THE PIERCE-ARROW 12 CONVERTIBLE SEDAN



The Afro American (Sep 23, 1933), Baltimore, MD

In 1977, when Ralph Matthews, Jr. (1927-2014) talked about the jazz he listened he wrote in his Afro-American column, "We [go] so far in the music, our music, your music, that we can recall such non-essentials as the color of Cab Calloway's Pierce-Arrow — hunter green." This allusion shows how impressive the fact that an Afro-American artist bought such fancy and luxury model car in 1933. When FDR was inaugurated in 1933, he chose a Pierce-Arrow to be his limousine for the parade.

Calloway's taste for cars lasted all his life. When he was in high school, he already drove a car he got on an installment basis but failed to make his payments). After the Pierce-Arrow, Cab owned a gorgeous convertible Lincoln seen on many pictures, and several other cars. In 1954, he bought a Ford Thunderbird. Of course, countless mentions of Cab getting speeding tickets are available in the newspapers...

This Pierce-Arrow was the ultimate of luxury for its day: masterful engineering, and only the finest materials used throughout. That kind of unmistakably styled vehicle was expected on Park Avenue, not in Harlem!



Today, only 3 or 4 examples remain in existence... The last one was sold \$330,000 in 2024 in Palm Beach, FL.



FROM OUR VAULT

LEROY MAXEY'S DRUM SET



The September 1933 edition of the wonderful (and scarce) Belgian magazine *MUSIC* dedicated almost a full page to this unique photo of Leroy Maxey's drum set (told as expensive as Sonny Greer's one - \$3,000!).

The brand was Leedy, before Maxey changed to Premier in 1934 for the tour of Europe of the orchestra.



A 3-part detailed profile of Leroy Maxey
is available at:

WWW.THEHIDEHOBLOG.COM



RECORDING SESSIONS IN NEW YORK, NY

SEPTEMBER- DECEMBER 1933

Cab Calloway (vocal*, dir), Edwin Swayze, Lammar Wright, Doc Cheatham (tp), DePriest Wheeler, Harry White (tb), Arville Harris (cl, as), Eddie Barefield (as, cl, bs), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl), Bennie Payne (p, cel), Morris White (g), Al Morgan (db), Leroy Maxey (dm)



RCA Victor's New York recording studios operated from 1928 to 1969 at 155 East 24th Street, located between 3rd and Lexington Avenue. The facility featured two recording spaces - Studio A and Studio B (alternatively known as Studios 1 and 2). The larger Studio A could house up to 35 musicians, while the more compact Studio B was designated for piano and chamber music sessions.

Both studios shared a single control room that housed a basic RCA mixing console created by the company's internal engineering team. Since recordings were captured on hot wax, musicians experienced a one-week delay before receiving test pressings to review their recorded performances.

SEPTEMBER 18

Arr: Harry White



77684-1* - VIC 24414

Arr: Eddie Barefield

I LEARNED
ABOUT LOVE
FROM HER

77685-2* - UNISSUED:
RECORDED AGAIN
ON DEC 19, 1933

SEPTEMBER 21

Arr: Walter Thomas

LITTLE TOWN GAL

77697-1* - UNISSUED RECORDED
AGAIN ON DEC 19, 1933

Arr: Eddie Barrefield



77698-1* - VIC 24414

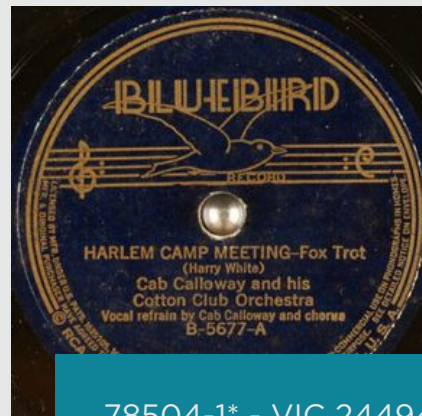
NOVEMBER 2

Arr: Eddie Barrefield



78503-1* - VIC 24451

Arr: Harry White



78504-1* - VIC 24494

Arr: Harry White



78505-1 - VIC 24557

Arr: Harry White



78506-1 - VIC 24451

DECEMBER 18

Arr: Walter Thomas

MINNIE THE MOOCHER

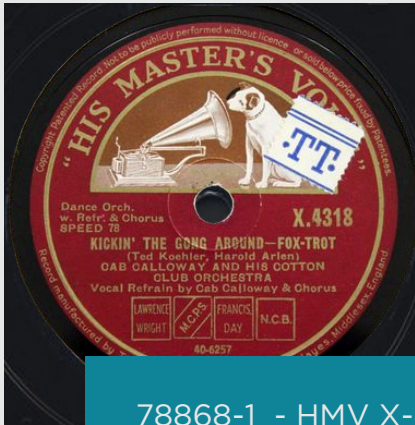
78866-1 - UNISSUED ON 78

Arr: Walter Thomas



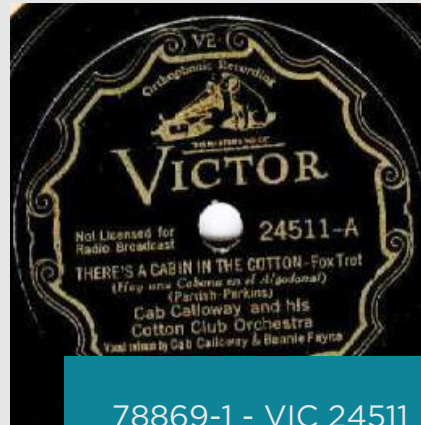
78867-1 - VIC 24511

Arr: Harry White



78868-1 - HMV X-4318 (UK)

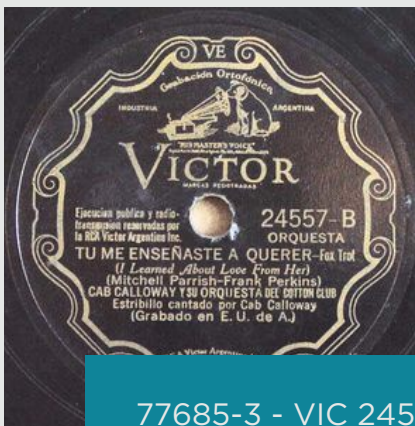
Arr: Harry White



78869-1 - VIC 24511

DECEMBER 19

Arr: Eddie Barrefield



77685-3 - VIC 24557

Arr: Walter Thomas



77697-4 - VIC 24494

SEPTEMBER 29, 1933

CAB ON RUDY VALLÉE'S FLEISCHMANN'S YEAST HOUR

A few months after appearing in the same movie “International House” (but not in the same scene, are you insane?), Rudy Vallée and Cab Calloway were reunited in one of the regular Fleischmann’s Yeast Hour radio shows on NBC hosted by the white bandleader.

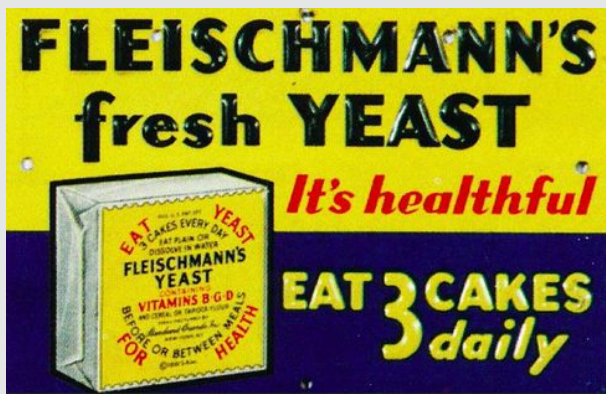
After the 1931 Lucky Strike Radio show where Cab Calloway was the first African American invited to perform there, this other “white” radio show on the ether waves also helped in breaking barriers.

In the annals of American radio history, few programs were as influential in shaping the entertainment landscape as The Fleischmann’s Yeast Hour (also known as The Rudy Vallée Show, The Fleischmann Yeast Hour, and The Fleischmann Hour) was a pioneering musical variety radio program broadcast produced by J. Walter Thompson and aired on NBC from 1929 to 1936.



Among the many memorable broadcasts that defined this groundbreaking show, the September 21, 1933 episode featuring Cab Calloway’s historic appearance stands as a particularly significant moment that highlighted both the program’s innovative spirit and the complex racial dynamics of Depression-era America. And the great news is that it has been preserved for history!

Rudy Vallee to Feature Rival Band Leader Tonight



THE PIONEER OF VARIETY RADIO

Rudy Vallée (1901-1986), emerged from the jazz age as more than just a crooner with a megaphone, even if his voice and singing are excruciating nowadays.

When NBC launched The Fleischmann's Yeast Hour on October 24, 1929, Vallée became one of radio's first variety show hosts, establishing a template that would influence television programming for decades to come. The show's format was revolutionary for its time, combining musical performances, comedy sketches, and celebrity interviews in a weekly hour-long broadcast that reached millions of American households.

The program's success lay not just in Vallée's charismatic hosting but in his keen eye for talent. This talent scout program made stars of such performers as Alice Faye, Milton Berle, Joe Penner, Bergen & McCarthy, and even the Aldrich Family. Vallée's willingness to showcase diverse acts and emerging performers made his show a launching pad for countless careers, fundamentally changing how American audiences discovered new entertainment.

DEPRESSION, SEGREGATION, AND DIVERSION

By September 1933, America was deep in the throes of the Great Depression, yet radio provided a vital escape and unifying force for the nation. The medium had become the primary source of entertainment for millions of families, with variety shows like Vallée's offering a weekly respite from economic hardship.

The Fleischmann's Yeast Hour, sponsored by the yeast company and broadcast nationally on NBC, represented the pinnacle of radio entertainment, reaching audiences from coast to coast.

At a time when racial segregation was deeply entrenched in American society, as lived by Cab when touring the South and Texas in the spring, and particularly in the entertainment industry, the radio, however, offered a unique platform where talent could transcend visual prejudices, though institutional racism still heavily influenced programming decisions. And Cab was THE radio star, *per se*.

Calloway's appearance on The Fleischmann's Yeast Hour on September 21, 1933, represented more than just another booking for a talented performer. It was a significant moment of cultural integration, bringing one of the most prominent African American entertainers to a mainstream, predominantly white radio audience. Hence, there was a price to be paid... by NBC! The contract, signed only 3 days before the radio show, offered Cab Calloway and his 14 musicians \$1,100 for the performance (more than \$27,000 today)!

CONTRACT			
(TALENT-AGENCY)			
NATIONAL BROADCASTING COMPANY, Inc.			
NBC ARTISTS SERVICE			
AGREEMENT, made	September 18 1933	between	NATIONAL BROADCASTING COMPANY, INC., hereinafter called "National", and
whose address is	450 Lexington Avenue, New York, N. Y.	and	J. WALTER THOMPSON COMPANY
hereinafter called "Agency".			
1. Agency, on behalf of its client,	Standard Brands, Inc. (Fleischmann)		
whose address is	305 Madison Avenue, New York, N. Y.		
engages the artistic services of	Cab Calloway, Conductor, and fourteen musicians		
collectively hereinafter called "Artist"			
for the broadcasting of one radio program	through the facilities of and		
from the NEW YORK	studio of National on	Thursday,	
beginning	September 21, 1933	8:00 o'clock	
from approximately 8:00	P. M. to approximately 9:00	P. M., NEW YORK	time
and	"	"	"
current at the time of broadcast. Agency agrees to pay National for the services of the Artist			
One Thousand One Hundred		dollars (\$1,100.00)	for such
such performance, payable on or before the 15th of the month following such			
performance.			
2. National agrees to use its best endeavors to cause the Artist to render the services called for			
hereby and to attend such rehearsals as may be necessary in connection therewith. National hereby			
grants to Agency the right to use the name and/or likeness of the Artist in any proper way in con-			
nection with the advertising of and/or the giving of publicity to said programs. National agrees that			
it is either the manager of the Artist, or that it will contract with the Artist for the services called			
for by this agreement.			
3. It is understood that National shall be under no liability in the event that the Artist fails			
for any reason to render the services called for hereby or in the event that the Artist shall do or			
permit the doing of any act or thing in violation of this agreement but National agrees to cooperate			
with Agency and to use its best efforts to cause the Artist to fully comply with the terms of this			
agreement, and, in so far as is within its control, National will not permit any violation of the terms			
hereof.			
4. National at its discretion, without liability except as hereinafter provided may take part or			
all of the time scheduled herein for broadcasts in order to broadcast special events of importance, and			
in such event or in the event of temporary failure or impairment of its facilities or delay in broad-			
casting, may transfer said programs to another hour, if an acceptable time is arranged with Agency, or			
may omit said performance entirely or in part. Agency shall not be required to pay for the services			
of the Artist for the omitted program, if it be entirely omitted by all of the stations for which the			
broadcast is scheduled.			

THE HISTORIC SEPTEMBER 29, 1933 BROADCAST

The full show lasted 57 minutes, with **Rudy Vallée and His Connecticut Yankees** as the main performer, playing and singing several songs (*Tall Timber*, *The Man on the Flying Trapeze*, *This is Romance*). Comedian **Joe Penner** did a skit with an accomplice and sang “I Like Nasturtiums.” Japanese tenor **Yoshie Fujiwara**, who just completed a successful tour on the West Coast, sang a typical Nippon love song, “*The Ringing of the Bell*.” **Edith Barrett and Guido Nazo** told a 15-mn (!!) story “The Princess Marries the Page.” **The Hertz Brothers** sang “Black Eyes” with their accordion and clarinet.

When the listeners had suffered enough, it was almost the end of the show, and the guest star was announced by Rudy Vallée while the Minnie the Moocher theme was played by Calloway’s orchestra:

“About two years ago, when I was playing at the Paramount Theatre in Brooklyn, someone advised me to watch the young fellow who was leading another band in the show. Well, the band was enjoyable enough, but the leader, Cab Calloway of Harlem, had something new, something different—he was dynamite! Today, Cab Calloway is a household word, and his band is well worthy of its leader.”

Note that Vallée introduces our guy as “Cab Calloway from Harlem” — because he’s gently warning his lily-white audience that Cab is Black.

In fact, Rudy Vallée is probably referring to the week of **March 20 to 26, 1931**. Cab was leading the revue “Hot from Harlem” with Bill ‘Bojangles’ Robinson, and Rudy was an added attraction.



Contrasting with the rest of the yawning program, Cab Calloway started with an unusual piece at a fast tempo (139 bpm): **“Father’s Got His Glasses On”** written by trumpeter Edwin Swayze and arranged by trombonist Harry ‘Father’ White. The tune refers to how the latter used to put his glasses on when working on an arrangement for the band. This could be termed an instrumental since it’s a succession of solos where Cab’s scatting is simply one of the instruments. This is a tremendous piece we encourage you to listen to, with an array of soloists:

- Harry White, tb
- Cab on scat vocals, sustained by Morris White, g
- Doc Cheatham, muted tp
- Arville Harris, alto sax
- Edwin Swayze, open tp

The tune will later be waxed in the studio on November 2, 1933.

EXCLUSIVE FROM OUR VAULT!

[LISTEN TO](#)
“Father’s Got His Glasses On”
live on the Rudy Vallée Show 🖱️



Such a mainstream radio show required Cab to play his theme, “Minnie the Moocher” and it’s a beautiful version, where Morris White’s guitar and Benny Payne’s piano arpeggios are perfectly heard. The boys from the band exult in their exuberant call-and-responses.

Six minutes and 30 seconds of Calloway music... You can figure out that NBC’s engineers would have needed to balance Calloway’s dynamic vocal range and the full sound of his orchestra within the limitations of 1930s radio technology. The show’s production team, accustomed to Vallée’s more crooning style, would have adapted their approach to accommodate Calloway’s louder vocal style.

WELCOME BACK, ANYTIME...

The success of this Calloway appearance was so significant that Vallée invited him back to the show on May 3, 1934, when Cab was just landing from his European tour. This broadcast (which we love even more than the older one) also survived and will be presented whenever we release “Cab Calloway’s 1934 Day-by-Day magazine!”

The personal connection between Vallée and Calloway extended beyond their professional collaboration. Indeed, Vallée kept one of Cab Calloway’s conductor’s batons in his personal collection. On the other side, Cab’s tenor player and longtime associated strawman as bandleader Walter Foots Thomas remembered that Calloway was badly influenced by Vallée:

“There was a place where Rudy Vallee was rehearsing his band. And he was making big money. And he just got an opportunity to bawl the guys out. And he was giving them the devil... And Cab saw it so he picked it up. Any time he got a chance to bawl the band out, he’d do it.” (Walter Foots Thomas, Jazz Oral Interview by Milt Hinton, 1981)

Rudy and Cab would appear on the same bill in many benefit concerts throughout the 1930s and Cab would even be billed “The ‘Rudy Vallee’ of the Colored Race.”



the tour is ended!

....but the echo of tremendous applause lingers throughout the land..box-office records still are shaking from the impact of unprecedented grosses



AND NOW...

Capitol-New York Sept. 15
Valencia-Jamaica Sept. 22
Loews Jersey City Sept. 29
Cotton Club Oct. 1
N.B.C. Network (thrice weekly) Oct. 4

CAB CALLOWAY

"his hi-de-highness of ho-de-ho"
and his COTTON CLUB ORCHESTRA

—from Connecticut to Texas!

—from Florida to Minnesota!

75,000 miles (equal to 25 trips across the continent) through 23 states in 6 months—leaving an unbroken trail of new high grosses and a public clamoring for more hi-de-his and ho-de-hos!

Cab is grateful to the theatre managers and circuit executives in Texas, mid-west RKO, and Chicago, St. Louis, Cleveland, Baltimore and other cities —and to ballroom managers everywhere for the opportunity of demonstrating that he is the most dynamic attraction in show business today!

Exclusive Victor Recording Artists

PERSONAL MANAGEMENT IRVING MILLS
MILLS ARTIST BUREAU INC.
799 SEVENTH AVE. CIRCLE 7-2584 NEW YORK CITY

OCTOBER 1933

The
COTTON CLUB
The Aristocrat of Harlem
LENOX AVE. & 142nd ST

AVON LONG
3 BLACK DOTS
AIDA WARD
3 DUKES
TALBERTS CHOIR
MABEL SCOTT
GAB CALLOWAY
FLETCHER & GASTON
NICHOLAS BROS.
JIM BOXWELL
DUDLEY McGRATH
SALLY GOODING

RESERVATIONS ADVISABLE
PHONE: BRADHURST 2-7767-1687

Opening program of the
23rd Cotton Club Parade.
If you call on our behalf,
you may get a good table.

OCTOBER 1933

CAB CALLOWAY DAY-BY-DAY

1-31

Beginning of the engagement at the Cotton Club, New York, NY

26

Fall opening, Roseland, New York, NY

Irving Mills kept his options open for this appearance, one or the other of his client bands might get a better offer
(*Wisconsin State Journal*, Oct 15, 1933)



—Al—
 "SNOWBALL," Hoagy Carmichael's latest song, was so very well exploited by Cab Calloway, Friday night over NBC network. Cab would add to his large following if he included one sweet number among his feature broadcasts each time. Personally, a repeat rendition of "Snowball" would appease me.

Pittsburgh Courier, Oct 14, 1933

CAB, NOT DUKE, IS DANCE LOVERS' FAVORITE

CHOICE OF THE WEST



CAB CALLOWAY

Is the best drawing card for Chicago. There can be no doubts about that. Proof was given earlier this month when the famous "Hi-De-Ho" star broke all records at the Savoy ballroom and outdrew Duke Ellington, who followed him, by more than 2,000.

Chicago Defender, Oct 7, 1933

23rd Edition—More Dazzling than Ever

CAB CALLOWAY
 and his **COTTON CLUB ORCHESTRA**
 with his "Highness of Hi-de-ho"
 AIDA WARD • NICHOLAS BROS.
 and 50 other talented performers
 PRODUCED BY DAN HEALY

COTTON CLUB
 142 St. & Lenox Ave. Reservations Phone BRadford 2-1687-7767

New York Daily Mirror, Oct 10, 1933

'Hi De Ho' Ace Outdraws the Rhythm King

By ROY ROY

The greatest orchestra in the world may or may not function under the baton of Cab Calloway, prince of "hi de ho," but the outstanding musical draw of today is Cab Calloway. I have often wondered what, if anything, would happen to Duke Ellington's draw once he chose to neglect that jungle rhythm that is his individual style. The answer is Cab Calloway will move in to claim the spot that his individuality has threatened to garner for months now. Frankly, there is no comparison between the music supplied by Ellington and Cab. Duke has a smooth functioning outfit that seems to "jelly" its strains off a dish while Cab forces jazz strains down the throats of his listeners but always with the finesse that is the property of the artist that he is.

Cab Is Versatile

For one thing Cab sells his music and himself as well. He stands before his audience and pleads with all to accept the strains that everyone can see he is forcing his listeners to take and like. He has an act of putting over his stuff that is unmatched and the dancers like him none the worse for the accomplishment.

As for Duke, he plays his music to the letter, never asking the audience to either like or dislike what is being dished out. He plays good music, perhaps better than any other jazz orchestra, but makes no particular request that the listeners accept what he is giving them. Both men have personality but Cab sells his to the audience; Duke to his men. The latter sits at the piano, possibly a handicap, and continually smiles at his men. He is a musician's musician while Cab is a leader for his audience.

This article is written in answer to numerous requests coming into this paper as to which is the better orchestra for big dance nights, Cab or Duke. This question is one we would not attempt to answer—the bands are entirely different. Both attractions are great and should sell in any city. But in Chicago Calloway is supreme at the box office, which happens to be the spot on which pay-offs are based.

Two weeks ago Cab Calloway played the Savoy ballroom here and every available bit of space was taken up by dance lovers. Truly, you couldn't hear yourself cough as the "hi de ho" prince rang off his "Minnie the Moocher" and other numbers. Then, last Wednesday, Duke Ellington moved into the same spot and, although the crowd was good, and noisy too, it did not begin to match the mark set by Cab.

Another big reason for Cab's threat to dethrone Duke is the change made in the latter's style of music. Those jungle rhythms that made Duke famous are now supplanted on the music rack by tunes that are jazzy but not droll and jungly. His "Sophisticated Lady," a number that features the piano, and the repeated attempts to feature straight jazz is an indication of the shift the leader is attempting to make in his style.

Duke is still great but he'll have to write a few more jungle numbers and join in with the audience he is selling to keep pace with the greatest of all "sellers," Cab Calloway.

B'WAY 51st St. L. SENSATIONAL FALL OPENING!

ROSELAND

The ONE and ONLY **CAB CALLOWAY**
 and His Cotton Club Orch. with a BRAND NEW **COTTON CLUB REVUE** GREATEST EVER!
 Gorgeous! Spectacular! Colorful!
 100 Alluring Creole Beauties!
 At America's Finest Ballroom.

In B'KLYN—Everybody dances at B'klyn—ROSELAND—Fulton & Flatbush Aves.

LADIES 65c COMING—SUNDAY Thurs. OCT. 26th
 G' MEN 85c MAL HALLETT & Orch.
 Inc. Tax. also CLAUDE HOPKINS

Daily News, Oct 24, 1933

THE 23RD “ADDITION”

“COTTON CLUB PARADE”



By 1927, the semi-annual Cotton Club productions rivalled the best of the Broadway revues, creating hot jazz after-hours uptown versions of the *Ziegfeld Follies* and *Earl Carroll's Vanities*. Previous editions had been huge hits, and the “Cotton Club Parade 23rd Edition” was more of the same jam-packed fun. Some publicity indicated that this was the club’s 10th anniversary, but they were about a year ahead of time.

This was Cab’s fifth full production as bandleader, and he was now a huge national star.

Opening night guests, some of whom also took to the stage for ad hoc performances, included Ethel Waters and Adelaide Hall joining Aida Ward on “*I Can’t Give You Anything but Love*”; the Ritz Brothers, who broke up the place; and Bill ‘Bojangles’ Robinson who performed a dance bit with the Nicholas Brothers.

Harold Arlen and Ted Koehler took a break after composing the scores for eight Cotton Club productions in a row (they went to Hollywood, weren't happy, and returned to New York in time to compose for the Cotton Club Parade 24th Edition). The 23rd Edition brought in a variety of composers, led by the team of Jimmy Van Heusen and Jerry Arlen (Harold Arlen's brother). Other composers were hired, and some older songs were included in the production.

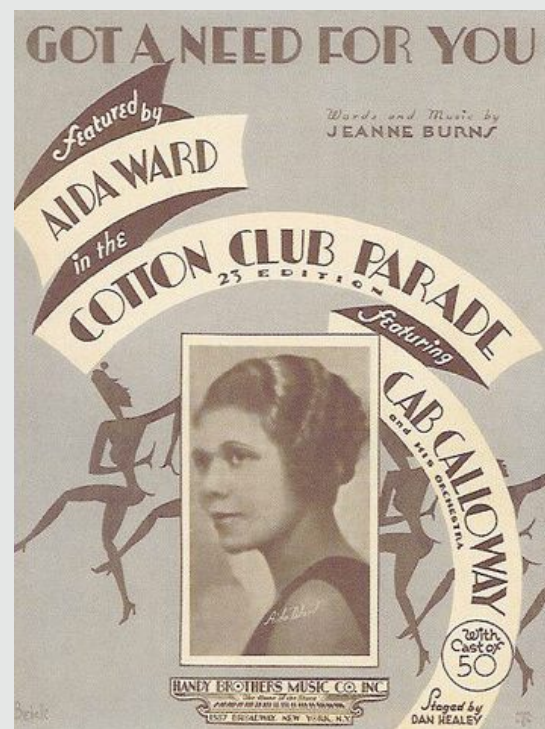
Columnist Art Arthur wrote:

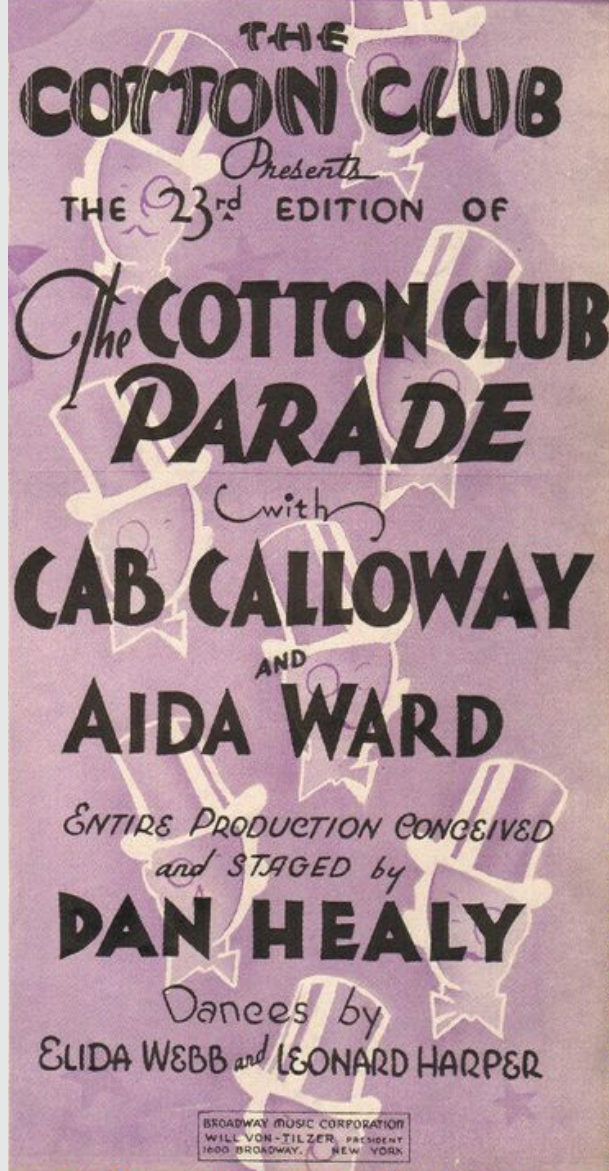
"The show is a whirligig outbreak of hi-de-ho, noise, hey-de-hey, stomping, yeah man-ing, comedy and even fan dancing done to such contrasting tunes as the lovely "On a Steamer Coming Over" and the lively "Keeping House for a Souse Like You (sic)" (Brooklyn Eagle, Oct 30, 1933)

An evening with Cab Calloway and His Orchestra would provide enough hot music, dancing and comedy for any show, but as usual, this Cotton Club production was crammed with major African American talent, including:



- Jazz singer **Aida Ward** was a staple in the Harlem venues, appearing successfully in "Blackbirds of 1928" and performing in eight Cotton Club shows between 1927 and 1938.





- The wildly acrobatic tap-dancing **Nicholas Brothers** were held over from the “Cotton Club Parade 22nd Edition.”

- **Wendell P. Talbert**, a jazz bandleader and pianist, led an African American chorus sponsored by the Federal Theatre Project. The chorus became the nucleus of the Wen Talbert Choir that appeared in four Cotton Club productions.

- **Jim Boxwell** appears to be a tenor, brought in on the basis of winning a National Scholarship for Colored Singers; he sang with the Wen Talbert Choir and was in an originally planned finale number called “Classics vs. Calloway” (we don’t know what became of that scenario).

- Singer and dancer **Avon Long** played Sportin’ Life in the three revival productions of *Porgy and Bess* in the 1940s, and he later

appeared in the original Broadway production of “*Bubbling Brown Sugar*” (1976-1977)

- **Dusty Fletcher & Gallie Gaston** were blackface comedians.

- **Sally Gooding** was a singer who appeared in “Hot Chocolates” and later sang with Mills Blue Rhythm Band; she had toured with Cab as a specialty act (as opposed to a singer with the band) and she was held over from the 22nd Edition.

- **Amy Spencer**, the fan dancer (more on her later).

- **Three Dukes** (Pie, Hutch and Bubba), a tap-dancing team.

- **Three Salesmen** (Clifton Armstrong, J. Sterling Russell, Hamilton Stewart), a comedy team.

- **Three Black Dots** (Charlie, Willie, and Joe), another tap-dancing team.

- **Mabel Scott**, singer.

- **Bessie Dudley and Herbert Brown**, dance team; Bessie had appeared in three previous Cotton Club productions and also has a solo dance in this show.

- **Elma Turner** (often misspelled Elmer) was a dancer in her fifth Cotton Club production; in 1933, Cab Calloway called her “one of the best in her line”. She toured with Cab during this period.

- **Four Step Brothers** (Maceo Anderson, Al Williams, Red Gordon, Sherman ‘Happy’ Robinson), acrobatic tap dancers.

- **Two Turbans** (Jimmy Fairbanks and Georgie Rollins), more tap dancers; they had also toured with Cab Calloway.

- **Bobby Sawyer**, a veteran of five previous Cotton Club productions, sneaked into this one to join some of the other performers for one of the last songs of the show.

THE SONGS PERFORMED IN THE 23RD COTTON CLUB PARADE

FIRST ACT

- The opening was entitled **“Harlem Isn’t Harlem Anymore”**. We were unable to find a song by that name. Jim Boxwell, Sally Gooding and Wen Talbert’s Choir all took part.

- **“That’s What I Like ‘Bout the South”** by Andy Razaf was already a well-known song when it was placed in the opening production number starring Cab, comedians Dusty Fletcher and Gallie Gaston, and the chorus line. The song was later taken by Phil Harris as his theme song and he even claimed to have written it.

- **“Brown Boy”**, a song with some verbal calisthenics, sung by Avon Long. Written by Long with Lil Armstrong, the song was reworked in 1957 as “Bad Boy” and recorded by the Jive Bombers. The Jive Bombers were actually the Palmer Brothers, who toured and recorded with Cab Calloway in the 1940s as The Cabaliers, providing the wonderful backup vocals for Cab’s recording of “Blues in the Night” and others.

- **“Keeping House for a Louse Like You”** is a reworking of “Tired of Keeping House for a Lover Like You”, written by Abner Silver, a comedic song performed by Sally Gooding and Dusty Fletcher. The composer was present at the opening night of this production.

- **“Doin’ the Uptown Lowdown”** a clever tongue-twister of a song, reminiscent of “Puttin’ on the Ritz,” about the very same Harlem nightlife that the Cotton Club embodied. The song was composed by Mack Gordon and Harry Revel for the film musical *Broadway Through a Keyhole* (1933) and was performed by Mabel Scott and Avon Long in this production.

- **“Dinner at Eight”**, a song and skit performed by Aida Ward and Cab Calloway; the song is lost.

- **“Here You Come with Love”** sung by Mabel Scott, an older number recorded by Ted Lewis and later by Pearl Bailey. Composers are listed as Trent, Tobias & Moret.

- **“On a Steamer Coming Over”** performed by Aida Ward and Avon Long, composed by Joe Goodwin, Henry Bergman and Lou Handman. One night when Ms. Ward was ill, the song was handled by Lena Horne, then just a rookie chorus girl, in her first solo appearance on stage—she was just barely competent according to James Gavin, her biographer, and she started taking singing lessons.

- **“Way Up North in Southland”** sung by Sally Gooding, with lyrics by George Whiting and Nat Schwartz and music by J.C. Johnson; no one seems to have ever recorded this song.

- **“The Lady with the Fan”** was sung by Cab Calloway and Amy Spencer. The song was composed by Cab, Jeanne Burns, and Al Brackman. (*See our separate article on “The Lady with the Fan.” p. 170*)

“The Lady with the Fan” was a major production number, the finale of the first act. It included Cab, Amy Spencer and the entire ensemble with seven fan-dancers, originally including Lena Horne. Ms. Horne, who was just sixteen years old, was selected from among the chorus girls to be one of the background dancers, but she tripped and fell the first time on stage and was replaced (she is listed in a preview program, but not the final version).

- **“Can This Be the End of Love”** composed by Milton Drake & Harry Stride, and sung by Aida Ward as part of the first act finale.

- Another part of the first act finale included **“Keep Tempo,”** a Jack Stanley & George Little composition, written for the Nicholas Brothers to sing along with Cab for their specialty dance routine. They also danced to a number called **“Get a Load of My Brother”**.

SECOND ACT:

- **“Harlem Hospitality”**, a James Van Heusen & Jerry Arlen composition, was a showcase for Cab and the band when it was recorded for Victor in September 1933. It was sung in this production by Sally Gooding.

- The song listed in the program as **“Don’t Talk About My Man”** sung by Mabel Scott is probably **“Please Don’t Talk About My Man”**, an Andy Razaf & Reginald Forsythe composition from 1932.

- **“I Got a Need for You”**, composed by Jeanne Burns and sung by Aida Ward. Jeanne Burns was a singer with the bands led by Wingy Malone and Adrian Rollini and was briefly married to Jerry Arlen. She was a principal at the music publisher Burns & Saxon Music. Jeanne Burns also wrote one of Cab’s most enduring recordings, “Everybody Eats When They Come to My House”.

- **“Man About Town:”** Mabel Scott, Dusty Fletcher, Three Dukes, and the chorus girls; no information was found on this song.

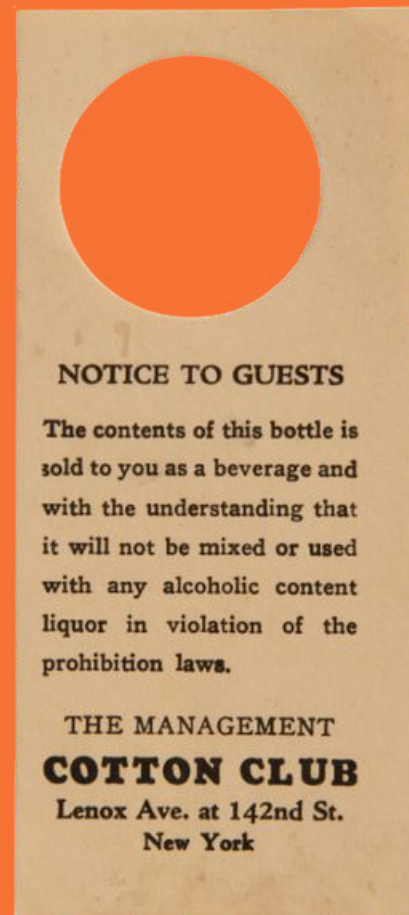
- **“It Ain’t Right, But You Can’t Go Wrong”** sung by Sally Gooding; we can’t identify this song. It was quite possibly one of the risqué numbers that the Cotton Club was known for, and it was never published or recorded.

- **“It’s Sunday Down in Caroline,”** a popular song for the Boswell Sisters, with Avon Long singing it here. Lyrics by Marty Symes and A.J. Neiburg, music by Jerry Levinson.

- Jim Boxwell sang **“Without a Song,”** a Vincent Youmans composition from 1929.

- **“Baby Doll”** performed by Fletcher and Gaston, Sally Goodin, and Bobby Sawyer; song is unknown, it might have been just a comedy skit.

- The ultimate finale of the second act is not described in the program.



During the production’s run,
on December 5, 1933,
Prohibition was officially repealed.

Night clubs all over the country
rushed to obtain legal liquor along
with the licenses needed so that
they could pour drinks, put on big
celebrations and bury “Old Man
Prohibition” forever.

At the Cotton Club, however, it was
business as usual since they decided
to hold off. Liquor wasn’t re-
introduced there until early 1934.



DRINK LIST	
American Dry Ginger Ale, Spils.....	1.00
Canadian Dry Spils.....	1.00
Contrell & Cochrane C. & C. Spils.....	1.00
Sarsaparilla C. & C. Spils.....	1.00
Beer, Bottle.....	1.00
White Rock, Spils.....	1.00
Poland Water, Spils.....	1.00
French Vichy, Spils.....	1.00
Porter Water, Spils.....	1.00
Pure Orange Juice, Glass.....	1.25
Pure Lemon Juice, Glass.....	1.25
Appelons.....	1.00
Fruit Punch, Quarts.....	1.50
Grape Juice, Quarts.....	1.50
Lemonade, Quarts.....	1.50

Prohibition era menu of the Cotton Club.

“

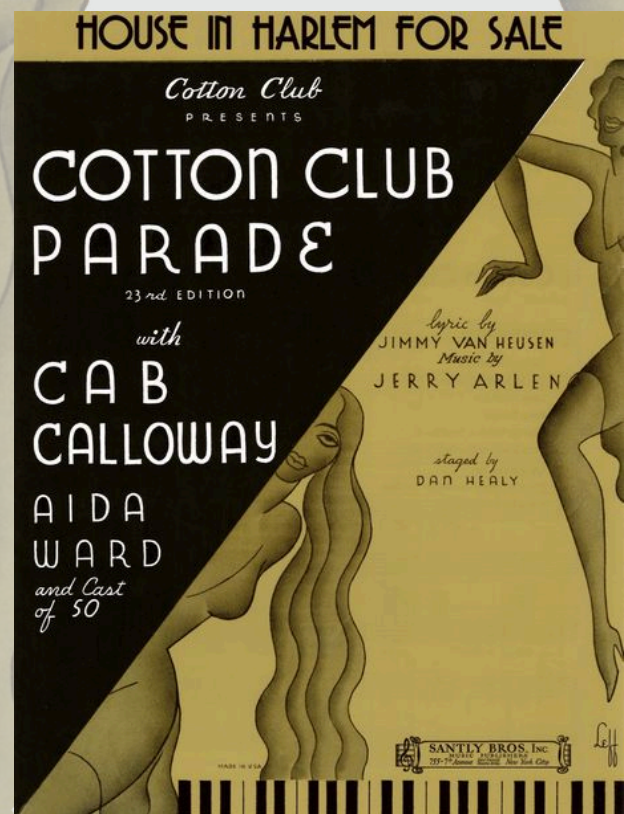
IT'S THE ONE AND ONLY
LENNOX AVENUE
THAT'S THE ONE AND ONLY
PLACE TO TRAVEL TO
MUSIC IN THE AIR
DANCING EVERYWHERE
THAT'S HARLEM HOSPITALITY!

Other songs were not listed in the program, but were mentioned in biographies or newspaper columns, or had sheet music published specifically for the 23rd Edition:

- **“There’s a House in Harlem for Sale”**, written by Van Heusen and Arlen, one of only two songs from the ‘main’ songwriting team to be selected for this production.

- **“Little Town Gal”**, a slow tempo song with a delightful Cab Calloway vocal; words and music by Jeanne Burns, recorded by the band in September 1933. The song was later recorded by Peggy Lee. It was probably played by the band for dancing or their three-times-weekly broadcast from the club.

The production’s run was profitable, although not a rip-roaring success, but it was hard to follow the 22nd Edition with Duke Ellington, Ethel Waters, and “Stormy Weather.” The 23rd Edition of the Cotton Club Parade ran until February 1934, with the Claude Hopkins and Jimmie Lunceford bands intermittently substituting for the Cab Calloway Orchestra.





Noise maker, specially engraved for the latest Cotton Club Revue



\$125 REWARD
 Bracelet, 168 round diamonds, 15 marquise diamonds, platinum setting, lost early October 18 Cotton Club, Harlem, or in taxi to 63d and Central Park West. H. J. Payne, A. R. Lee & Co., 116 John st. BEekman-3-0280.

New York Herald Tribune, NY (Oct 19, 1933)

NOVEMBER 1933



When the weather becomes chilly, it's better for everyone to get some hot jazz in the right place, like the interior of the Harlem Cotton Club.

NOVEMBER 1933

CAB CALLOWAY DAY-BY-DAY

1-30

Cotton Club, Harlem, New York, NY

2

Recording session, RCA Studios, New York, NY

3-6

Capitol, New York, NY

5

Cab Calloway and his musicians are guests of honor at Small's Paradise, Small's Paradise, New York, NY

12 (8:30)

N.V.A.'s 17th annual benefit (along with Dan Healy, Helen Morgan, Bill Robinson, Rudy Vallée...), Metropolitan Opera House, New York, NY

14 (9:30 am)

Broadcast over WEAF (NBC). Tribute to NBC's 7th birthday and the station's move to the news Radio City Studio, NBC Radio City Studios, New York, NY

15

Academy, New York, NY

17

RKO Proctor's, Newark, NJ

21

Guest at the Typochondriacs dinner, Towers Hotel, Brooklyn, New York, NY

25

Pre-Thanksgiving party, with 2 other bands, by Bud Billiken, Regal Theatre, Chicago, IL



New York Evening Post,
November 4, 1933

BUY NOW

CAPITOL

TODAY!

A study in wives! One man a memory—the other flesh and blood—*which wins this wife's heart?*

RICHARD DIX

DAY of RECKONING

with **MADGE EVANS** and **CONWAY TEARLE**

STUART ERWIN
UNA MERKEL

A Metro-Goldwyn-Mayer Picture

TUESDAY NIGHT ELECTION RETURNS
Announced in Person by the GLORIOUS TRUTTER of N.Y. AMERICAN

THE ALL NEW COTTON CLUB Revue of 1934 with CAB CALLOWAY and AIDA WARD

FEATURING CAST OF 50

SALLY GOODING
THREE DUKES
ELMER TURNER
AVON LONG
AMY SPENCER
DUSTY FLETCHER
and "THE LADY WITH THE FAN"

BESSIE DUDLEY
NICHOLAS BROS.
HERBERT BROWN
MABEL SCOTT
TWO BLACK DOTS
WEN TALBOT CHOIR

Extra! TED HEALY COMEDY

Daily News (New York, NY),
November 3, 1933

CAPITOL, N. Y.

Loew's 51st street arcade is occupied this week by that galaxy of Negro entertainers known as Cab Calloway's Cotton Club Revue. It is probably the most elaborate and pretentious colored entertainment ever roadshowed for picture houses, consuming about one hour and revealing a succession of costume changes and specialty people.

Satin is the predominant fabric and chocolate the popular color in this production. All the hoofers are dressed like they were bound for a garden party at Buckingham Palace. Only, of course, more so. On production values alone this unit would get booked.

Of Cab Calloway's popularity as a band and a type of entertainer there is no doubt. His musicians give out hot, versatile and plenty. Calloway personally is a hard worker and changes clothes for every spotlight cue.

Sally Gooding, Three Dukes, Elmer Turner, Avon Long, Amy Spencer, Dusty Fletcher, Bessie Dudley, Nicholas Bros., Mabel Scott, Two Black Dots, and Herbert Brown are billed.

Metro's 'Day of Reckoning' on the screen and the usual Hearst Metrotone newsreel complete the show.

Land.

The Billboard (New York, NY),
November 11, 1933

Capitol, New York

(Reviewed Friday Afternoon, Nov. 3)

The new Cotton Club floor show headed by Cab Calloway's Orchestra is on the stage this week, while Richard Dix in *Day of Reckoning* (MGM) is on the screen. It's a good all-round show running close to three hours, the stage show taking up 56 minutes. The newsreel and a Ted Healy short, *Plane Nuts*, fill out the show.

Calloway's unit makes good entertainment. It is fast, snappy, well costumed and tuneful. It's not particularly outstanding on talent, but it gets by mainly because of Calloway, Aida Ward, Bessie Dudley and the Nicholas Brothers. The swell music arrangements and their expert handling by the Calloway Orchestra are also a tremendous help.

The show opens before a Harlem street set, switches to a railroad depot scene in which Calloway and his show arrive from a tour and then to a full set backed by the orchestra. From then on Calloway sings and leads the orchestra and paces the various singing and dancing specialties. There should have been more comedy, however.

Dan Healy staged the show and did a slick job. The numbers are snappy, the 16-girl line is neatly costumed, while the staging of the *Lady With the Fan* number is especially commendable. In this a line of 14 girls is first on with small fans, followed by six girls doing brief fan dancing and topped by one with great white plume fans. It's pretty daring stuff, altho the fanny dancers appear to wear small flesh girdles.

As for the specialty people, Aida Ward heads them with her sweet singing and gives good support to Calloway in a couple of numbers. Bessie Dudley, with her brisk wiggle dancing, is an applause getter, as are the Nicholas boys and especially the younger one. Miss Elmer Turner, a spry acro dancer, drew an individual hand, while the Three Dukes, loose-limbed boys, hoofed away at break-leg speed and made a good impression. Avon Long is on with his freakish singing and dancing to the tune of *Broken Boy*.

The Wen Talbot Choir of four girls and four men is mostly in the background. Mabel Scott and Herbert Brown contribute hotcha hoofing, while the Two Black Dots also are on for fast tapping. Dusty Fletcher, Amy Spencer and Sally Gooding are also billed, but difficult to identify.

Calloway deserves special mention for his swell versions of *The Last Roundup* and of *Za Zu Zaz!*, while his orchestra is on the job with its rhythmic brass blaring and drum thumping syncopation.

PAUL DENIS.

Variety (Los Angeles, CA),
November 7, 1933

Cab Calloway's Picture

A test in which St. Louis, Missouri, high school pupils were asked to identify photographs showed in part as follows:

396	recognized	Thomas A. Edison
385	"	Cab Calloway
229	"	Napoleon
215	"	Harriet Stowe
145	"	Frederick Douglass
142	"	Dr. W. E. B. DuBois
129	"	Charles Lindbergh

Only two knew Samuel Armstrong, the founder of Hampton. Only two knew Blanche K. Bruce, one of our two former U.S. Senators. Less than half of the pupils knew Frederick Douglass, greatest Negro of the abolition era and, in some respects, the greatest the Negro has produced in the United States. On the other hand, most of them knew Thomas A. Edison, publicized as an electrical wizard, and Cab Calloway, king of radio jazz.

Results of this test show conditions not peculiar to St. Louis. Whatever our schools teach, high school seniors may be flunked any day on a test which would include the Ten Commandments, the Roman numerals, naming capitals of forty-eight states, and the last six presidents of the United States. If high school principals do not believe this, we suggest they make the test and permit us to publish their findings.

Afro American (Baltimore, MD), November 11, 1933

Academy, New York

(Reviewed Wednesday Evening, Nov. 15)

Cab Calloway act was reviewed two weeks ago in *The Billboard* when he played the Capitol. His ovation, however, at the Academy this half is worthy of the space the Associated Press would give to a tidal wave, an earthquake, an avalanche or something like that. Never has this reporter heard an audience break up a show so completely, and with favorable enthusiasm, as the audience did this evening. It got out of control altogether.

Six months ago the Academy flashed a trailer on the screen showing Calloway in a coming pix attraction. The gallery went wild at that, so by that it's possible to get the comparison. Last night it began in the gallery as the orchestra introduced a tune from behind curtain, then it spread to the downstairs and shouts and whistles and hi-de-hi broke pandemonium records. Calloway had to beg the boys to take it easy. The audience demanded *Minnie the Moocher* and Calloway played smart and made 'em beg for it. He gave it last. This reviewer has never liked the musical era that Calloway started several years ago, but with seeming good showmanship Calloway is improving as he gains popularity, and this reviewer joins the mob in acclaiming him a very fine artist. As a box-office draw it will be a long, long time before he's thru.

BILL WILLIAMS.

The Billboard (New York, NY), November 25, 1933

And where Harlem sits . . . upon a throne all his own . . . the Cotton Club presents Cab Calloway and his orchestra. The place where rhythm and tricky arrangements are born . . . (can you hear me talkin' to ya?) . . . The floor show runs almost two hours and is put together by Dan Healy. To date the one in now marks his twenty-third edition . . . what a record! . . . Did I say show?—It's greater than a musical comedy downtown . . . Can't you just hear his Hi-De-Ho . . .

Mort RUBY in *Hollywood Filmograph* (Los Angeles, CA) November 11, 1933

TOMORROW (SUN.) NIGHT

Roy Atwell
Jack Benny
Belle Baker
Frank & Milt Britton and Band
"Bugs" Baer
Francesca Bruning (from "One Sunday Afternoon" Co.)
Cab Calloway and New Cotton Club Revue
Nicholas Cosentino
Charles Carlisle
Ham Flaher
Vivien Fay
Four Minute Men with Helen Steele
Milt Gross
Dan Healy
Percy Helton
Eva Jessye Ensemble
Chester Hale Girls
Hannah Klein

BIGGER AND BETTER THAN EVER

N.V.A. ANNUAL

17th

Personal Direction Major Bowes

STARS OF STAGE

SCREEN & RADIO

METROPOLITAN OPERA HOUSE

TOMOR'W NIGHT at 8:30

SEATS \$1, \$2, \$3, \$5

(No Tax)

Box Office Open All Day

TOMORROW (SUN.) NIGHT

Bert Lahr
Helen Morgan
Waldo Maya
Tommy McLaughlin
Victor Moore
Joe Morrison
Hope Miaoer and Edward Root
Cherry & June Preisner
Jack Pearl and Cliff (Shuffle) Hall
Joe Penner
Jack Powell
Paramount Girls
Madame Korch & Horse
Koryettes
Bill Robinson
Pat Rooney, Pat Rooney III & Mariou Best
Lanny Ross
Rudy Vallee and Orch.
Huss Westover
Joe Weber
Charles Winninger

New York Evening Post, November 12, 1933

Texas Turns Out for Duke But Gives Cab Top Honors

DALLAS, Tex., Nov. 10.—Followers of jazz music in this state, and they are plentiful, are going strong for Duke Ellington, but they are ever ready to admit that their preference is Cab Calloway. On the street corners, in the homes and leaving the theater you find them all of the same mind. They think Cab Calloway is the greatest living attraction, and try as hard as you wish, you'll never change that opinion.

There is little trouble to be experi-

enced in finding out why the populace favors Cab. They'll tell you on a moment's notice that versatility keeps the hi de ho prince head and shoulders above the field. Their argument charges that Duke is best when playing his own numbers and his failure to come through with more than one hit in the last two or three years has left him at the mercy of playing feature numbers done by other composers which hardly fit the Duke's

peculiar style. Duke, even the Texas fan of Calloway will admit, has the greatest phrasing hand in the business, but certainly not the same fan appeal that is Cab Calloway's.

On the other hand they argue that Cab perfects a different and equally as peculiar "chirp" for each new number he introduces which the public goes heavily for. Maybe Duke is satisfied to rest on his own laurels, which is something we should like not to believe.

Then, another thing, Texas people

like to follow the crowd and, needless knows, Cab Calloway carries that as no one else has done before or since his appearance here. When he played the theaters there was no standing room and at dance pavilions, however large, there was no room to tango.

On the other hand, Duke has drawn well enough here but nothing like Cab did. His appearances have all been successful but fire marshals were able to sleep when he was playing a hall, something they couldn't do when Cab strutted out before the mike.

There, however, is plenty of reason for Duke to return to this state whenever he decides to quit the shores of the Pacific, where he is slated for some movie and theater work. His bookings always pay. Not in Cab Calloway figures and standard, but well enough. Yes, Texas likes Duke Ellington but it stands ready to scream from the house-tops that there is only one Cab Calloway.

Chicago Defender, November 11, 1933

VAUDEVILLE RETURNS to PROCTOR'S NEWARK FRI. NOV. 17

DON'T MISS THE OPENING SHOW featuring CAB CALLOWAY and his COTTON CLUB ORCHESTRA AND ENTERTAINERS!

★ ON THE SCREEN CONSTANCE BENNETT in "AFTER TONIGHT"

Melody Maker (UK), November 25, 1933

PIANO ACCORDIONS ?

Melody Maker

Vol. IX, No. 27 (New Series), 25 NOVEMBER 1933 THREEPENCE.

MYSTERY LONDON BOOKING OF CALLOWAY'S BAND

COTTON CLUB SHOW AT THE PALLADIUM NEXT MARCH

Hylton in the Dark



Cab Calloway

This is the Way the Business is Being Ruined (?)

HOHNER only! THE WORLD'S BEST

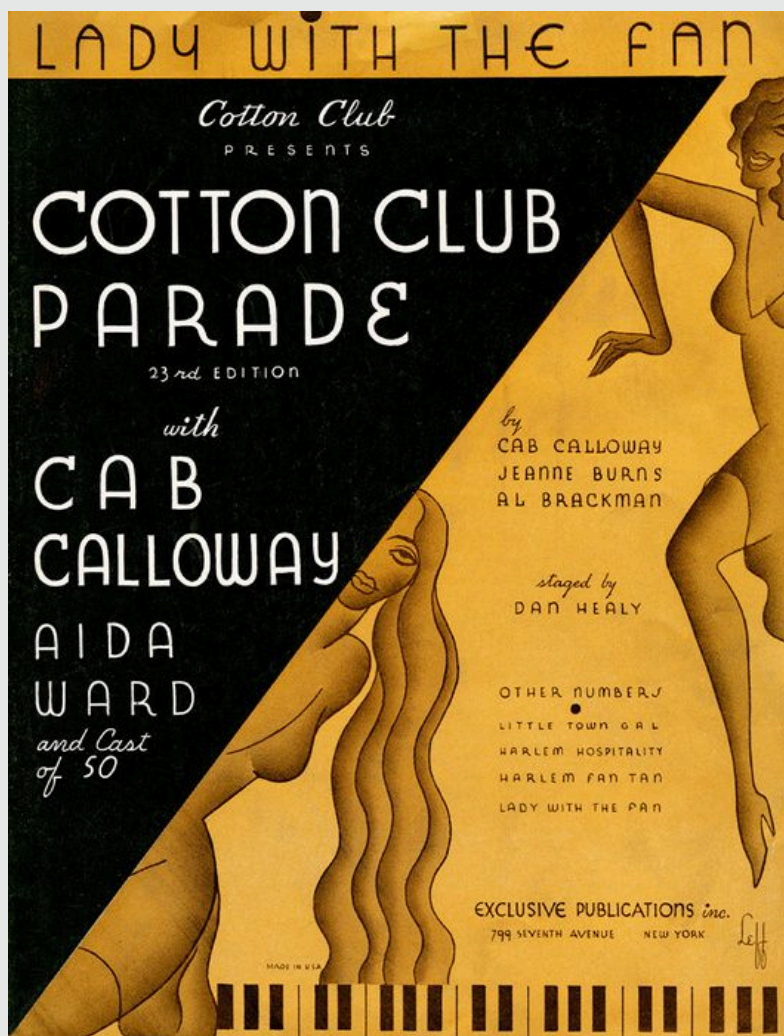
How the new bands fared at the Anlais and at Monseigneur

An Hyltonian on the Market

The Montclair Times (Montclair, NY), November 17, 1933

A GLIMPSE INTO CAB'S ARTISTRY

“THE LADY WITH THE FAN”



“The Lady with the Fan,” recorded by Cab Calloway on November 2, 1933, stands as a captivating example of the songwriters’ ability to transform contemporary fascinations into memorable musical entertainment.

The song was introduced in the 23rd Cotton Club Revue in October (read p. 159). Penned by Al Brackman, Jeanne Burns, and Calloway himself, it tells the story of an irresistible woman whose mere presence with her fan sends men into a frenzy.

The composition drew inspiration from **Amy Spencer**, a Cotton Club chorus girl who Calloway had in mind when he co-wrote the song.

Spencer (born ca 1909), was a skilled “aesthetic dancer” with distinctive auburn hair who first met Calloway when they worked together in the Hot Chocolates Revue in 1929 and in November 1930 for the Music Box Revue at the Lafayette where Cab was top billed with his Missourians. She just began dancing at the Cotton Club for the 23rd edition that started on Fall 1933.

Despite contemporary newspaper reports suggesting the song was dedicated to **Sally Rand** (1904-1979), Calloway's autobiography confirms it was actually written about Spencer's entrancing fan dance performances in his Cotton Club revue. However, the song's timing also coincided with Sally Rand's sensational fan dance performances at the 1933 Chicago World's Fair, where her provocative act became a cultural phenomenon. Rand's routine was performed to Chopin's "*Waltz in C Sharp Minor*" with routines lasting five to eight minutes, during which she would "*play peek-a-boo with her body by manipulating her fans in front and behind her.*" Yet, Sally was fined \$25 for indecency by a judge in August.

Amy Spencer performed her own fan dance also with two large ostrich feather fans, appearing almost nude twice nightly at the Cotton Club. She quickly earned the moniker "the Sepia Sally Rand." (note that many other fan dancers got the same nickname which led a journalist to write: "*All the ostriches of the universe will be denuded if this fan dance thing keeps up*" - *Chicago Sunday Tribune*, Aug 20, 1933). Contemporary accounts noted that Spencer "*gives more emphasis to their dexterous manipulation and her rhythm than she does to any suggestion of nudity,*" distinguishing her artistic approach from purely sensational performances.

The lyrics of Calloway's song reflect this cultural fascination, capturing the mesmerizing effect these sassy performers had on audiences:



Amy Spencer

*She's the lady with the fan
When she comes by, hold your man
She made Smoky Joe so ginny
He forgot about his Minnie
She's the lady with the fan!*

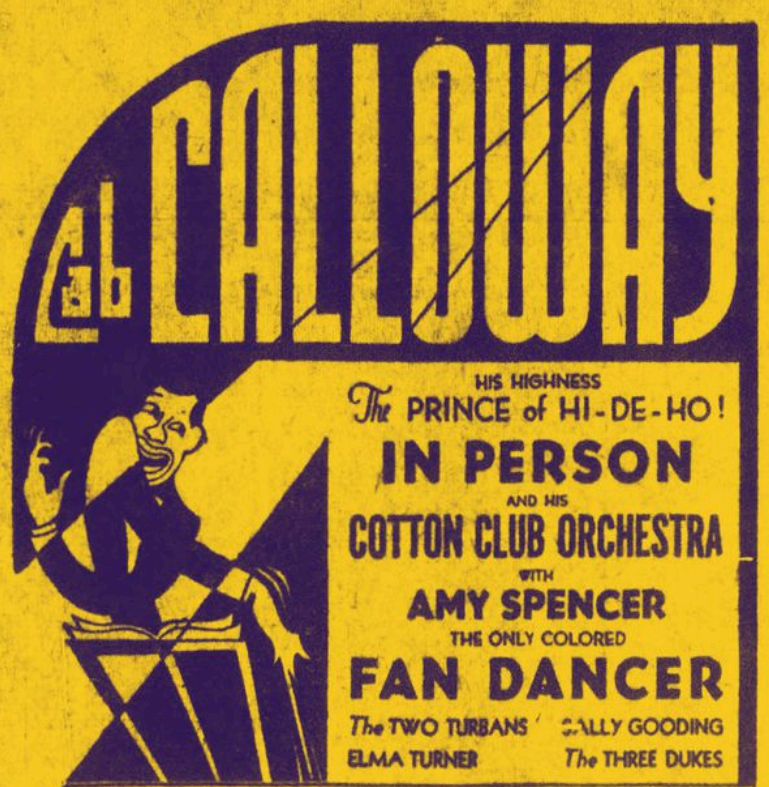
*She's the lady with the fan
Can she dance? Yeah, man!
Every wiggle gets a giggle
From the hick who pays a nickel
To see the lady with the fan!*

*She's the lady with the fan
The lady with the fan
She's such a grand attraction
She put lazy-bones in action
She's the lady with the fan!*

*She's the lady with the fan
The lady with the fan
In fair or stormy weather
She shakes them both together
She's the lady with the fan!*



Sally Rand



The Morning Call, Allentown, PA, Dec 12, 1933

"The Lady with the Fan" captures the essence of Depression-era entertainment—lighthearted escapism wrapped in musical excellence. Calloway's distinctive vocal style, characterized by his extravagant delivery and scat singing, transforms what could have been a simple novelty song into a showcase of jazz artistry.

The song was later performed by the band in the 1934 short film "Cab Calloway's Hi-De-Ho" with six fan dancers twirling and swaying to the number (but not Amy Spencer). Notably, the song was published during the pre-Code era, before Hollywood's Production Code enforcement in July 1934 imposed strict censorship that would have forbidden such provocative content (some of the frames of the movie are really naughty...). This was perfect timing for the celebration of uninhibited performance art that characterized both fan dancing and Calloway's talent.

Main sources with remarkable research:

- Amy Spencer: www.lonaFortune.com
- Sally Rand: www.kqed.org



This Week In Chicago, Aug 20, 1933



From Buenos Aires to Hong Kong, everybody is a fan of The Lady with the Fan.

COLORED ARTISTS WIN WORLD FAME

THE colored artists of America have won a warm place in the hearts of music lovers the world over. Theirs is a distinctive type of modern music, blending a peculiar plaintive quality with life and fire and red hot rhythm. It sets pulses throbbing and feet a tapping wherever youth holds sway.

Here we present three leading exponents in this popular entertainment field. Duke Ellington's Band recently returned from a triumphal European tour and now headed for Hollywood to make a feature picture. . . Cab Calloway's Band, the pride of the Cotton Club, New York City, and booked for an English tour in the near future. . . Mills Blue Rhythm Band, now broadcasting daily in New York and also booked for an European tour.

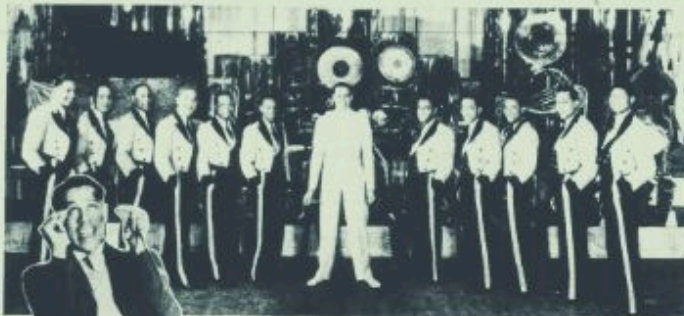
Each of these bands has its own faithful following and its own distinctive style. But in one respect they are exactly alike—their preference for Conn Band Instruments, as shown in the stories beneath each picture. Modern music demands late model Conns with their pace-setting improvements for speed in technic and richer tone quality.

Ask your Conn dealer to let you try a late model. Or write for free book and full details on the instrument of your choice. Mention instrument.

C. G. CONN, Ltd., 1293 Conn Bldg., Elkhart, Ind.



DUKE ELLINGTON IN LONDON (Above, right)—Here is the Duke's great dance band as it appeared during its London engagement where it scored a tremendous hit. (Inset)—The Duke, himself, with the music that captivates audiences on both sides of the world. There are seven musicians Conn were all featured in this band including: "Cotton" Williams and Fred Jenkins who last Conquest Trumpets; Ed J. Haywood, Alto and Bass Saxophones; Johnny Hodges, Alto Saxophone; Harry H. Chasen, Alto and Clarinet saxophones; Joe Nanton, Trombone and W. Brand, Bass.



CAB CALLOWAY'S BAND—The inimitable "Cab" is a showman without a peer and his band delights millions with its modern melody. In this organization Larrie Wright plays a Conn Ovationer Trumpet; Walter Thomas plays a Conn Baritone Saxophone; Adolphus Chaney, Conn 8B Special Trumpet; Harry White a Conn 24H Trombone and Cab—(inset below)—the great master of emceeing, autographs his photograph to us with the significant sentiment—"Conn holds its own with me—Yesh, Mo!"



MILLS BLUE RHYTHM BAND—A favorite with dance and radio fans—with an unforgettable style all its own. Seven members of this band use Conn instruments as follows: George Washington, Trombone; Rayce Alvin, Saxophone; Ed Anderson and W. Jones, Conquester Trumpets; Gene Marsh, Alto Saxophone; C. Washington, Soprano and Baritone Saxophones and Joe Garland, Tenor and Bass Saxophones. They bought Conns after careful comparative tests to be sure of having the best possible instruments for their exciting work.



CONN

BAND INSTRUMENTS

All CONN testimonials are guaranteed to be voluntary expressions of opinion—NOT PAID FOR.

DECEMBER 1933



A rare 1933 official portrait of Cab Calloway. Starting early 1934, Irving Mills will arrange many shots of the maestro and his band for their promotion.

DECEMBER 1933

CAB CALLOWAY DAY-BY-DAY

1-31

Cotton Club, Harlem, New York, NY

9

Harlem Radio program animated by John B. Kennedy (from NBC). Live broadcast from the Cotton Club, New York, NY

10 (from midnight to dawn of Monday)

Cotton Club Christmas Benefit Dance (along with Paul Whiteman's, Luis Russell's, Casa Loma's...), Rockland Palace (attendance: 3,000), New York, NY

12-14

Regent, Paterson, NJ

15

Strand Theatre, Albany, NY (TBC)

16-22

(along with Buck and Bubbles), Fulton Loew's Metropolitan, Brooklyn, New York, NY

18

Recording session, RCA Studios, New York, NY

19

Recording session, Victor Studios, New York, NY

31 (8 pm to 9 am)

New Year's Eve Breakfast Dance organized by the Harlem Ace Club (also with Fletcher Henderson and Santo Domingans), Cab distributes 5,000 autographed photos (crowd of 6,000), Rockland Palace, New York, NY

End of the year, no date:

Cab Calloway buys an apartment house on Harlem's Sugar Hill, New York, NY





The Morning Call, December, 14, 1933

Preston Slams Over Ace Name Band Date

Lew Preston, who has been doing a lot of fine work at the Academy of Music in New York since his return to that spot, put on plenty of extra effort to broadcast the stage engagement of Cab Calloway and his orchestra. Located in a thickly congested residential district, announcement of the date was made via herald distributed in every apartment building within a two-mile radius, and a special animated trailer in which Calloway appeared was also incorporated in the advance.

Newspaper tieups were made with a leading band instrument company, which placed large ads in all papers announcing the appearance of the band leader at one of their nearby stores to autograph records, these ads of course including strong mention of the theatre and date. As Preston's lobby and theatre front display play a large part in his regular advertising, special attention was given to these, with huge cutout figures of Calloway and his band featuring the front. So well was it done that Publicist Ben Ostrow reports the band leader as declaring this one of the best efforts he has seen to sell the act.

Located in the shopping and entertainment center of large foreign groups, Preston manages to keep up a weekly barrage of flash fronts and street stunts that attract sufficient numbers to the box office to make profitable the engagements of high priced stage acts which he plays, in addition to the usual screen attractions.

Motion Picture Herald, Dec 2, 1933

"CAB" TO GO TO EUROPE

Irving Mills has signed contracts for the appearance of Cab Calloway and His Cotton Club orchestra in Europe in the Spring and will sail with the attraction on February 24th to personally conduct the continental tour.

His hi-de-highness of ho-de-ho will begin a four weeks' engagement at the Palladium theatre in London on March 5, to be followed by other appearances in England, Scotland and perhaps France.

The sensation created in Europe by Duke Ellington and his famous orchestra during June and July induced Mr. Mills to comply with demands from abroad for a Calloway tour.

San Antonio Register, TX, December 12, 1933

Brooklyn Daily Eagle, December 16, 1933

Metronome, December, 1933 - Note that neither "Big City Rhythm, nor "Way Up Noth in Southland" were released or recorded...

No, it's NOT Cab, that's Blanche...
 No, it's NOT the Harlem's Cotton Club,
 that's the one in Philadelphia...
The Philadelphia Inquirer,
 December 3, 1933

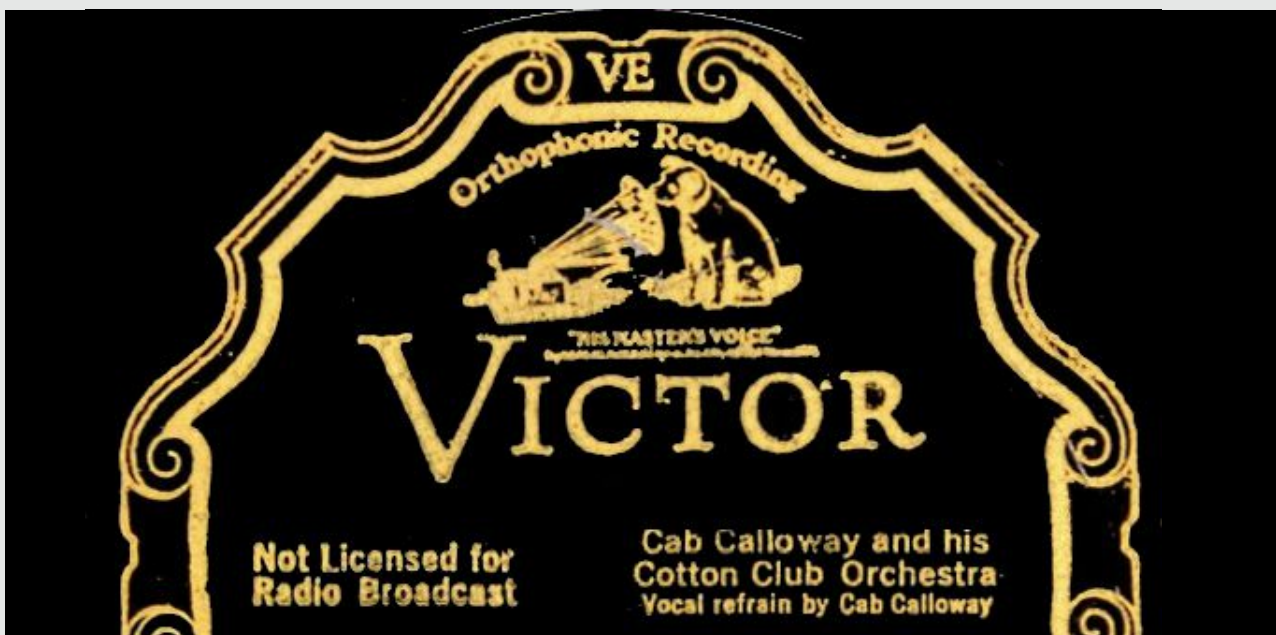
“

“A CAB CALLOWAY RECORD
IS LIKE A WALK
THROUGH HARLEM.”

— *Gringoire* (France),
October 5, 1934

TO THE VICTOR GO TO THE HI-DE-HOS

THE VICTOR RECORDINGS



From Brunswick to Victor

When Irving Mills took a position with Victor while maintaining his management and publishing gigs, he moved the acts that he managed from Brunswick over to RCA Victor, the leading record company for jazz artists, home of King Oliver and McKinney's Cotton Pickers.

It wasn't the first or last such move - Mills had previously taken Cab Calloway's band from Brunswick to the ARC group (Banner, Oriole, Perfect, Romeo labels), and back to Brunswick (all in 1932), then to Victor (September 1933 to January 1934), and later to Brunswick again (September 1934), then to the Mills-owned Variety label (March 1937), and then to Columbia's Vocalion and Okeh labels (December 1937).

Beginning in January 1933, the standard inscription **"For best results use Victor Needles"** was dropped from Victor's record labels and **"Not Licensed for Radio Broadcast"** was added in its place. Columbia and Brunswick did the same. Fred Waring and Paul Whiteman had brought lawsuits to stop radio stations from spinning their records, claiming they cut into their lucrative jobs playing live music. Irving Mills certainly must have agreed with that concept.



Metronome explained: "In signing up his artists for Victor, Irving Mills will restrict all the numbers recorded on the air. Some numbers will be used on the disks exclusively; others will be aired only on few and well-chosen spots. This is a logical attempt to build up demand for a number through restriction without having it ground to death in the radio mill." (November 1933)

The Great Depression was taking its toll. The popular Victor label sold more than 34 million records in 1927, but just 1.6 million in 1933. On June 16, 1931, RCA issued an official order eliminating multiple takes in their recording studios, cutting recordings down to a single take per selection. Over the five months of their short-lived contract at the label, Cab Calloway and His Cotton Club Orchestra nevertheless recorded at least 25 different takes over several sessions, with just 16 of them released on 78rpm at the time. Of those 16 tracks, ten were also released on Victor's budget Bluebird label at 35¢.

The rest were not heard until the RCA European LP collections of the 1970s and 80s.

Into the Recording Studio

It had been nine months since the band had recorded anything when they went into the Victor recording studio on September 18, 1933 where they waxed **"Evenin'"** and a rejected take of **"I Learned About Love from Her"**.

Since early 1932, Cab had started purging Missourians alumni and replacing them with more exciting and seasoned performers – Doc Cheatham and Edwin Swayze taking the trumpet section away from Reuben Reeves and RQ Dickerson, Al Morgan replacing Jimmy Smith on bass. And that first Victor session on September 18 included Edward 'Rip' Barefield (after Rip Van Winkle) on alto sax, baritone sax, and clarinet, in addition to being an excellent arranger.

"Moonglow" is a wonderful instrumental, arranged by Will Hudson with a festival of solos: Eddie Barefield on alto sax; clarinet by Arville Harris; a brief guitar bit by Morris White; more Barefield sax; and a bass clarinet solo by Andy Brown. "Moonglow" was not only Barefield's personal favorite solo, but the first number to include any sax solo in Cab's discography to date. In a 1976 interview, Barefield tells this story:



FROM OUR VAULT

To our knowledge, this picture is the only official photograph of Cab Calloway and His Orchestra taken in 1933.

The setting shows our men in action, focusing on trumpeter Doc Cheatham, next to his leader. But Cheatham was not the latest arrival in the band. That was the fourth sax player on the far left, Edward 'Rip' Barefield. Rip was drafted by Cab Calloway from McKinney's Cotton Pickers in September 1933 when the band was playing at the Century in Baltimore, MD. He quickly had to provide new arrangements for four saxophones to the band, since the next session was only four days later, on September 18! Barefield's arrangement of "I Learned a Lot From Her" was recorded but unissued until a new recording session occurred in December 1933.

The band that entered the RCA Studio

From left to right: Lammar Wright (tp), Benny Payne (p), DePriest Wheeler (tb), Edwin Swayze (tp), Harry White (tb), DePriest Wheeler, Harry White (tb), Doc Cheatham (tp), Cab Calloway, Leroy Maxey (dm), Eddie Barefield (as, cl, bs), Morris White (g), Arville Harris (cl, as), Al Morgan (db), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl).

"On one of their recording dates just before leaving for Europe, the band was scheduled to do four songs, but could come up with only three. So Cab says 'Tell you what. We'll do "Moonglow" to fill in the fourth side.' Says, 'Barefield, take the solo on the second chorus.' Well, we went to the Palladium in England, we went to Holland and we went to France. Had a beautiful trip over there in the days when Europe was Europe. Then when we came back we were down in Texas getting ready to play a dance, and I heard this saxophone playing. I said 'Who in the heck is that, It sounds like Benny Carter' So Cab had him play it over and I learned the solo off it so we could play it on the stage. The record made a hit with musicians everywhere." Barefield was the first to do "Moonglow," and among the "young fellows" who later took their cue from Barefield's rendition was Charley (Yardbird) Parker, genius of the alto sax. ("Old Man with a Horn," New York Sunday News, Nov 7, 1976).

"Father's Got His Glasses On," recorded on November 2, 1933, was composed by Edwin Swayze and arranged by Harry White—the title refers to White's habit of wearing glasses when plotting his arrangements. "A well-arranged hot concoction," according to British *Gramophone Magazine*.

Other sides recorded for Victor during this period include **"The Lady with the Fan"** arranged by Eddie Barefield (Irving Mills supervised the session and was present at all the 1933. sessions except Dec 18); **"Little Town Gal"**, **"I Learned About Love from Her"**, **"Harlem Hospitality"** with Al Morgan's bass backing up the vocal, **"Jitterbug"**, **"Long About Midnight"** with solos by Swayze on trumpet and White on guitar, **"Cabin in the Cotton"** with a vocal assist from Bennie Payne, and the instant scat classic **"Zaz Zuh Zaz"** arranged by Harry White.

Eddie Barefield Sx

On one busy session, December 18, 1933, they recorded two versions each of **“Minnie the Moocher”** and **“Kicking the Gong Around”**, and two wonderful takes of **“The Scat Song”**. Previously recorded for Brunswick at a slightly slower tempo, the three versions of the latter song demonstrate the virtual and delightful impossibility of Cab scatting exactly the same way on any two occasions.

And Then Came the Reviews

“Irving Mills built up the RCA Victor talent roster by directing his press agent to encourage newspapers and magazines to review new Victor popular records, which would be provided without charge. This sort of promotion became the company’s single means of general press relations and exploitation for more than a decade.” (*American Popular Music Business in the 20th Century*, Sanjek & Sanjek, 1991).

The Victor sessions ended January 22, 1934 with three more songs, “Margie,” arranged by Walter Thomas, “Hotcha Razz-Ma-Tazz” and “Emaline”. For the old standard “Margie”, *The Jazz Record Book* (1942) says, “Cab knocks the trite old lyrics around with infectious humor.”

The always magnanimous *Metronome* wrote, “‘Margie’ played hot and Harleemish while ‘Emaline’ is done straight; both effective.” (August 1934).

“Of all his recordings, ‘Zaz Zuh Zaz’ is perhaps the most characteristic. The title of the piece is borrowed from a refrain which we don’t know exactly whether it represents a complaint or an invocation, and which the singer says in an increasingly desolate voice, ending in a child’s falsetto.” *Gringoire* (France), October 5, 1934.

A review of “Little Town Gal” in *Marianne* (France), August 15, 1934: “Often impure according to the astute technique of hot jazz and sometimes annoyingly vulgar, Cab Calloway’s performances always remain striking and vigorous.”

“...these recordings restore with perfect accuracy the opulent sonority of the fragmented constructions whose arrangements affect a logic so special and so

satisfying in its unexpectedness.” Translated (poorly) from the French *L’Intransigeant*, May 26, 1934.

In April 1933, the *Chicago Defender* reported that the band would be recording a new song called **“Rasputin”** and in August a new number entitled **“Minnie the Moocher’s Aunt”**. No such songs were recorded.



The Victor recordings by Cab Calloway and His Cotton Club Orchestra are of exceptional quality, both technically and musically. Always a leader on the technical side, Victor transitioned to their new in-house recording system in 1931 after using the Western Electric standard since the advent of electrical recording in 1925.

“Technically, Victor’s engineers produced a fuller sound from Cab’s orchestra, and every nuance of his vocal delivery was perfectly caught, even when his dramatic increases in volume caused him to move back from the microphone to avoid distortion. This created a slightly anomalous result on record, in which what ought to have been his vocal climaxes were oddly subdued, but it did prevent the cutting stylus from jumping out of its groove!” (Shipton, *Hi-De-Ho*)

This lineup of the band had recorded and toured together since early 1932. The Victor sides are superior to the earlier Brunswick sessions, even for the remakes of the major hits. The bass takes a more prominent role, the trumpet section is solidly together, the piano has a light touch, and the four saxes provide a colorful background. Every note of every instrument can be discerned and the multi-syllabic scatting, whispering, crooning and bellowing of the leader are all heard clearly and equally on each cut.



The Philadelphia Inquirer, December 3, 1933



*We hope you enjoyed reading this year
in the life of Cab Calloway.*

*Your comments, appreciation, sarcastic or
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Coming Next! 1957

CAB CALLOWAY DAY-BY-DAY

THE "COTTON CLUB REVUE"
IN MIAMI, LAS VEGAS,
AND NEW YORK

THE CAST FROM SALLIE BLAIR
TO ABBEY LINCOLN

THE ALBUM ON GONE

ON THE SET OF "ST. LOUIS BLUES"

THE NAT KING COLE SHOW

