

1932

CAB CALLOWAY DAY-BY-DAY

“MINNIE THE MOOCHER”,
THE BETTY BOOP CARTOON

PARADES IN HARLEM
AND TOUR IN THE SOUTH



FROM
THE
COTTON
CLUB
**TO THE BIG
BROADCAST**



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 sound, video or the article online

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Live from the Cotton Club

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75 August 85 September 92 October 105 November 116 December

FROM THE SO-CALLED EDITORS

Welcome to the first volume of Cab Calloway Day-by-Day. It's a "test" of sorts, covering the year 1932, but rest assured that we'll be tackling the earlier years soon, even though their day-by-day chronology has yet to be clarified (and, above all, corrected, as there are still many inaccuracies or omissions in the chronology of the early years of Cab's career!)

Why on earth those two friends—one French living in Paris, the other Canadian living in Florida—taking on this hassle? Well, quite simply, a shared love of Cab Calloway, his voice, his music, his musicians, and the whole world that revolves around them.

The Hi De Ho Blog (thehidehoblog.com) was launched in 2006 and has since become a reference in the history of the King of Hi-De-Ho with over 400 articles published. While continuing to feed the site with new in-depth articles, but also to revive our "mojo", we've decided to embark on a new and complementary adventure.

The idea is to share with you, jazz lovers and connoisseurs, collectors, musicians, and monomaniacs of all kinds, our in-depth expertise in the day-to-day life of Cab Calloway. But above all, it's a pretext for finding out more about his era, the life of the musicians, the music, the zeitgeist of those years when jazz was the hippest music of the moment.

For almost 20 years, we've been patiently gathering an incredible amount of information, documents, testimonials, press clippings, and artifacts that are as exciting as they are instructive. Instead of simply listing the dates on which Cab Calloway and his orchestra traveled from city to city, we've accompanied this almanac with all the information we have from that very moment. This means that you'll find only the photos, programs, advertisements, and the like that correspond exclusively to the year they were taken — and often to the exact month, and day!

So it's with great pleasure that we invite you to browse through the following pages as you desire, as you discover new things or, why not, day by day!

Enjoy your reading,

JEAN-FRANÇOIS PITET
&
KELLER WHALEN

“

“MY AUDIENCE
WAS MY LIFE.
WHAT I DID AND
HOW I DID IT,
WAS ALL FOR MY
AUDIENCE.”

— *Cab Calloway*





Marquee of the Paramount Theater,
Times Square, New York, NY, October 1932



THE RADIO STAR BECOMES A MOVIE STAR AND EXPANDS HIS TERRITORY TOUR

When 1932 began, Cab Calloway had just lived a tremendous year that propelled him to stardom, thanks to radio broadcasts thrice a week from the Cotton Club in Harlem. Through the ether waves, his hi-de-hos spread all around the nation, helping people to live under the pressure of the Great Depression. Yet, Cab Calloway's success was mainly due to his voice, and his energy that could break a microphone in the recording booth. His records were among the best-selling ones for an African American artist.

Remember that "Minnie the Moocher", his new anthem delivered early 1931 and released on shellac in April, was the very first one-million-selling record for a "race" artist. Numerous labels released the hit for the widest audience possible, both white and Black.

But that was only Cab's voice. Not the visual impact. Nor the stupendous performance on stage that only New Yorkers were privileged to watch at the Cotton Club or during special attractions in theaters in New York's outskirts. 1932 has to be considered as a game-changer for Cab Calloway and the American people: they will meet each other!

First, on screen. With the Fleischer Brothers' Betty Boop cartoon, "Minnie the Moocher", released on March 11. If the rotoscoped scenes of a dancing ghost, walrus or skeleton are still present in the popular culture and were innovative, outrageous and funny, most often, people forget to understand that the opening credits, showing Cab strutting and dancing in front of his orchestra, is the very first time Calloway appears "live" on screen.

A few months later, during fall and only a few weeks before Franklin Delano Roosevelt wins the Presidential election, while almost 25% of workers were unemployed, Paramount released a movie about radio stars...

Among all the (mostly white) stars, you can watch the performances of the Mills Brothers ("Four Men and a Guitar") and Cab Calloway and his orchestra from the radio booth. Shot in Astoria, Calloway's sequence puts his moves, singing, music, rhythm, and dance in a nutshell. The music is torrid (partly thanks to the fantastic Benny Carter's arrangement for "Hot Toddy"), the performance is crazy and unforgettable.

The hair, the face, the smile, the eyes, the whitetail outfit, the shoes, the hands, the legs, the whole body... everything gels to make Cab's flamboyant appearance a trademark for his career. From then on, he will remain the dandy of Harlem (as our 2010 PBS documentary "Cab Calloway: Sketches" was titled in French).

But Cab Calloway will leave Harlem for a while in 1932, touring the United States, going East and, more consequently, South of the Mason-Dixon line. Early that year, an 11-week tour of the Paramount Theater was a start, then going North of New York State, Massachusetts, Ohio, Detroit, Chicago, and Minnesota. Summer was spent in the hot (but not necessarily warmly welcoming) states of Virginia, Georgia, North Carolina, Ohio, Indiana, Wisconsin, and Texas. Just imagine now that there were thousands and thousands of people, Blacks and whites, all around those states who were able to attend a Cab Calloway concert or to dance to the "dusky rhythms" that "burn up the stage".

"Raving red hot rhythm", "Hot from Harlem", "Shufflin', Struttin', Singin'", "The last word in raving rhythm", "World's hottest entertainment", "Wild Music", "Harlem's most colorful musical", "The most mirthful musicians ever to rock you with rhythm", "Hilarious, Happy and Hot"... Among all those enticing blurbs, the most important one was *"IN PERSON!"* And yes, an unlikely immediate sensation, Cab was "sweeping the nation".

The Chicago Defender in its November 26, 1932, at a moment Cab was touring nearby gives the perfect "local" point of view: *"Calloway probably is considered the act of smart New York as regards Race bandmen. His nightly broadcasts over the radio are almost prayed to by the ofay gentry. Every night they come in their stiff bosomed shirts to hear this fellow hi-de-ho. His appearance at the Capitol gives the greater herd a chance to hear him, although they cannot afford the stiff cover charge of the swankier places."*



Okmulgee Daily Democrat, Feb 3, 1932

For the year 1932, Cab Calloway and his band spent more than 150 days out of New York State, sleeping in their bus (they didn't yet have the famous private Pullman for their railroad transportation) or in segregated hotels or boarding houses, eating in places that would allow them to sit at their tables

You can figure out how comfortable and easier the remaining weeks could be spent "at home" at the Cotton Club in Harlem, even if they called it a day at 4 am after three shows, and starting over in the morning as a special attraction in a New York theater... Exhausted men but successful and wealthy musicians. And 1932 was just the beginning...

When, for its December 1932 edition, *The Afro-American* asked to its readers *"Who, in [their] opinion, [was] the most popular man in the race?"*, Charles Gamble, laborer from Baltimore wrote: *"Cab Calloway is known by more people than anybody else and everybody hears him over the radio. I think he is the most popular man in the country."* Q.E.D.!

JANUARY 1932



Rhythmmania is ending
at the Cotton Club in Harlem.
But the new year is starting
very well for Cab Calloway...

JANUARY 1932

CAB CALLOWAY DAY-BY-DAY

1-7

Audubon Theatre, New York, NY

During this engagement, pianist Benny Payne joins the band and replaces Earres Prince.

8

Official end of the engagement (begun October 20, 1931) at the Cotton Club, New York, NY. Baron Lee's orchestra, The Mills Blue Rhythm Band, follows Cab.

Calloway starts an 11-week tour of the Paramount Theatres.

10 (midnight)

Benefit show (along with talents from the Cotton Club, Small's Paradise, Connie's Inn and Lenox Club; Mills Brothers, Bing Crosby, Boswell Sisters, Buck and Bubbles, Ethel Waters, Elmer Snowden's, Don Redman's, Noble Sissle, Marion Hardy's Alabamians, Chick Webb's, Cliff Jackson's orchestras, MC: Dan Healy) for the Harlem division of the Unemployment Relief Committee, Lafayette Theatre, New York, NY

8-14

Metropolitan, Boston, MA

15-21

Paramount, New Haven, CT

22-28

Shea Theatre, Buffalo, NY

24

A radio station near Baltimore and Washington spreads the rumor that Cab Calloway is dead.

29-February 4

Week-engagement (with Margaret Sims, The Three Chocolates, James, Eddie and Peggy), Paramount, Toledo, OH



Cab Calloway (back of the RHYTHMANIA Cotton Club program)

Note that the stereotyped bandleader is an alteration of the "official" one that appears in the Buffalo advertising.

ED LOWRY'S TRIPLE UNIT SHOW
 ON THE STAGE: **CAB CALLOWAY** AND HIS **COTTON CLUB ORCHESTRA**
 ON THE SCREEN: **Ed Lowry's INTIMATE REVUE** and **John BOLES & Linda WATKINS**
AUDUBON B'WAY 165th ST

Daily News (New York, NY), January 1, 1932

SHEA THEATRES BUFFALO
STARTING TODAY! Our Mammoth 6th Birthday Show!
 C'mon, Help Us Celebrate!
 The BIGGEST ENTERTAINMENT in Our History!
 1. "POMP and CIRCUMSTANCE" SYMPHONIC ENSEMBLE
 2. ANNIVERSARY NEWS Important Events of Last Six Years as Well as 1932!
 3. In Person! His Highness of "Ho-De-Ho!"
CAB CALLOWAY
 HOT FROM HARLEM WITH HIS **COTTON CLUB ORCHESTRA**
 And Company of Entertainers Burning Up the Stage!
 4. HENRY B. MURTAGH "Original Organ Novelties" "Birthday Greetings"
 5. "NURSERY RHYMES" Created by LEONIDOFF—with
 6. TOM PATRICOLA
 7. LUCILLE SISTERS
 8. SCHICHTL'S WONDERETTES
 9. BARBARINA and PAL
 10. Novelty Clinton 11. Beauty Ballet
 12. A GREAT Star's GREATEST Picture!
WILLIAM POWELL
 IN **"HIGH PRESSURE"**
 With This Notable Cast
 EVELYN BRENT—EVALYN KNAPP
 GEORGE SIDNEY
 YOU'LL HEAR ALL BUFFALO EXCLAIM:
 "Mr. Powell, Where Have You Been Hiding... All These Years?"
 OUR SIXTH BIRTHDAY 30th 1932

Buffalo Courier Express (Buffalo, NY), January 22, 1932

PARAMOUNT A Public Theater, TOLEDO, OHIO
On the Stage!
CAB CALLOWAY
 In Person!
 with HIS BAND and HARLEM ENTERTAINERS
 Hear His Raving Red Hot Rhythm!
 Hear Him Sing "Minnie the Moocher!"
 See Him Strut! Hear Him Hot-Cha!
On the SCREEN! **"THIS RECKLESS AGE"**
 with BUDDY ROGERS · CHARLES RUGGLES
 PEGGY SHANNON
TED MACK and his Music **STAN MALOTTE** at the Organ

Woodville News (Woodville, OH), January 29, 1932

3 BIG FEATURES
 Hilariou—Happy—Hot!
CAB CALLOWAY
 His Highness of "Ho-De-Do!"
 [IN PERSON] Originator of "Minnie the Moocher," and His
"COTTON CLUB" Orchestra Hot From Harlem!
 That Dangerous Age! Old Enough to Know—But Too Young to Know!
Marian Marsh
"UNDER EIGHTEEN"
 with Warren William Anita Page Rexia Toomer Norman Foster Joyce Compton
 A Star Whose Courage! Is a Hollywood Byword!
Ruth ROLAND
 [IN PERSON] In That Different Stage Show "COZY CORNER" featuring ALICE & SONY LA MONT & CO with Three Jaz—Rector & Doreen and Frank Rogers

Daily Boston Globe (Boston, MA), January 9, 1932

CAB CALLOWAY NOT DEAD
 Edward Williams, of the firm of Mills Brothers, managers of Cab Calloway, told the AFRO, Wednesday, that there was no truth in the reports that Cab Calloway, orchestra leader, was killed in a taxicab accident.
 According to Mills, Calloway and his orchestra are in New Haven, Conn., this week.
 Persons called and phoned to the AFRO this week seeking confirmation of the report, which they said they heard over the radio.

The Afro-American (Baltimore, MD), January 23, 1932

SPECIAL COLORED

RADIO'S DARK TOWN



Here are the Three Keys to harmony—a piano, a voice and a guitar. Slim and his magic guitar is in back; then comes Bob Bon, the sugary tenor and Bob who makes those ivory keys hop up and down so melodiously.

HA-D E-H O-dee-ummm—um—waddy-daddy-doo—” sing the black chanters of the air and all America is amused, North, South, East and West. It’s the 1932 edition of the songs the black folk sang when brutal white traders snared them like wild animals from their ancient homes in African forests, brought them to America and made them slaves to hew wood and till the soil.

Tunes that the negroes sing of their own contrivance today are actually traceable back to the folk songs of the jungle which have been handed down from generation to generation. The tune rhythm, even what may have been words from old Guinea are woven into the weird strains and tom-tom rumble so popular in Harlem of New York, South State street, Chicago, and dark town rendezvous in metropolitan sections all over the country.

Cab Calloway, slim, willowy, clean-cut features with some of the graces of the Caucasian aristocracy that blended into the blood of his ancestry showing in his eyes and nose and brow, is the king of this new fad of “scat” singing. In fact he is said to have originated the name “scat” to designate it. He has the ever-present good nature of his race, and he is capable of drowning himself in the ecstasy of the rhythmic tooting and drumming of his band.

HE was one of the first of his race to achieve fame over the radio. But the Mills Brothers who first were heard from WLW at Cincinnati and then over the Columbia network, last year, really brought attention to the peculiar adaptability of negro harmonizing to radio broadcasting through their amazing vocal imitation of a jazz band. They really are very young men and although they jumped almost over night from porters and bootblacks to the two and three thousand dollar a week class they have kept their heads and their money through the sage advice and cooperation of good management. They were the first colored entertainers to win real sponsorship on a national network. Their tour of the theatre circuits has been surprisingly

SUPPLEMENT

HARMONIZERS

successful, because of the air fame that preceded them.

Latest of the species to win fame is the trio recently discovered by the NBC and called The Three Keys. An official of the National Broadcasting Company was browsing around the dials at home one night when he came suddenly on a small station in Pennsylvania which had picked up the three colored boys playing in a black and tan resort in Chester. They had gained considerable local reputation so the broadcasters had

decided to give them a fling on the air. The NBC man recognized at once that this trio were key singers to a new fad and it was not long before they were brought to the studios at 711 Fifth avenue. Their promise was immediately fulfilled.

The next step was to Broadway where they played in the Capitol theatre and stopped the show. They were a sensation on the stage, and doubtless will duplicate the success of their colored predecessors.



CAB CALLOWAY who originated what is called "scat" singing so far as it is known to radio listeners. He was born in Baltimore but rules the night gaiety of Harlem.



THE MILLS BROTHERS: Left, Herbert (saxophone), Donald (hot licks), Harvey (trumpet), and John (tuba).



Cab Calloway, who will be seen with his famous Cotton Club orchestra, at Shor's Buffalo on its Sixth Anniversary program, starting Friday.

The Lackawanna News (Lackawanna, NY),
January 21, 1932

CAB CALLOWAY ORIGINATOR OF 'SCAT' SINGING

Perfects New Form of Music Com-
posed of Conglomeration of
Noises, for Film.

CALLOWAY DUBBED AS "SCAT" SINGER

Cab Calloway
Invents New Form
of Jazz Singing

TRY TO TRACE NEGROID YODEL

No One Knows How It Started.
But "Scat Singing" Has
Caught Manhattan.

'SCAT' NOT MEANT FOR CAT

"Cab" Calloway Originates Type of Singing, Now
All the Rage Among Jazz Orchestras

Great Idea Found at Dog Show;
Scat-Singing Quartet for Radio
With Dog Vocalists Is Proposed

SCAT SINGING

IS STARTING TO SCATTER IN THE PRESS

New York, Feb. 9.—Oh-h, say, can you "scat"?

I mean can you do the new negroid yodels, such as "hey-de-hey . . . and ho-de-ho and hey-de-ho-ho. . . ."

That, messieurs and mesdames, is "the scat." To scat, as Webster defines the word, is no longer to "be gone"! However, it might be interpreted as "a sound used to frighten away small animals"—such, for instance, as radio listeners!

At any rate, Manhattan is in the throes of a "scat" craze. Its trickled downtown from Harlem. Every jazz band goes in for it. Crooners shiver, wondering fearfully if they will ever be able to put the "scat songs" over.

What "hog calling" contests were to the farm sections, "scat singing" contests are to the big town. A phone call from Bert Nevins advises me that he's staging one in the midst of Broadway. In Harlem such contests threaten to take the place of rent parties.

* * *

Historians of such episodic epidemics are scurrying around trying to trace the sources. Others wrangle over just how the "scat" got started and who was the first to "scat." At the moment chief contenders for such honors are Cab Calloway, band maestro of the Cotton Club, and Louis Armstrong.

Calloway appears to be most closely identified with its spread whether or not he was the originator. "Minnie the Mooch" was the first of the "scat songs" to gain general notice.

The Mills Brothers, appearing out of nowhere with their tricky radio voices, rose to quick fame with several "scat numbers," including "Minnie and "Old Rocking Chair."

Latest reports indicate that the sleuths of Americana have tracked the vogue back to the southern plantations. There, it seems, the cotton field darkies had a more catlike method of yowling out the "hye-de-hye"

ident. So, argues another faction, it all comes from Africa. The negroes transplanted it from Morocco and the Holy Land sections, some insists.

While those who take their sea chanties seriously insist that negro sailors revised old sea ballads or picked them up on the wharves. Venerable sailor songs as "Off for the Rio Grande" wind up with a series of wails and echoes, such as "And aw-a-y-o—a-way-o!"

So there you are! And if, perchance, some reader may have any other versions of where the "scat" came from—just send them in! (Copyright, 1932, NEA Service, Inc.)

sounds. Slave masters of the olden days, hearing the sounds, were presumed to shout "scat!"—in the fashion used on cats. Hence the name!

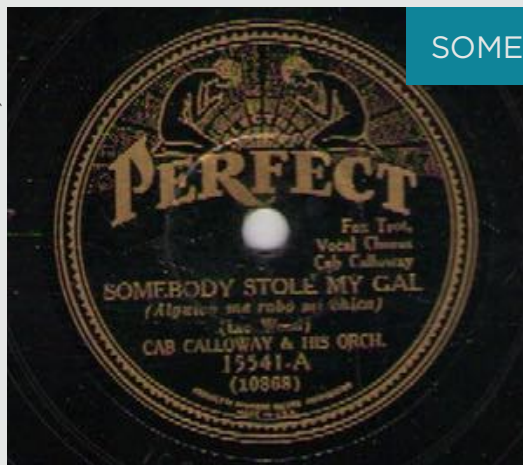
But there are others, students of American folk songs, who point out that similar yodeling was used in cowboy ballads. Helen Black and Margaret Larkin, who gathered a volume of cowboy songs, recall that such classics as "Get Along Little Doggies" have a "yip-yip-yip-yeow" finish not unlike the "hye-de-ho."

Over on the East Side, they'll ask you to notice the similarity to old Hebrew chants and ballads. Once the choristers get wound up with their "ho-de-hoes," resemblances to ancient Oriental chants become evi-

RECORD RELEASES AND REVIEWS FOR JANUARY 1932

*DENOTES VOCALS BY CAB

Both recorded on October 12, 1931



SOMEBODY STOLE MY GAL*

"Heaven help the sailors
(and me, and you) on a night
like this."

The Gramophone, UK,
January 1936



YOU DOG*

"Now compliment me on doing my job at least thoroughly. I have discovered Cab Calloway and His Orchestra. (Amer.); and where do you think? In no less unexpected a place than on Imperial (2743). They play a new number by Cab of the *You Rascal*, *You* sort, called *You Dog* (v), and a new version of the old favourite, *Somebody Stole My Gal* (v). Both are excellent. The band is playing most rhythmically and boasts, among other good things, a hot trumpet [Edwin Swayze] who can get off with the best.

You Dog has the band's usual breezy vocalism all through, and, while it is just as lively, doesn't sound so raucous as when the band records on Brunswick."

The Gramophone, UK, October 1932



PERFECT CATALOG

"Have you heard that Brunswick is going to make Cab Calloway do his recording on asbestos platters?

Well, I haven't either and if those two don't melt the wax, they probably won't have to... smoky syncopation and scads of the so-called 'scat-singing.'"

Radio Guide, January 24, 1932

“

“TO V. DE PRISCO
LOTS OF LUCK TO
THE BEST MUSIC STORE
IN TOLEDO,
SINCERELY, 2/3/31”
— *Cab Calloway*

FROM OUR VAULT

AT THE COTTON CLUB



During the Toledo January-February engagement, Cab Calloway autographs this extremely rare early photo of the orchestra to the owner of the De Prisco Music Store, 443 Huron Street.

The picture was taken 12 months before at the Harlem Cotton Club. From left to right: Lammar Wright (tp), EB De Priest Wheeler (tb), Leroy Maxey (dms), R.S. Dickerson (tp), Reuben Reeves (tp), Earres Prince (p), Cab Calloway (ldr), Morris White (g and bj), Arville Harris (as, bar, cl), Andrew Brown (bsx, as), Jimmy Smith (b, tu), Walter Foots Thomas (ts).

PROSPECTS FOR A HAPPY NEW YEAR

ON THESE TWO PAGES WE LIST SOME OF OUR REASONS FOR BELIEVING THAT 1932 WILL BE OUR BIGGEST YEAR

NEW ARRANGEMENTS OF OLD FAVORITES

OUR JANUARY RELEASE

MARGIE
WHO'S SORRY NOW?
DINAH
SINGIN' THE BLUES
(UNTIL MY DADDY COMES HOME)

OTHER SPECIAL ARRANGEMENTS BY JIMMY DALE

NOBODY'S SWEETHEART
ROSE OF THE RIO GRANDE
MY HONEY'S LOVIN' ARMS
BUGLE CALL RAG
RAILROAD MAN
MY BEAUTIFUL ROSE

WATCH THIS HILLY BILLY SENSATION!

TWENTY ONE YEARS

WALTZ ORCH. 50¢

DUKE ELLINGTON CLASSICS

BLACK AND TAN FANTASY
THE MOOCH
CREOLE LOVE CALL
BLACK BEAUTY
HOT AND BOTHERED
ST. JAMES' INFIRMARY
(Just out)
LOWDOWN ON THE BAYOU

FOX-TROT ORCH. 75¢ EACH

TANGOS
CUBAN HOLIDAY
HAVANA
EL TANGO DEL PERROQUET
PASSIONE
TAMARA TANGO

THE "BLUES" BALLAD HIT

BLUES IN MY HEART

FOX-TROT ORCH. 75¢

THE ORCHESTRARIOT
(I'LL BE GLAD WHEN YOU'RE DEAD)

YOU RASCAL YOU

FOX-TROT ORCH. 75¢

THE SMASH OF 1931

STAR DUST

FOX-TROT ORCH. 75¢

A PAIR OF MELODY GEMS!
THE SONG OF A LONESOME GUITAR

YES YOU

FOX-TROT ORCH. 50¢ EACH

SOMETHING NEW!

CORRINE CORRINA

FOX-TROT ORCH. 75¢

THE HIT OF THE CURRENT COTTON CLUB REVUE
BETWEEN THE DEVIL AND THE DEEP BLUE SEA

FOX-TROT ORCH. 75¢

JUST RELEASED!
 A BRAND NEW ARRANGEMENT BY JIMMY DALE OF DUKE ELLINGTON'S MASTERPIECE

MOOD INDIGO

FOX-TROT ORCH. 75¢

THE WALTZ SENSATION FOR THE NEW YEAR!

THE BELLS OF AVALON

WALTZ ORCH. 50¢

BIGGER THAN "ST. JAMES' INFIRMARY"

MINNIE THE MOOCHER

FOX-TROT ORCH. 75¢

THAT "LONESOME" BALLAD WITH A NEW TWIST

WRONG NUMBER

FOX-TROT ORCH. 50¢



MILLS MUSIC

JACK MILLS - PRES.

IRVING MILLS - VICE-PRES.

MILLS BUILDING
 487 ST. and B'WAY
 NEW YORK CITY

FEBRUARY 1932



The cartoon "Minnie The Moocher" is introduced by a live sequence of Cab Calloway dancing in front of his orchestra. This is his first appearance on screen. And not the last, for sure!

FEBRUARY 1932

CAB CALLOWAY DAY-BY-DAY

5-11

Michigan Theatre, Detroit, MI

6

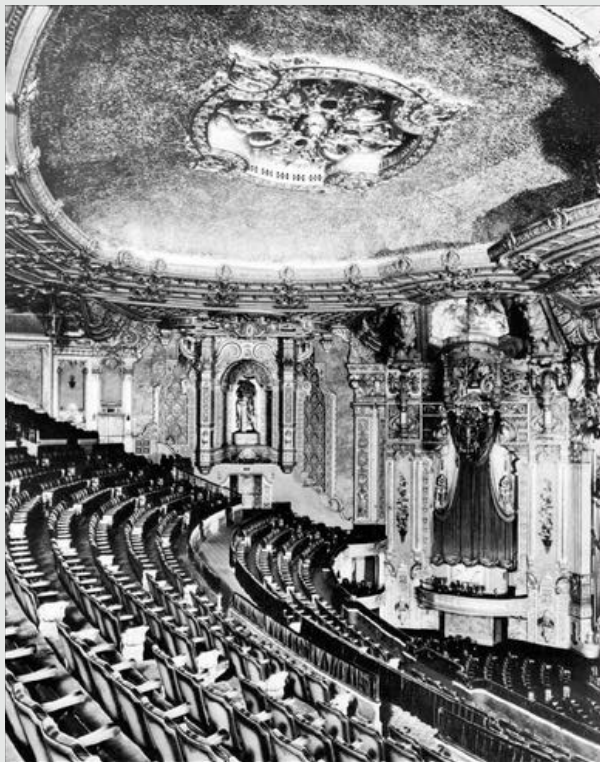
Release of Bettu Boop's "Minnie The Moocher"
Paramount Talkartoon

12-25

Oriental, Chicago, IL

29

Recording session, Brunswick Studios,
Chicago, IL



The 3,200-seats venue of the Oriental Theatre in Chicago opened in 1926.



The magnificent Michigan Theatre in Detroit before it was turned into an unlikely parking garage decades later.

TODAY at the MICHIGAN!
 Broadway's Newest Sensation!
 He's Rage of Radio! The Rave
 of New York Society Night Clubs!
ENTIRELY DIFFERENT! MODERN!
A BLAST OF DYNAMIC BLUES!!

**CAB
 CALLOWAY**
**AND HIS RED HOT
 HARLEM REVUE**

**Singers! Dancers! Harlem "Hot-Cha's" Direct
 From The Cotton Club! Burning Up the Stage!**

Shufflin', Struttin', Singin'! He's HOT! The
 originator of "Minnie The Moocher" and
 the new, modern rhythm that sweeping the
 nation! You've never heard or seen anything
 like him! The last word in raving rhythm!

AND HIS "HO-DE-HO" ENTERTAINERS!
Jazz-Lips Richardson—Chocolate Steppers
 Margaret Sims and dance-mad blues-singin' stars!
 Hear Cab introduce his new
 song hit, "The Scat Song"!

AND SCREEN HIT!

**A Lifetime of Emotion Packed Into Four
 Mad Hours! A Startling New Kind of Drama!**

UNION DEPOT
DOUG. FAIRBANKS JR.
 and
JOAN BLONDELL

EXTRA!
 Saturday Midnight
DANCE
 with
 Cab Calloway's
 Orchestra!
 in Michigan Lobby!
 See last show, start-
 ing at 10 p. m. - add
 dance in lobby after-
 wards for one reg-
 ular admission!

A boy and girl "on the loose" . . . stran-
 gers one minute . . . lovers the next . . .
 caught in the maelstrom of adventure!
So real you'll actually live every exciting moment!
 Extra News Scoop! See Troops in Shanghai!

MICHIGAN
 BAGLEY NEAR GRAND CIRCUS PARK

Samuel
 Benavise
 Overture
 "Minnon"
 Joseph King
 at Piano

Detroit Free Press, February 5, 1932

MICHIGAN
 Detroit, Feb. 5.

Cab Calloway and his band at the Michigan and packing them in. He is appearing with his band and three acts, including Jazzlips Richardson. This show is costing very little money and is doing business, showing that the talent is the thing.

Calloway doesn't need the three acts, although they do alright. All he has to do is stand up and sing 'Scat' and 'Ho-de-do' and direct a few hot band numbers and he's over. For routining he might improve by saying 'Minnie' till later in the act or using it either to close or for the encore. As used here he spotted it early and then had to top it. Even for Calloway that is tough, if not impossible. Another angle is that Calloway follows all kinds and sorts of shouters who have done 'Minnie,' but he had no trouble topping them all.

Richardson is a salesman. He does little, but sells it. His acrobatic dance with the side split is short for actual work, but with the mugging and pantomime it is over for a show stopper.

Lee.

Variety (Los Angeles, CA),
 February 9, 1932

CHICAGO FLOCKS TO GREET CAB CALLOWAY

Cab Calloway and Band at Oriental

Cab Calloway and his famous Cotton Club Orchestra will make a week of personal appearances at the Oriental theater starting Friday, February 12.

Calloway will introduce to Chicagoans something new in red-hot rhythm — something different in hot-cha harmony. He is the originator of "Minnie the Moocher"—the song that is, at present, sweeping the country. He also originated the "ho-de-ho-de-ho" jazz cry and when Cab sings it, it is one dynamic blast of blues. His voice rings to high-heaven with the hottest, happiest, craziest melody you ever heard.

Cab Calloway does not only sing, but he is all over the stage strutting, shuffling and shaking—his dances are never the same in any show.

Arlington Heights Herald
(Arlington Heights, IL),
February 12, 1932

Cab Calloway Another Week at the Oriental

Great News for Everybody!

Due to insistent demands and hundreds of letters Cab Calloway and his famous Cotton Club Orchestra will remain at the Oriental theater for another week!

Chicago just can't seem to get enough of his red hot syncopation—his ho-de-ho-de-ho songs and his original dances.

Cab Calloway will present an entirely new program—new songs—new sizzling rhythm, newer and crazier dances and a new cast of Harlem entertainers.

Daily Herald Chicago (Chicago, IL), February 19, 1932

LOOP NOT SURE NEW FIND FITS IN SPOT GAINED

Individual Work O. K. in Some Spots

By BARBARA LLORAYNE

Cab Calloway, product of Chicago's cabaret floor shows, returned here this week to permit patrons of the Loop's Oriental theater to get a glimpse of his newly acquired fame. Calloway now you know is an orchestra leader with selling matter that says "Hi De Ho" in song which the Loop appears to be taking reluctantly. Perhaps the Loop expected another Duke Ellington, and when Cab failed to show any of the brilliance that is Ellington's band copy-right, the reaction became cold. A coldness that told in the actions of the leader, the patrons and the feature picture which carried so little class.

Good in One Number

Calloway appeared sure of himself in only one number, that the oft used "You Rascal You!" in "Minnie the Moocher" he was slightly more than fair. Perhaps Duke's awakening to the fact that he was outside a cabaret and not playing to an audience of drink-doused folks, who do not care for speed, was a factor in his capturing the Oriental assemblage. Certainly reluctance to do so worked against Cab Calloway. His nonchalant moves and waxings just seemed to drive the crowd into a droll mood and kept 'em there throughout the program as we reviewed the show Saturday afternoon.

In only one number was Cab called back and that, "The Devil and the Deep Blue Sea," wherein Miss Simms and himself were featured in a duet.

The Three Chocolate Steppers, a dance team, handle themselves well and found plenty of applause as did the Rhythm Four. They added pep to a program that was entirely too slow for downtown consumption. The orchestra has Reuben Reeves on the cornet, and one number, "The St. Louis Blues," is saved thereby, or would have been, only Duke Ellington's arrangement was still echoing around the walls of the theater. Frankly, this writer may even have felt disappointed along with others who admitted as much, with what N. B. C. promised we'd get from a program by Cab Calloway.

The Chicago Defender (Chicago, IL), February 20, 1932

Cab Calloway and orchestra hit top mark for Chi this season at the Oriental—\$36,000. Previous record held by Duke Ellington at 45 "grand." Wins high praise from critics. Continue second week.

Chicago Tribune (Chicago, IL),
February 13, 1932

Pittsburgh Courier (Pittsburgh, PA), February 27, 1932

Back Home



MRS. M. DeACKLEN REEVES

Chicagoans gave Mrs. Magdalene DeAcklen-Reeves a warm welcome this week upon her return to the city from New York, where she became the bride of Reuben Reeves, cornetist with Cab Calloway's orchestra. Mrs. Reeves is now at home to her friends at 6035 Michigan Ave., the residence of her mother, Mrs. Laura DeAcklen. Many social affairs have been planned in her honor.

The Chicago Defender (Chicago, IL),
February 13, 1932

Bandits broke into Cab Calloway's home in the Dorrence Brooks, N. Y., and moved out the entire apartment, even the pictures on the wall and the rugs on the floor. Somebody relieved him of his \$250 watch a few weeks ago. Look out Cab, the depression is really on!

Pittsburgh Courier (Pittsburgh, PA), February 27, 1932

DUKE AND CAB IN NEW HOME

NEW YORK.—Duke Ellington and Cab Calloway have a new home. Their sponsor has removed the offices of Mills Dance Orchestras, Inc., from the old quarters at 150 West Forty-sixth Street to the suite formerly occupied by the Brunswick Company on the sixth floor at 799 Seventh Avenue.

Expansion of the organization, increased activity in the fields of stage production, music, broadcasting and other lines accompanied by several additions in personnel, made the change to larger quarters imperative.

Afro-American (Baltimore, MD), February 27, 1932

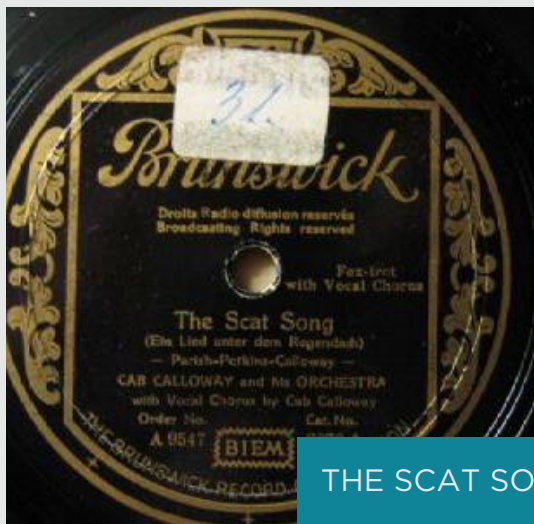
This 799 Seventh Avenue in New York is well-known by musicians and jazz aficionados. Indeed, on the top of this building were built the famous recording studios.



RECORDING SESSION IN CHICAGO, IL

FEBRUARY 29, 1932

Cab Calloway (vocal*, ldr), Edwin Swayzee, Lammar Wright, Reuben Reeves (tp), De Priest Wheeler, Harry White (tb), Arville Harris (cl, as), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl), Bennie Payne (p, cel, voc on *Cabin*), Morris White (g), Jimmy Smith (db), Leroy Maxey (dm)



Words by Mitchell Parish, Music by Frank Perkins and Cab Calloway.

The song will be recorded again in 1933 for RCA and will appear in the Paramount Newsreel (March 1933) and the Betty Boop Cartoon "Old Man of The Mountain" (1933).

THE SCAT SONG*



CABIN IN THE COTTON*

Words by Mitchell Parish, Music by Frank Perkins.

An interesting duet of Cab Calloway with his pianist Benny Payne.

The song was used in the previous Cotton Club Revue and provides a stereotypical view of "dear old Southland". Benny Payne had already recorded vocal duets with Fats Waller and Irving Mills.

THE SCAT SONG

SKAT 'N' SKEET 'N' HI DE HI

WORDS BY
MITCHELL PARISH

MUSIC BY
FRANK PERKINS
AND
CAB CALLOWAY

WITH
UKE
ARR.



MILLS MUSIC
Music Publishers
1619 Broadway - New York, N.Y.

Peiffer

Sheet music published in 1932, with many other artists featured: Don Pedro, Frances Langford, Maurie Sherman and... Duke Ellington (courtesy Philippe Baudoin).

CABIN IN THE COTTON

Martha Bowman

WORDS BY
MITCHELL PARISH

MUSIC BY
FRANK PERKINS



MILLS MUSIC
Music Publishers
146-150 West 46th St. New York

Barbello

MADE
IN
USA

Sheet music published in 1932

**CAB CALLOWAY'S
CARTOON JAZZ ADVENTURE**

“MINNIE THE MOOCHER”



Opening title (of a later print)

“Minnie the Moocher” starring Betty Boop and Cab Calloway, bounces along just like the hot jazz number on the soundtrack. Still popular today on social media, with colorized and high-definition restorations, the 8 minutes of film is a funny musical dream sequence with various animated creatures singing along to the title tune, supplying plenty of hi-de-ho’s in response to Cab’s singing.

Paramount Studios, which distributed the Fleischer cartoons, already had relationships with Louis Armstrong, Don Redman, the Mills Brothers, etc., so Fleischer got them cheap. The Fleischer Studios were located in New York and Lou Fleischer, brother of Max and Dave, and the studio’s resident composer, visited the Cotton Club to choose the songs to be used for the cartoons.

And we see the hand of Irving Mills making his deals, leveraging his client, doing what he did best for his artists. The Calloway band was booked into Paramount-owned theaters as a stage attraction along with the feature movie that was showing, so the theaters screened the cartoon the week before to entice audiences to come back to see Cab live. Clever marketing at work!

The film opens with a live action scene of the orchestra playing the famous title song. This one minute of film is the earliest existing footage of Cab Calloway. The band is cramped and pushed together so that they all fit in the shot leaving enough room for Cab to dominate the front of the stage. The clip was filmed at Paramount's studios in Astoria, Queens, New York sometime in October or early November 1931.

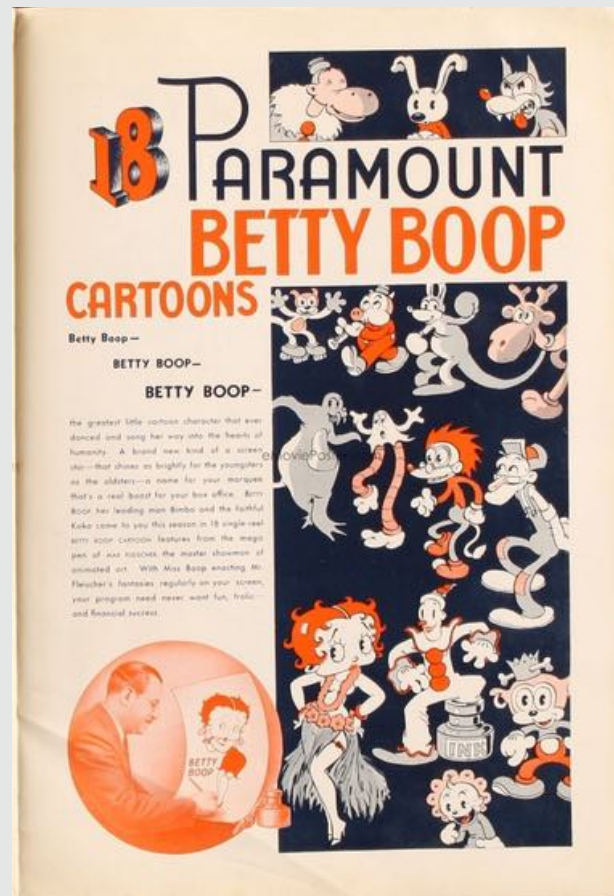
For the initial credits, the band plays the opening horn riff from "St. James Infirmary", which was Cab's theme song prior to using "Minnie the Moocher". The orchestra is active and excited for their film debut, with Leroy Maxey, the drummer, playfully throwing his sticks in the air, and banjoist Morris White smiling joyfully throughout.

Leading the band, Cab performs his signature moves, gliding slowly across the stage bending, sliding and mugging for the camera. More than fifty years later, well into his last concert years, Cab continued to use these same moves, and the foundation for the moonwalk is clearly evident. For a moment, Cab looks directly into the camera (partially obscured by the credits).

Martina Kessel, in *The Politics of Humor*, posits that Cab and Fleischer are "visibly co-inventing modern recorded jazz."

The live sequence presents the sole appearances of several members of Cab's band, the Missourians, as he inherited it. Earres Prince (piano), Reuben Reeves and RQ Dickerson (trumpets), and Jimmy Smith (tuba) would soon leave or be ejected from the band.

The cartoon action can serve as an introduction to early 1930s social issues and mores — race, sex, immigration, jazz, and drugs all play a part. The story includes the drug-related lyrics of "Minnie" and some raunchy visuals, like a nude statue coming to life and a suspicious-looking tail on the ghostly walrus modeled on Cab. A typical American audience of the time might have missed the drug references (cokey, kick the gong around, etc.)



Betty Boop's 1932 campaign book. Calloway's characters appear on the cover.





RECORDED BY
CAB CALLOWAY
AND HIS
ORCHESTRA

Behind the maestro are Lammar Wright (tp), Jimmy Smith (t), RQ Dickerson (tp), Reuben Reeves (hidden, tp), Leroy Maxey (hidden, dm), Morris White (g), Arvelle Harris (as), EB DePriest Wheeler (tb), Andrew J. Brown (as), Earres Prince (p), and Walter Foots Thomas (ts). They all appear on screen for the first time. And some for the last time too.



**WATCH
BETTY BOOP'S
"MINNIE THE
MOOCHER"
IN HQ**

The main story starts with the pre-code sexy Betty Boop, with her short hair, long eyelashes, adorable cleavage, and a garter high up on one leg. She's unhappy at home with her immigrant parents and decides to run away with her friend Bimbo.

It's almost four minutes into the film when the real fun begins. Betty and Bimbo have a terrifying but musical adventure, hiding from the dark in a cave, they are either accosted or entertained by a series of singing ghosts and spirits.

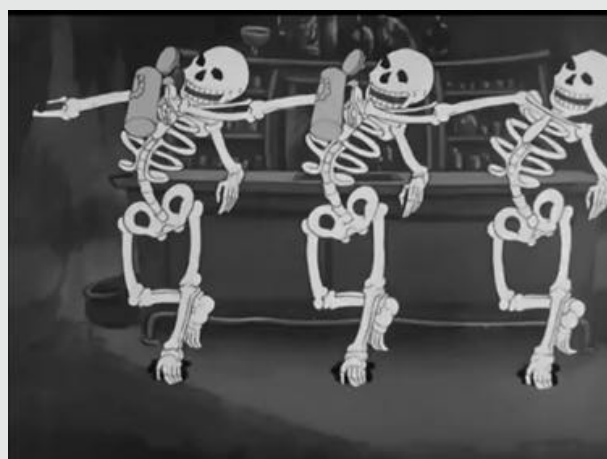
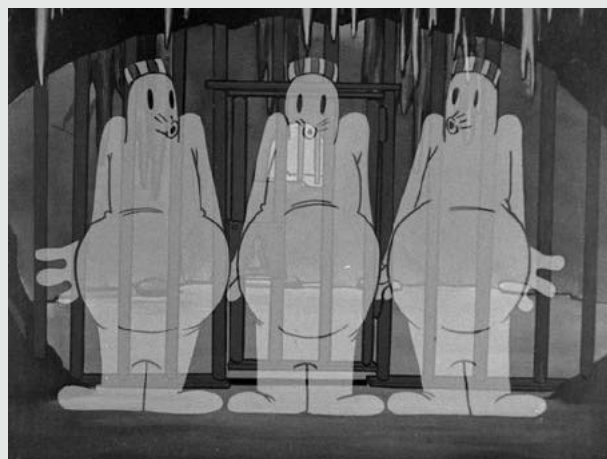
A huge ghostly walrus appears in a puff of smoke — this is the rotoscoped Cab Calloway. The rotoscoping —tracing filmed movements to make illustrations lifelike — was unusually smooth and realistic for animation of the time. The fat walrus dances and sings the title tune using Cab's wild and smooth movements. The rotoscoped walrus so accurately reflects Cab's dancing and gestures, exactly like the live sequence clip at the beginning of the cartoon, that it must have blown the audiences' mind. As it did for Cab Calloway who, according to the legend, fell down laughing when Max Fleischer screened the sequence for him!

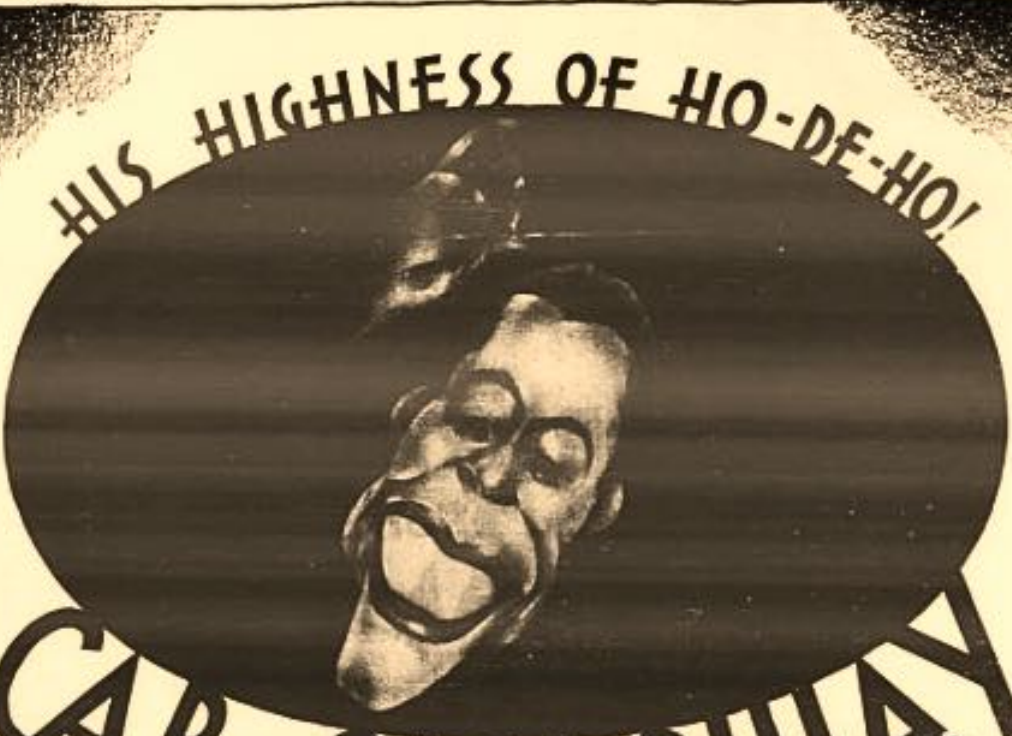
Kessel points out the "interesting racial ambiguity", the ghosts and the walrus are white (members of the Ku Klux Klan dressed in white sheets to look like ghosts to terrify African Americans) but the singing musicians on the soundtrack are Black. The walrus, however, is entirely benign and when Betty asks "Whatcha gonna do, man?", Cab's voice just says "I'm gonna do the best I can!" This mix of Black and white performers, although primarily only on the soundtrack, prevented the cartoon from being shown in the south.

Daniel Goldmark, in his book *Tunes for 'Toons*, points out that the cave can be seen as a substitute for a Harlem nightclub where the white clientele could safely be entertained by the Black performers.

The adventure ends happily of course, with the ghosts benignly chasing Betty and Bimbo back to the safety of home. The band plays a few bars of "Tiger Rag" at the end.

"Minnie the Moocher" is still imitated today. The animated character King Dice from the video game *Cuphead* was inspired by Cab. And in Tim Burton's *The Nightmare Before Christmas* (1993), "Oogie Boogie's Song" is an obvious reference to "Minnie". *Nightmare's* composer Danny Elfman also included a version of "Minnie" in his film *Forbidden Zone* (1980).





HIS HIGHNESS OF HO-DE-HO!

CAB CALLOWAY

AND HIS COTTON CLUB ORCHESTRA

He's home again—the happy, hilarious Highness of Ho-De-Ho—back in the famous Cotton Club, where he originated the wild new jazz cry which has swept the entire country with

its lively enthusiasm—back from the fresh triumphs of his ten weeks Paramount-Publix tour—back to fresher triumphs on the radio and on stages of New York Theatres!

The Most Amazing Personality in the World of Music!

Exclusive Management
MILLS DANCE ORCHESTRAS, INC.
799 Seventh Avenue, New York City
Phone—Circle 7-2584

MARCH 1932



Caricature by Delpo.
Note the megaphone that also
appears on the picture at the
Cotton Club, page 15.
Radio Guide, 1932

MARCH 1932

CAB CALLOWAY DAY-BY-DAY



Chicago Daily Tribune, March 10, 1932

1-6

Paradise Theatre, Chicago, IL (*"The complete show is broadcast over station WIBO at 10 PM, at nights that the show changes"*, in *Baltimore Afro-American*, March 5, 1932)

4-10

Uptown, Chicago, IL

11-17

Tivoli, Chicago, IL

14

Recording session, Brunswick Studios, Chicago, IL

19-24

Minnesota Theatre, Minneapolis, MN

21 (afternoon)

Entertains American Veterans, Fort Snelling Hospital (sponsored by Chapter No1 Disabled Veterans), Minneapolis, MN

25

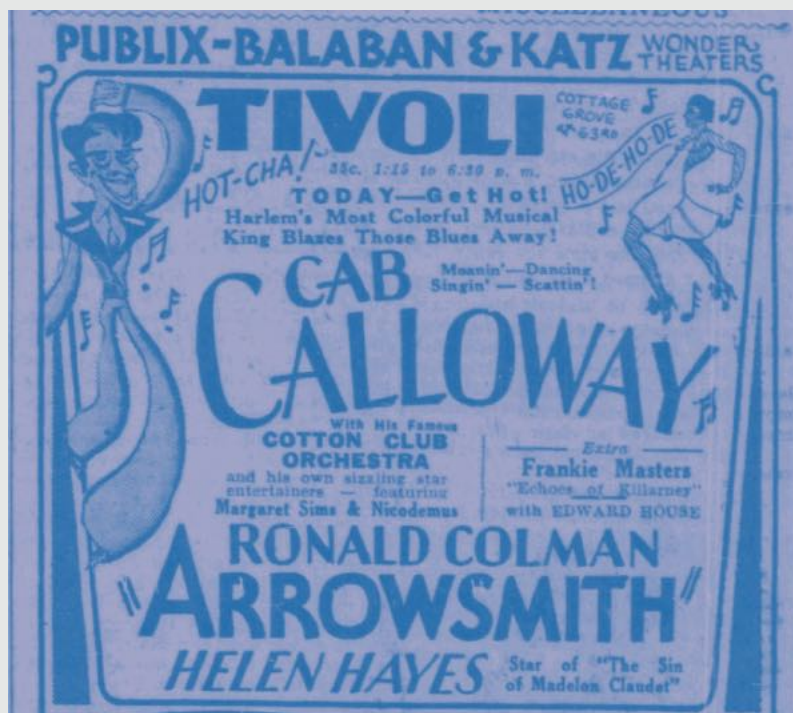
Comes back to New York to rehearse the new Cotton Club revue

27 (9 pm)

Guest on "Louis Sobol's Voice of Broadway" (also: Merle Johnston, Bill Cody, Basil Ruysdael), Radio show, WOR, New York, NY

27

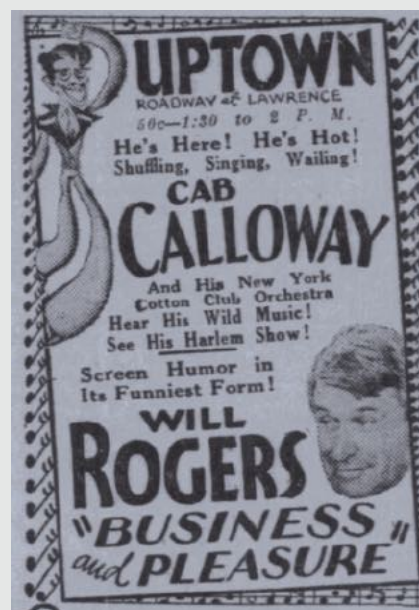
Evening celebration of Cab Calloway's return at the Cotton Club, New York, NY



Chicago Daily Tribune, March 11, 1932



Chicago Daily Tribune, March 1, 1932



Chicago Daily Tribune, March 6, 1932



Daily News (New York, NY), March 27, 1932



The Minneapolis Star (Minneapolis, MN), March 19, 1932

FROM OUR VAULT

“THE PEER OF BANDSMEN”



This rare invitation to a special evening celebrating the return of Cab Calloway to the Harlem Cotton Club, “*acclaimed from Coast to Coast as the maestro of modern jazz*”.

Note the movable die-cut Cab when you open the invitation. Of course, you’re invited...

RECORD RELEASES FOR MARCH 1932

*DENOTES VOCALS BY CAB

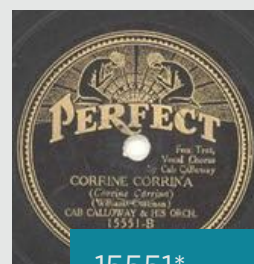
THIS CATALOG EFFECTIVE ONLY IN TERRITORY EAST OF THE ROCKY MOUNTAINS

MORTON DOWNEY (Golden Voiced Tenor) FIRST TIME ON POPULAR PRICE RECORDS 12783 { JUST FRIENDS SAVE THE LAST DANCE FOR ME	PERFECT RECORDS (Product of American Record Corporation) New Electrographic Process Ask To Hear The Long-Playing Dance Records	CAB CALLOWAY And His Orchestra CURRENT RELEASES 15551 { DOWN HEARTED BLUES CORRINE CORRINA 15541 { SOMEBODY STOLE MY GAL YOU DOG 15531 { YOU CAN'T STOP ME FROM LOVING YOU STARDUST
--	--	--

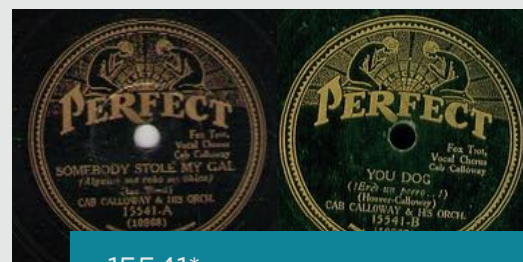
March Releases



Note the silhouette of Cab Calloway, the only African American artist on the sleeve.



15551*



15541*



15531*



The maestro in action, on a 1932 picture made in Chicago by Bloom, also used on Perfect sleeves for several years.

APRIL 1932



Cover of the flyer
advertising the Roseland
evening on April 14, 1932

APRIL 1932

CAB CALLOWAY DAY-BY-DAY

3

Testimonial dinner for Eddie Jackson, along with Bing Crosby, among other stars, Hotel Commodore, New York, NY

8 (9:30 pm)

Daily Mirror Harlem Hospital radio plant. Broadcast on WMCA (New York), along with the principals of "Blackberries of 1932," New York, NY

10 (afternoon)

Actor's Dinner Club concert (benefit show, Cab and William Demarest, MC), Lyceum, New York, NY

10-June 23

Opening of the new floor show, Cotton Club, Harlem, New York, NY

14

With the entire and all-new Cotton Club Revue "Rhyme and Rhythm," Roseland, New York, NY

17 (8:30 pm)

Charity Theatre Party of the Grand Street Boys (along with Burns & Allen, Gus Van, Walter Winchell, Duke Ellington, Sophie Tucker...), 44th Street Theatre, New York, NY

20

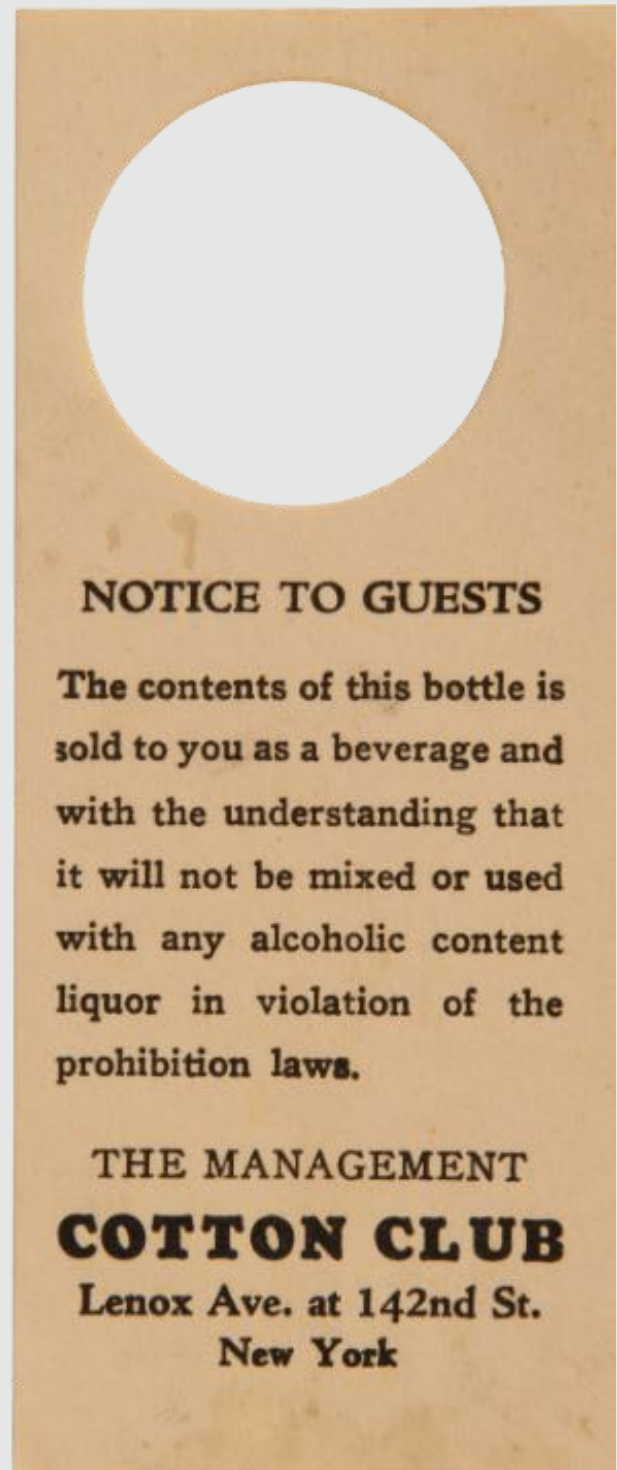
Recording session, ARC Studios, New York, NY

21 (evening)

Benefit show organized by the Boy Scouts of Harlem (basketball match between the Celtics against Renaissance Big Five). Songs by Cab Calloway and his orchestra. Dance by Vernon Andrade's orchestra. Renaissance Casino, New York, NY

30-May 5

Loew's Metropolitan, Brooklyn, New York, NY



Such a respectable place indeed respects the law.

Sexy!

Music Teachers Urge 'Hi-de-hi-de-ho' Tunes Be Suppressed

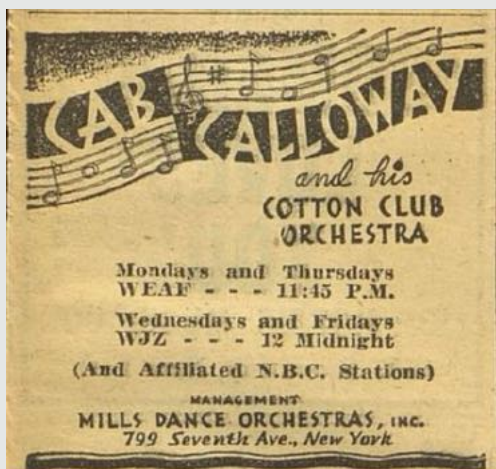
By The United Press

NEW YORK, April 12—A petition containing signatures of some 300 music teachers, asking that dance orchestras be restrained from playing music of the "hi-de-hi-de-ho" type, on the grounds that it is detrimental to public morals, has been filed in West Side Court, it was learned yesterday.

The petition was sponsored by the Society of Better Music, organized to "obtain musical legislation for the censorship of tunes." The organization's members contend "scat singer" tunes are sex-exciting and should be suppressed.

The society adopted a resolution demanding that Cab Calloway, one of the foremost proponents of "scat singing," be prohibited from appearing with his orchestra at the Roseland Dance Palace Thursday evening.

The Pittsburgh Press (Pittsburgh, PA),
April 12, 1932



CAB CALLOWAY
and his
COTTON CLUB
ORCHESTRA

Mondays and Thursdays
WEAF - - - 11:45 P.M.

Wednesdays and Fridays
WJZ - - - 12 Midnight

(And Affiliated N.B.C. Stations)

MANAGEMENT
MILLS DANCE ORCHESTRAS, INC.
799 Seventh Ave., New York

Variety (Los Angeles, CA), April 5, 1932

CAB'S WIFE BACK IN HARLEM



MRS. CABELL CALLOWAY

Charming wife of the affable dance maestro, who returned to New York recently after a swing through the middle west with his Cotton Club orchestra. Mrs. Calloway is a Chicago girl and was recipient of numerous social favors during her visit back to the Windy City.

The Pittsburgh Courier (Pittsburgh, PA), April 16, 1932

The World's Greatest Attraction!
the record-breaking star—

Produced by
DAN HEALY
Music and Lyrics by
HAROLD ARLEN
TED KOHLER
Dances by
ELIDA WEBB

CAB CALLOWAY
with His Orchestra
AND THE
ENTIRE AND ALL NEW
COTTON CLUB REVUE
"RHYME AND RHYTHM"
A Sizzling Volcano of 50 Gorgeous Creole Beauties
THURS. NIGHT, APRIL 14
at
ROSELAND
BROADWAY at 51st STREET, NEW YORK CITY
LADIES 75c GENTLEMEN 85c

ALL STARS
ADA WARD
SWAN and LEE
LEITHA HILL
ROY ATKINS
PETE, PEACHES
and DUKE
BROWN
and McGRAW
ELMER TURNER
FOUR BLAZERS
ELMER SMITH
HENRY WESEL
NICHOLAS BROS.
ALMA SMITH
and a
Chorus of
50
of Harlem's
Most Beautiful
Mad
Heat
JAZZERINES

BE SURE AND HEAR
CAB CALLOWAY
Sing
"KICKIN' THE GONG AROUND"
"SINGING THE SCAT"
"MINNIE, THE MOOCHER"

DIRECT FROM
HARLEM'S MOST
FAMOUS NIGHT CLUB
THE
COTTON CLUB
644 LENOX AVENUE
NEW YORK CITY

NEW SHOW! — NEW MUSIC! — NEW SPICE!
NEW DANCERS! — NEW SINGERS! — NEW COMEDIANS! — NEW FACES!

Interior of the flyer advertising the Roseland evening on April 14, 1932

Hey de hey-hey!
WHAT A PARTY!
CAB CALLOWAY
IN PERSON
with his orchestra
and the entire, all new
Cotton Club Revue
A sizzling volcano of 50 gorgeous
Creole beauties
for TONIGHT only
A regular \$6.00 show... now only
75c for ladies. 85c for gentlemen.
ROSELAND
America's Foremost Ballroom
B'way at 51st. Hostesses and Hosts
MATINEE DAILY AT 2:30
EVENINGS AT 7:30

Daily News (New York, NY)
April 12, 1932

Loew's WEEKLY
ISSUED FREE TO LOEW PATRONS
Vol. 13 SATURDAY, APRIL 23, 1932 No. 34

SPRING CARNIVAL
HIT SHOW No. 3
Starting SATURDAY APR. 30th

Screen and stage celebrates the third big week of Loew's Spring Carnival! Don't miss this thrill-packed and romantic drama with a Radio background!

"ARE YOU LISTENING?"
A picturization of the J. P. McEvoy best seller, with
WILLIAM HAINES
MADGE EVANS
Karen Morley
Anita Page
Joan Marsh
Jean Hersholt
Neil Hamilton
Wallace Ford

It's superb film fare — keen, vital, exciting, and excellently enacted!

Hi-de-hi-dehi!
Ho-de-ho-de-ho!
He'll be here
IN PERSON
The Hotcha Man of Harlem
CAB CALLOWAY
and his
COTTON CLUB ORCHESTRA
Bringing a Real
SPRING CARNIVAL
playing, prancing, stunting, crowning company of Harlem-maniacs! Hear Cab sing "Minnie the Moocher," "I'll Be Glad When You're Dead," "Heard the Band that Bore Your Radio with scorching rhythms."

Loew's Weekly, April 23, 1932

RECORDING SESSION IN NEW YORK, NY

APRIL 20, 1932

Cab Calloway (vocal*, ldr), Edwin Swayzee, Lammar Wright, Reuben Reeves (tp), De Priest Wheeler, Harry White (tb), Arville Harris (cl, as), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl), Bennie Payne (p, cel, voc on *Cabin*), Morris White (g), Jimmy Smith (db), Leroy Maxey (dm)



MINNIE THE MOOCHER'S WEDDING DAY*

And while it was banned in England, one is convinced that not only the tight-lipped British censors, but 90% of the white record-buying public, were totally unaware of its myriad narcotics references.

Who says the hippies invented the drug culture?

**Ranked #8
for 8 weeks
in *Billboard*
(Jun-Jul
1932)**

(Courtesy
Philippe Baudoin)

Words and music by Harold Arlen and Ted Koehler

Harold Arlen and Ted Koehler — white tunesmiths — captured Calloway's hip, streetwise personality with uncanny insight. This sequel to "Minnie The Moocher" has even wittier and more suggestive lyrics.



THE 20TH REVUE

COTTON CLUB PARADE



A flyer with quotes from the New York newspaper columnists including Winchell, Hellinger and Sobol (they probably got in the club for free).



Before the show's lineup was finalized, an early version of the program was produced for promotional purposes.

The delightful and colorful program includes caricatures of the principals by artist Alexander Dux.



The Cotton Club usually presented two major revues annually, spring and fall. The Cotton Club floor shows were major productions aimed to compete with the swanky Broadway revues like "Ziegfeld's Follies" and Earl Carroll's "Vanities".

In 1932 New York Mayor Jimmy Walker and other celebrities, columnists and radio personalities visited often, giving the club more cachet, plus the twice weekly broadcast live from the Cotton Club.



The club had earned its sobriquet "The Aristocrat of Harlem".

Cab's part in an earlier Cotton Club production, Rhyth-Mania, ended January 8, 1932, and was replaced by Mills Blue Rhythm Band with Baron Lee for the next ten weeks, except when Duke Ellington played for 10 days in February.

This was the first revue to be named "Cotton Club Parade" ("Cotton Club On Parade" in some references) after the hit song in Rhyth-Mania, "I Love a Parade". Producer Dan Healy calculated that this was the 20th production at the Cotton Club, so the next show would be called "The Cotton Club Parade 21st Edition".

Cab Calloway opened at the Cotton Club March 28th, a couple of weeks before the new floor show actually started. During the full run of the revue, Mills Blue Rhythm Band with Baron Lee substituted for Cab's orchestra for three weeks in July, and Don Redman's band covered in August, while Cab and the band were tour.

The songs for the show were provided by Harold Arlen (music) and Ted Koehler (lyrics), who together or separately composed the standards "I Gotta Right to Sing the Blues", "Wrap Your Troubles in Dreams", "Get Happy" (revived by Cab in his later concert years), "Let's Fall in Love", "Over the Rainbow", and many others. This would be their fifth Cotton Club production.

"Minnie the Moocher's Weddin' Day" was the first major song of the show. A further story in the saga of Minnie that who would spawn many sequels and copies.

"You Gave Me Ev'rything but Love" was a production number where the dancers and singers, including Cab, all joined in.

"New Kind O' Rhythm" closed the first act. "Shakin' the Africann" closed the second act with plenty of dancing to showcase the entertainers.

Each production number was followed by or interpolated with 'specialties' - the songs, dances, comedy or acrobatics that the secondary acts were known for. Other songs composed for the specialties or production numbers included "Let's Put on the Ritz", "A La Lenox Avenue", "All Aboard", "Deep Sea Divin' Papa" and "In the Silence of the Night".

The production is notable for the Cotton Club debut of the Nicholas Brothers. Already professionals, Harold (11) and Fayard, 11 (18), the Nicholas Kids, as they were originally billed, had just moved with their parents to New York from Philadelphia in December 1931. They opened at the Lafayette Theatre in Harlem on March 12, 1932, in a revue with Eubie Blake. And that winter in New York, made their first film appearance in the musical short "Pie, Pie Blackbird" with Eubie Blake and Nina Mae McKinney. The Nicholas Brothers would work with Cab frequently in the future.

The young dancing team was scooped up quickly by the Cotton Club, at that time already the pinnacle of Black entertainment in Harlem. The full production of the Cotton Club Parade opened on April 10th.

Also on the bill for the new revue were two other tap dance teams, Pete, Peaches & Duke and the Four Blazers; popular singers Aida Ward and Lethia Hill; ballroom dancer Henri Wessels; singer Norman Astwood; specialty dancers Alma Smith and Elma Turner; tap dancers Roy Atkins and Emma Smith; dancer Anise Boyer (later in the team Anise & Aland); comedians Swan & Lee; dance team Brown & McGraw; singer Carolynne Snowden who was a hit at Sebastian's Cotton Club in L.A.; juvenile dancer Little Bits; and choreographer and dancer Leonard Ruffin.



And there was a full complement of 12 chorus girls, including Billie Campbell, Lucille Wilson, Hyacinth Curtis, Minnie McDowell-Guy, Doris Alexander, Evelyn Irving. Lucille Wilson, later Mrs. Louis Armstrong, got her start in this production by wrangling an audition, and winning a part in the chorus line, even though her skin was darker than the usual light-skinned women selected for the line. The revue ran about an hour and 20 minutes, without ever slowing down. Three shows a night, 10, 12 and 2AM.

Cab and the orchestra played music for dancing between shows, and twice a week they turned on the microphones for live radio broadcasts (see our article on the 1932 broadcasts). Sheet music was sold in the lobby to complete the marketing circle.



Before the end of Prohibition (December 5, 1933), one could easily open a lemonade at the Cotton Club, thanks to those openers.



Signed in 1932, this De Barron picture was done a few ears earlier, probably 1930

MAY 1932



This photo taken on May 29, 1932 by Carl Van Vechten shows his partner Donald Angus close to the Lafayette Theatre in Harlem. Cab Calloway appears on the bill behind.

MAY 1932

CAB CALLOWAY DAY-BY-DAY

1-30 (10:30 pm, 12:00, 2:00 am)

Cotton Club revue 'Rhyme and Rhythm',
Harlem Cotton Club, New York, NY

1 (Sunday, at night)

N.V.A. Pageant of Stars (along with many
stars such as Burns & Allen, Ethel Merman,
Sophie Tucker...), Metropolitan Opera House,
New York, NY

1 (Sunday, at night)

Benefit of the Coffee and Sandwich Stations
for the Unemployed (along with Eleanor
Powell, Ethel Merman, Milton Berle, Jack
Pearl...), Ziegfield Theatre, New York, NY

4

Morning in court, judged for a bad parking
ticket in December 1931 (released),
New York, NY

7-12

Loew's State, Newark, NJ

12

Savoy, New York, NY

13-19

Along with Edmund Lowe, Burns & Allen,
Fifi d'Orsay, Victor McLaglen, Arthur Tracy,
Capitol Theatre, New York, NY

13 (midnight)

Cab Calloway is the guest of honor at the
midnight benefit show organized by Duke
Ellington for the relief of the poor in Harlem
(other guests are Baron Lee and Don
Redman. The 3 of them are supposed to
conduct Ellington's band alternately),
Lafayette Theatre, New York, NY

15

Benefit Show (along with Rose McClendon
and Frank Wilson of *Porgy and Bess*, Alberta
Hunter...) to aid the Scottsboro defense fund,
sponsored by the National Committee for
The Defense of Political Prisoners, Rockland
Palace, New York, NY

16 (afternoon)

Cab and his orchestra head the section of
the Vaudeville artists for the Beer Parade,
New York, NY

16-27 (5 shows per day, starting at 10 am)

1st week-engagement held for a second
week, Capitol Theatre, Broadway,
New York, NY

28-June 3

Week-engagement (with Ada Ward),
Lafayette Theatre, New York, NY

Late May

Al Morgan (double bass)
replaces Jimmy Smith



Cab Calloway and Cotton Club Boys At Loew's Metropolitan Theatre

Cab Calloway and his Cotton Club orchestra opened a week's engagement as the headline vaudeville attraction at Loew's Metropolitan yesterday. Although Calloway and his orchestra is famous for its "torrid" music, Cab is a band conductor who would be a successful star without his band.

He was a popular entertainer, master of ceremonies, singer and dancer in Chicago clubs and theatres before he organized his band.

Since that time he has stepped out singly as an individual star in the musical revue, "Hot Chocolates." His singing of "Ain't Misbehaving" was one of the hits of the show.

Cab's most recent composition (if it may be called that), "Minnie the Moocher," is one of the big treats of his act at the Metropolitan.

Cab has made "Minnie the Moocher" one of the most famous girl friends in the country. Thousands of radio listeners nightly have heard his 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, 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 Gang 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 made "Minnie" so hilariously melodic.

A spectacular rise to fame and big money in the short space of one year 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 "drums" in an obscure orchestra in a Chicago night club.

Cab Calloway is indeed a credit to his race, or any race, for that matter. At the present time his services are in great demand on the air, in vaudeville and movie houses and in night clubs. He's an unassuming young fellow, 24 years old.

"I was born in Rochester, N. Y.," he begins his own story of his career, "but my family moved to Baltimore, and that's where I was raised. One of my sisters teaches and another is a physician in the Middle West. As a kid I was fascinated with music and learned all I could about it in high school. I was an honor student in music when I was graduated in Baltimore."

"I liked the saxophone, but, strangely enough, I got my start playing drums. That was in Chicago, three years ago. Eventually I organized my own orchestra and came to New York. I appeared in a couple of shows, then settled down to the job of developing the orchestra as a separate unit."

"It was very slow work at first. Competition in music is very keen, particularly in New York. When Duke Ellington left the Cotton Club, we replaced him."

"We specialize in Negro rhythm, of course, and the music we play is really typical of the race."

Cab had had but a few days to himself in the last year, but doesn't show any outward signs of fatigue. "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, hard work."

Cab has studied voice since he came to New York, but his dancing is entirely original. He is never quite sure 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.

Unlike so many of the 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 talk. He is always the most quiet member of any group. But here is nothing quiet about him when he is in action.

Supporting Calloway and his orchestra on the Metropolitan bill this week are Maxine Lewis, dainty little lady of musical comedy,

Brooklyn Times Union
(New York, NY),
May 2, 1932

This Policeman Doesn't Seem to Know Calloway

NEW YORK, May 7.—Warrant Officer Henry Bashmer apparently doesn't know much.

He didn't know until Wednesday that Cab Calloway is the leader of the band at the Cotton club, Harlem's classiest night club.

Back in 1931 Bashmer found a car parked in W. 42d St. and placed a ticket on it. Cab Calloway, the owner, didn't appear in court.

Ever since the cop has been seeking Calloway. Some one told him that the man he wanted was the Harlem band leader. Bashmer went to the Cotton club and served the warrant. Calloway was in traffic court Wednesday.

"I think you have been punished enough by sitting in court all morning," said Magistrate Gottlieb. "I hear you do a great deal of charitable work. Sentence is suspended."

The Chicago Defender
(Chicago, IL), May 7, 1932

SLASHED!
NEW SUMMER PRICES
IN EFFECT COMMENCING
* SUNDAY, MAY 14th
Admission Sunday Matinee . . . 50c
Admission Week Nights . . . 50c
Admission Sat. and Sun. Nights . . . 60c
DON'T FORGET!
Cab Calloway
THURSDAY, MAY 12th
ADM. **SAVOY**
65c
World's Finest Ballroom
Lenox Ave. and 140th St.
A Ten Cent Wardrobe Charge Will Be Added to the Regular Admission

New York Age (New
York, NY), May 11, 1932

N.V.A. PAGEANT OF STARS
METROPOLITAN
OPERA HOUSE
AT 8:15 SHARP TONIGHT
"THE SHOW YOU WAIT ALL YEAR FOR"
WITH THE FOLLOWING ARRAY OF HEADLINERS
Massed ORCHESTRA OF 300 MUSICIANS—Direction
WALTER DAMROSCH
DAVE APOLLON, JEANNE AUBERT, BELLE BAKER, JAMES BARTON, JACK BENNY, MILTON BERLE, IRVING BERLIN, JULES BLEDSOE, PATRICIA BOWMAN, FRANK & MILT BRITTON, BURNS & ALLEN, CAB CALLOWAY, LEO CARILLO, ROBERT CRISWOLD, WILLIAM DENAREST, DEMARCO, FIFI D'ORSAY, EDDIE DOWLING, ROSETTA DUNCAN, LEON ERROL, RUTH ETTING, JAY C. FLIPPEN, SYLVIA FROGS, WILLIAM GAXTON, MITZI GREEN, JACK HALEY, JAMES HALL, ROBERT HALLIDAY, EVELYN HEBBERT, LOU HOLTZ, HELEN KANE, PATSY KELLY, CHARLES KING, JUNE KNIGHT, BERT LAHR, LEDOVA, EDDIE LEONARD, HAL LEROY, EUY LOMBARDO, VINCENT LOPEZ, ARE LYMAN, WILL MAHONEY, MITZI MAYFAIR, GRAHAM MANAMEE, ETHEL NERMAN, MILLS BROTHERS, BORAH WINKEVITCH, WITCHELL & DURANT, LEE MORSE, ODETTE MYRTIL, POLA NEGRI, PUCK & WHITE, S REILLY KIDS, HARRY ROSE, ROXY BALLEET, HARRY RICHMAN, BUDDY ROGERS, PAT ROONEY & PAT JR., LILLIAN ROTH, BERRY RUBIN, RAE SAMUELS, LILLIAN SHADE, KATE SMITH, SMITH & DALE, LOUIS SOBOL, HERMAN TIMBERG & JR., DOROTHY STONE, SOPHIE TUCKER, GUS VAN, VELOZ & YOLANDO, FRED WARING, MARJORIE WHITE, CHARLES WINNINGER, MASSED ORCHESTRA OF 300 MUSICIANS, ROXY CAPITOL, R. K. O. and SAM H. HARRIS' ENSEMBLES, "THE CAT AND THE FIDDLE," ENSEMBLE.
And BENIAMINO GIGLI of the Metropolitan Opera House.
1,000 GOOD SEATS AT \$1, \$2 and \$3 (NO TAX)
BOX OFFICE OPENS AT NOON at Metropolitan & Palace Lobby, also Lebiang's Central Ticket Agency & Local Postal Telegraph Office

Daily News (New York, NY), May 1, 1932

Greatest Show in Capitol History!

IN PERSON
EDMUND LOWE
 Of "Cock-eyed World" and "What Price Glory?" Fame.

VICTOR McLAGLEN
 with CHARLES JUDELS

FIFI D'ORSAY
"Hot from Paris"

6 STARS ON STAGE!
TOMORROW!
 In Person-SIX of the greatest stars of stage, screen & radio in one mighty stage revel!... NEVER BEFORE SUCH A SHOW!

BURNS & ALLEN
Stars of Stage, Screen and Radio

CAB CALLOWAY
 and his Cotton Club Orchestra

PLUS
 Metro-Goldwyn-Mayer's new hit

STREET SINGER (ARTHUR TRACY)
Radio's Voice of Romance

Plus JACKIE ("CHAMP") CHIC COOPER & SALE
"When a Feller Needs a Friend"
 From the noted story "Limpy"

Capitol
 514 W. 51st St. - MAJOR ED. BOWEN MGR.

TODAY—Last Times
JOAN CRAWFORD and **Robt. Montgomery** in "Letty Lynton"

New York Times (New York, NY), May 12, 1932

COTTON CLUB
"ARISTOCRAT OF HARLEM"
 Presents
DAN HEALY'S NEW SPRING REVUE
"COTTON CLUB ON PARADE"
 The New, Sparkling, Riotous SHOW
 Music and Lyrics by
H. ARLEN and T. KOEHLER
 Plus **CAB CALLOWAY** and
 His Famous Cotton Club Orchestra
LENOX AVE. & 142nd ST.
BRadhurst 2 - 7767 - 1687

Capitol Theater Magazine (New York, NY), May 20, 1932

"AMERICA'S LEADING COLORED THEATRE"
LAFAYETTE
 7th Ave. Bet. 131st and 132nd St.
PRESENTING THE FINEST STAGE and SCREEN SHOWS
This Week — Ending with Gala Midnight Show on Friday

Don Redman **A N D BAND**
 And a Great Cast of
NIGHT CLUB FAVORITES
 Also **'Amateur Daddy'** **WARNER BAXTER**
Beginning Saturday May 28—One Week Only

Cab Calloway
 And the Famous
COTTON CLUB REVUE
 With **ADA WARD**
 And the Incomparable
 Cotton Club Cast

Also **"Nice Women"** **SIDNEY FOX**
! NO ADVANCE IN PRICES !

New York Age (New York, NY), May 28, 1932

THE NEW SOUND OF THE BAND

THE SLAPPING ARRIVAL OF AL MORGAN



Staring at the camera, the latest proud acquisition in the rhythm section, who helped to renew the sound of the whole band, is bassist Al Morgan, who replaced Jimmy Smith. More discreet, in the lower left corner of the picture, is trumpet player Doc Cheatham, “acquired” in September 1931.

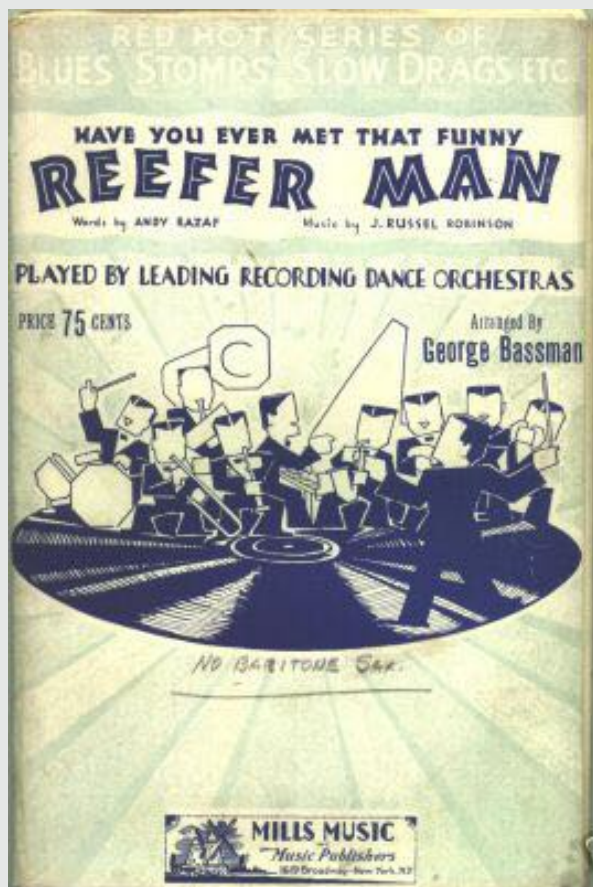
From left to right: Doc Cheatham (tp), Harry White (tb), Al Morgan (b), Walter Foots Thomas (ts), Andrew J. Brown (as), Cab Calloway (ldr). — Harlem Cotton Club, 1932.

Now forgotten and eclipsed by Milt Hinton, his brilliant successor in Calloway’s orchestra, Albert ‘Al’ MORGAN (August 19, 1908, New Orleans - April 14, 1974, Los Angeles), however, benefits from the image of an exceptional double bass player, considered one of the pioneers of slapping, in the same way as Wellman Braud or Pops Foster.

When Al Morgan landed in Cab Calloway’s orchestra, he already had a good reputation, having played for two years in Vernon Andrade’s band during its long stay at the Renaissance or the Savoy Ballroom, from where they regularly broadcast (too bad they never recorded). A later Morgan’s recording sessions probably caught the attention of the King of Hi-De-Ho. And Morgan’s first sessions with Cab sound so promising...



Vernon Andrade Orchestra: George Washington (tb), Clarence Wheeler (tp), Louis Metcalf (tp), Al Morgan, Vernon Andrade (ldr, g+bjo), Julius Fields (piano, holding the bjo), Zutty Singleton (dms), Gene Mikell (reeds), Tom Thomas (sax and oboe), Happy Caldwell (ts, cl).
Source: *Black Beauty, White Heat*, Frank Driggs & Harris Lewine



Band arrangement of *Reefer Man*, published by Mills Music. The song was recorded in 1932 by Harlan Lattimore (June 17), Mills Blue Rhythm Band (with Billy Banks on vocals), and Joel Shaw (October 17).

FROM A STUDIO SESSION TO ANOTHER ONE

Al Morgan played and recorded with the Mound City Blues Blowers with the likes of Glenn Miller, Pee Wee Russell, Eddie Condon, Jack Bland, Gene Krupa, Red McKenzie and Coleman Hawkins (very promising band, isn't it?). On "Hello, Lola" (November 14, 1929), Hawkins' solo is highly regarded, especially thanks to Al Morgan's swing.

During his time in the band of Billy Banks (a singer in the mold of Cab), Morgan took part in two recording sessions whose undeniable musical and rhythmic qualities are partly based on the slapping produced by Al Morgan ("Bugle Call Rag", "Margie", "The Scat Song"...).

We can obviously imagine that Al Morgan's excellent performance during this session counted a lot in Cab's decision to hire him. Another possibility is the April 21 benefit show at the Renaissance where Cab appeared with his orchestra while the dance was performed by Vernon Andrade's band... Cab may have noticed that excited and talented bassist... Anyway, the King of Hi de Ho wanted the best for his band. And it was time for him to get rid of another one of the Missourians, Jimmy Smith, the tuba and double bass player.

As Alyn Shipton wrote in his biography of Cab: "Cab recognized that Jimmy Smith had not made an entirely effective transition from tuba to double bass, so he [...] had to go, to be replaced by Al Morgan, a scion of a leading New Orleans jazz dynasty and one of the most propulsive bassists of the era. If Cab could not hire Wellman Braud, whom he so admired, away from Ellington, Morgan was the next best thing."

Old tuba's sound was dated and, as Shipton (who is also a professional bassist) notes, Morgan's "strong arpeggios and percussive slap technique were to fit perfectly in Cab's band with Payne's subtle piano and Maxey's drumming."

The orchestra now sounded more "modern," thanks in part to trumpeter Doc Cheatham replacing Reuben Reeves (Sept. 1931) and the addition of saxophonist Eddie Barefield (June 1932). The three of them will have their first session with Cab on June 7.

THE IMPACT OF SLAP, RIGHT FROM THE FIRST SESSIONS

From his very first recording session with Cab Calloway, Al Morgan adds his touch to the band's sound, and the engineers sound as if they understood it, because every note of Al's is beautifully captured by electric microphones. On "Dinah", we hear Al Morgan's strong notes particularly well, as if to mark the difference with his predecessor... When the orchestra returned to the studio two days later, they chose to record "Reefer Man", with lyrics by Andy Razaf (Fats Waller's regular lyricist) and music by J. Russel Robinson (former member of the Original Dixieland Jass Band!). It's a new song and this is its first recording. Did Calloway, the producer, or the musicians even Morgan himself!) already know Morgan's potential? This reminds me of the later case of "Jonah Joins the Cab", recorded just a few days after Jonah Jones joined the orchestra...

The song starts with Morgan's bass and is therefore almost a duet between Cab's frenetic vocals and Al's frenetic slapping. "Reefer Man" would soon become Al Morgan's personal theme and signature routine on stage during the Cotton Club Parade in October 1932. General audiences would later enjoy the act in the movie International House (1933).

In the same June 9 session, "Old Man of The Mountain" and "You Gotta to Ho-De-Ho" both have a unique dynamic that proves the entire orchestra and Cab are in a wonderful energetic state.

"Strange as It Seems", recorded a few days later on June 22, is another opportunity to hear the peculiar groove Al Morgan injects into the band. His great drive seems to help drummer Leroy Maxey to catch some breaks and gives suppleness to this playing and the whole rhythm section.

"Hot Toddy", my personal favorite, is a rare early instrumental in Cab's repertoire, composed and arranged by Benny Carter. Even though the reeds and horns have the best parts here, the groove that the rhythm section drives is so powerful that no one can deny the fact that Al Morgan's slapping notes turn up the heat.

ALREADY CONSIDERED (IN FRANCE) AS ONE OF THE BEST!

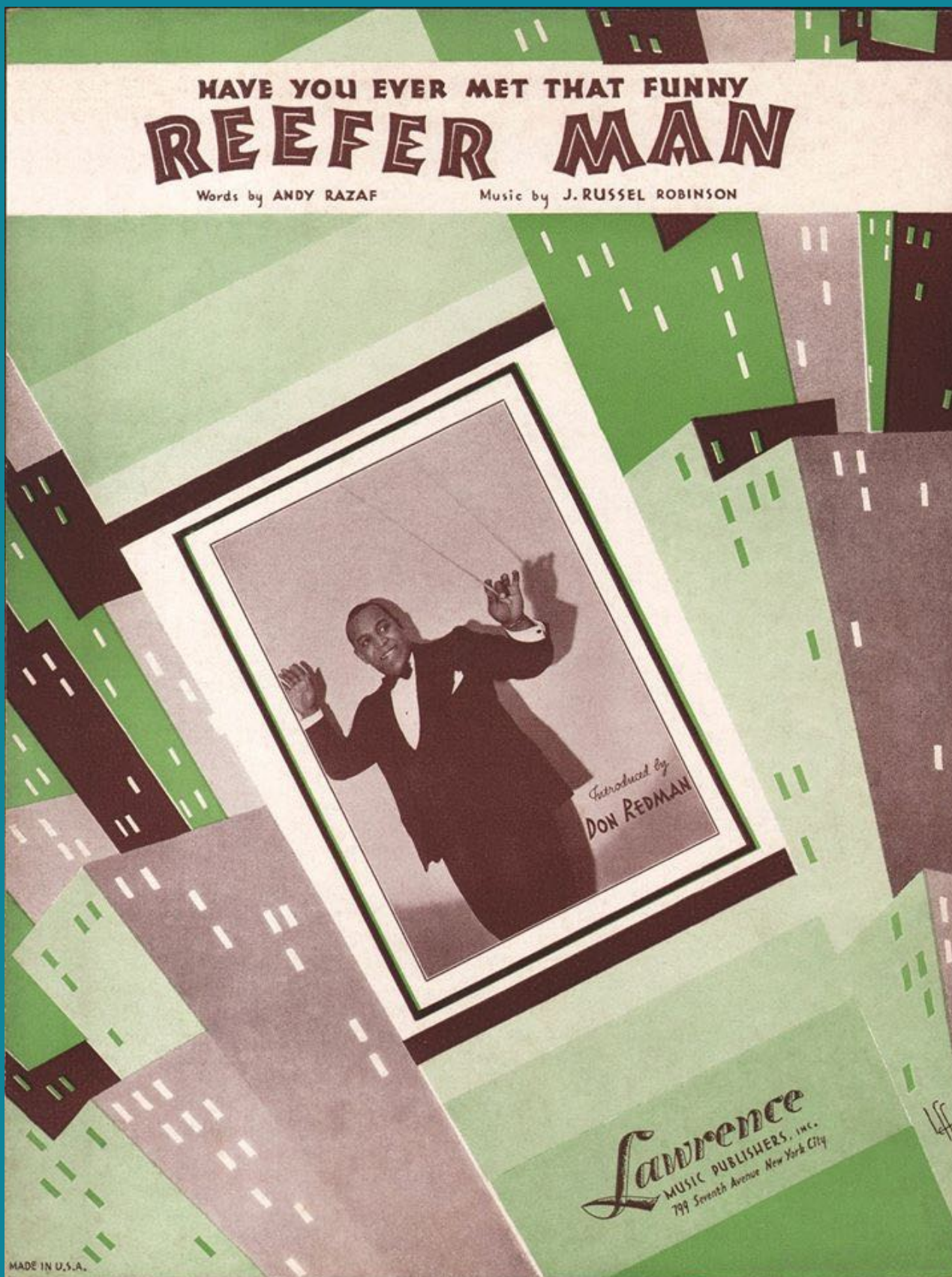
The French jazz magazine *Jazz Tango Dancing* had already noticed Al Morgan in its January and February 1932 issues, with the Mound City Blue Blowers records by Red McKenzie. The "velvety yet solid touch" of Al Morgan in the rhythm section (Eddie Condon on banjo, Gene Krupa on drums, and Al on bass!) is much appreciated. From now on, Al Morgan would remain a favorite of French critic Hugues Panassié, even with the Calloway records: Panassié wrote that Al Morgan saved them every time! Already in its September 1932 issue, *Jazz Tango Dancing* noted that "Cab Calloway's orchestra is improving because it has just been enhanced by Al Morgan, the hottest, with [Pops] Foster, of the double bass players." Note that the American jazz press didn't pay any attention to Morgan before 1940...

Al Morgan stayed with Cab Calloway and his orchestra until the end of January 1936, right after they finished filming *The Singing Kid* with Al Jolson in Hollywood. He stayed there with Eddie Barefield, and together they formed an orchestra.

When Al Morgan died in Los Angeles in 1974, he was forgotten by most, while the world of jazz bass remembers him by listening to Coleman Hawkins, Louis Jordan, Chuck Berry, T-Bone Walker, and Cab Calloway! Critic Georges Avakian always wondered if Al Morgan didn't have an electric drum hidden in his double bass... Good question!



The full-length biography
of Al Morgan
is available at:
WWW.THEHIDEHOBLOG.COM



Beautiful design by Sydney Leff for one of the covers by Don Redman who never recorded it.

JUNE 1932



Cab Calloway leading at the Harlem Cotton Club (1932).

Musicians are Andy 'Flat' Brown (as), Al Morgan (b) and Walter 'Foots' Thomas (ts).

JUNE 1932

CAB CALLOWAY DAY-BY-DAY



1-23 (10:30 pm, 12:00, 2:00 am)

Cotton Club revue "Rhyme and Rhythm",
Harlem Cotton Club, New York, NY

Early June

Eddie Barefield (saxophone alto, baritone,
clarinet) is added to the lineup

7

Recording session, ARC Studios, New York,
NY

9

Recording session, ARC Studios, New York,
NY

11-17

Loew's State, New York, NY

18-23

Loew's Paradise Theatre, New York, NY

22

Recording session, ARC Studios, New York,
NY

23

Appearance with Texas Guinan for the last
day of engagement of the "Friars' Frolic",
Roxy, New York, NY

24-30

Stanley Theatre, Jersey City, NJ

30 (after the show)

Guest with Benny Payne (Cab sings), Kiwanis
Club, Masonic Club, Jersey City, NJ





These three photos, including page 57, were all taken in December 1931 at the Oriental Theater in Chicago, and widely used in 1932.

Benny Payne (p),
 Reuben Reeves (tp),
 R.Q. Dickerson (tp),
 Jimmy Smith (tu and b),
 Lammar Wright (tp),
 DePriest Wheeler (tb),
 Cab Calloway (ldr),
 Arville Harris (cl),
 Leroy Maxey (dm),
 Morris White (g),
 Andrew Brown (as),
 Walter Foots Thomas (ts),

LAFAYETTE THEATRE

"Minnie the Moocher" is being married this week. The celebration is taking place at the Lafayette Theatre where Cab Calloway and his orchestra and the sensational **Cotton Club** revue are being presented to capacity audiences. A more mature and versatile Cab Calloway, excellent music, a great cast, dances and comedy situations go to make the show one of the greatest ever presented in Harlem.

Assisting Cab and his orchestra are: Ada Ward, **Lethia Hill**, Alma Smith, Henri Wessels, Pett, Peaches and Duke, Elmer Turner, Jimmy Baskette, Emma Smith, Four Blazes, Swan and Lee, Brown and McGraw, Leonard Ruffin, Anise Boyer, Norman Astwood, Littlebits Turner, Roy Atkins and a talented and beautiful chorus under the able direction of Elida Webb.

The talking picture feature for the week is "Nice Women."

New York Age (New York, NY),
June 4, 1932

GUEST STARS
Appearing in 2nd Edition
FRIARS' FROLIC
TODAY
TEXAS GUINAN
(why say more)
CAB CALLOWAY
and his band
with
Rooneys — J. C. Flippen — Lester Allen — Marion Bent — Harry Hershfield — Jans & Whalen — Georgie Price — Joe Howard — Eddie Miller — 100 others
ROXY 7th Ave
& 50th St.
Popular Prices plus tax

Daily News (New York, NY),
June 23, 1932

TODAY!... Great Vaudeville Hit Pictures!
A True Story by Mark Hellinger—
taken from Real Life!

"Night Court"

with
Walter HUSTON
Anita PAGE
Phillips HOLMES
LEWIS STONE
Metro Goldwyn Mayer Picture

Broadway's Ace
Vaudeville
CAB CALLOWAY
and His Cotton Club
Orchestra
Lester ALLEN &
Peggy HOOVER
Novelle Bros.
Other Acts

LOEW'S STATE
45th and BROADWAY

TODAY 35c
10 A. M.
to Noon

Daily News (New York, NY),
June 11, 1932

LOEW'S JERSEY CITY
AT JOURNAL SQUARE

NOW PLAYING!
ROBT. MONTGOMERY
— in —
BUT THE FLESH IS WEAK
— with —
Nora Gregor—Nils Aather

ON THE STAGE
CAB CALLOWAY
And His
COTTON CLUB ORCHESTRA
Pulsating Rhythm!
Fascinating Melody!

DON ALBERT-DICK LIEBERT
Extra Added Attraction!
LAUREL and HARDY
In Their Latest Laff Riot
"ANY OLD PORT"

COMING FRIDAY
"Huddle," with Ramon Novarro.
Stage! N. T. G. and Pat Rooney

The Bayonne Times (Bayonne, NJ),
June 29, 1932

Loew's State, New York

(Reviewed Saturday Afternoon, June 11)

The State is banking a whole lot this week on Cab Calloway and his Cotton Club Orchestra—opposish to Ben Bernie and his musickers at the Palace—going so far as to do a bad booking job of the rest of the show. Before Calloway comes on for the last 25 minutes of the 70-minute show the customers are pretty groggy from watching a very slow-moving layout and one that's lacking the proper variety. It lacks gab comedy, going after laughs via a couple of acrobats, bird whistlers and an eccentric hooper and mugger. They get by all right, but that's about all. Walter Huston and Phillips Holmes are on the screen in *Night Court*. Business was okeh, the usual for this first show opening day.

Monroe and Grant, comedy trampoline bouncers, do nicely in the hello position. There's an old and familiar turn, gotten up nicely and handled swell by the

male duo. The tramp bouncing bits pulled a lot of applause during the going.

Donovan Sisters and Bishop follow and shape up as a fair deuce spot act with their harmony singing. Their warbling is okeh and applied to neat arrangements, but unfortunately the pit boys' blatant music frowned them out frequently. Trio is plenty there on looks.

Novelle Brothers do a nice act, but still the show's coasting and not gaining any speed. These two boys are effective in their fiddling while doing acrobatics, and for the last half of their act click with their bird whistling. Off to good applause.

Lester Allen and Peggy Hoover were in an ideal spot for serving a lot of comedy gab, but not much forthcoming and the little there was proved to be old. They pay more attention to singing, dancing and mugging. It's good, especially that hoofing display of Allen's for the finish, which gets them off big.

Cab Calloway and his Cotton Club bandsters are a life-saver in the closing frame, providing a real pep tonic. The "hi-dee-hi" boy and his 12 Harlem syncopaters certainly provide an earful of scorching jazz, with Cab's direction as ever the highlight. And *Minnie, the Moocher*, was done right by as usual. To further the value of the turn there are Pete, Peaches and Duke (boys), who are class tap steppers in possession of unusual precision. Also Roy Atkins and Little Bits, whose song-dance routine is great. Heavy applause for the act all the way and even bigger as the traveler closed in.

SIDNEY HARRIS.

STATE

Cab Calloway's band is the front of the show this week and heading a set of five acts which go together nicely. Business excellent Saturday afternoon, but thin on the supper swing, though just as enthusiastic. All standard stuff, well blended.

Monroe and Grant open with five minutes on the trampoline. It's the same turn, including the comedy truck, they have done since 1912. They work quickly and with sureness, each taking half a dozen turns on the table and then off without annoying the customers with attempts at comedy. Only five minutes, but four of those hard work. The other minute is the introduction of the trick truck which serves as the frame for the canvas. The crowd seemed to like them, but forgot to applaud.

Donovan Girls and Bishop get second chance and managed to get the crowd warming up. They give the impression they could get better results with a change of style, but the people like what they have. It's a sight as well as sound act with both girls very easy on the optics.

Novelle Bros. are third with the musical clowning and bird courtship that is a family heirloom. It does not seem to age, though many in the audience probably know the turn by heart.

Lester Allen and Peggy Hoover did not fare as well here as they did uptown. Allen managed to get them taking notice with his mock ballad, and the last dance went over to a satisfactory bow.

Part of the trouble seemed to be that they were waiting for Calloway and nothing else mattered much. Announcer was slow in changing and Calloway got a hand before his number was posted. After that he kept on getting applause. Collected strongly on three songs, including *Minnie, the Moocher's Wedding Day*, and the band backgrounded him nicely. Pete, Peaches and Duke, in unison dancing and a challenge, mopped, and a comedy dance duo also scored. And yet, after all the excitement, they let Calloway off without an encore when the curtains closed in. Took 25 minutes, but probably doing more when the house is filled.

Film program is headed by *'Night Court'* (Metro) and includes *'You're Telling Me'*, a Roy Friend short, and the new reel.

Billboard (New York, NY), June 11, 1932

Variety (Los Angeles, CA), June 14, 1932

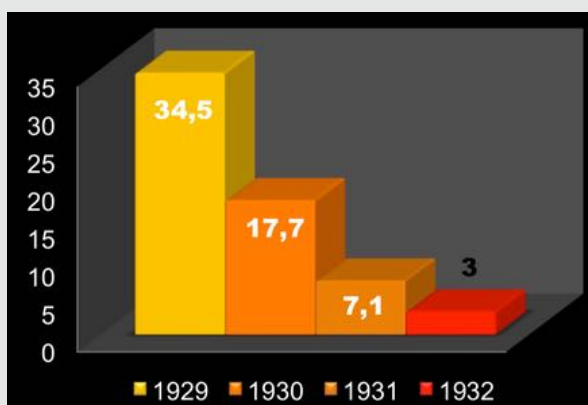
3 RECORDING SESSIONS IN NEW YORK, NY

JUNE 1932: A MONTH IN THE BOOTH...

While the Chicago bank panic aggravated the economic crisis of the whole country with more failures, confusion, and decline, a 25-year-old African American singer and bandleader enter the studios thrice within a month, engraving 12 tracks to be released in the forthcoming months, bringing to the shelves of record sellers more stuff to sell to people who don't have the money anymore to buy them. How come?

When you observe the diagram at right, you can notice that the sale of records in 1932 was only a tenth of what was sold 3 years earlier! Despite that fact, we can notice that Cab was one of the rare artists to be "allowed" to record new tunes. Probably since he was one of the mighty Irving Mills' protégés. For instance, Duke Ellington, who started earlier than Cab, had 72 tunes recorded in 1929 and "only" 36 in 1932. That is still a bigger amount than any other African American artist of that era.

And since Cab was also a selling sensation, he was sent to the studios more than anyone else. And except for one, all the tracks were songs with vocals by Cab. The only rejected one was... an instrumental: Hot Toddy (that will be re-recorded in the September recording session)!



EVOLUTION OF THE SALES
OF THE VICTOR RECORDS
(IN MILLIONS)

Cab Calloway (vocal*, ldr)

Lammar Wright, Edwin Swayzee, Doc Cheatham (tp),

De Priest Wheeler, Harry White (tb),

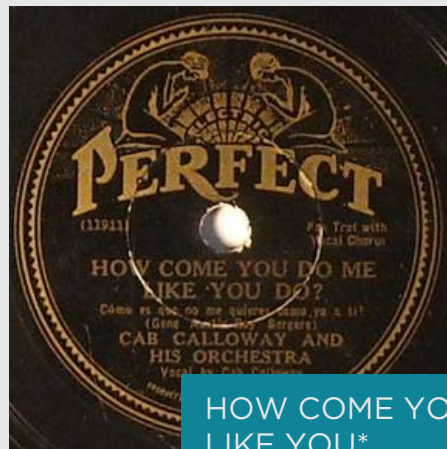
Arville Harris (cl, as), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl),

Bennie Payne (p), Morris White (g), Al Morgan (b), Leroy Maxey (dm)

JUNE 7, 1932



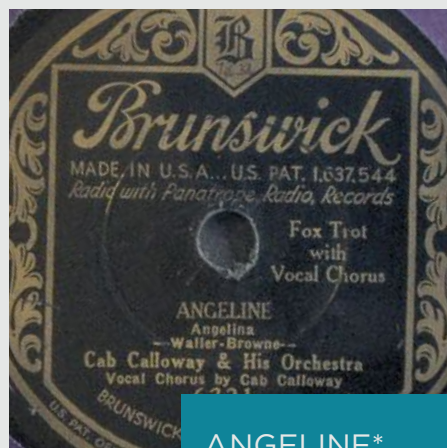
DINAH*



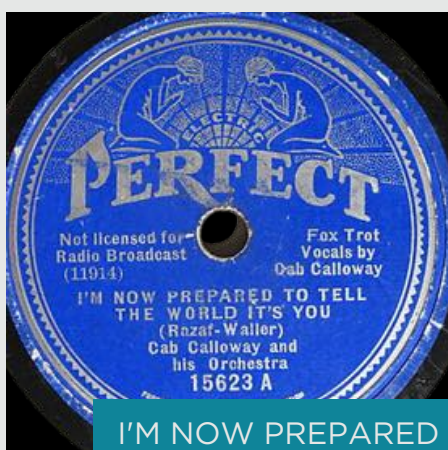
HOW COME YOU DO ME LIKE YOU*



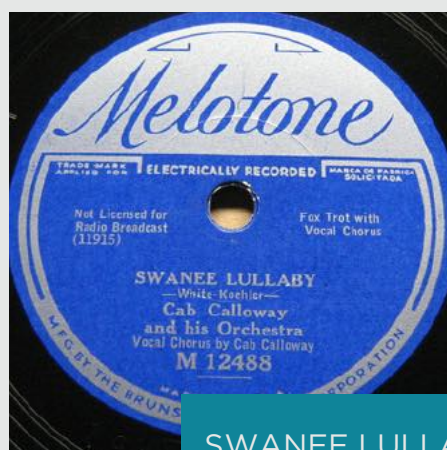
OLD YAZOO*



ANGELINE*



I'M NOW PREPARED TO TELL THE WORLD IT'S YOU*



SWANEE LULLABY*

JUNE 9, 1932

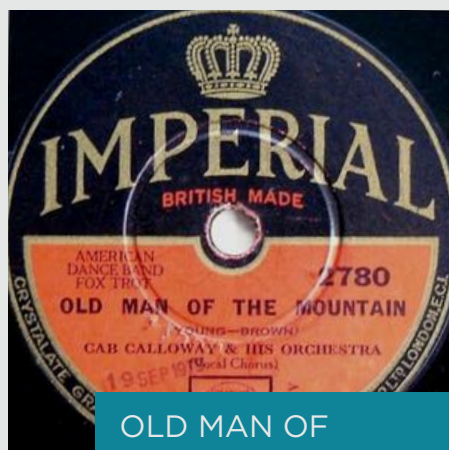
**REJECTED:
RECORDED AGAIN
IN SEPTEMBER
1932**

HOT TODDY

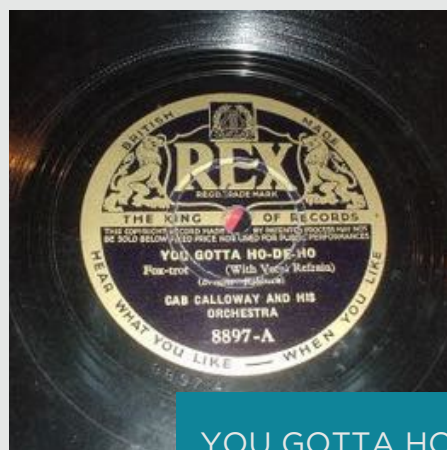


**Ranked #11
for 2 weeks
in *Billboard*
(July 23-30,
1932)**

REEFER MAN*

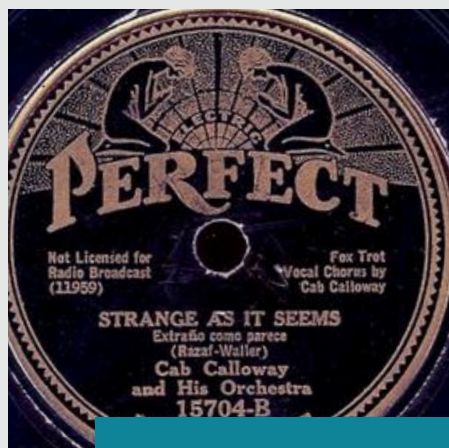


OLD MAN OF
THE MOUNTAIN*



YOU GOTTA HO-DE-HO*

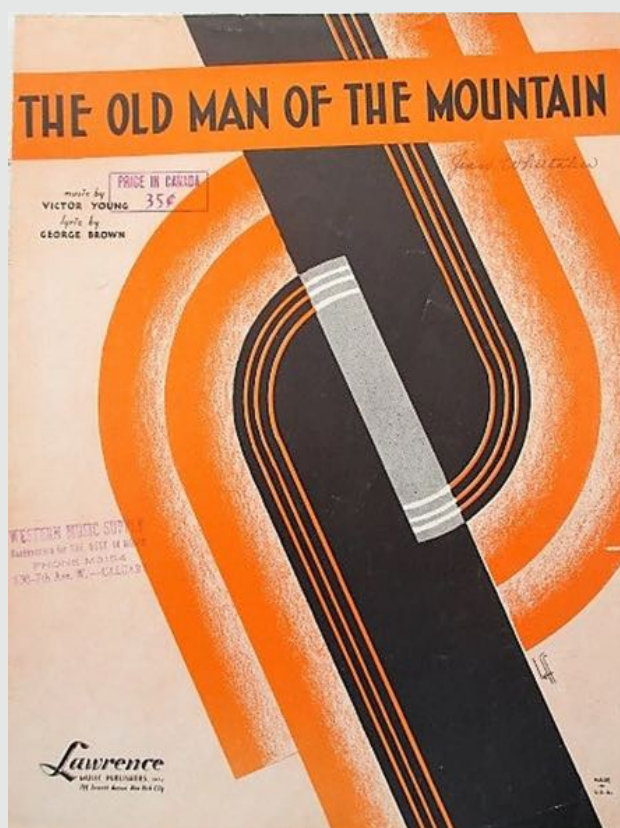
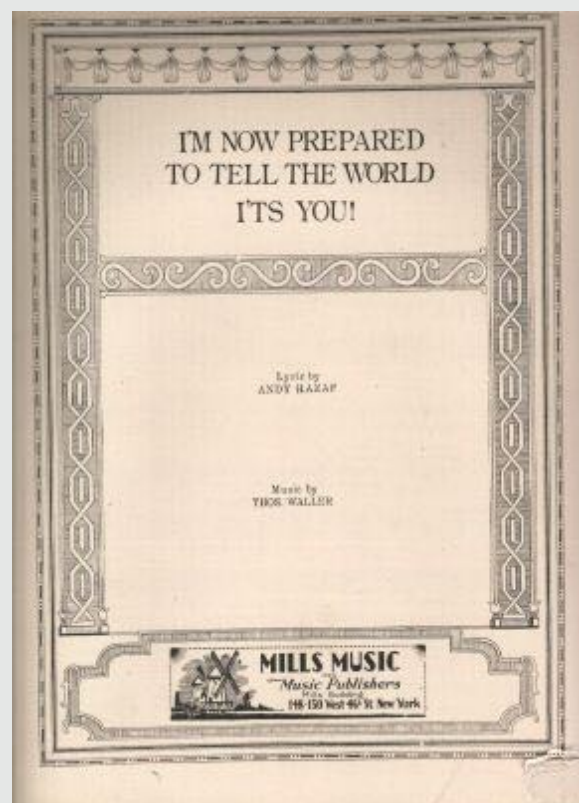
JUNE 22, 1932

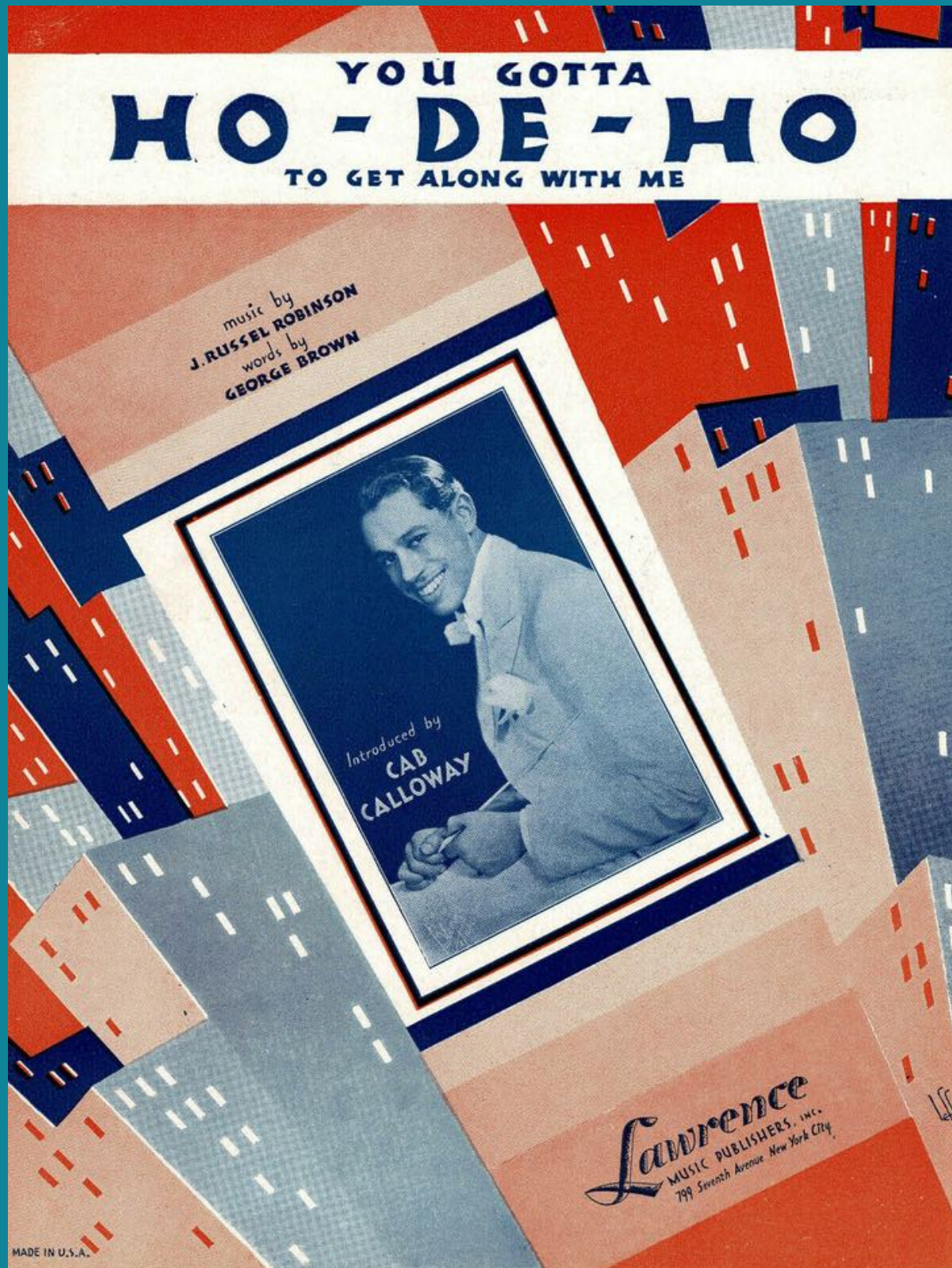


STRANGE AS IT SEEMS*



THIS TIME IT'S LOVE*





Sheet music published in 1932, designed by Sydney Leff

JULY 1932



Publicity portrait used in 1932
(Bloom Studio, Chicago, IL)

JULY 1932

CAB CALLOWAY DAY-BY-DAY

1-7

Loew's Paradise, Bronx, New York NY

8-10

Loew's Valencia, Jamaica, Queens, New York, NY

10 (evening)

Cab Calloway is the surprise guest of Mrs. Anna Wilson at her birthday party, Jamaica, New York, NY

11

Loew's State Theatre, New York, NY (TBC)

15 (9 pm-1 am)

Dance, Casino, Seaside Park, Virginia Beach, VA

16

Dance, Atlantic Hotel, Morehead City, NC

17

Dance, Tybee Beach, Savannah, GA

18 (8-9 pm)

Concert, High School Auditorium, Rocky Mount, NC

19 (9-1 am)

"Colored Script Dance" – "Balcony reserved for White spectators" (2000 white people and 3000 colored people attend), Armory Auditorium, Charlotte, NC

20 (afternoon)

Duke University, Durham, NC: canceled by the union at the last moment, while the orchestra was on stage

20 (8:30 pm-1:00 am)

Roycroft Warehouse, Durham, NC

21 (2 am-6 am)

Ball ("music for the carnival cabaret") sponsored by Carolina debutantes (first part: Ben Bernie: 10 pm-2 am), Memorial Auditorium, Raleigh, NC

21 (9 pm-1 am)

Auditorium, Norfolk, VA

21 (night)

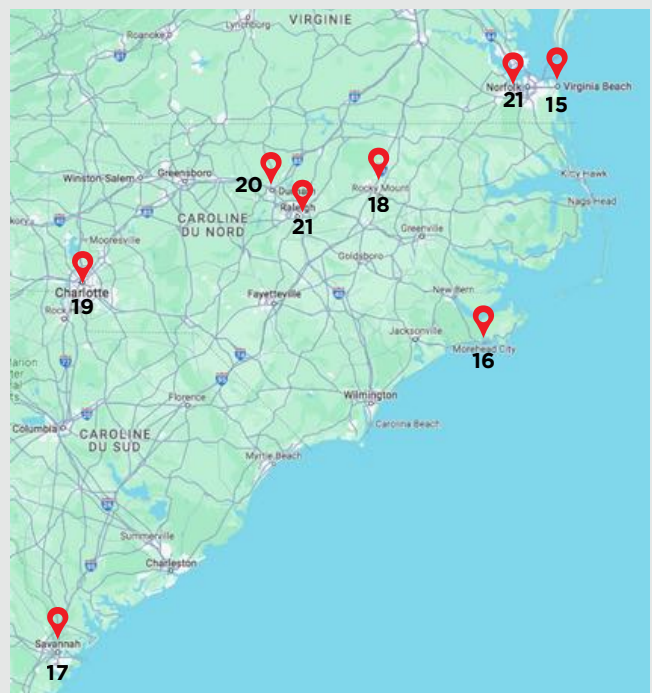
Cab is the house guest of Mrs. N. H. Wood, 646 Landing Street, Norfolk, VA

23-29 (first show at noon)

Hippodrome, Baltimore, MD

30 (8 to 2)

Dance, Sunnybrook Ballroom, Pottstown, PA



Loew's Paradise, Bronx

(Reviewed Friday Evening, July 1)

This show marks the change of policy necessitated when Loew dropped its presentation route. With the de luxe units out for the summer, regulation vaude went in here this week. New policy is five acts, including a "name," which brings this house in direct clash with the near-by RKO Fordham, which also shows five acts, but on a split-week policy. Of course, the vaude policy is much cheaper than the units and will come in handy during the summer, but this house is strictly a de luxer and vaude does not show up to best advantage. The house is too big and the interior too gaudy, which detracts from any attempt at intimacy. Altho the theater is a perfect spot for flashes, this bill lacked a single dance flash and only one turn (Cab Calloway) utilized a full-stage setting.

Current bill is strong, altho the acts died at the supper show, due to the vast number of empty seats. Block and Sully, in next-to-closing, and Calloway in closing, gave the show a swell windup, altho there weren't enough customers in the house to give them the applause they deserved. The picture was Edward G. Robinson in *Two Seconds* (Warner). Con Maffie preceded the vaude with a pleasing organolog, and Don Albert led the pit crew.

Al Gordon's Dogs got the bill off to a brisk start. Gordon paces a flock of small pooches thru cute tricks, ending with the dogs trying to ride a whirling platform.

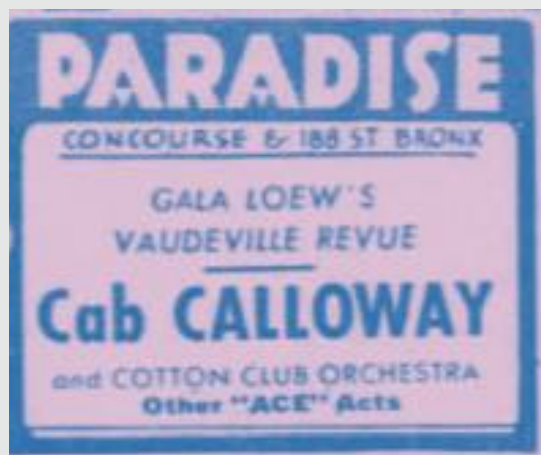
Evelyn Wilson, pretty and smartly gowned, opened, singing a popular number, followed it with the dialect phone number bit and closed with a drunk characterization. She has a fine voice and is more effective at straight singing than at comedy.

The Novello Brothers, two of them, start off slowly and don't really get under way until they go into their comedy whistling. Comedy bits are prolonged and act moves too slowly.

Block and Sully ran thru their familiar comedy patter, with Miss Sully's Dumb Doralisms getting the laughs. Material is quite refreshing and the delivery gets the most out of it. A bit of singing and dancing relieves the talk nicely.

Cab Calloway and his Cotton Club Orchestra provided a stirring close. The music is hot, and, at points, almost savage in intensity, with Calloway's singing and other specialties sprinkling the music routine. Specialists are Elma Turner, a fast hooper, Roy Atkins and Little Bits, a swell eccentric dancing team, and Pete, Peaches and Duke, boy hoofing trio. *Minnie the Moocher* closed the act, of course. **PAUL DENIS**

Billboard (New York, NY), July 9, 1932



Daily News (New York, NY), July 2, 1932



Brooklyn Daily Eagle (New York, NY), July 8, 1932

Cab Calloway



And His Famous
**Cotton Club
Orchestra**

ON FIRST

Southern Tour

VIRGINIA BEACH, VA.

JULY 15th

MOREHEAD CITY, N. C.

JULY 16th

at the Casino Atlantic Hotel

CABARET

following

Opening Dance

JULY 20, 1932

In New World War

Memorial Auditorium

Sponsored by
TERPISCHOREAN CLUB

SEATS ON SALE NOW AT

WAKE DRUG CO.
HAYNES SANDWICH SHOP
SMOKE SHOP
CAROLINA HOTEL
CAROLINA SUNDRY SHOP
CALIFORNIA FRUIT STORE
"LITTLE DOC" MORRIS

Dance and Cabaret **\$5**

Spectators **\$1**

Make your reservations early
as only a limited number can
be sold.

TYBEE BEACH

SAVANNAH,
GA.

JULY 17th

ROCKY MOUNT, N. C.

JULY 18th

Concert sponsored by
Grover Booker in Audi-
torium of High School,
8 to 9 P. M.

SEASIDE PARK
Virginia Beach
Friday, July 15th
9 Until 1 A. M.

CAB CALLOWAY
AND HIS COTTON CLUB ORCHESTRA

\$2.00
PER COUPLE

BREAK DANCE

This Means
CAB CALLOWAY
IN PERSON
With His Original
COTTON CLUB ORCHESTRA

CAB CALLOWAY
and His Orchestra
At
DURHAM
Wednesday, July 20th
Concert and Dance
Roycroft Warehouse
8:30 to 1:00 A. M.
For The Colored
Music Lovers

SPECIAL BARGAIN FARE

Salisbury	2.00
Lexington	1.75
Thomasville	1.50
High Point	1.25
Winston-Salem	1.50
Greensboro	1.00
Burlington	.75
Graham	.75
Haw River	.50
Mebane	.50
Hillsboro	.50
Goldensboro	1.50
Princeton	1.50
Pine Level	1.50
Selma	1.00
Wilsons Mills	1.00
Clayton	.75
Garner	.75
Raleigh	.60
Cary	.60
Morrisville	.60

DATE OF SALE: All trains
July 20th.
RETURN LIMIT: Midnight
July 21st.

A TREAT YOU CAN'T AFFORD TO MISS

Southern Railway

Opening Dance
Raleigh's World War
Memorial Auditorium
Wednesday, July 20th
DANCE 10 TO 2
Music by Ben Bernie
and His Orchestra

Carnival Cabaret
2 to 6
Music by Cab Calloway
and His Orchestra

Special Artists Will Present a Beautiful
Floor Show
Price \$5 per couple; Spectators \$1 each

These Orchestras Were Secured Through the
Southeastern Booking Agency. We Book Small
Orchestras as Well as Large Ones.
Write or Wire Us Care Carolina Hotel

The News and Observer
(Raleigh, NC),
July 18, 1932

Drum & Bugle Corps
Col. Chas. Young Post
No. 168, American Legion
Presents

CAB CALLOWAY
and
His Cotton Club Orchestra
(Direct from Harlem,
N. Y. City)

Colored Script Dance
Tonight 9 P. M. to 1 A. M.
ARMORY-AUDITORIUM
Balcony Reserved for White
Spectators

See Drum & Bugle Corps
Parade 7:30 P. M.

The Charlotte Observer
(Charlotte, NC), July 19, 1932

Ledger Star (Norfolk,
VA), July 9, 1932

Calloway Music
Attracts Crowd

Two thousand white people packed the gallery and 3,000 negroes thronged the main floor of the Armory-Auditorium last night to hear the hot-cha tunes of Cab Calloway and his Harlem jazz orchestra, which drew down such rounds of applause that the staid old building shook itself to the rhythm of the music.

Leaping about the stage and exhorting his Harlemites on to hotter and sweeter jazz, Calloway held the center of attraction and accepted the praise drawn by his performing orchestra. Several hundred negro couples were dancing in the midst of the crowds who came to listen, and the white audience in the gallery above could not refrain from swaying to the impetuous tunes.

Friday night of this week Ben Bernie and his orchestra will appear at the Armory-Auditorium, and another large crowd is expected to fill the building.

RULES OF UNION CHEAT DUKE OF MUSICAL TREAT

Cab Calloway and His Famous Orchestra Forced to Abandon Local Engagement

Cab Calloway, famous Negro orchestra leader, became entangled in the intricacies of trade unionism here yesterday and was forced to cancel a series of engagements at Duke university a few moments before the first performance was scheduled in Page auditorium.

Cab and the members of his orchestra belong to the stage musicians' union, which has connections with the stage employees' union. Page auditorium, it is understood, is not a union house. And, so, there you are. Calloway was forced to pack up his instruments and move on, or suffer a penalty at the hands of the union.

Hundreds of people who were hoping to hear the famous orchestra were keenly disappointed over the last-minute halt, and they expressed themselves accordingly. For some reason, it was noised abroad that local theatre officials had engineered the injunction, but this was vigorously denied. It was explained that the local theatres had nothing to do with the situation, that it was purely a union project over which they have no control.

The Durham (Durham
NC), July 21, 1932

Cab Calloway And His Harlem Orchestra Play 'Em 'Hot And Sweet' Before 5,000

BY FREDERICK SMITH.

Cab Calloway and his hot-lipped Harlem Hottentots literally set Charlotte dancing feet on fire at the Armory last night in what was probably the biggest hop that ever knocked the splinters off a hardwood floor in the staid Queen City.

Blaring out jazz both hot and sweet, the New York negro orchestra tickled the fancies and toes of more than 5,000 persons, who fired salvos of applause at the youthful leader and his melodious henchmen. Although it was a negro dance, and most of Charlotte's negro population was either dancing, watching on in the Armory, or listening to the hot music floating out the windows on the hot July air, around 2,000 white persons watched on, suppressing all sorts of desires to dance.

"I've never seen an audience as appreciative as this," said the per-

spiring Cab as he finished a set that left his listeners gasping. "This is my first trip south, and I'm enjoying it to the fullest. That southern hospitality I've heard about is really true. My boys are having a great time of it."

And with that he made a Tarzan leap to the front of the stage, shook his baton like a flash of lightning and sent his boys into another orgy of savage music. He gyrated, spun around, gesticulated, threatened and implored and the pers-sweating musicians responded with music that would melt a polar bear down to the hot dog.

Dancing was almost forgotten in watching the eccentric band leader, who sang into the microphone between wild leaps on the stage. In front of the stage persons packed 50 or more deep stood open-mouthed, almost in a trance, as they watched the Harlem youth do

his stuff. White spectators overflowed the balcony into the main floor and onto the stage, where they enthusiastically applauded every number.

"Minnie the Moocher," with vocal choruses that would make Mickey jump off the screen almost brought down the house. "Trees" was one of the outstanding numbers, and "Somebody Stole My Gal," was repeated. If applause is an indication of good music, Ben Bernie's appearance at the Armory Friday night will be greeted by the same enthusiasm.

Calloway, a Baltimore boy who made good in the city, said audiences demanded "music hot and sweet" and that was what he was giving them. What modern life would develop out of present music he wouldn't attempt to guess. There seems little possibility of its getting any hotter.

The Charlotte Observer (Charlotte, NC), July 20, 1932

New York Day by Day

BY O. O. McINTYRE

Harlem's reigning sheik is Cab Calloway, a saddle-colored Negro out of a small town in Missouri. He has been leading an orchestra in cabaret and vaudeville. His dirty clothes in zebra patterns set the style pace for ebony swells along Lenox avenue.

Hickory Daily Record (Hickory, NC), July 30, 1932

TO CAB CALLOWAY

From the N.Y. Daily Mirror.
He pinches the reed and rolls his eyes,

Kicks his toes and hi de hi's;
He's a red-hot man!

Wiggles his frame, shakes his feet;
That boy's got rhythm that can't be beat—
A red-hot man!

It's Minnie the Moocher's Wedding Day,
All the boys want to get good and gay,
They're red-hot men!

A little black and a shade of blue,
A couple of sharps, a flat or two;
Yeah, he's a red-hot man!

Snaps that baton like a man insane;

I tell you guys, 'tis all very plain,
That boy's a red-hot man!

Hear that trumpet C sharp sharp,
Lawdy, man, them notes'd break a harp...

But he's a red-hot man!

Hi de hi and ho de ho,
Hear that weird, plaintive sound?

I'll tell you seein's you don't know,
It's Maestro Cab kickin' the gong around—
He's a torrid man!

—Eddie Danville, CMTC Office,
Governor's Island.

Afro-American (Baltimore, MD), July 2, 1932

Cab Calloway Coming To Norfolk

**TO PLAY AT CITY
AUDITORIUM ON
THURS., JULY 21**

**Being Presented By
Local Hampton
Alumni Ass'n**

"Now here's the story
About Minnie the Moocher.
She was a loudmouth, loopy, loopy,
She was the roughest, toughest fruit,
But Minnie had a heart as big as
a whole."

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.

Sequel Written

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 made the story of Minnie so hilariously melodramatic.

First Southern Tour

Considerable interest is attached to the forthcoming tour of Cab Calloway and his Cotton Club Orchestra, which will include a week of one nighters in Virginia, North Carolina, and Georgia.

It is the first time that this ace attraction from the North has been booked in the South, and Irving Mills, manager of Calloway, accepted the dates in connection with one for the dedication of the Memorial Auditorium at Raleigh, N. C., on July 20.

Governor To Attend

White Carolina debutantes of the last two seasons are sponsoring the ball, which will be attended by nearly everyone of note in the state, including the Governor.

Six other engagements will be played by his Highness of Ho-de-Ho during his stay in the South. These are dances at Virginia Beach and Norfolk, Va.; Morehead City, N. C.; Savannah, Ga.; Charlotte, N. C.; and Rocky Mount, N. C. All but two of the affairs are for white patrons.

In Norfolk July 21st

Cab Calloway, who will be featured here with his famous orchestra at the City Auditorium on Thursday, July 21, was born in Rochester, schooled in Baltimore, began his career as musician and entertainer in Chicago, and won his reputation as one of the outstanding musical stars of the country during his engagement at the Cotton Club in New York's Harlem. He is being presented locally by the Norfolk-Portsmouth Chapter of the Hampton Alumni Association.

After a season as a featured singer and dancer at the old Sunset Cafe in Chicago, Cab went on tour

as an entertainer. Then he organized a band of his own and returned to Chicago to fill engagements in night clubs and theatres.

New York Debut

In the fall of 1929 Cab made his New York debut with his band at the Savoy Ballroom in Harlem. He was taken from that spot to succeed Duke Ellington at the Cotton Club when the latter organization left upon an extended tour.

Cab's distinctive music and his original style of singing quickly made him a favorite with club patrons and his radio broadcasts several times weekly helped build a country-wide following of enthusiasts.

HIS ROYAL HI-DE-HIGHNESS
OF HO-DE-HO COMING

CAB CALLOWAY

AND HIS FAMOUS

**Cotton Club
Orchestra**

Hear Cab himself, the Creator
of "Minnie The Moocher" that
celebrated Song Character!



This will be positively the only opportunity
the colored people of Norfolk will have to hear,
see, and dance by this famous orchestra during
their first Southern tour.

Presented by NORFOLK-PORTSMOUTH CHAPTER OF THE
HAMPTON ALUMNI ASSOCIATION, at the

NORFOLK CITY AUDITORIUM
CITY HALL AND MONTICELLO AVENUES

THURS. EVENING, JULY 21

DANCING FROM 9 TO 1

Admission To Dance \$1.00 Per Person Spectators In Balcony, 50c

New Journal and Guide
(Norfolk, NC), July 16, 1932

**Appearing On Stage
At The Hippodrome**



CAB CALLOWAY

Calloway and his orchestra
are featured on the stage show
at the Hippodrome Theater

HI DE HI DE HI HO DE HO DE HO HI DE HI DE HI

CAB CALLOWAY
— IN PERSON —
and his **COTTON CLUB ORCHESTRA**

Hilarious, Happy and Hot!

The Band That Burns Your
Radio With Scorching Rhythms!

ALSO
Isabell Washington, Reds and
Strugie—3 Rhythm Kings—
Jones and Rae—The Martins

ON THE SCREEN
CONRAD NAGEL
in
"The Man Called Back"
Doris Kenyon—John Halliday

HIPPODROME
ALWAYS COMFORTABLY COOL

Com. Sat.
TED CLAIR

The Baltimore Sun (Baltimore, MD), July 24, 1932

"I'LL BE GLAD WHEN YOU'RE DEAD, YOU RASCAL, YOU!"

Thanks for the theme song, Cab Calloway



JUST to make life miserable for this "dog" we've been feeding him poisonous low "Every-Day Prices" and how he hates 'em! If there's anything that "Depression" despises it's low prices! They're slow death to him! Of course it's really sacrificing on our part but we're satisfied because we've got him yipping for mercy but we don't intend to stop until "you're gone, you dog, you!"

Here are a few "poisonous dishes" that he gets every day . . .

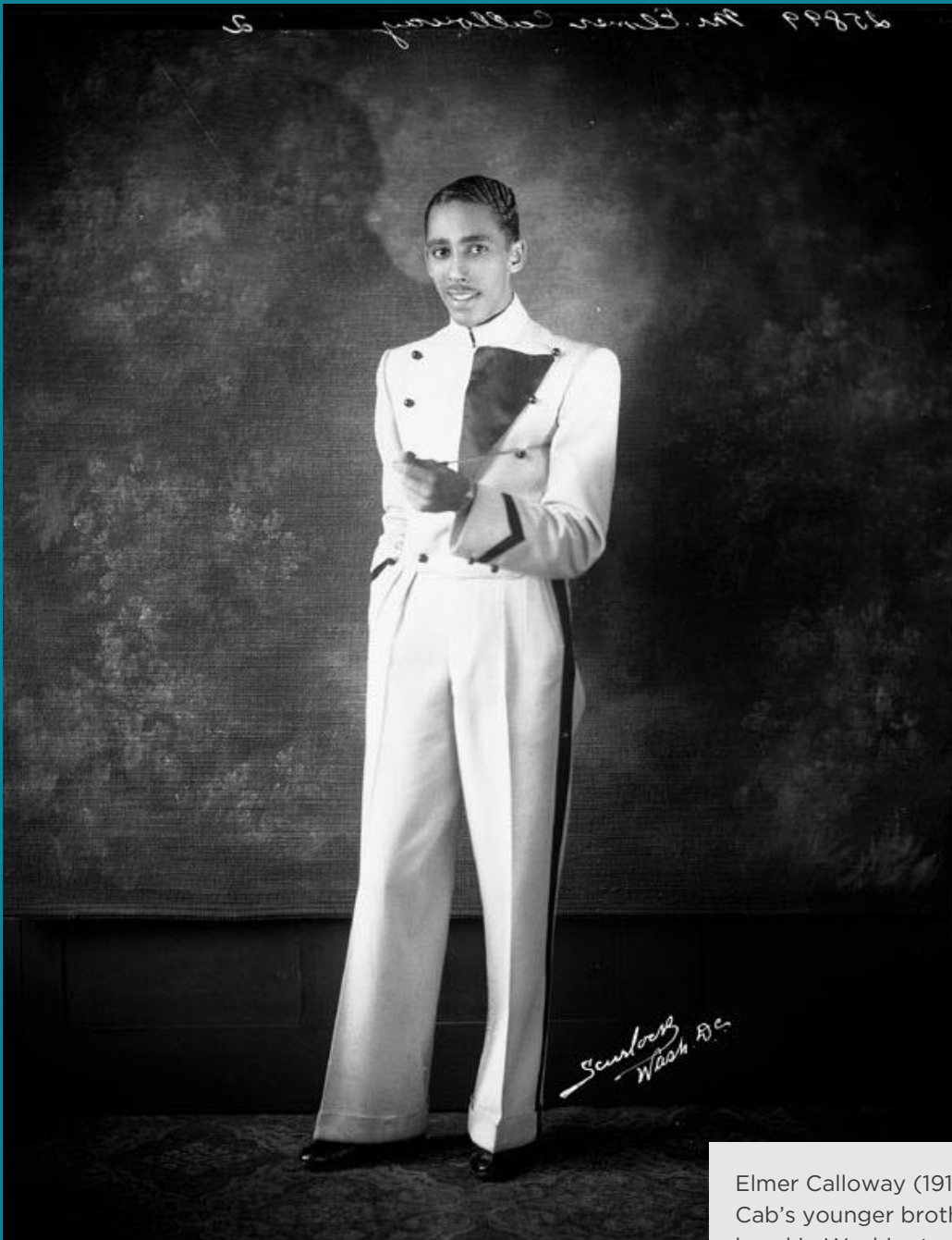
Two and 3-Piece Living Room Suites . .	\$59.50 up
Four-Piece Bedroom Suites	\$69.50 up
Eight-Piece Dining Room Suites	\$79.50 up
Heavy Colonial Axminster Rugs, size 9x12	\$19.75
Felt-Base Rugs, size 9x12	\$ 4.95
Desk and Lawn Chairs	79c up
Porch Gliders, 6-ft. size	\$9.75 up

THE GIBSON FURNITURE CO.

Complete Home-Furnishers

Record Argus (Greenville, PA), July 17, 1932

AUGUST 1932



Elmer Calloway (1912-1979), Cab's younger brother, led his own band in Washington between 1930 and 1933, taking advantage of the Calloway fame...

AUGUST 1932

CAB CALLOWAY DAY-BY-DAY

2 (8:30-1:00)

Meadowbrook Ballroom, North Adams, MS

3

Riverside Park Ballroom, Springfield, CT

4

Dance, Roseland Ballroom, Claremont, NH

5

Cab's brother, ELMER Calloway, hurt by a car while back from concerts in New York City. Cab is supposed to have played (and won) that night

in a battle of bands, subbing for his brother, at the Savoy Ballroom, New York, NY

7 (8:00-12:30)

Roton Point, Norwalk's Resort, Norwalk, CT

8

New Albert Auditorium, Baltimore, MD

9

Fernbrook Park, Wilkes-Barre, PA

10 (9:00-1:00)

Sunset, Altoona, PA

11

Willows (+ 2 broadcasts from there at 7:45 and 11:00), Oakmont, PA

12

Geo F. Pavilion, Binghamton, NY

13 (9:00-1:00)

Dance, The Casino, Bemus Point, NY

16

Meyers Lake Park, Canton, OH

17

Mansfield, OH

18

The Oasis Ballroom, Washington Park, Michigan City, IN

20

Modernistic Ballroom, Fair Park, Milwaukee, WI

21

Athenaeum Club, Indianapolis, IND

22 (9:00-)

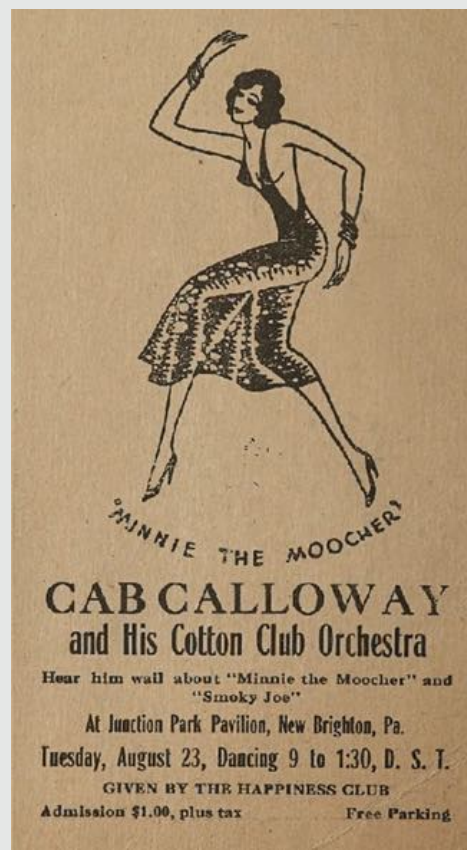
Dance, Valley Dale Ballroom, Columbus, OH

23 (9:00-1:30)

Junction Park, New Brighton, PA

29

Shooting of "Kicking The Gong Around" sequence (with 4 cameras) in *The Big Broadcast* movie, Astoria Studios, Queens, New York, NY



**CAB
CALLOWAY**
AND HIS
COTTON CLUB ORCHESTRA
**Meadowbrook
TOMORROW**

In Person—Original Orchestra Guaranteed
Dance 8:30 'Till 1 A. M. Adm. 90c—Tax 9c
Busses After Dance for Adams and No. Adams

**ROSELAND BALLROOM
CLAREMONT, N. H.**
Dancing Every Thur.-Sat.
Coming Thur., Aug. 4
**CAB
CALLOWAY
IN PERSON**
His Highness of Ho-De-Ho.
ADMISSION \$1.00
Coming, Aug. 11th, Larry Funk.
Aug 2-11

Your Only Chance
To Hear
**CAB ...
CALLOWAY**
the Crown Prince
of Hi-De-Ho—
MONDAY, AUGUST 8
New Albert Casino
1124 Pennsylvania Ave.
Baltimore, Md.
Your own Ho-De-Ho is bring-
ing this great attraction.
ADMISSION 75c

TONIGHT!
**Cab
Calloway**
And His Cotton
Club Orchestra
Dancing 8.30-1.00
Admission
99c including
tax
Riverside Park Ballroom
Springfield

Direct from Har-
lem's hottest spot
—The Cotton Club!



Go to Town with the King of Them All!
ROTONDA SUNDAY 8 P. M. - 12:30 A. M.
His Highness! Adm., 99c, including Tax
**CAB
CALLOWAY**
AND HIS
COTTON CLUB ORCHESTRA
The World's Most Amazing
Musical Personality and
the Band That Burns Your Radio!
Hear CAB Wail His Own Version
of "MINNIE THE MOOCHER!"
(Doors open at 7:30 o'clock)
FIREWORKS
Tonight, Welcome-August Show, and Laurel A. A. Dance!
Tomorrow—Senor Damiano and His 11 Troubadours!



**CAB
CALLOWAY**
AND HIS COTTON CLUB ORCHESTRA
The **CASINO**
Bemus Point
Saturday, Aug. 13
Dancing at 9 E. S. T.
Admission \$1.10, including tax
Autographed photographs of
Cab Calloway given with first
100 ladies' tickets.



The Musical Treat of
the Entire Season
**CAB
CALLOWAY**
and his
Cotton Club Orchestra
Merry, Mad, Musicians in a
Musical Melange.
ONE NIGHT ONLY
Thursday, August 18
The Oasis
BALLROOM
Washington Park
Michigan City, Ind.
Tickets
\$1.00 in advance per person
\$1.25 at door per person.
Only Engagement Near Here.
Mail order reservations being
accepted.

SUNSET
Wednesday, August 10
**Cab
Calloway**
Originator of the New Jazz Cry
Ho-De-Ho-De-Ho
Creator of "Minnie the Moocher"
and his
Cotton Club Orchestra
Admission \$1.00, Plus Tax
Dancing 9 Until 11

MEYERS LAKE
PARK - CANTON
**CAB
CALLOWAY**
(HIMSELF)
and his
COTTON CLUB ORCHESTRA
Tues., Aug. 16th
Adm. 75¢—We pay tax



The North Adams Transcript
(North Adams, MS),
Aug 1, 1932

Rutland Daily Herald
(Rutland VE), Aug 3, 1932

Afro American
(Baltimore, MD), Aug 6, 1932

The Norwalk Hour (Norwalk,
CT), Aug 5, 1932

Altoona Tribune
(Altoona, PA), Aug 5, 1932

The Springfield Daily Republican
(Springfield, MS), Aug 3, 1932

Warren Times Mirror,
(Warren, PA), Aug 12, 1932

The South Bend Tribune
South Bend, IN), Aug 16, 1932

The Daily Times (New
Philadelphia, OH), Aug 16, 1932



Afro American
(Baltimore, MD), Aug 20, 1932

"Minnie the Moocher" Is Seen in East

NEW YORK, Aug. 5.—
"Now here's the story About Minnie the Moocher. She was a lowdown hoochy-coocher; She was the roughest, toughest frail, But Minnie had a heart as big as a whale."

Cab Calloway has made "Minnie the Moocher" one of the 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." Now Calloway is to be seen in and around New York city in the theaters for the summer while away from his Cotton club retreat.

As a result of Calloway's publicity in her behalf, 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, Cab hastens to point out that her unrefined dancing and her association with such a questionable character as "Smoky Joe" are somewhat redeemed by her big heart and several other likeable human traits. Cab wouldn't want to make her all bad.

Minnie and "Smoky Joe" have become such favorites with Calloway fans that another song has been written as a sequel to the popular original. It is called "Minnie the Moocher's Wedding Day," 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 made the story of Minnie the Moocher so hilariously melodic.

With "Minnie the Moocher" and his own peculiar style of song delivery and dance music Cab Calloway finds himself at the peak of his profession today. And he is but 24, an age when most of his type are just beginning their climb to fame and fortune.

Although one of Harlem's most popular figures—as indeed he would be—Cab Calloway does not come from the world's greatest Colored city. Rochester was his birthplace and his rearing was for the most part done in Baltimore.

But it was in Harlem that he made his first bid for recognition when he replaced Duke Ellington at the Cotton club. It was about that time that he conceived "Minnie the Moocher" and with the first rendition of that more or less classic he "arrived."

The Chicago Defender
(Chicago, IL), Aug 6, 1932

YOUR FAVORITE DANCE ORCHESTRA LEADER AND RADIO STARS IN LIFE FIGURES!

Hand Painted Genuine Porcelain 6-inch Figure of Paul Whiteman on Ash Tray. Sent Prepaid for**98c**

Other Single Figures... Amos, Andy, Jake, Lena, Sisters of the Skillet, Gandhi, Tom Mix, etc.

"Jake & Lena" "Amos & Andy" "Sisters of the Skillet" in Hand Painted Genuine Porcelain Reproductions on Desk Sets or Ash Trays Sent Prepaid for\$1.39

Check following Orchestra Leaders who you would like to see reproductions of

WAYNE KING ☐	BUDDY ROGERS ☐
BEN BERNIE ☐	VINCENT LOPEZ ☐
RUDY VALLEE ☐	CAB CALLOWAY ☐

SEND P. O. MONEY ORDER FOR ABOVE TO
The Frank J. Butler Organization
4917 Lake Park Avenue, Chicago, Ill.

Radio Guide, August 1932

Minnie Goes Highbrow: Conductor Leopold Stokowski of the Philadelphia Symphony, who recently led a band of unemployed musicians in the streets of the City of Brotherly Love, is, as you've probably heard, intensely interested in all modern music—particularly its rhythms.

Small wonder then that Stokley is reported to have fallen for the appeal of "scat" music as exhibited by its originator Cab Calloway—and Cab's sister, Blanche. They say that whenever Blanche Calloway goes to Philly on the vaudeville circuit that Stokowski always goes to hear her. Who knows maybe Stokley's planning a "Minnie the Moocher" Symphony next.

New Movie Magazine, August 1932

CAB CALLOWAY
AND HIS
COTTON CLUB ORCHESTRA
ON TOUR
Returning to NDC
Network from the
COTTON CLUB
in September

Personal Management
IRVING MILLS
Mills-Rockwell, Inc.
49 7th Ave., New York

Variety (Los Angeles, CA),
Aug 29, 1932

**CAB
CALLOWAY**
And His
Cotton Club Orchestra
Sun. Aug. 21, 1932
ATHENAEUM CLUB
Indianapolis, Ind.
Advance Sale Tickets 85c
CLARK & SON DRUGS
CLAYPOOL HOTEL

The South Bend Tribune
(South Bend, IN), Aug 16, 1932

DANCE
TO
**Cab
Calloway**
And His Original
Cotton Club Orchestra
**JUNCTION
PARK**
NEW BRIGHTON, PA.,
Tues. Aug. 23
Dancing 9 to 1:30—
Daylight Saving Time
ADMISSION \$1.00
(Plus Tax)
FREE PARKING

Evening Review (East
Liverpool, OH), Aug 22, 1932

**Calloway Draws
3000 to Dale**
Aug 23 1932
By H. E. C.

FIFTEEN HUNDRED couples, only 500 of whom availed themselves of the privilege of a third off the regular tariff by ordering in advance, established an all-time record last night at Valley Dale, surpassing by 200 couples the previous record made by Ben Bernie last June. This audience was elicited by Cab Calloway and his famous colored orchestra, which made its first fame at the Cotton club in New York and which is known to the country at large by its achievements on the radio. They now return direct to New York, where they are to work in the Paramount picture, "The Big Broadcast," with a galaxy of radio stars.

"Cab" and his band never played Columbus before, and they are assured of a public any time they return, as they have much in the way of showmanship to offer. He has a battery of brasses that are expert and versatile and his reeds are clever, too; as for his drums and his bass viol, they are almost in a class by themselves. While the band lacks the polish and finesse of Ellington, they have, due to the magnetic leadership and constant singing of Calloway a place in the band world that is just about unique.

ARRIVALS EARLY

SOME of the audience arrived as early as 7:30, though the dance did not start till 9, and at 9:15 most of the parking space had been taken. When at a little before 10, Calloway led his boys in "Minnie the Moocher," the number that gave them fame, the crowd was theirs. They play "Old Man River" in fast, staccato tempo; "Star Dust" in an individual version, ending with high yells; "St. James Infirmary," with an intricate weave of melodic pattern by muted brasses; "Sylvia" and "Trees" in smooth melodious fashion; "You Ain't Got a Thing" and "Mood Indigo," two Ellington numbers, in way that the composer should approve. They played about an hour at a stretch and then ended, where Cab said, "With your kind miss-i-ong, we will have a brief inter-miss-i-ong."

We have never seen so many standees watching a band at the shell. And Cab and his Cabaret put on a show that was worth watching.

**Calloway's Hit
Seems To Last**

Everybody interested in hot music seems to have gone strong for Cab Calloway since his appearance here, according to the reports from Jimmy Fours of the Paramount Music Store of East Trade street. Mr. Fours said that he was surprised at the way the public seems to have reacted to Calloway and gotten all excited over his music. Just now there seems to be more demand for Calloway records than all other records put together.

The Charlotte News,
(Charlotte, NC), Aug 14, 1932

INQUIRING REPORTER

QUESTION FOR THIS WEEK:

A writer declares that artist-actors like Cab Calloway, playing at a local white theatre, should not accept an engagement where colored people are denied admittance. Do you agree with the writer that a colored artist should not play in a white theatre where members of his group cannot enter?

ELTON O. FAX, artist, 1321 Argyle Avenue: "Calloway must first look out for himself. His staying away wouldn't benefit him or help Negroes who were not admitted to the theatre. After all, his business is that of making a living."

ROBERT TAYLOR, hotel clerk, 1619 Druid Hill Avenue: "I think that it is illogical to ask an artist to make such a vain sacrifice. It would be the same as asking bell boys in down town hotels to give up their jobs because Negroes can't stay in the hotels in which they work."

A. A. GREENE, physical director, Twelfth Street "Y," Washington: "It seems to me that we must start closer home in order to accomplish the thing we want. For instance, there are Negro barbers who open shops exclusively for white patronage. They are considered substantial citizens in the community and are responsible. Many of us would like to have the benefit of their expert services, yet we don't ask them to close up their shops. It's the same thing in the case of Calloway."

WILLIAM C. BRACCO, business man, 837 Druid Hill Avenue: "Is Calloway working for the Negro group or for himself? If he's working for himself, then, I see nothing for him to do but look out for Calloway."

JOHN T. McCASLIN, white, theatrical agent, 125 East Baltimore Street: "I certainly do agree, although it makes it hard for the performer. However, the rule will work two or three ways."

"Any colored performer with respect for his race would not play an engagement where his race was not admitted. If they held out, they would get the business after all, because the whites want to hear them as well as the colored."

"Even the old Front Street Theatre had accommodations for all races and it has only been in the last few years since Jews have got the theatres, that colored have been kept out of Baltimore's houses."

IKE DIXON, promoter, 1434 Pennsylvania Avenue: "I have nothing to say on the matter."

OLIVER PIERCE, booking agent, 1314 Pennsylvania Avenue: "I don't agree with that because they can get better pay playing for white audiences."

NORMAN C. STEVENS, white, theatrical agent, 518 N. Eutaw Street: "No, I don't agree. The locality of the engagement is to blame, not the performer. In these times a performer should take a job wherever he can get one. White musicians are starving."

DAVID JOHNSON, 1027 Bennett Place: "I see no reason why Cab Calloway and his band should not have played at the Hippodrome Theatre. He is working for a living and there is no guarantee that the colored citizens of Baltimore would give the band financial support. Had he refused to play, it would give the band financial support and still would not have helped the Negroes of this city. They have to use their votes to do that."

MRS. WILHELMINA SPENCER, 633 N. Paca Street: "Why shouldn't he play at a house where Negroes are barred? He is earning a living and that living is not a matter of sentiment or anything else. It would be like asking all the bell hops at the Belvedere to quit their jobs because Negroes can't sleep in the hotel rooms."

MISS JESSIE HENSON, 1918 McCulloh Street: "To be frank, I can't see the object of that question. Why should he refuse to earn a living because Negroes are barred from a certain theatre? Is he work-

ing for the benefit of Calloway or the Baltimore Negroes? Besides, there is no guarantee that the Baltimore Negroes would have given him financial support. It is known that white persons like his style of singing more than many of his former class mates. It is a matter of bread and butter, not false pride."

MISS ARDELIA GALTMOORE, 1223 Mosher Street: "I believe that Cab should have refused to play at the theatre, knowing that Negroes were denied admittance to the place. The Mills Brothers, I understand, refused to play there for that same reason."

MISS SUE REYNOLDS, 3307 Remley Street, teacher: "No, He shouldn't. Cab Calloway has reached the point of prominence where he can afford to make terms, and that members of his own race should be allowed to enjoy his talent should be one of his terms."

ENNIS AILOR, 251 Robert Street, porter: "There are so many places where colored people must work, if they have employment at all, and where they can not be received, that it doesn't seem possible to prevent us from working in places where our group is barred. The same thing must necessarily apply to actors and white theatres."

MISS MARY STEWART, 929 Madison Avenue, seamstress: "I think that where actors or other artists have reached the state of success where they are independent of whites, then, they should refuse to show in theatres where members of their race are not admitted."

MISS LILLIAN WHITE, 213 N. Carey Street, student: "We haven't reached the place in theatrical development where we are able to give entire support to our actors and actresses. Even the so-called colored theatres are in most cases owned and operated by whites. The outstanding artists of the stage are mainly supported by whites. Then is such talent to go to waste, or is a career like Cab Calloway's to be limited because of that race? Until we get to the place where we are able to carry the idea of self-maintenance through everything, then why continue to harp upon a few instances."

"For example, we are proud of the AFRO-AMERICAN because it gives maintenance to a number of our race. But would it be wise to close up the AFRO just because you can't buy all of the supplies you need from colored manufacturers? Cab Calloway's company gives employment to more than Cab himself. Because he must show at a white house where colored patronage is not desired, while regrettable, is no reason why he should refuse to go there. It is rather making the best of a bad situation."

EUGENE WILSON, 1314 Myrtle Avenue: "No, I don't think a colored performer should play in a white theatre that bars his own race."

J. NORMAN BISHOP, attorney: "I think that is a personal matter up to the actor himself. Nobody should try to tell another person what is the best way to run his business, and acting is a business proposition like anything else."

ROBERT GILES, 1333 1/2 N. Gilmer Street: "I don't think colored actors should play white theatres. I have been in the show business for 30 years, off and on, and don't think there is any cause for slapping your own race in the face."

JAMES B. MURPHY, 1122 Fairmont Street, Washington, D.C.: "I don't think a colored actor should work in a theatre where his own people are barred. There are theatres that permit colored people to attend; he should have selected those only."

Afro American
(Baltimore, MD), Aug 6, 1932

TWO BROTHERS, ONE STAGE

ELMER, CAB, AND THE SAVOY BALLROOM



The Elmer Calloway Orchestra at the Club Prudhom, 1931: William Smith (sax), Ray Forrest (sax), John Harris (sax), John Stewart (bass), Elmer Calloway (leader), Percy Johnson (drums), Joe 'Lester' Henry (trumpet), Bobby Woodlen (trumpet), Val Valentine [aka Robert 'Syd' Valentine] (trumpet), Henry Bowen (accordion), Fred Norman (trombone), Joe Bailey (piano).

The name “Calloway” was a huge path to success. Before Cab, of course, there was Blanche, the elder sister (born in 1903) who started out with Louis Armstrong before having her own orchestra in 1931. But what few of us know is that Cab had a younger brother who also happened to lead his own orchestra. But to find out more about Elmer Calloway, you have to search and search and search.

The Hi De Ho Blog tells you one anecdote about the two brothers whose relation was probably more difficult than in any other family...

In August 1932, Elmer Calloway’s band was invited for the first time to play in New York in a battle of bands at the Savoy Club. On the way, the Monday morning August 1, the special bus carrying everyone stopped near New Brunswick, PA, and while the musicians and their conductor were stretching their legs, and – according to a witness – tossing stones, Elmer got hit by a car while coming around in front of the bus. Transported to the hospital and suffering an injured spine (probably with reminiscence from his teen accident), Elmer had to forfeit. The entire orchestra still made it to New York City... Luckily for him, the Savoy Club was only a stone’s throw away from the Cotton Club.

Speeding Car Knocks Down Cab's Brother

You can imagine what happened next: Cab subbed for his little brother Elmer at the last minute, accompanied by his bassist Al Morgan and the "original" Elmer Calloway orchestra. They obviously won the battle and left for Washington.

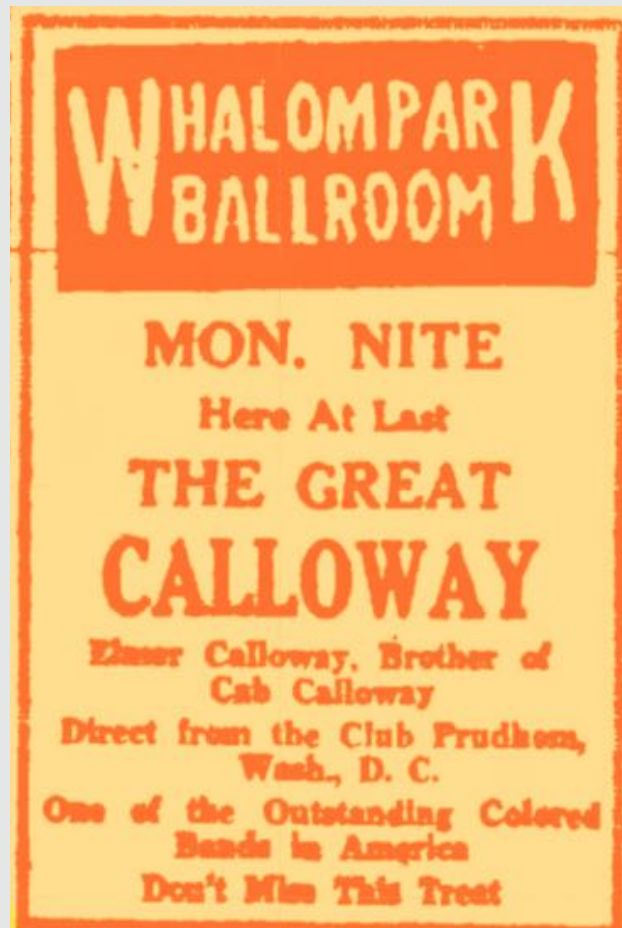
The story doesn't say if Elmer Calloway was able to honor the performance on August 7 at the Whalom Park Ballroom, in Lunenburg, MA.

Nevertheless, the press took advantage of the incident to add oil on the fire, as Ralph MATTHEWS in *Afro-American*, August 13, 1932:

"He's lying in a hospital somewhere in New Jersey. His back is broken, one of his eyes is reported gone. How much these reports are exaggerated, I cannot say. I hope they are. He was a game kid who fought the toughest battle a kid ever faced and his struggles seemed a paradox. His name his Elmer Calloway and he is the brother of the famous Cab, but this relationship proved more of a hindrance than a help.

When he started his band at the Club Prudhom in D.C., even his friends turned up their noses and said, 'He's just trying to ape his brother, Cab.' When he tried to sing they said the same and his dancing got the same disdainful brand. But Elmer was Elmer, not Cab. In spite of this he spent a whole season in the club.

He turned down the offer of the Mills organization to come into the Cotton Club and just hang around to keep his name from conflicting with that of his famous brother. He wanted to make it on his own. So they froze him out of New York. Cab turned against him and the feeling between the brothers was coldness itself. Elmer determined to fight it out. Last week, he got his big break. At last New York was calling. From Asbury Park he headed toward his metropolis in a big Pullman bus with his band. Up in New Jersey, almost in the shadow of Gotham skyscrapers, the vehicle stopped. The boys got out to stretch their limbs. A speeding auto struck Elmer, dragged him several feet, crushed his dancing legs – but is the Calloway spirit broken? We shall see!"

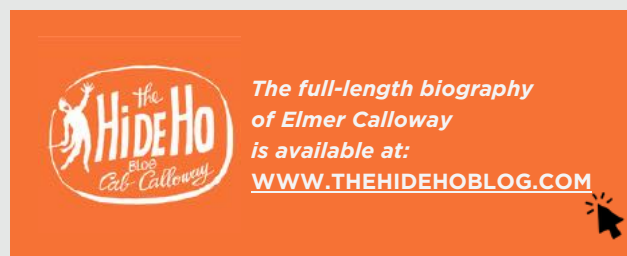


As usual, the name "Calloway" is in capitals while the first name has to be found later on the bill.

The same thing happens to Cab's sister, Blanche. Fitchburg Sentinel (Fitchburg, MS), July 8, 1932

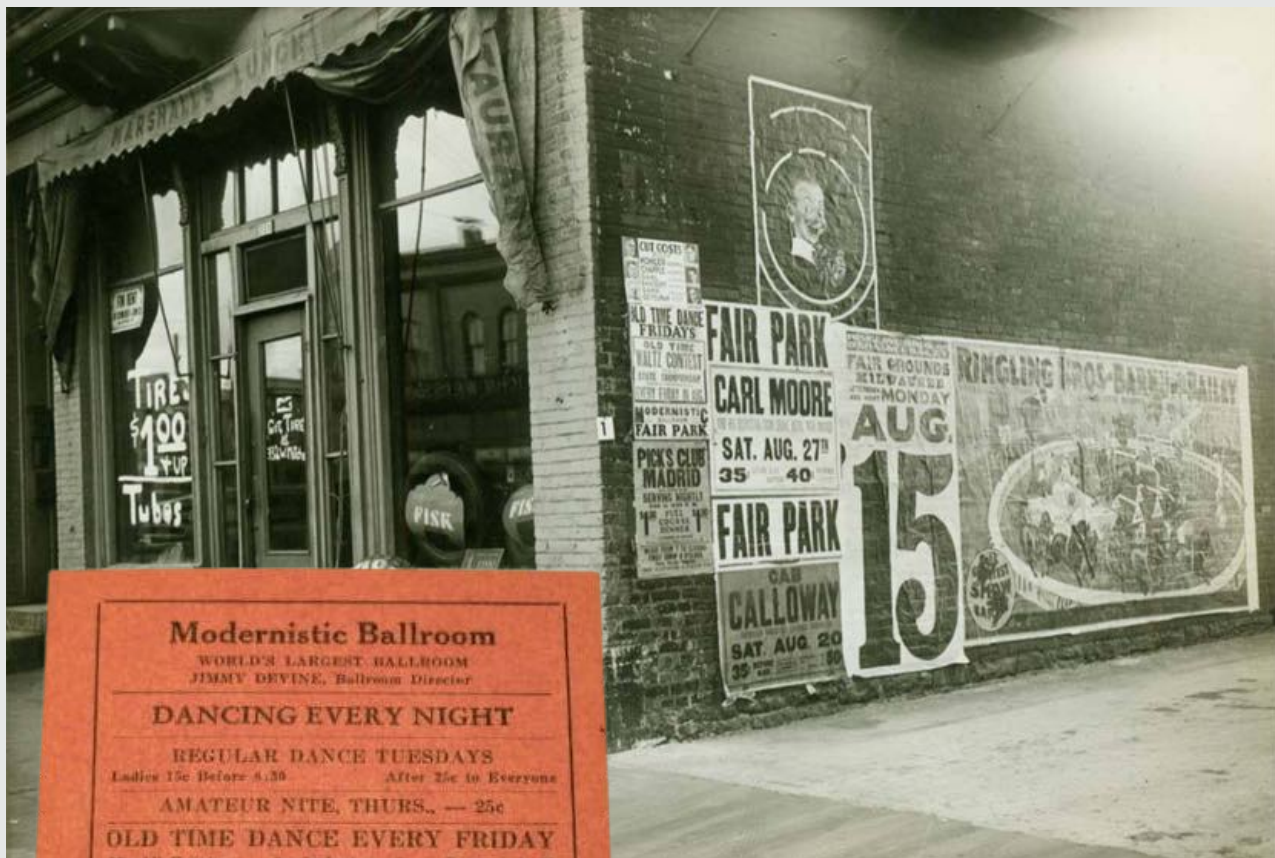
A couple of weeks later, in its September 10, 1932 edition, Elmer's reply to the theatrical editor is printed:

"The friendship between my brother, Cab, and myself is the best that brothers could have. He has been looking out for me ever since he was able. He has always helped me in my work and was forever offering praise to me.



FROM OUR VAULT

IN MILWAUKEE, WI



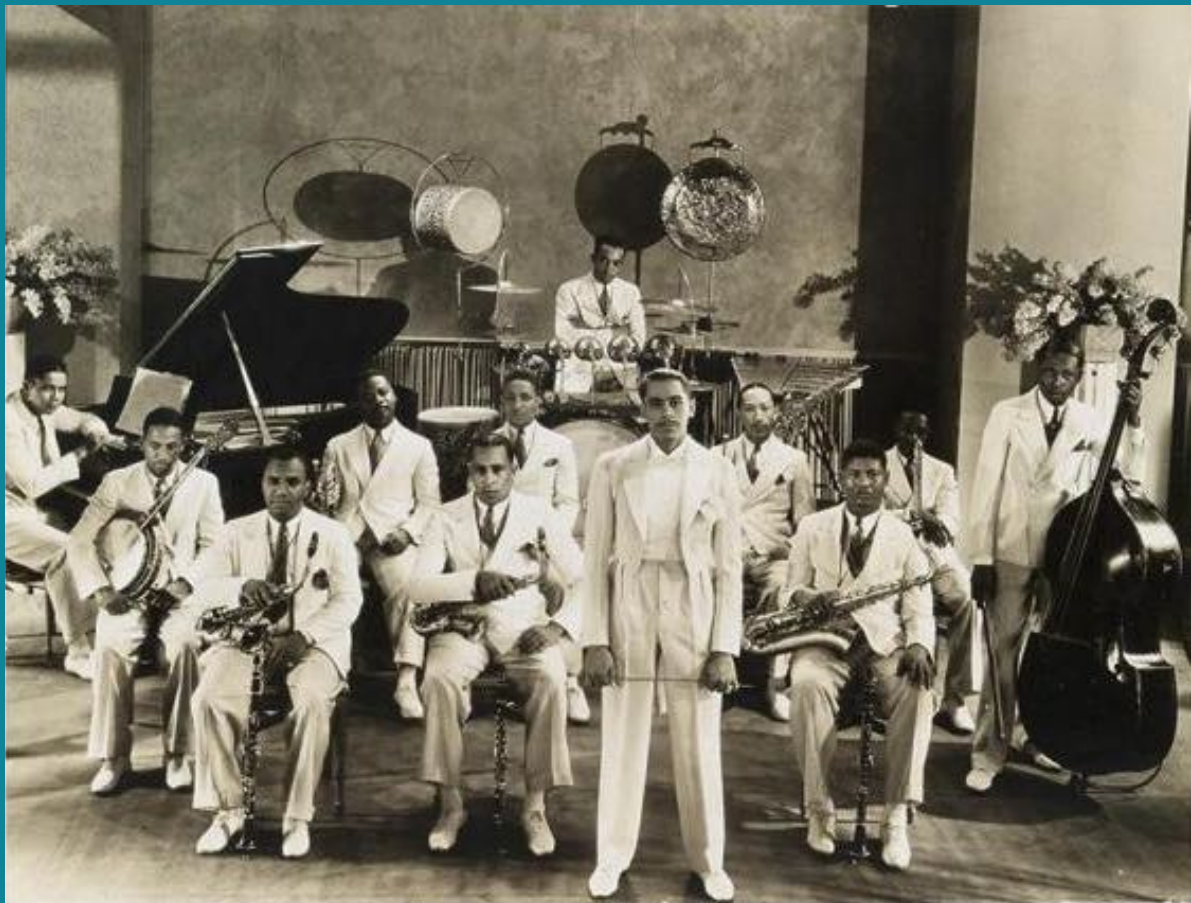
Source: Milwaukee Public Library



Heavily promoted, Cab and the band appeared at the Modernistic Ballroom at the State Fair Park in Milwaukee, Wisconsin on August 20th, 1932.

Cab was billed as “America’s Greatest Colored Orchestra” and the venue was billed as the “World’s Largest Ballroom” — truly a superlative evening. Newspaper ads, flyers, and posters covered the city, including the above poster we discovered pasted on the wall of an alley. Admission was 35¢ before 8:30 and 50¢ after; dancing was until 2:00 AM. Cab’s appearance in this 8,500-capacity venue included two half-hour live radio broadcasts at 10:30 PM and midnight on WTMJ.

The next evening, the boys were already in Indianapolis, 300 miles away.



“THE BIG BROADCAST OF 1932”
TWO MOVIE STILLs, TWO MOODS



SEPTEMBER 1932



From left to right: Edwin Swayze (tp), E.B. DePriest Wheeler, Harry White (tb), Doc Cheatham (tp) Benny Payne (on g), Cab Calloway (ldr), Leroy Maxey (dm), Morris White (g), Arville Harris (cl), Andrew Brown (as), Al Morgan (b), Walter Fouts Thomas (ts)

SEPTEMBER 1932

CAB CALLOWAY DAY-BY-DAY



Mount Vernon Argus, NY, September 22, 1932

2-8

Pearl Theatre, Philadelphia, PA

10

As of this date, Mills, Inc., offices are located in the new Brill Building, 49th Street and 1619 Broadway, New York, NY

10-12 (+ 3 midnight shows on Tues, Thurs, Fri)

Re-opening of the Howard Theatre, Washington, DC

17 (Saturday 8:30 to 12:30)

Re-opening of the new ballroom, Valencia Ballroom, York, PA

18

Opening show of the new Cotton Club revue (in the audience: Eddie Tolan, Bill Robinson, Duke Ellington, Sophie Tucker, Walter Winchell, Jack Dempsey, Noble Sissle, Helen Morgan, George Olsen...), Harlem's Cotton Club, New York, NY

21

Recording session, New York, NY

22

Coliseum, Ceres, NY

23 - October 5

Loew's Paradise, Bronx, New York, NY

Pearl 21st AND RIDGE AVE

NOW OPEN
PRESENTING
The HI-DE-HO KING
CAB CALLOWAY
IN PERSON
WITH HIS COTTON CLUB ORCHESTRA
SURROUNDED BY
MASSIVE STAGE SHOW
75 HARLEM STARS 75
FEATURING
Edith Wilson
Three Little Words
Conway and Pacha
Gall De Gaston
River and Brown
Mills and Fiddler
Bill Bailey
15 Dancing "Hot Chas"

TUNE IN TONITE 10:30 WIP-WFAN

RESERVED SEATS NOW ON SALE AT BOX-OFFICE FOR MID-NITE SHOW TONITE (CJ) STE 0276

NOTE—THIS IS CAB CALLOWAY'S ONLY APPEARANCE THIS SEASON

Howard 7th and T SE. NW

NOW PLAYING
The HI-DE-HO KING
CAB CALLOWAY
IN PERSON
WITH HIS COTTON CLUB ORCHESTRA
SURROUNDED BY
MASSIVE STAGE SHOW
75 HARLEM STARS 75
FEATURING
"THREE LITTLE WORDS"
EDITH WILSON
RIVER & BROWN
GALL DE GASTON

Don't Forget 3 Midnite Shows

RESERVE SEATS NOW FOR THREE MIDNITE SHOWS TUES.—THUR. FRI. PHONE DEC. 1230

NOTE—THIS IS CAB CALLOWAY'S ONLY APPEARANCE THIS SEASON

Valencia COOLEST DANCING SPOT IN PENNSYLVANIA
DANCING

GRAND OPENING
SATURDAY, SEPTEMBER 17th
PRESENTING
HIS HIGHNESS OF "HO-DE-HO!"
CAB CALLOWAY
AND HIS COTTON CLUB ORCHESTRA
HILARIOUS! HAPPY! HOT! FASCINATING!

You've heard him on Records! You've heard him on the Radio! Now see and hear him—

THE MOST AMAZING PERSONALITY IN THE WORLD OF MUSIC * *

He's at it every minute
He's all over the stage
Stepping — Shuffling
Strutting — Shaking
Shouting — Singing

Hear him wail about
"Minnie the Moocher"
and "Smoky Joe"!

Pulsating Rhythm!
Fascinating Melody! An
exciting evening for all!

WARNING!!
Do Not Miss This Attraction as it will be the first and ONLY appearance of this sensational organization in this entire vicinity.
DANCING 8:30 to 12:30 D. S. T.
A Beautiful Rose will be Given to All Patrons

NOTE: THE VALENCIA MANAGEMENT will endeavor, throughout the 1932-33 winter season, to uphold its former reputation in presenting to the York Dancing Public and Music Lovers, the Greatest Dance Organizations available, at popular admission prices. A number of attractions have already been booked for this season.—A few of these include: GEORGE OLSEN — GUY LOMBARDO — WAYNE KING — CASA LOMA!

Americus Grand Dance Orchestras

The Philadelphia Enquirer, September 4, 1932 The York Dispatch, September 9, 1932
The Washington Herald, September 11, 1932



OUR CATALOG HAS OUTGROWN OUR OLD QUARTERS

JACK MILLS, Pres.



THE HIT THAT CAME FROM ENGLAND

DON'T TELL A SOUL

(WE'RE IN LOVE)

FOX TROT

ORCH - 50¢

THE AMERICAN HIT

CABIN IN THE COTTON

A JIMMY DALE ARRANGEMENT

FOX-TROT

ORCH-50¢

THE SEASON'S MOST BEAUTIFUL WALTZ

THE BELLS OF AVALON

NEW ARRANGEMENT BY WM. C. POLKA

WALTZ

ORCH - 50¢

THE MILLS BROTHERS AND DON REDMAN'S FAVORITE

HOW'M I DOIN'?

FOX TROT

ORCH. 75¢

THE HITS OF THE CURRENT COTTON CLUB REVUE

YOU GAVE ME EV'RYTHING BUT LOVE

A JIMMY DALE ARRANGEMENT

MINNIE THE MOOCHER'S WEDDIN' DAY

FOX-TROT. ORCH-75¢EACH

IT'S JUST A BIG SONG FROM THE SOUTH

SENTIMENTAL GENTLEMAN FROM GEORGIA

FOX TROT ORCH. 50¢

A WONDERFUL RHYTHM SONG

YOU WONDERFUL THING

FOX TROT. ORCH. 50¢

THE SCAT SONG

CAB CALLOWAYS FAVORITE

FOX TROT ORCH 50¢

THE JUDGE SAID, "STAND UP, BOY, AND DRY UP YOUR TEARS,
YOU'RE SENTENCED TO NASHVILLE FOR

TWENTY-ONE YEARS

WALTZ ORCH-50¢

BRAND NEW ARRANGEMENT BY JIMMY DALE
OF DUKE ELLINGTON'S MASTER PRICES!

STILL A BIG FAVORITE!

MOOD INDIGO STAR DUST

A JIMMY DALE ARRANGEMENT
FOX-TROT. ORCH-75¢

THE MILLS BROTHERS' SENSATION!

I HEARD

FOX-TROT

ORCH - 75¢

THE HITS OF THE REVUE, "RHYTHMANIA"

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

A JIMMY DALE ARRANGEMENT

KICKIN' THE GONG AROUND

FOX-TROT

ORCH. - 75¢ EACH

NOTHING LIKE IT AROUND!

AIN'T GOT A GAL IN TOWN

FOX-TROT

ORCH. - 50¢

OTHER ORCHESTRA STANDARDS!

MINNIE THE MOOCHER

LOWDOWN ON THE BAYOU

BLUES IN MY HEART

CHANT OF THE WEED

YOU RASCAL YOU

AW, YOU DAWG!

CORRINE CORRINA

BLACK AND TAN FANTASY

CREOLE LOVE CALL

ORCH - 75¢EACH

IMPORTANT

In the past few years the firm of Mills Music, Inc., has been acquiring the valuable catalogs of other publishers, such as those of Waterson, Berlin and Snyder, Henry Waterson, Inc., Kalmar, Puck and Abrahams, Jerome and Schwartz, Harry Williams, Frank Clark, Jack Nelson, Gordon and Rich, Gus Edwards, Joseph Daly and Stark and Cowan, and important songs in the catalogs of Fred Fisher, Inc., and Dixon-Lane. To adequately house these famous properties we have found it necessary to seek quarters not only larger but also in keeping with our solidified reputation in the music publishing field. It is with pride, therefore, that we announce the fact



MILLS MUSIC, INC.

THAT'S WHY WE'RE MOVING TO A BIGGER AND BETTER HOME



IRVING MILLS, Vice. Pres.



"HIT REVIVAL" SERIES

IS A COLLECTION OF BRAND NEW, ULTRA-MODERN
ARRANGEMENTS OF OLD FAVORITES

OUR LATEST RELEASES! BY JIMMY DALE, ACE OF MODERN ARRANGERS

MA!
(HE'S MAKING EYES AT ME)
YAAKA HULA HICKEY DULA

OTHER JIMMY DALE ARRANGEMENTS

DINAH
JUST A BABY'S PRAYER AT TWILIGHT
GIRL OF MY DREAMS

THE SHEIK
MARGIE
WHO'S SORRY NOW?

NOBODY'S SWEETHEART
ROSE OF THE RIO GRANDE
MY HONEY'S LOVIN' ARMS
BUGLE CALL RAG
RAILROAD MAN
MY BEAUTIFUL ROSE

FOX-TROT ORCH. - 75¢ EACH

SOMETHING NEW!

EACH OF THE FOLLOWING MEDLEYS IS PUBLISHED IN ONE ORCHESTRATION

MEDLEY OF GUS EDWARD'S WALTZ HITS

"SCHOOL DAYS"
"SUNBONNET SUE"
AND "IF A GIRL LIKE YOU LOVED A BOY LIKE ME"
ARRANGED BY FRED VAN EPS WALTZ, ORCH. 75¢

PAL MEDLEY

"OH! WHAT A PAL WAS MARY"
"CALL ME BACK, PAL O' MINE"
"OLD PAL, WHY DON'T YOU ANSWER ME"
ARRANGED BY WM. C. POLLA WALTZ ORCH. - 75¢

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"THAT TUMBLE DOWN SHACK IN ATHLONE"
"AS LONG AS THE SHAMROCK GROWS GREEN"
AND "WHEN I DREAM OF OLD ERIN"
ARRANGED BY WM. C. POLLA WALTZ, ORCH. 75¢

FOR ME AND MY GAL

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MY SWEETIE WENT AWAY

FOX-TROT ARRANGED BY LOU HALMY ORCH. - 75¢

SINGIN' THE BLUES

FOX-TROT (UNTIL MY DADDY COMES HOME) ORCH. - 75¢

MY DREAM OF THE U.S.A.

FOX-TROT SPECIAL FOR WASHINGTON BI-CENTENNIAL ANNIVERSARY
ARRANGEMENT BY JIM MATTY ORCH. - 75¢

ANNOUNCEMENT!

that after September 10, 1932, our business offices, professional departments and stock rooms will be located in the beautiful new Brill Building, 1619 Broadway, New York City.

We take this occasion to thank the many orchestra men among others throughout the country, who through their splendid co-operation have made this possible. It is our sincere desire that when you are in the vicinity of our new headquarters you drop in to say hello and look us over in our new surroundings.

BRILL BLDG
1619 BROADWAY
NEW YORK CITY

RECORDING SESSION IN NEW YORK, NY

SEPTEMBER 21, 1932

Cab Calloway (vocal*, dir), Edwin Swayzee, Lammar Wright, Doc Cheatham (tp), De Priest Wheeler, Harry White (tb), Arville Harris (cl, as), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl), Bennie Payne (p), Morris White (g), Al Morgan (db), Leroy Maxey (dm)

+ Chris BULLOCK (vocal*) and Roy SMECK (steel guitar*)



GIT ALONG*

GIT ALONG is a rare early interracial duet between Cab and the white singer Chick BULLOCK. Like all white crooners of the time, he modeled his style after Bing Crosby (one of Cab's friends), but the duet worked really well. The song also features the early guitar pioneer playing an acoustic Hawaiian/steel guitar, Roy SMECK. Smeck, "the wizard of strings," was then a very popular vaudevillian.

Later, Cab's regular guitarist, Morris White will reproduce Smeck's sound on stage with his Rickenbacher (later known as Rickenbacker) Model A-22 or A-25 Electro guitar.

Take 1 is released on Banner and
Take 2 on Melotone.

B-Side for both releases is with
Annette Hanshaw, Singin' Sam,
Morton Downey, Will Osborne
and His Orchestra.

**Ranked #14
for 2 weeks
in *Billboard*
(Oct 1932)**

HOT TODDY is probably
one of the best early
instrumentals recorded by
Cab Calloway's orchestra.
The first-class arrangement
is by Benny CARTER.
The song appears in the movie
"The Big Broadcast of 1932",
not yet released
but already shot in Astoria.



HOT TODDY

HIS HIGHNESS OF HO-DE-HO!

CAB CALLOWAY
 AND HIS COTTON CLUB ORCHESTRA

The Most Amazing Personality in the World of Music!

He's home again—the happy, hilarious Highness of Ho-De-Ho—back in the famous Cotton Club, where he originated the wild new jazz cry which has swept the entire country with its lively enthusiasm—back from the fresh triumphs of his twelve weeks tour of the key cities—back to fresher triumphs on the radio and on stages of New York Theatres!

**EXCLUSIVE BRUNSWICK ARTIST
 N. B. C.**

COTTON CLUB, NEW YORK
 September 18

PARADISE THEATRE, NEW YORK
 September 23

Personal Management

IRVING MILLS



OF
Mills-Rockwell, Inc.
 ARTISTS REPRESENTATIVES
 399 SEVENTH AVENUE, NEW YORK CITY
 CIRCLE 7-2584 S-8



Marquee
 NAMES
 ONLY
 A
MILLS ★ ROCKWELL
Attraction

OCTOBER 1932



The lobby of the Paramount Theatre on Times Square, fully decorated with the advertising material for *The Big Broadcast* of 1932. October 14, 1932.

OCTOBER 1932

CAB CALLOWAY DAY-BY-DAY

1

Breakfast Dance, along with Fletcher Henderson, Chick Webb, and The New Orleans Feet Warmers, Savoy Ballroom, New York, NY

11-12 (3, 5, 7 and 9 pm)

Theatre, Waco, TX

11 (from 10 “till exhausted”)

Dance (“2,500 seats reserved for whites; 5,000 seats reserved for colored”), Texas Cotton Palace Coliseum, Waco, TX

14

Opening of the movie *“The Big Broadcast of 1932”* (Frank Turtle, Paramount)

18

Palais Peachtree, Atlanta, GA: Cab doesn’t show (to the theater owner were fooled) and is replaced by Duke LEE and his Californians

23

Fall opening of the Cotton Club Parade (21st edition), Cotton Club, Harlem, New York, NY

26 (8 pm)

Along with Bing Crosby, Sophie Tucker, Aunt Jemima, Bill Robinson..., Dan Healy MC, (4,000 people attend. Cab sings *“I’ll Be Glad”* and another number from the Cotton Club show), Elk’s Big Charity Ball and Gala Entertainment, State Armory, New York, NY

27

Special added attraction at the midnight show of Blanche Calloway, Lafayette Theatre, New York, NY



The Big Broadcast promised “All the Great Stars of the Radio” and it delivered! Cab and the boys were surrounded by a galaxy of radio favorites, many still remembered today like Bing Crosby, George Burns & Gracie Allen, the Boswell Sisters and the Mills Brothers; and others who haven’t aged quite as well like Kate Smith, Arthur Tracy, and Donald Novis. The cartoon-like atmosphere, the drug references in “Kicking the Gong Around”, and the marvelous jazz vocals of the Mills Brothers and Boswell Sisters guaranteed some fun pre-code entertainment.

The film opened in New York on October 14, 1932.

SAVOY'S GREATEST BREAKFAST DANCE . . . SAT. OCT. 1



CAB CALLOWAY
And His Cotton Club Orchestra

FLETCHER HENDERSON
And His Chicks

CHICK WEBB | New Orleans Feet Warmers

4 FAMOUS BANDS

SAVOY
Lenox Ave., 140th-141st Sts

Imagine that: Cab Calloway, Fletcher Henderson, Chick Webb, and Sidney Bechet on the same stage...
The New York Age (New York, NY), Oct 1, 1932

GREATEST STAGE SHOWS Low Admissions Continuous From 10 A. M.

LAFAYETTE
7th AVE. at 131 ST.

THIS WEEK LAST TIMES FRIDAY MIDNIGHT SHOW THURSDAY

DYNAMIC BLANCHE CALLOWAY AND BAND

"DUSTY FLETCHER" — "APUS" BROOKS — RHYTHM WILLIE — 3 HABITS — "GEEGEE" JAMES — GEORGE WILTSHIRE — TWO TURBINES — PEPPY CHORUS

MYSTERY DRAMA "NIGHT CLUB LADY" ADOLPHE MENJOU

SPECIAL ADDED ATTRACTION AT THURSDAY'S MIDNIGHT SHOW
CAB CALLOWAY
 THE HI DEER HI WONDER

NEXT WEEK — Beginning SATURDAY, OCT. 28 — His Spectacular New Marty Forkins Presents Musical Comedy Hit — With
BILL ROBINSON
 World's Greatest Tap Dancer

EDDIE TOLAN Hero of the Olympic Games
ADA BROWN KATE SMITH'S ONLY RIVAL
 And a Great Company including JOHN MASON
 Also King Vidor's Spectacular Production —
"BIRD OF PARADISE"

No Theatre Anywhere Offers It's Equal

If you read closely, you'll find out it's a **BLANCHE Calloway** show... with her brother only as a special guest for the midnight show.
The New York Age (New York, NY), Oct 22, 1932

The Herald Statesman (Yonkers, NY), Oct 24, 1932. Rare picture of Dan Healy

The Atlanta Constitution (Atlanta, GA), Oct 14 and 18, 1932. Theater owners had probably been fooled by some crook...

ELKS' Monster Charity Ball and Entertainment
 Wednesday, October 26th—8 P. M.



DAN HEALY Master of Ceremonies

THESE GALA FEATURES:
 21st Edition Cotton Club On Parade, Featuring Cab Calloway
 Ben Marden's Riviera Revue
 Jimmie Carr's Orchestra, Featuring Dolores Farris

A Galaxy of Famous Stars Including:

Lester Allen	Ted Healy	Jimmie O'Brien
Russ Columbo	Aunt Jemima	Jack Pearl
Sing Crosby	Brooks John	Ann Pennington
Morton Downey	Janet Barton	Harry Richman
Leon Errol	Charles Joudal	Bill Robinson
Ruth Etting	Joe Lewis	Benny Rubin
Joe Frisco	Helen Morgan	Jack White
Bill O'Neil	The Street Singer	Ozzie Nelson
Sophie Tucker		

STATE ARMORY, North Broadway
 General Admission \$1.00 Reserved Section \$1.50

DANCING UNTIL 3 A. M.
 Music by J. Oscar Moynihan's Dance Orchestra

PROCEEDS FOR CHARITY
 TICKETS ON SALE AT ELKS' CLUB

CAB CALLOWAY AND HIS ORCHESTRA
Palais Peachtree
TUESDAY, OCTOBER 18TH

Due to Misrepresentation
CAB CALLOWAY
 Will Not Appear in Atlanta

DUKE LEE AND HIS CALIFORNIANS
PALAIS PEACHTREE
TUESDAY, OCTOBER 18

Admission \$1.00 Couple Dancing 9:00 P. M.—2 A. M.

THE RADIO STARS ON SCREEN

“THE BIG BROADCAST OF 1932”



Extremely rare movie still of the “Kicking the Gong Around” number where Cab introduces his legendary choreography to the audience all around the world.

While there was a general anti-musical movie trend, Paramount Studios took the risk to release 7 out the 11 musicals produced in the USA in 1932. *The Big Broadcast* was one of them and its immediate success proved them to they were right.

The plot is thinner than a microphone’s membrane but it shows a flock of radio’s greatest talents (and young ones!) of the early Thirties: Bing Crosby, Kate Smith, street singer Arthur Tracy and his accordion, the Boswell Sisters, Burns and Allen, Vincent Lopez, the Mills Brothers and tenor Donald Novis... and Cab Calloway.

Biographer Alyn Shipton humorously wrote that *The Big Broadcast* was “Cab’s first movie alongside humans rather than cartoon characters,” and although they were shot quickly, we can admire the photography of George J. Fosley, who was in charge of the New York portion, in place of Frank Tuttle, who handled the Hollywood segments. For Cab Calloway, filming took place during the last days of August 1932 at the Astoria Studios in Queens, where all the musical numbers were done. Four cameras were used to film Cab during his performances. You can observe innovative angles, great camera moves, creative framing, and interesting foregrounds.

The BIG BROADCAST

The sound engineer Jack Goodrich is also responsible for the achievement of these precious minutes. The whole skillful treatment provides beautiful and memorable moments in Cab Calloway's filmography. However, since the film has not been viewable for many years and only bad copies circulate (it was restored and screened in 2015 at the UCLA Library), it is very difficult to really and plainly appreciate it.

For Cab, things had already begun in May 1932, when he and the Mills Brothers signed on to star in the film adaptation of "Wild Waves," a short-lived Broadway musical by William F. Manley (apparently Paramount financed the stage production in order to secure the film rights to the story). It should be remembered, however, that Bing Crosby, for whom this will be the first major film role, was keen on Cab, whom he had seen at the Cotton Club the previous year, and shared the bill at the Paramount Theater in December 1931. It is also said that the crooner "invited" the scat singer to appear on Walter Winchell's *Lucky Strike Dance Hour* radio show on December 31 (a milestone in breaking racial barriers, as it was the first time a black bandleader was a guest on the show).

HERE ARE THE THREE SEQUENCES WITH CAB CALLOWAY SEEN FROM OUR POINT OF VIEW:



- During the opening titles, we hear a few bars of Cab's anthem "Minnie the Moocher" that made him famous on the radio, a long shot with the leader in front of the whole band (you've seen two neat movie stills of that scene page 79).



- While everybody's waiting for Bing Crosby to appear at the radio, Cab is the first artist to help the audience yearning for the crooner. The introduction of "Minnie the Moocher" is heard again while the speaker announces: "Cab Calloway and his Girdle-eers" (the sponsor of the radio show is a girdle company). Then, the "Hot Toddy" strikingly filmed sequence starts, with frenzied solos by Walter Foots Thomas (ts), Lammar Wright (tp), Arvelle Harris (with a clarinet in two pieces—and his best ever contribution), duet of trombones by Harry White and E.B. DePriest Wheeler.

The madness of the groove makes the camera dizzyingly waving along Cab's leading baton and the microphone jumps on its stand. The visual impact of the maestro mustn't hide Leroy Maxey's and Al Morgan's efforts to catch the eyes of the spectators.

By the way, have you ever spotted this shot from outside the booth where a shining tuba appears within the band while you hear Morgan's bass on the soundtrack?



- At the very end of the movie, we catch "Cab in his outsize white tailcoat delivering a particularly theatrical version of 'Kicking the Gong Around.'"

His mimed hand actions include cutting and snorting a line of coke, presumably an image the significance of which bypassed the director, Frank Tuttle, who was otherwise dealing with such uncontroversial performers as Bing Crosby and George Burns.” (Alyn Shipton, *Hi-De-Ho*).

Bizarre coincidence: from the moment Cab inhales his fake substance, he starts to scat! The song’s end offers Cab’s awesome dancing moves, gyrating, and sweeping. Part of this signature choreography lasted till the very ultimate stage appearances of Calloway. Note that the announcer James Wallington heralded by a placard, was an actual radio announcer.

Dave Keene from the magazine *Broadcasting* states: “To pick a ‘picture stealer’ among [the radio stars] would be to call down the wrath of individual fans—of which there is no worse. Personally, we thought Cab Calloway ‘stole the show.’ That perhaps is because he has appeared to be an orchestra leader first and always. Instead, he is an entertainer, singer, dancer and distinct personality that almost burns up the screen.” (October 15, 1932)

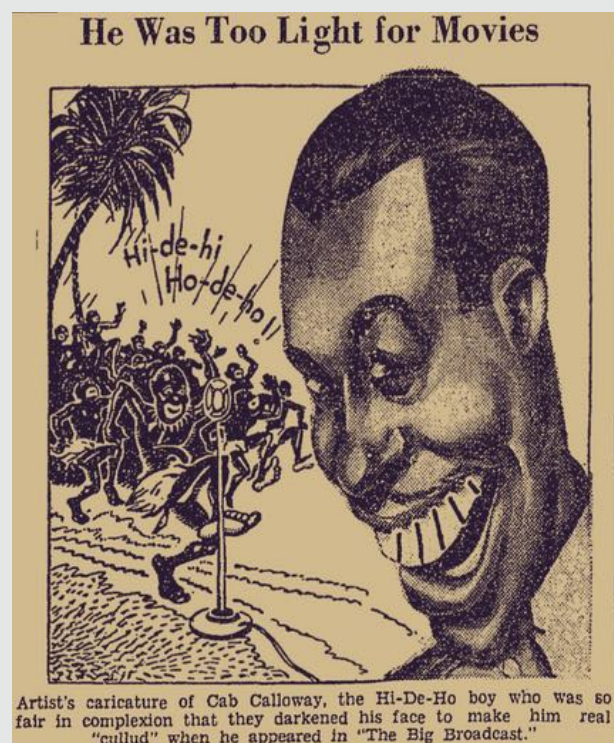
“Much to Hollywood’s delight, the film audiences of the day fell head over heels in love with ‘The Big Broadcast’, and although some critics panned the film for being too unusual and innovative, it became a tremendous box-office success.

The film was, in fact, so successful that it inspired an entire series of ‘Big Broadcast’ pictures” in 1936, 1937, and 1938 (in The films of Bing Crosby by Robert Bookbinder, Citadel Press, 1977).

And from now on, the infectious rhythms of Cab, shown on screen, were available to the widest audience.



A beautiful movie still at the start of the first tune, “Hot Toddy” led by Cab Calloway, with makeup on his face.



Although it was published in *The Afro American* (Nov 19, 1932), this cartoon degrades the great caricature by Sam Berman and ironically adds racist stereotypes of African Indigenous peoples. Yet, the anecdote is right: Cab Calloway’s complexion was too “light” for what the producers expected from an African American on screen, so the studio darkened his face with makeup (that you can obviously observe in the “Kicking the Gong Around” number).

WATCH:
“HOT TODDY”
“KICKIN’
THE GONG
AROUND”

Solveig Hemmestad

Världs-slaggern
PLEASE!
 (Ge mej blott ett litet bevis...)
HERE LIES LOVE
 (Allt är förbi för mej)

Ur Paramount-filmen
"HALLÅ ... BROADWAY"

CAB CALLOWAY

MILLS BROTHERS

MUSIK: RALPH RAINGER
 ENGELSK TEKST: LEO ROBIN
 SVENSK TEXT: AXEL LINDAHL

BOSWELL SISTERS

INNEHÅLL:
 PLEASE. FOXTROT.
 HERE LIES LOVE.
 SLOW-FOX.

H BARDING'S
 MUSIKFÖRLAG
 VALLINGATAN • 28
 STOCKHOLM

Kr. 2,25

Swedish sheet music for *Please* and *Here Lies Love*,
 from *The Big Broadcast* of 1932

THE 21ST EDITION

“COTTON CLUB PARADE”



The 20th and 21st Cotton Club Parades are often confused or combined, since both official programs read simply "Cotton Club Parade." Many of the same entertainers were in both productions but the songs and scenarios are different.

Cab Calloway starts at the club on September 18th, about a month before the new show officially opens, when it's presumably in previews or rehearsals before the premiere. Cab's guests on his first night included Bill Robinson, Noble Sissle and Duke Ellington. (The club didn't usually admit African Americans, but made exceptions for celebrities.)

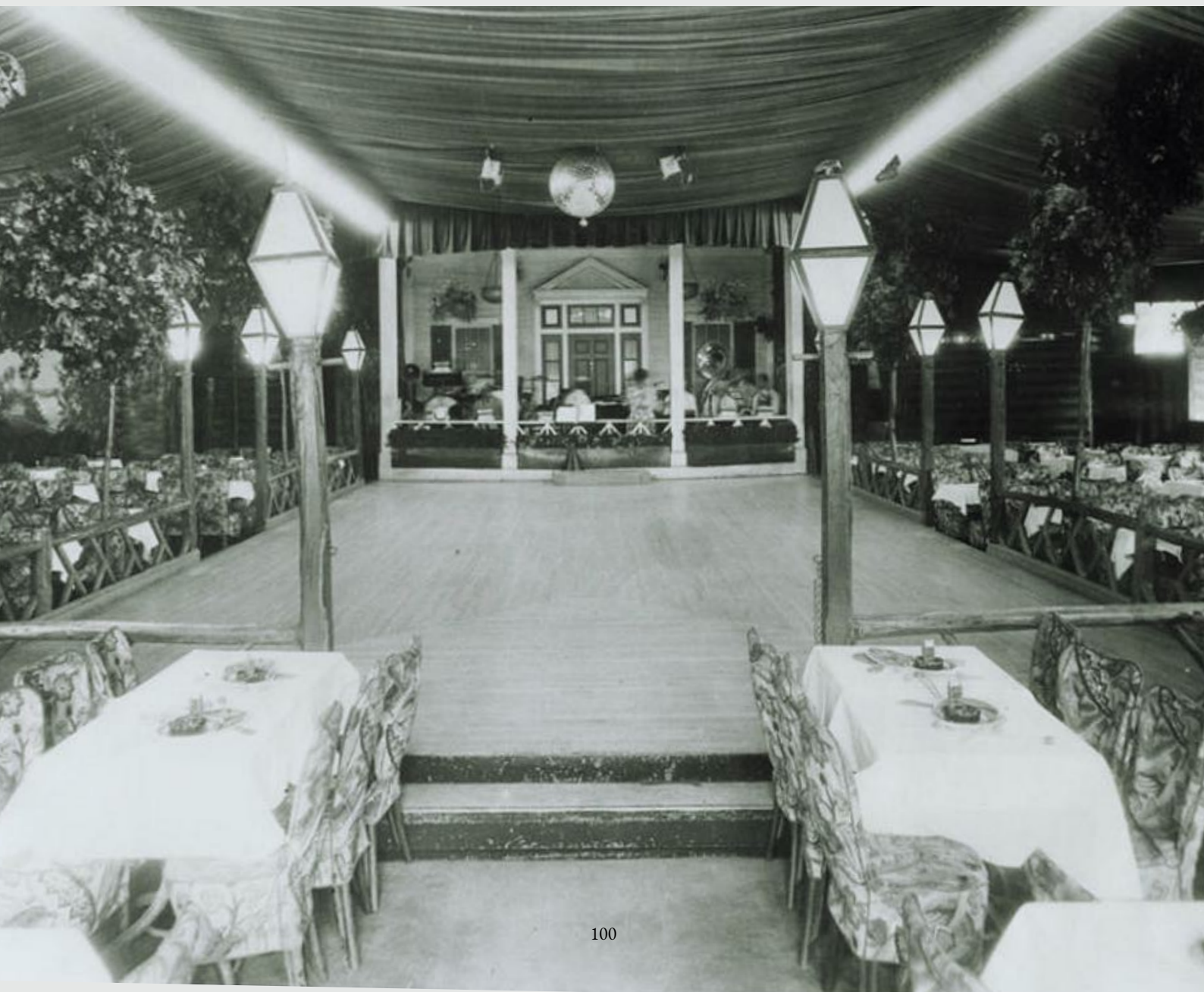
The 'entire' Cotton Club revue plays at Loew's Paradise in the Bronx for the week of September 23rd. Many acts from both the 20th and 21st Editions appeared, and the cast also included Cora LaRedd, who didn't appear in either of the Cotton Club Parades in 1932.

The opening night was October 23rd with guests in the audience including Paul Muni, Abe Lyman, Jack Benny, Duke Ellington, and "Aunt Jemima", impersonated at the time by Lillian Richard.

The stars were Aida Ward, a lovely vocalist who had starred in *Blackbirds* of 1928; Elma Turner, who had “educated toes” according to *Variety*; Lethia Hill, a mainstay who appeared in 16 Cotton Club productions singing her risque songs; Carolynne Snowden, the vocalist from the west coast; the young acrobatic tap dancing Nicholas Brothers; Nicodemus, the actor, comedian and dancer Nick Stewart who appeared in over 60 movies including *Stormy Weather* (1943) as Gabriel’s Cousin Jake, the chauffeur who saves the day at the end—Nicodemus also toured with Cab in the mid-1930s; dancer Roy Atkins; the Four Blazers, tap dancers; Henri Wessels & Anise Boyer, ballroom dance team; and Alma Smith, singer and dancer.

Other acts included comics Swan & Lee; dancers Brown & McGraw (Herbert and Naomi Brown and McGraw); Phil Scott, a dancer who later worked uncredited as a choreographer on Cab’s film *Manhattan Merry Go Round* (1937); Pete, Peaches & Duke, a tap dance team; ‘Little Bits’, a petite dancer; Jimmy Baskett, an actor and comedian who later starred as Uncle Remus in Disney’s *Song of the South* (1946); the Cotton Club Trio, an informal singing team with Jimmy Baskett, Bobby Sawyer and Norman Astwood; and Lew Dolgoff, a comedian and MC.

Once again, the songs were composed by Harold Arlen and Ted Koehler, who were intimately involved in the whole production.



The depression was beginning to affect everyone in the country and it was an election year with FDR running for President for the first time. So, the first production number of the new show was “Calloway for President”, borrowing the tune from “Wintergreen for President” a song from the satirical Gershwin musical “Of Thee I Sing” which was in the middle of a successful run on Broadway.

OTHER FEATURED SONGS OF THE COTTON CLUB PARADE 21ST EDITION INCLUDE:

- **“Harlem Holiday”**, a rousing number later recorded by Cab and the band
- **“That’s What I Hate About Love”** a lovely ballad sung by Aida Ward, Lethia Hill and Carolynne Snowden; also recorded by Cab and the band .
- **“Bill Robinson Stomp”** performed by Harold Nicholas and the 12 chorus girls, a tribute to the great tap dancer several years before he ever appeared at the Cotton Club - were they trying to entice him?
- **“Flat Tire Papa”** along with “Deep Sea Divin’ Papa” (from the 20th Edition) and other so-called “restricted” songs were Lethia Hill’s specialty. Arlen and Koehler didn’t attach their names to such songs, and they were never published or recorded due to their raunchy nature.
- **“I’ve Got the World on a String”** now a classic of the American songbook; recorded by Cab and the band and many other artists.
- **“The Trial of Minnie the Moocher”**, a showcase for Cab with several acts joining in
- **“Raisin’ Hades in Green Pastures”** conjuring up the hit play from 1930-31, Green Pastures, and the phrase from Psalms 23, “He makes me lie down in green pastures”.
- **“The Wail of the Reefer Man”** not to be confused with Cab’s iconic song “Reefer Man”:

*When day is done and a veil night has spun softly
Blankets a tired weary world,
Then the Reefer Man reaches those he can with
his mournful plan
Happiness for sale, happiness for sale
Dreams who’ll buy them, Dreams who’ll try them
Buy my wares, drown your cares,
That’s the wail of the Reefer Man*

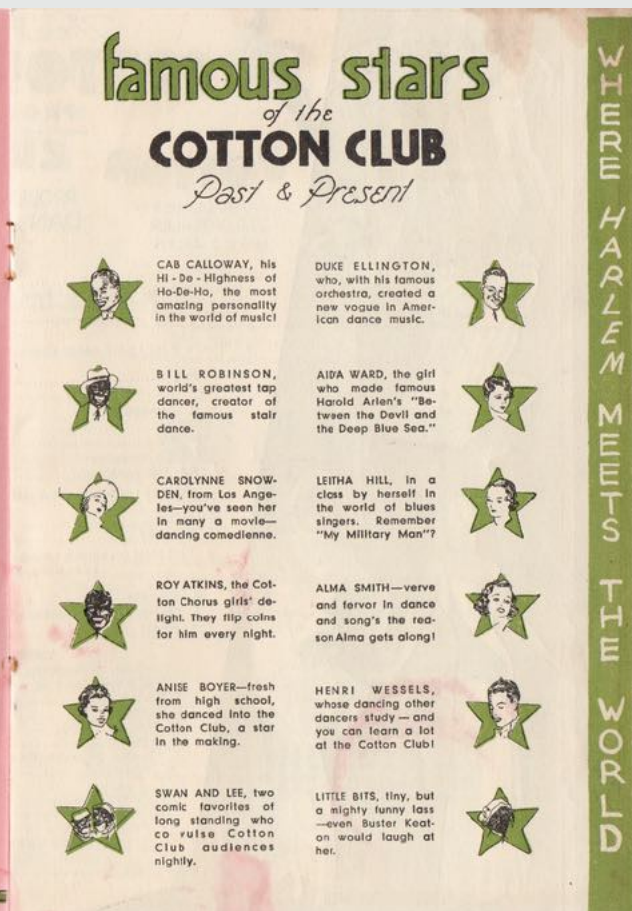
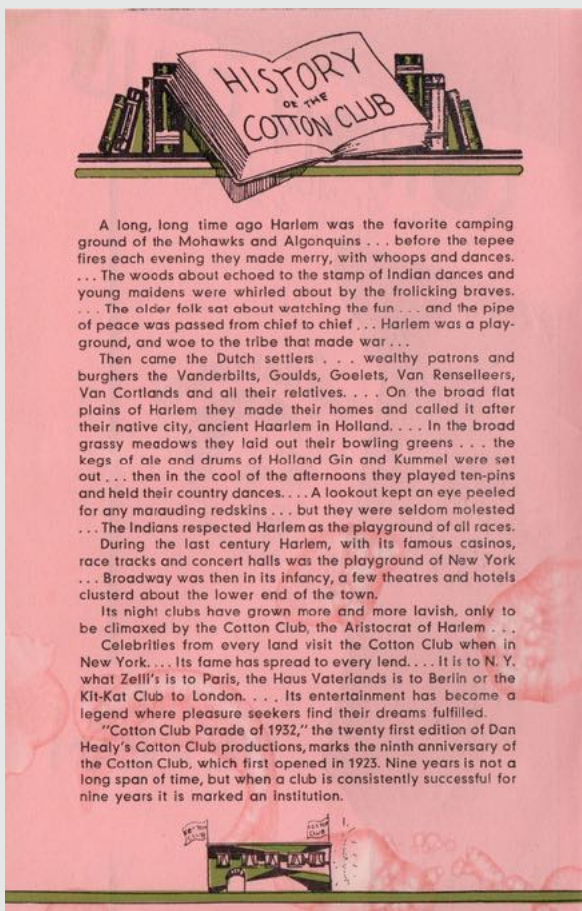
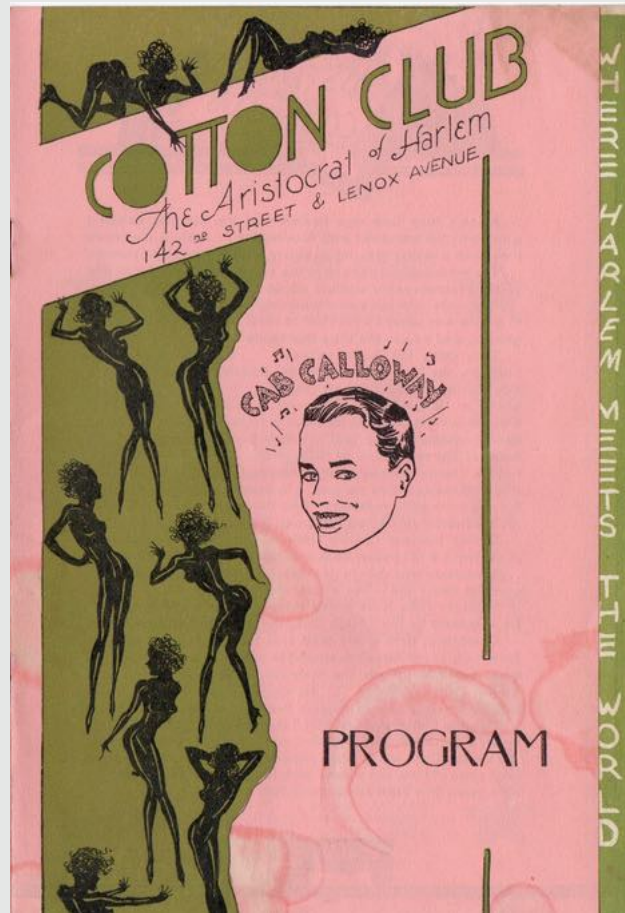
- **“Jungle of Manhattan”** a showcase for the singers, dancers and comedians.
- **“That’s How Darkies Keep Warm”** seems to be a completely forgotten song, which is probably justified given the title.

Although not listed in the program, Cab was sure to have reprised **“Minnie the Moocher”**, **“Minnie the Moocher’s Weddin’ Day”** and **“I Love a Parade”** for his fast-growing fans.



“

“COTTON CLUB’S
ENTERTAINMENT
HAS BECOME
A LEGEND
WHERE
PLEASURE SEEKERS
FIND THEIR
DREAMS FULFILLED”





DAN HEALY, who chalks up twenty-one hit shows for the Cotton Club with "Cotton Club Parade of 1932." In addition to his skill as a successful producer, he's known as one of Broadway's fanciest tap dancers and is one of its favorite comedians. As a superlative master of ceremonies, he has probably introduced more celebrities to the public than any other man. Ziegfeld starred him—can you think of any superior stamp of success?

HAROLD ARLEN and **TED KOEHLER** have completed, in "Cotton Club Parade of 1932," their fifth show for the Cotton Club. They're the writers, you'll recall, of music and lyrics for the Nine Fifteen Revue, for the eighth edition of Earl Carroll's Vanities, and for the current tenth edition of the Vanities. For Cotton Club shows in the past they have written such outstanding hits as "Linda," "I Love a Parade," "The Devil and the Deep Blue Sea," "Kickin' the Gong Around," "Minnie the Moocher's Wedding Day" and "You Gave Me Everything But Love." In "Cotton Club Parade" you'll thrill to "I've Got the World On a String" and "That's What I Hate About Love," two hits which will be bigger than the biggest.

EXCERPTS OF COMMENTS OF SOME CELEBRITIES WHO HAVE VISITED THE FAMOUS COTTON CLUB

LADY MOUNTBATTEN
"I shall tell all my friends in London about the Cotton Club—it's the most aristocratic cafe in New York."

MAURICE CHEVALIER
"The most sophisticated cafe in New York—the Cotton Club."

JASCHA HEIFITZ
"For superb entertainment—always the Cotton Club."

PAUL WHITEMAN
"Dan Healy's show, and Cab Calloway's music make the Cotton Club one of the few places one can visit repeatedly without being bored."

EDDIE CANTOR
"If I'm elected, I'll have the inaugural ball at the Cotton Club."

BELLE BAKER
"I've been there dozens of times, and always get a real thrill out of going to the Cotton Club."

FANNIE BRICE
"The Cotton Club—of course."

BABE RUTH
"The Cotton Club—I went for fifteen minutes and stayed three hours."



They Can't All Be Wrong!

"For sizzling, scorching, entertainment give me those Sepia Whirlers and blues at the Cotton Club."
Louis Sobel
N. Y. Eve. Journal

"The Cotton Club Revue is one of the outstanding diversions in New York."
Walter Winchell
Daily Mirror

"A floor show worthy of the club... the Cotton Club is second to none."
Sidney Skolasky
Daily News

"The town's greatest floor show. I recommend an immediate visit to the Cotton Club."
Ed Sullivan, Daily News

"The new revue is the last word in night club entertainment, expertly staged by Dan Healy."
Mark Hellinger
Daily Mirror

"Dan Healy has outdone himself, and Arlen and Koehler in a great measure make it a swell show."
Mike Porter
American Weekly

"One of the marvels of the cafe world."
Paul Yawitz
Daily Mirror

"Fast and furious show. Something doing all the time."
Nick Kenny, Daily Mirror

"A delightful show, in a perfect setting."
Jack Foster
World Telegram

"An ideal presentation full of color and life. Peerless entertainment."
Lee Harlemania Posner
N. Y. American

"Our idea of a perfect evening in a night club—the show at the Cotton Club."
Brian James
Brooklyn Eagle

"Harlem at it's best. Healy, Koehler and Arlen—the triumphant triumvirate."
George Ross
World Telegram

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“DAN HEALY’S SHOW,
AND CAB CALLOWAY’S
MUSIC MAKE
THE COTTON CLUB
ONE OF THE FEW
PLACES ONE CAN
VISIT REPEATEDLY
WITHOUT BEING
BORED”
—Paul Whiteman

FROM OUR VAULT

FAME IN SPAIN!



Spanish magazine featuring on its cover this movie still Cab Calloway in *"The Big Broadcast of 1932."*

From left to right: Andrew Brown (as), Doc Cheatham (tp), Walter Foots Thomas (ts), Al Morgan (b), and Cab Calloway

NOVEMBER 1932



Rare fall 1932 picture of Cab at the drums, while he started with that instrument in the twenties.

NOVEMBER 1932

CAB CALLOWAY DAY-BY-DAY



Caricature of Cab Calloway by the great Sam Berman, used for advertising for "The Big Broadcast of 1932." Cab would use it again for many years.

1-30

Cotton Club Parade, Harlem Cotton Club, New York, NY

2

Dance (with the whole Cotton Club Revue plus Bill Robinson, Dan Healy MC) for the Delaware Democratic Club, Palm Garden, Manhattan, New York, NY

6 (evening)

Broadway Temple Methodist Church (white attendance), New York, NY

9

Recording session, ARC Studios, New York, NY

10

National Negro Forum, broadcast WEVD, New York, NY (Cab will play or will be interviewed in one of these shows - no précised date)

15

Recording session, ARC Studios, New York, NY

18-29

Capitol Theatre, New York, NY

30

Recording session, ARC Studios, New York, NY



The New York Times
(New York, NY),
November 17, 1932

Billboard (New York, NY),
November 26, 1932

Variety (Los Angeles,
CA), November 22, 1932

CAPITOL

New York, Nov. 18.

Cab Calloway and his Cotton Club family of band and specialty group takes over the entire stage proceedings at the Capitol for the week and supplies an interesting example of a draw by a radio name. Fact that business was better than average at the start of the engagement seems to be fairly conclusive proof that this radio feature was bringing them in, for there was no special lure in the feature, 'Faithless' (M-G), with Tallulah Bankhead and Robert Montgomery.

Surface indications so far had been that radio name bills were liked, but were not potent as box office in themselves. Here is a case where the main draw seemed to be the marquee display of a radio item which is at the crest of current popularity.

As to its entertainment quality on the stage, the Calloway group was set luckily for the show as a whole, its jazzy music and comedy interludes being just the thing to redeem the sometimes depressing effect of the screen feature, a story having to do with the sufferings of a young hero and heroine during the financial panic.

Show from Harlem is nearly pure specialty, all brisk, light frolic. So completely is the stage given over to specialty that the great Calloway band is called upon mostly to provide accompaniment for dances and singing rather than being exploited on its own musical appeal.

There is no individual billing except for Calloway and the group, with a subordinate line for Buck and Bubbles, an interpolated number for this engagement. Latter did their vaudeville act intact and in toto and it proved a good deal too long, mixed in with the faster and livelier bits of the uptown aggregation. Songs, dances and comedy business scored nicely, but the talk was wasted.

The Cotton club outfit is snarltly framed for speed and change of pace. It's all slam-bang specialty and ensemble numbers for upward of 50 minutes without a letdown.

Starts off with a whoop in a political parade of the girls in bright colors with song, 'Calloway for President.' Girls are very light, can sing, but eschew modern steps in favor of shakes and struts, which is well enough for a deluxe house change. Show goes thence into the full stage for introduction of the band, and the leader, who has learned to go easy on the spot and center since his start as successor to Duke Ellington at the Cotton rendezvous.

Several characteristic Calloway numbers get good buildup. Such as 'Irish Justice' setting and bit for the trial of Minnie the Moocher which takes on the proportions of a musical sketch.

In between are a dizzy succession of dance hits and single and double stepping and song numbers, fast and hilarious ensembles, with a couple of individual blues; and all over it all a riot of color in costumes in the exaggerated Harlem style. Notable is the male midget hooper, a dancing grotesque and several girls who can both sing in the hi-de-hi manner and shake a wicked hip.

Capitol, New York

(Reviewed Friday Evening, November 18)

Harlem moves down to the Capitol stage this week in the form of an all-sepien show, comprising Cab Calloway and his band and the entire *Cotton Club Revue*, together with Buck and Bubbles, who are billed as an added attraction. And it is an entertaining layout. The current feature film is MGM's *Faithless*, starring Tallulah Bankhead and Robert Montgomery. At the start of the third "flesh" showing tonight there was about a quarter of a house present, but it picked up to a little more than half when the stage show got thru.

With this colored show the Capitol's boards appear to be invaded once again by the presentation shows of old, for the revue is embellished by production and the presentation theme is further borne out by the use of ensembles and the Calloway crew working thruout on the stage. The stage is consistently packed with performers and the cast probably numbers about 50.

This show affords transients and local stay-at-homers who have never invaded a Harlem club a bird's-eye view of what they would see, altho it lacks the intimacy one ordinarily gets in the Harlem spots. Yet you are able to grasp the mad syncopation and untiring rhythmic efforts of the colored performers, with all the hi-dee-hi warbling and hotcha hoofing. One thing, tho, you get bewildered watching this show, for the stage is always so heavily tenanted and things come so fast and furious you get the same feeling you would watching a three-ring circus.

Calloway and his bandsters are disappointing in the show, for they fail to come thru with enough work on their own. Instead they are more concerned with accompaniment. After all, the folks should have been afforded glimpses of the dynamic Calloway leading, his hi-dee-hi stuff and the band's scorching syncopation. For accompaniment, tho, they are perfect, playing so hot as to get everything out of the specialty people. Production stuff is built around the group, opening with a takeoff on "Calloway for President" and later on a song-story on *Minnie the Moocher*.

Among the specialty people in the *Cotton Club Revue* are Ada Ward, Nicholas Brothers, Four Blazes, Alma Turner and Leitha Hill. All thru the revue they provide a maze of specialties which result in occasional socks. Miss Ward does a swell singing job, as does the other girl, who probably is Miss Hill. The Nicholas Brothers, one a clever midget, go big with legwork. The little fellow has a nice singing voice also, and his personality is grand. Four Blazes do excellent precision dancing in addition to solo legging, and then there are other hoofers in the revue, with Miss Turner one of them.

Buck and Bubbles, spotted up at the closing, lend the grand punch in the nature of a near show-stop. These boys are still excellent entertainers and the audience as well as Calloway's boys evidenced keen enjoyment of their work. Their comedy is swell, handled smoothly, and their singing, hoofing and ivory tickling are sure treats.

SIDNEY HARRIS.

Cotton Club's Floor Show Is One of Finest

NEW YORK, Nov. 18. — Dan Healy has produced "Cotton Club Parade," his 21st show for the Cotton Club.

The opening number, "Calloway for President," is a take-off of "Of Thee I Sing," and sets the tone and pace of the show. The Bill Robinson stomp, done by one of the Nicholas youngsters; "I've Got the World on the String," as only Cab Calloway and Aida Ward can sing that sort of thing with "That's What I Hate About Love," and, of course, one number about "Minnie the Moocher" called "Trial of Minnie the Moocher," offer much of appeal. The finale of the first half of the show features Carolyn Snowden, who has a dream, which turns out to be "Raisin' Hades in Green Pastures."

The second half of the show offers Cab Calloway in "Wall of the Reefer Man." Dotty Rhodes does a nautic dance in the "Jungle of Manhattan," and the finale includes Four Blazers, Elmer Turner, Henri Wessels, Leitha Hill, Swan and Lee, Roy Atkins, Brown and McGraw, Carolyn Snowden, Alma Smith, the Nicholas brothers and the Cotton Club Crooners.

The Chicago Defender (Chicago, IL),
November 19, 1932

The Afro-American (Baltimore, MD),
November 12, 1932

The Afro-American (Baltimore, MD),
November 19, 1932

Cab Calloway Goes to Church



CAB CALLOWAY

NEW YORK. (ANP).—In an attempt to revive the "old time religion," the Rev. Dr. Christian F. Reisner, pastor of Broadway Temple Methodist Episcopal Church, invited Cab Calloway, the prince charming of hi-de-ho, from the Cotton Club, Harlem cabaret, to his church, Sunday evening.

He asked Cab to play some moving Negro spirituals for his cold-blooded white worshippers.

"What we need is more of the old-fashioned thrill in religion," states Dr. Reisner. "Nowadays we have too much cold-storage religion."

CAB, DUKE AND MILLS BROS. MAY GO TO EUROPE

NEW YORK.—That Europe may get a chance to see Cab Calloway, Duke Ellington, and a number of other stars in the Mills-Rockwell fold, was the topic of speculation when Irvin Mills left for Europe with his wife Saturday.

The Millses left on an extended business and pleasure trip. They are getting off first at Villefranche, the Riviera seaport, for their preliminary vacation on the Mediterranean.

From there Mills goes to Vienna, Berlin, Paris and London, also to Milan, Genoa and Rome, which cities have all made offers for Mills-Rockwell clients, notably Cab Calloway, Duke Ellington, the Mills Brothers, and Ruth Etting. All of them, through their records, are in demand for foreign bookings.



WILL Radio take the world out of the Jazz age?

Can Radio, the newest achievement of the machine world, turn right around and bring back the music of the masters into the lives of every one of us?

That is a question today which has brought no end of discussion. Music now takes up most of the air time. It is divided between jazz, the lighter works and the classics. Mr. Average Man now hears the world's greatest symphony orchestras conducted by the finest musicians available in his own home with but a twist of the dial. In exactly the same manner, he hears the savage rhythmic tom-tom beat of a jazz band such as Cab Calloway's.

Which will eventually win out? When the fight is over, you'll see one of two men standing at the head of the musical world—a Toscanini waving a triumphant baton—or a Cab Calloway leading his band through some of the hottest music that ever came out of an African jungle.

Educators throughout the United States realize that the jazz age can only be brought to an end through the teaching of children the fundamentals of good music. That is why hundreds of class-rooms are equipped with radio receivers in elementary schools throughout the country. Such programs as Walter Damrosch's Music Appreciation Hour and many other educational musical periods destined to influence the youth of America toward good music, may turn the tide in the next generation. At any rate, this is the hope of those who wish to curb the life of jazz.

American jazz first made its appearance in the mild "rag-time" of 1910. Irving Berlin, an East Side New York boy, wrote a song called "Alexander's Ragtime Band". The song became famous overnight. So did Berlin. The song was played and sung all over the world and the sedate waltzes of that period faded like the royal purple of that era. Then the War—and with it came a type of music influenced by this bloody period. It seemed that the entire civilized world had fallen back to the degree capable enough to standardize a tempo not unlike that of the most primitive races. Music out of Africa—with the passionate beat of the

Above:
Left to right:
Leopold Stokowski
and Arturo Toscanini.
Below: George Olsen and
Cab Calloway.

tom-tom clearly discernable. Music that threw off the shackles of convention. Music, not melodic, but rhythmic, savage, sensuous.

The world accepted it. Took it gladly. In the confusion, this type of music reflected the discord of nation's bitterness over things they didn't understand.

The great symphony conductors like Toscanini, Stokowski, and others were cast aside by the mass. A few intellectuals not stunned by this horrible period patronized music, and others who could afford it listened to wax recordings of the works of the masters. But the largest part of the population wanted their music hot and fast. And they got it.

A viola player by the name of Paul Whiteman, then playing in the Denver Symphony Orchestra, took an interest in this new dance rhythm. He liked the vitality of it.

Strange ideas began cropping into his mind. Could he instill into jazz the principles of symphonic music without changing the tempo? He wanted a refined, more subtle, more civilized jazz.

A few years later, Paul Whiteman started out to introduce this "new type" jazz to the world.

People wouldn't listen at first. Fellow musicians shrugged their shoulders and refused to believe that Whiteman's presentation of jazz could have any possible future. He kept on however and finally found an audience. People began to like the smooth orchestrations. They began to dance more slowly and listened to this music with enjoyment.

What Whiteman started, other jazz leaders be-

gan to adopt. Song writers began to place more melody into their songs.

Orchestras began to vie with each other on adopting new arrangements for their dance music. Jazz leaders are coming to the realization that the symphonic world has something which they cannot overlook . . . It has durability.

Radio, however, has created an unusual problem for the dance band today. A modern dance tune ordinarily lasts but a month in popularity. A new song is written. It is quickly taken up by the bands and played so often that the public tires of it almost immediately after it is introduced. America's leading dance orchestras try their utmost to create a distinct individuality in their methods of introducing a new song, but despite their efforts the radio audience becomes bored and tunes it off for something else. Maybe a concert orchestra.

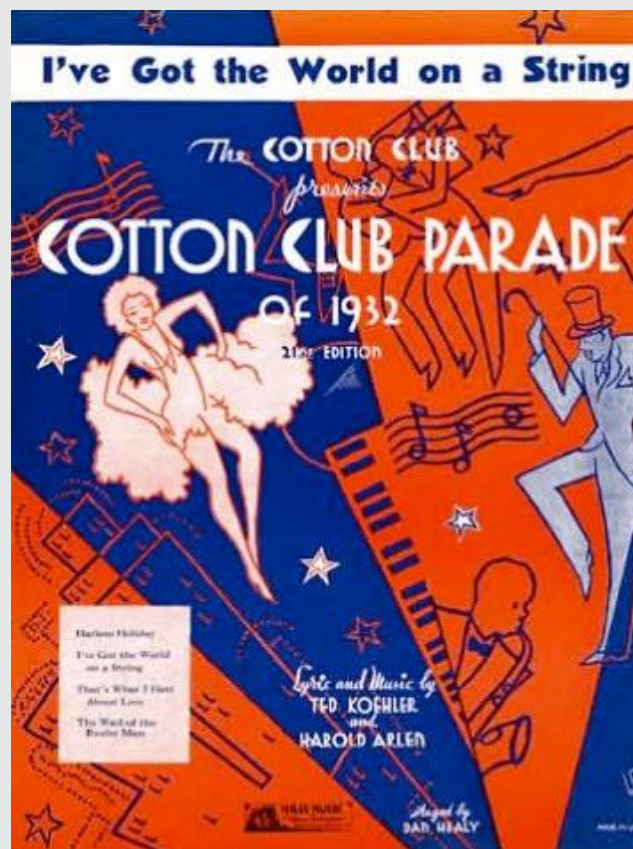
Tin Pan Alley suffers. Music publishers must turn out their songs by the dozens if there's any profit to be made. Song writers with ability are not able to write their best music because they haven't any time. That is why hundreds of song-writers turn out so many sing-song compositions—turn them out at the rate of five and six a week. When asked how it's done, a song writer recently said that they tumbled out of his ears. He could write two of them a night if necessary.

NO-ONE seems to know just what to do about this situation. Many of the wise jazz leaders are now digging into the classics as a last resort. Even the crooners are turning to semi-classical compositions. A few weeks ago Rudy Vallee amazed the radio audience by singing, yes, singing "Schubert's Serenade." Paul Whiteman has again invaded Carnegie Hall with symphonic concerts and many orchestra leaders are turning back the pages of musical libraries.

So the war goes on. Tin Pan Alley turns songs out very much in the same manner as that of a factory with all its modern mechanical conveniences. But Tin Pan Alley is turning out an inferior product because the demand is too much for it to handle. The American public is getting fickle. What the future holds can only be guessed.

3 RECORDING SESSIONS IN NEW YORK, NY

NOVEMBER 1932: THE SONGS OF THE COTTON CLUB RECORDED



Cab Calloway (vocal*, ldr)

Lammar Wright, Edwin Swayzee, Doc Cheatham (tp),

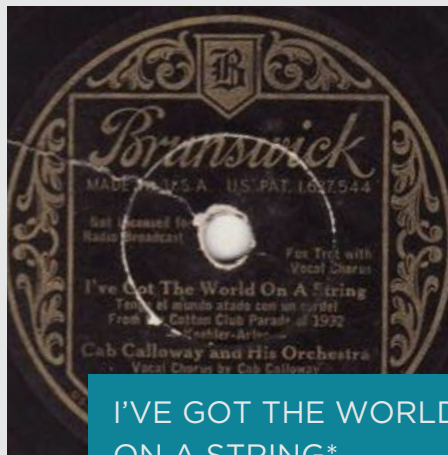
De Priest Wheeler, Harry White (tb),

Arville Harris (cl, as), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl),

Bennie Payne (p), Morris White (g), Al Morgan (b), Leroy Maxey (dm)



NOVEMBER 9, 1932



I'VE GOT THE WORLD ON A STRING*

Ranked #18
for 1 week
in *Billboard*
(Nov 19,
1932)

PLACE YOUR ORDER AT ONCE

SPECIAL RECORD RELEASE
Brunswick

PLACE YOUR ORDER AT ONCE

BEN BERNIE & HIS ORCHESTRA
CAB CALLOWAY & HIS ORCHESTRA
HAL KEMP & HIS ORCHESTRA
DAVE APPOLLON & HIS ALL STRING ORCHESTRA

6434 LISTEN TO THE GERMAN BAND—F.T. Ben Bernie and His Orchestra
6435 JACK IN THE BOX—F.T. Ben Bernie and His Orchestra
6436 DIXIE DOORWAY—F.T. Cab Calloway and His Orchestra
6437 WAH-DEE-DAH—F.T. Cab Calloway and His Orchestra
6438 HELL'S BELLS—F.T. Hal Kemp and His Orchestra
6439 THE ORGAN GRINDER—F.T. Hal Kemp and His Orchestra
6440 THAT'S ALL THAT MATTERS TO ME—F.T. Hal Kemp and His Orchestra
6441 I'M LIVING MY LIFE FOR YOU—F.T. Hal Kemp and His Orchestra
6442 A MEDIA LUZ—Tango Dave Appollon and His All String Orchestra
6443 NO TE ENGANES CORAZON—Tango Dave Appollon and His All String Orchestra

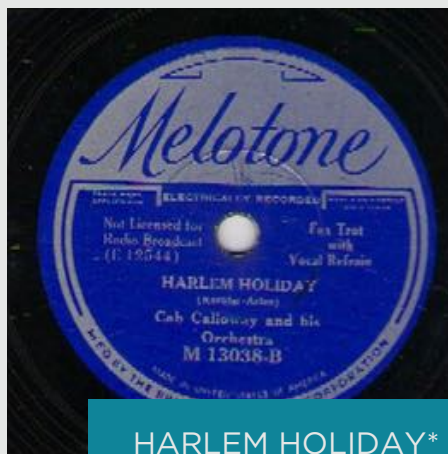
ORDER BLANK

Gentlemen: Please forward the following Brunswick Records or once via: ☐ Express ☐ Freight ☐ Parcel Post

QUANTITY	NUMBER	QUANTITY	NUMBER	QUANTITY	NUMBER
	6434		6438		
	6435				
	6436				
	6437				

DEALERS NAME _____ DATE _____
ADDRESS _____
CITY _____ STATE _____

Signature _____

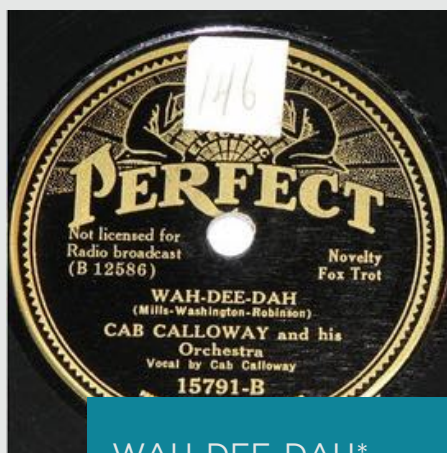


HARLEM HOLIDAY*

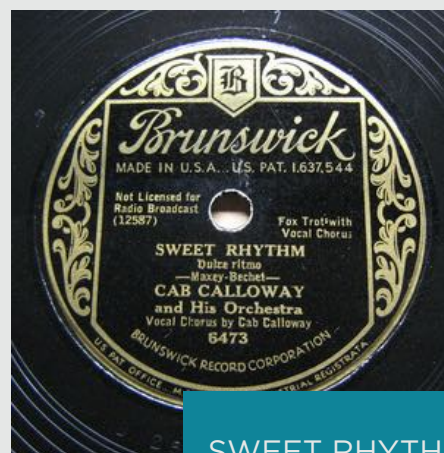


DIXIE DOORWAY*

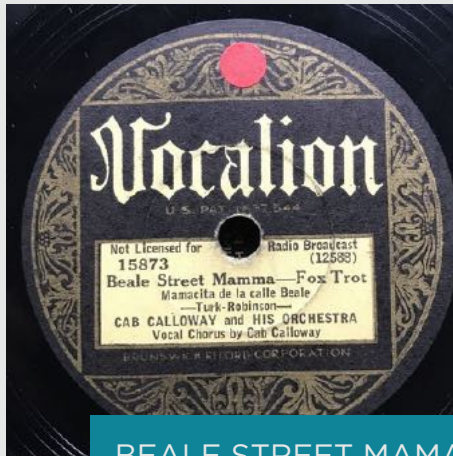
NOVEMBER 15, 1932



WAH-DEE-DAH*



SWEET RHYTHM*



BEALE STREET MAMA*



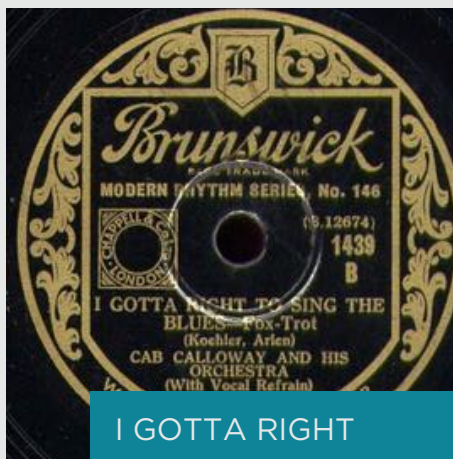
NOVEMBER 30, 1932



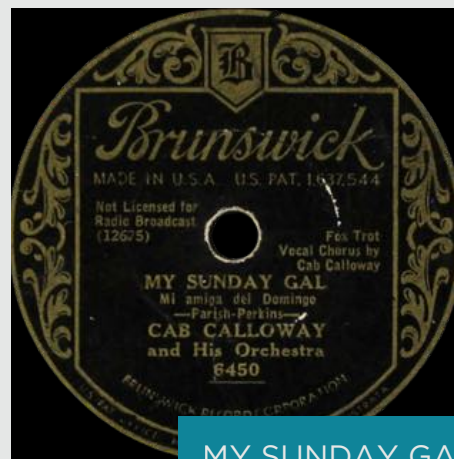
THAT'S WHAT I HATE ABOUT LOVE*



THE MAN FROM HARLEM*



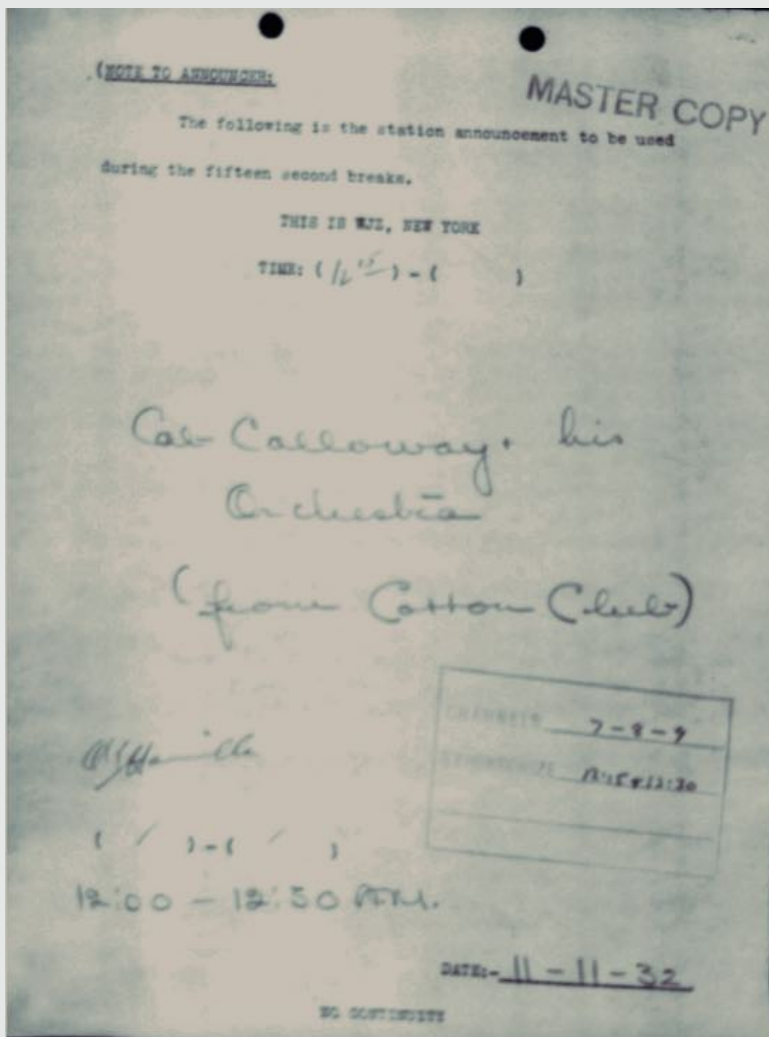
I GOTTA RIGHT TO SING THE BLUES*



MY SUNDAY GAL*

DIRECT FROM THE COTTON CLUB

THE NBC BROADCASTS



The file always starts with the indication of the mandatory station announcement to be done during the fifteen second breaks.

As far as we know, two excerpts of Cab Calloway's 1932 NBC broadcasts survived:

- November 11: *King Porter Stomp*
- December 2: *The Stuff is Here, and I've Got the World On a String*

LISTEN TO
"KING PORTER
STOMP" 

Inspired by Ken Steiner's tremendous work on Duke Ellington's Cotton Club broadcasts, we delved into the NBC Log books held at the Library of Congress (with the precious help a local documentalist). And this paid off! We believe that's the first time somebody has some interest into those files for Cab Calloway but they are very informative and provide so many insights.

They reveal songs that Cab Calloway only played on air, never recorded or performed later. Remember that the orchestra had a gigantic book in use, from the Cotton Club's latest revue, the regular band's repertoire, the newest songs, the ones requested by the audience, the radio, the producer, the publisher, the manager (the last 3 were only one person: Irving Mills!).

And to seduce regular listeners on their radio, the dilemma was to play the songs they like again without tiring them out and open their ears to new tunes.

Each time, starting at Midnight, it was a 30-mn live session to rehearse, and to produce.

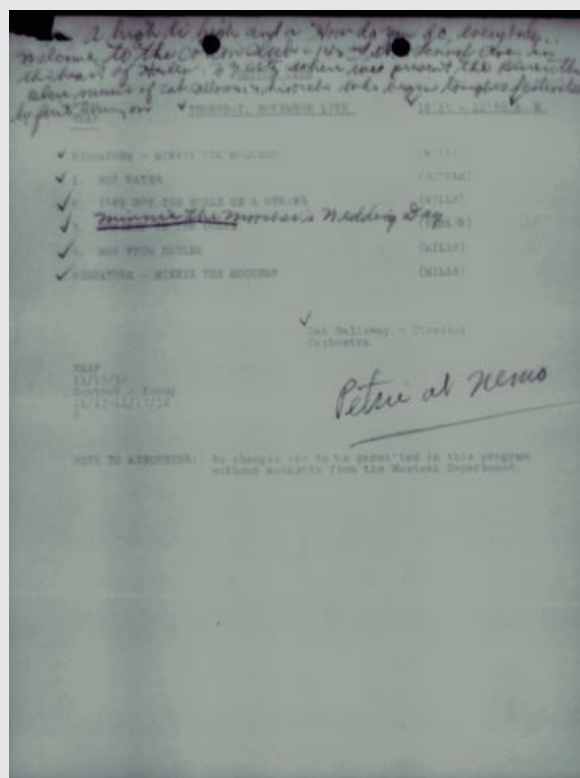
SOME OF THE SURPRISES IN CAB CALLOWAY'S 1932 REPERTOIRE ON AIR:

- *Bumpty Bump*, composed by Ellington with lyrics by Irving Mills for the Cotton Club Revue, *Blackberries of 1930*. Duke didn't record it either.
- *Can You Take It*, popularized by Fletcher Henderson.
- *Contented*, a slow fox-trot by Don Bestor with vocals by Neil Buckley, a singer so far away from Cab's style...
- *Devil's Kitchen*, instrumental composed by Will Hudson (Mills's house pianist and arranger).
- *Fit as a Fiddle*, later used in the musical film *Singing in the Rain*.
- *Here It Is Monday and I've Still Got a Dollar*, a popular song by Rudy Vallee (who was a huge Calloway fan and who invited him on his radio show in 1933 and 1934).
- *I'm Sure of Everything but You*, recorded by Ted Lewis.
- *Maniacs Ball*, also recorded by Glen Gray and his Orchestra.
- *Night Life*, which made Mary Lou Williams famous with her 3-minute piano solo (handled here by Benny Payne).
- *Swing Lightly*, composed by Larry Clinton, who would later have his own though short-lived dance band.
- *The Stuff is Here*, composed by Jos. Garland, who just joined the Mills Blue Rhythm Band. The song will only be recorded in... 1934!

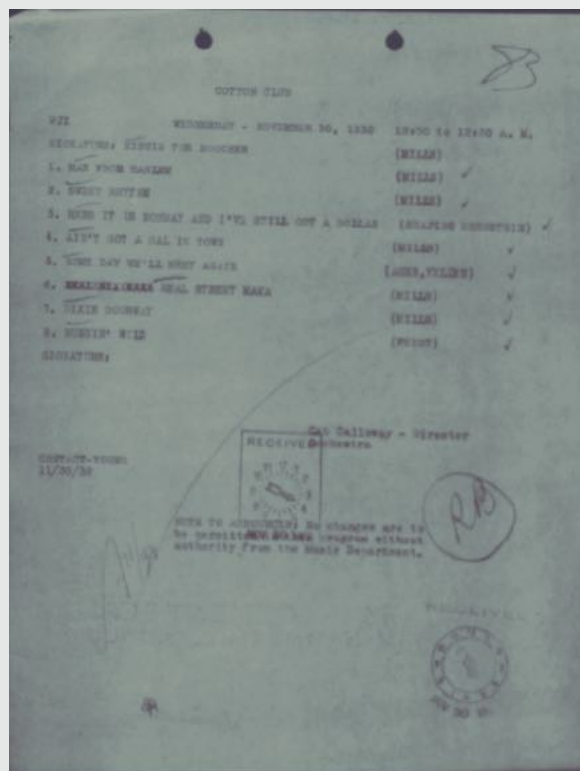


And, of course, most of those songs were published by Mills Music, Inc.

RCA Velocity microphone, model 44-BX (1932)



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



A following page confirms or not the performed songs, in the correct order. Someone else at NBC has the responsibility to double-check everything and to put his own stamp on the file. Royalties' dues mean application!

VIM EXPANSION SALE!

To celebrate the opening of another VIM branch at
129 W. 125th ST., N. Y.



Listen to Europe!



Hear Police Alarms!



Hear Planes in Flight!

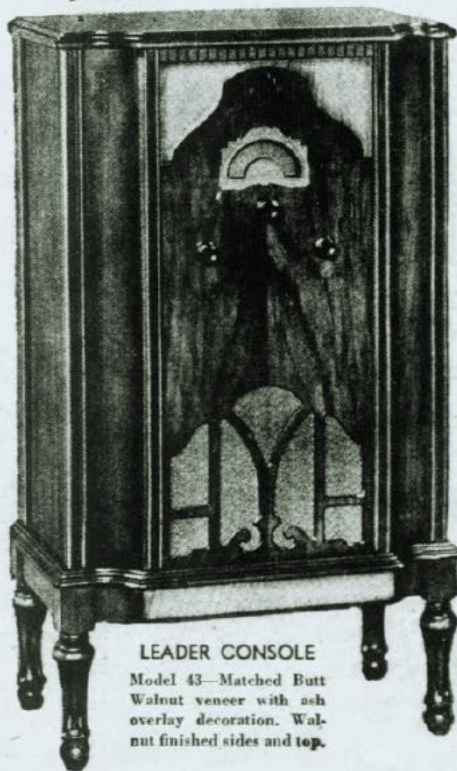


Catch Ships at Sea!

WITH BUILT-IN
SHORT-WAVE
CONVERTER—

\$5.00
ADDITIONAL

FREE—
DELIVERY—
INSTALLATION
AND SERVICE!



LEADER CONSOLE

Model 43—Matched Butt
Walnut veneer with ash
overlay decoration. Wal-
nut finished sides and top.

Pay as Little as

\$1.00

WEEKLY!

Downtown Manhattan
70 CORTLANDT ST.
65 SECOND AVE.
Uptown Manhattan
2241 THIRD AVE.
129 W. 125th ST.
361 W. 125th ST.
175 E. 86th ST.
Bronx, N. Y.
955 SOUTHERN BLVD.
7 E. FORDHAM ROAD
3018 THIRD AVE.
Newark, N. J.
800 BROAD ST.
Jersey City, Journal Sq.
924 BERGEN AVE.

VIM

5 STORES OPEN ALL DAY TODAY

Brooklyn—1534 PITKIN AVE.—88 GRAHAM AVE.
272 BROADWAY—4612 13th AVE.
Manhattan—65 SECOND AVE.

★
CAB CALLOWAY

Says . . .

"Buy your new radio at
Vim and save."

He will appear in per-
son at the Capitol The-
atre, N. Y., starting Fri-
day Nov. 18. Don't
miss him—he's a riot of
fun!

★
The New 1933

STEWART WARNER

LONG AND SHORT WAVE RADIOS

Featuring AUTO FLOW POWER

A New, Exclusive Stewart-Warner

Radio Development!

Combined with specially matched super-powered tubes—con-
serve power on strong stations and releases it at full vol-
ume to bring in weaker stations. With this feature, these
radios deliver a performance recognized as superior to an
ordinary circuit using even more tubes. Automatic volume
control, tone control and electro-dynamic reproducer are also
big features of these outstanding radios. It's PERFORM-
ANCE that counts—let your own ears decide!

REGULAR
PRICE . . .

~~\$67.75~~

NOW AT VIM FOR ONLY

49⁹⁵
WITH
TUBES

COMPLETE!

Without Short Wave Converter

Brooklyn

96 FLATBUSH AVE.
1534 PITKIN AVE.
88 GRAHAM AVE.
2061 86th ST.
4612 13th AVE.
272 BROADWAY
16 CONCORD ST.

Ridgewood, B'klyn.

1838 (57-44) MYRTLE AVE.

Astoria, L. I.

264-66 STEINWAY AVE.

Jamaica, L. I.

164-20 JAMAICA AVE.

DECEMBER 1932



Rare angle of the Cotton Club entrance in Harlem.

The management took care of the local community by organizing many benefits for the poor, with the publicized help of the stars.

DECEMBER 1932

CAB CALLOWAY DAY-BY-DAY



1-31

Cotton Club, Harlem, New York, NY

4

Benefit Cabaret party for the Colored Mothers' Fund (organized by Bill Robinson, along with Charlie Johnson's ork, Don Redman's ork, Mills Brothers...), Small's, New York, NY

4

Benefit for the Lincoln Settlement (Committee of 50 Women) along with Buck and Bubbles, Bill Robinson, Noble Sissle, Ethel Waters, Valaida Snow, Eubie Blake, Flournoy Miller...), Brooklyn Academy of Music, New York, NY

6 (8:30 pm)

Annual musical revue and dance (along with Bill Robinson, the Mills Brothers, Cotton Club and Connie's Inn revues...) of the St. Charles Borromeo's Roman Catholic church, NEW YORK, NY

7

Recording Session, New York, NY

9-15

Loew's Metropolitan, Brooklyn, NY

11 (evening)

Cotton Club Christmas Basket Benefit (along with Isham Jones, Jack Dempsey, Abe Lyman), Rockland Palace, New York, NY

12 (early night)

Battle of bands between Cab's orchestra and Duke Ellington's orchestra during benefit performance, Manhattan Casino, New York, NY

15

Benefit Ball Breakfast Dance (12 bands on one night, including, Cab Calloway, Claude Hopkins, Don Redman, Charlie Johnson, Mills Blue Rhythm Band, Teddy Hill, Fess Williams, Charlie Skeets), Savoy Ballroom, New York, NY

16-22

Loew's Metropolitan (with Buck and Bubbles), Brooklyn, NY

24 (eve)

Along with the Cotton Club cast and Herman Stark, Cab Calloway distributes 2050 baskets (each containing a 5-pound chicken and everything necessary to make a complete Christmas dinner" in NY Age, December 31, 1932) to the needy families in Harlem, New York, NY

LOEW'S LEADS IN BROOKLYN!

METROPOLITAN
FULTON & LIVINGSTON STS. - BKLYN.

STARTING TODAY — IN PERSON
Cab CALLOWAY
and HIS HOT-HARLEM ORCHESTRA
& Entire COTTON CLUB REVUE

54—Singing, Dancing Sepia Stars—54

FEATURING
THE POPULAR COMICS
BUCK & BUBBLES
on the screen

KONGO
with
Lupe VELEZ
Walter HUSTON
CONRAD NAGEL

Metro-Goldwyn-Mayer's
THRILL
PICTURE
OF A GIRL
TAMED
BY THE
LAW

The Brooklyn Citizen, December 16, 1932

Lincoln Settlement Benefit
Under the auspices of a
COMMITTEE OF FIFTY WOMEN
LAWRA LEAN MILLER, S. CHAIRMAN
For the Emergency Relief Fund

BROOKLYN ACADEMY OF MUSIC
Saturday Eve. and St. Paul St.

Sunday Evening, December 4, 1932

Featuring the Following Stars:
CAB CALLOWAY and His Cotton Club Orchestra
BUCK and BUBBLES
SEPIA SONG GIRLS OF CONNIE'S INN
BILL (BOJANGLES) ROBINSON & CO.
NOBLE SIDDLE
With His Park Central Orchestra, With
EULIE BLAKE
ETHEL WATERS — ADELAIDE HALL
AIDA WARD With Stars From COTTON CLUB
MEJERS & MORTON With Stars From SMALL'S
PARADISE
VALADA SNOW — CECIL MACK
With Stars From "RHAPSODY IN BLACK"
ROSAMUND JOHNSON With RUBY ELZY
FLOURNOY MILLER — MANTAN MORELAND
VIVIANNE HARKER of "SHUFFLE ALONG"

Stage in Charge of William Adams and
Florence Cook Drake
Admission: Orchestra and First Balcony, 35c
Second Balcony, 25c—Show Begins at 8 P. M.

New York Age,
December 3, 1932

LOEW'S JERSEY CITY
AT JOURNAL SQ.

STARTS
FRIDAY
New Comedy
Mayer's Best-Drawn

A New Love-Poet
We Give You
GARIS & HARLOW
New Sea and Thrill to

TALLULAH
BANKHEAD
ROBERT
MONTGOMERY
FAITHLESS
TWO GREAT
STARS TOGETHER!
from the picture
"TIN FOIL"

IN PERSON
on the stage
The Jazz King
of Harlem
CAB CALLOWAY
and HIS ORCHESTRA and
ENTIRE COTTON CLUB REVUE
FEATURING CAST OF 55
AIDA WARD
LEITHA HILL
TED MEYN at the organ
LAST DAY
with **DRESSER** and **MORAN**
in **PROSPERITY**

NEW PRICES!
25c 7:15 P.M.
35c 9 P.M.
50c AFTER 6
10c ST. DAY

Jersey Journal,
December 8, 1932

The Pittsburgh Courier's Feature Page

THE DUKE LEADING IN LAST LAP; CLOSING DEC. 31

CELEBS CONTINUE TO FAVOR CAB AS DEADLINE NEARS

Third, Fletcher Henderson Fourth—Competition Reaches Fever Heat—Results Will Be Published In Courier Week of January 7th—Loving Cup To Be Awarded Winner Next Month.

By FLOYD G. SNEELSON, Contest Editor

What! My comrades, the time is drawing near. "The Jazz Rhythm" we shall behold on New Year's morn the birth of 1933. December 31st will mark the after and closing of one of the most decisive battles for supremacy that has marked the attention of the amusement

legitimacy is the state of being supreme . . . with no in authority or power—gains the highest degree or the winner of the crown will last much elevated place in the of the people. "The Jazz Rhythm" will be heard supreme love and glory at infinite spirit of high regard appreciation, as having not the particular realm of achievement.

thus claimed that the will point to the greatest power in and their destined destiny in unity with power into such individual who emerge as . . . and that is the one that reveals the winner of the jazz rhythm.

On the same day, we find the famous singer, the King of Jazz, last year, valiantly de- cision. King of Jazz of the Cab Calloway lead

LEADING!

"A KING"
PAUL WHITEMAN
Postal Telegraph Capital Theater New York City December 16

"MY MAN"
FANNIE BRICE
Famed comedienne, who made "My Man" famous, when her comedy was requested, she would her choice as Cab Calloway. Miss Brice was a pretty attraction at the Brooklyn Paramount theater, New York, last week.

HE'S RUNNIN' IN HIGH
CAB CALLOWAY
It won't be long now! The contest will close with the closing of the year, and will mark the winner of this glorious popularity contest. Cab's fans are fighting hard and their loyalty is unmistakable.

HI-DE-HI!
MADGE EVANS
The charming screen star of the Metro-Goldwyn-Mayer studio, declared that Cab Calloway is her favorite. Just when from Hollywood to the down just another one of the "they do very" repeat. Miss Evans is now busy engaged in making her new picture, "Fool Life," but took time from her work to make her selection.

YES, ME TOO!
MORTON DOWNEY
Radio's golden voiced favorite wired the contest editor that he is favoring Cab Calloway. He is a seasoned fixture with Paul Whiteman at the Capitol Theater, but and Broadway, in New York City.

MOVIE CHATTER
Direct From Hollywood
Richard Bennett has been given a supporting role in "The White Sister," in which Hooten Hayes will be starred by Metro-Goldwyn-Mayer. Bennett's latest screen role is in "It's a Mad, Mad, Mad, Mad, Mad." No director has yet been assigned to "The White Sister."

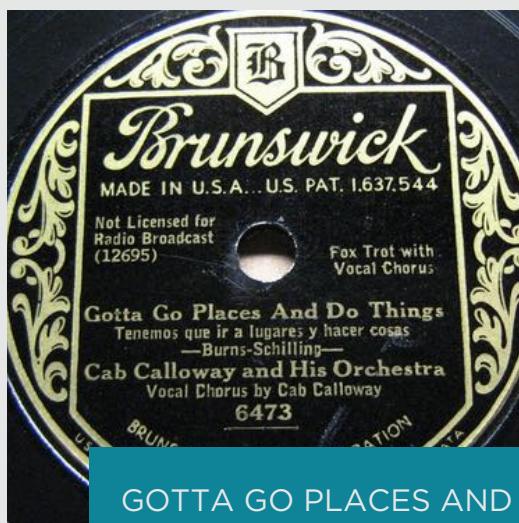
He Passed For White But Now He

Pittsburgh Courier, December, 1932

RECORDING SESSION IN NEW YORK, NY

DECEMBER 7, 1932

Cab Calloway (vocal*, dir), Edwin Swayzee, Lammar Wright, Doc Cheatham (tp), De Priest Wheeler, Harry White (tb), Arville Harris (cl, as), Andrew Brown (b-cl, as, bs), Walter Thomas (cl, ts, fl), Bennie Payne (p), Morris White (g), Al Morgan (db), Leroy Maxey (dm)



GOTTA GO PLACES AND
DO THINGS*

Cab tells his own story in this song: going on tour is mandatory for an artist who's famous all over the country! He and his musicians will have to get used to this way of life...

Like all the titles of this session, HOT WATER is one of the first arrangements for Cab by Will HUDSON. It's a rare early instrumental recorded by the band without hearing his leader.



HOT WATER



EADIE WAS A LADY*

“Eadie Was a Lady” is a riotous narrative ballad introduced by Ethel Merman in the 1932 Broadway show “Take a Chance.” Cab Calloway is one of the few artists to record this unique song.

The song relates the life story of a dead prostitute as remembered by some of her old girlfriends. It’s a descriptive and complex account, introducing multiple characters with a dense and clever lyric full of contemporary and colloquial references.

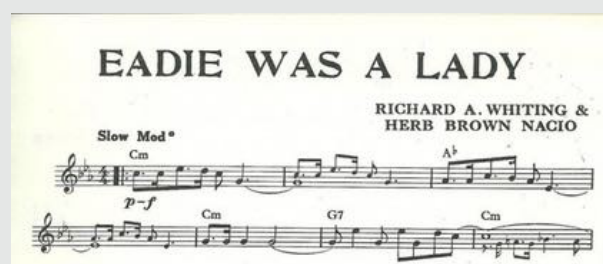
The hot jazz bands of the time routinely covered each other’s tunes with different (or not-so-different) arrangements. In the early 30’s, Cab Calloway and His Orchestra recorded songs made popular by Duke Ellington, Paul Whiteman, Fats Waller and Benny Carter. And the band covered some Broadway hits of the day, notably the first recording of “I Gotta Right to Sing the Blues” from “Earl Carroll’s Vanities of 1932.” But why a blowsy Ethel Merman show tune?

The year before, Duke Ellington’s Orchestra had recorded Ethel Merman’s earlier hit song, “Sam and Delilah” from another Broadway show “Girl Crazy” (“Delilah was a floozy, Delilah wasn’t choosy”) with vocal by Chick Bullock on Victor 23036.

And “Eadie” certainly fits neatly into Cab’s choice of other songs about ‘bad girls’ like Minnie the Moocher, of course, and including “Miss Otis Regrets”, “Nobody’s Sweetheart”, “Corrina Corrina”, “The Lady with the Fan” – although Cab may have overlooked a few other ‘bad girl’ possibilities like “Frankie & Johnny”, “Katie Did in Madrid”, “Flat Foot Floogie” and “Don’t Bring Lulu”. When asked “why the name Eadie?” the composer explained, “It’s a good name for a bad woman.”

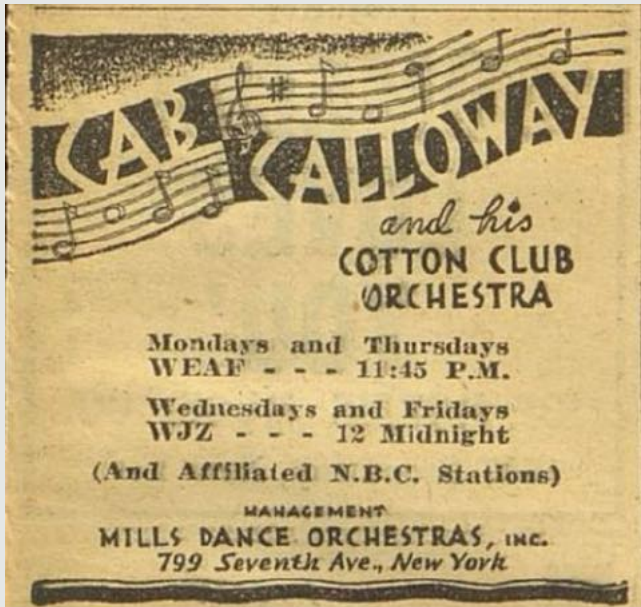
In addition, “Eadie Was a Lady” includes a marvelous call-and-response part for Cab and the band, a distinctive brassy march beat, a catchy tune with solid horn parts, a little trombone fun—but with no distinctive solos—and room for some vocal pyrotechnics although no scatting.

Cab Calloway and His Orchestra’s rendering was recorded during a particularly fertile period for Cab in 1932. Backed with “Hot Water” it was released, not on Brunswick, his label of the day, but on Brunswick Record Corporation’s budget labels Banner and Melotone (sold at just 50c each as opposed to 75c), and subsequently shared with the company’s other associated dime-store labels, Romeo, Perfect, Oriole and Vocalion.



LIVE FROM THE COTTON CLUB

THE NBC BROADCASTS (DECEMBER)



According to the Variety trade ad (opposite), Cab is supposed to air four times a week from the Cotton Club. We only found 8 confirmed NBC broadcast dates out of 13 expected for December (no broadcasts on Mondays 5, 12, 26, Wednesday 28, and Thursday 30). Apparently, if the file isn't in the logs, there was positively no broadcast.

Seeing the list below anyway, you may wonder how many of those songs you never thought Cab Calloway would have covered... Another deep research is needed to explore this unknown repertoire of the King of Hi De Ho.

Thursday 1 (WEAF)

Minnie The Moocher (signature for opening and closing), *Devil's Kitchen*, *New Orleans*, *Darktown Strutter's Ball*, *Old Man of the Mountain*, *That's What I Hate About Love*, *Bumpty Bump*, *Sister Kate's Back in Town*, *Some of These Days*

Friday 2 (WJZ)

Minnie (sign.), *The Man from Harlem*, *Poor Me Poor You*, *Harlem Holiday*, *The Stuff is Here*, *I've Got the World on a String*, *Maniacs Ball*, *Song of the Bayou*, *Old Man River*

Tuesday 7 (WJZ)

Minnie (sign.), *Calloway Stomp*, *Night Dreams*, *That's What I Hate About Love*, *Old Yazoo*, *I Gotta Right to Sing the Blues*, *Some Day We'll Meet Again*, *It's the Girl*

Wednesday 8 (WEAF)

Minnie (sign.), *Swinging Lightly*, *Dixie Doorway*, *Harlem Holiday*, *Devil's Kitchen*, *Love*, *Fit as a Fiddle*, *Living My Life For You*, *Hot Water*

Friday 9 (WJZ)

Minnie (sign.), *Thanksgiving*, *Here It Is Monday* and *I've Still Got a Dollar*, *Beale Street Mama*, *Can You Take It, Please* (from "The Big Broadcast"), *Smoke Rings*, *Hot Water*, *The Man from Harlem*

Thursday 15 (WEAF)

Minnie (sign.), *Swinging Lightly*, *I'm Living My Life for You*, *Gotta Go Places and Do Things*, *Black Jazz*, *That's What I Hate About Love*, *Angeline*, *Swanee Lullaby*, *Saratoga Stomp*, *The Man from Harlem*

Thursday 22 (WEAF)

Minnie (sign.), *Night Life*, *Contented*, *The Man from Harlem*, *Can You Take It*, *I'm Sure of Everything But You*, *Gotta Go Places and Do Things*, *Smoke Rings*, *Running Wild*

Thursday 29 (WEAF)

Minnie (sign.), *Bumpty Bump*, *Living My Life for You*, *Night Life*, *You Gotta Hi De Ho*, *Sweet Rhythm*, *Wah De Dah*, *I Gotta Right to Sing the Blues*, *Devil's Kitchen*

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IN AMERICAN DANCE MUSIC



**DUKE
ELLINGTON**

and his
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ORCHESTRA

**CAB
CALLOWAY**

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Cotton Club
ORCHESTRA



*four boys
and a
guitar*

**MILLS
BROTHERS**



**DON
REDMAN**

and his
Connie's Inn
ORCHESTRA

**BARON
LEE**

and his
Blue Rhythm
BAND



Mills-Rockwell-INC.

ARTISTS REPRESENTATIVES
799 SEVENTH AVENUE • NEW YORK CITY

Leff

A gorgeous trade ad with great design by Sydney Leff.

As stated by Alyn Shipton, "Mills's publicity machine had done its best for him" during the whole year of 1932.
(*Billboard*, December 31, 1932)

Cab Welcomes 1933

The New Year will be rung in by the King of Hi-de-ho! The famous Cab Calloway and his Cotton Club orchestra will take the air at 12:05 a. m. New Year's morn, welcoming the much-heralded 1933.

This program will be broadcast from NBC-WJZ on a coast-to-coast hookup. The entire celebration will begin at 10 p. m. New Year's Eve and will continue until 4 a. m. New Year's morning.

New Pittsburgh Courier, December 16, 1932



*We hope you enjoyed reading this year
in the life of Cab Calloway.*

*Your comments, appreciation, sarcastic or
encouraging remarks will help us to improve
the next volume, already in preparation.
Please, send them to thehidehoblog@gmail.com*

WWW.THEHIDEHOBLOG.COM

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Coming Next! 1933

CAB CALLOWAY DAY-BY-DAY

THE WONDERFUL
RCA RECORDINGS

THE MOVIE
"INTERNATIONAL HOUSE"

CAB ENTERS FREEMASONRY

THE SO PECULIAR FLORIDA TOUR

THE LADY WITH THE FAN

THE VAN VECHTEN PHOTOS

