

VAUDEVILLE REVIEWS

(Continued from page 24)
 thru a novel routine in the *Trase Compressions* scene. Light and well done. In the *Western Stories* finale the Glee Club sings cowboy songs in its well-rehearsed manner, and the colorful Rockettes, in brief and snappy looking cowboy outfits, wind up the show with a terrific precision number.

Business big last show opening day.
 Sam Honigberg.

RKO Palace, Cleveland

(Reviewed Friday Evening, November 1)
 You can take your choice this week, whether it is rumba and congo as offered by Xavier Cugat and his boys or Danny Kaye, who splits public approval with the music makers. There are others on the program, too, but Cugat's boys and Danny lead the list.

Naturally enough, Cugat is top-lined and the whole show is built around his own particular line of music making. Carmen Castillo, Spanish songstress of more than average charm, offers a couple of sweetish melodies. Paul and Eva Reyes hold claim to being among the foremost rumba-umbas. Franklin D'Amore, a man and a bag, helps things along, and thru it all Cugat's boys are hitting it up with gourd, castanets, drums, and all of the other percussion that goes to make the congo dancer congo.

But Danny Kaye holds the spotlight with all this. He is a personable young man of good voice and persuasive manner, and he plays upon the old gag of contrast, but his twist is even more unexpected than you could anticipate. There is grace and command in his opening. It is something after the fashion of the school when men and women danced the minuet by candlelight and gallants leaned low to kiss a lady's hand. There, without warning, comes the contrast of a jitterbugging addlet of the worst type, and then with equal suddenness the equanimity that marked him before.

But there is more than this. The young man is a singer and a soft-shoe dancer. His vocal repertory includes a Carnegie Hall tryout by a stuttering singer suffering from a cold. And there is an Irish ballad, done in straight fashion, that pleases. This young rascal is bound for greater things. He is a natural.

One of the best shows of its kind to hit the city in many a moon.

Harlowe Host.

Hippodrome, Baltimore

(Reviewed Friday Evening, November 1)
 Jimmy Dorsey's orchestra shares the spotlight this week with Columbia's *Angels Over Broadway*. Strong combo is expected to hypo box office.

Dorsey's supporting acts and vocalists overshadow his orchestra. His principal trouble seems to be lack of pop selections

and novelties. In addition, only four numbers were played, all of which were lengthy orchestrations. The band opened with a torrid jump and five piece and closed along similar lines. Closing was so abrupt audience was too surprised to applaud.

Band plays the hep, boogy-woogy stuff in swell style and has no trouble pleasing the swing fans. Perde Grofe's *On the Trail* revealed a sax section, with Dorsey participating, second to none. Band also features some classy tromboning by Nat Lubovsky. Drummer Bobbie Schutz made good advantage of the opportunity offered by *A Man and His Drum*. He beat it out fast and furious.

Tall, blond, and attractive Helen O'Connell handles the femme warbling assignments in fine style and furnishes that added touch. She has a pleasing voice, mugs well thru a five number, and does a solid sending job on *Practice Makes Perfect* and *Six Lessons From Madame La Zonga*. The other half of the vocalizing is carried on by Bob Eperly with a fine baritone voice. He clicked solidly and revealed nifty tone quality, good range, and effective volume for a group of pop tunes, including *A Million Dreams Ago*, *I'll Never Smile Again*, and *The Breeze and I*. Both Eperly and Miss O'Connell return later for a cute duet of *Do It Again*. Their acting here is surpassed only by their singing.

Emerald Sisters, comedy acrobatic team, started slowly but wound up in a blaze of glory. Both sustain a beating thru their slapstick falls while nobly performing back bends and difficult contortions. They also work with table and chair and score with an interlocked forward and backward tumble over and under the table.

Moke and Poke, colored tap team, provide good comedy relief and are as humorous at singing as dancing. They set a furious pace with their tapping, while their imitation of a jitterbug couple garners plenty of laughs. Show runs 50 minutes and house was crowded at opening.

Phil Lehman.

Golden Gate, San Francisco

(Reviewed Wednesday Evening, Oct. 30)

Stage and screen bill is the best seen here in some time. For 10 minutes of fun there are the Michon Brothers, knockabouts, who put on a startling exhibition of acrobatics. Act is good for a laugh a minute.

Another acrobatic act, the Three Toppers, demonstrate some tricky stuff on the perch.

Bob Bromley shows what imagination can do to make a puppet act a big-time standout. He earns a special nod for his manipulation of the Sonja Hentic marionette, one that actually skates on the stage.

The Three Brown Sisters, septa swingsters, stop the show with their torrid songs, and highly infectious Harlem rhythm. Trio has superb showmanship and sells its songs effectively.

Jackie Green's imitations of stars clicks solidly. His best are those of Jessel, Cantor, Johnson, and Richman.

The line does two fine routines, with Landre and Verna adding a good adagio for a finale.

Film offerings are *Too Many Girls* and *London Can Take It*, a gripping documentary film.

Edward Murphy.

Yates, CRA Split But Yates Still CRA Rep for Vaude

NEW YORK, Nov. 2.—The separation of Charles V. Yates from Consolidated Radio Artists became effective Tuesday (29) when Yates and Charles E. Green, head of CRA, signed the agreement. Yates formerly operated as CRA Artists, Ltd., a CRA subsidiary, and was vice-president of CRA.

The new pact gives Yates the right to represent CRA attractions in submitting them for vaude. In addition, Yates can represent other bands and attractions. Yates is retaining his present quarters in the CRA offices.

Sol Tepper joined the Yates office Monday (28) to develop a cafe department. Hattie Althoff remains with Yates.

Nelson Set Back; Powell to Strand

NEW YORK, Nov. 2.—A last-minute switch in bookings will have Teddy Powell substituting for Ozdie Nelson and Harriet Hillard on the Strand bill opening Friday (8). Nelson has been moved back to November 22, drawing the Bette

Reviews Of Units

"Boone County Jamboree of 1941"

(Reviewed Tuesday Evening, October 23, at Columbia Theater, Alliance, O.)

Newest edition of this 55-minute typically hillbilly group of entertainers from Station WLW, Cincinnati, currently playing theaters after a successful season at county fairs, has gone sophisticated, gradually getting away from the fiddling and guitar type of hokum and hoe-down dancing.

Company has 15 people, all talented, and entertainment has broad appeal to picture theater audiences. Against a rustic backdrop, entire company is on when the curtain parts for a rousing "Husking Bee." Fiddling Daisy and her Ringerettes, three attractive muses, offer a snappy fiddling and singing routine. Denney Siofoot is next on with an amusing baseball skit. Tillie Smith pleases with an eccentric dance, one of the stand-outs of the program. Packs a wallop, Merle Travis and the Dripping Pioneers, a typical hillbilly quartet, are better than average. Each member does a specialty most capably. Their accompaniment throuout the program is of the highest caliber. Travis does excellent impersonations, Helen Diller possesses a good voice and bows out after some swell yodeling. Clem and Maggie are programmed as "The Folks From Down Ozark Way." Their vocal duets click well and Maggie's novelty dance is sure-fire. Lufe Harkness, harmonica player, usually first turned as a comic, emceed in this unit. A smooth worker, his single harmonica selection leaves the audience pleading for more. Poppy Doolittle (Toby Neyhus), a newcomer, is easily one of the highlights of the program. Gets a lot of laughs. Also rattles off fast xylophone selections. Also plays double saxophones, stopping the show. Entire company is on for a rousing Alabama Jubilee finale. Company travels by bus, and John C. Spears is again manager. Lobby full and long line of standees when first show at night ended.

On the screen was *Gang of Mine* (MGM).

"Midnight in Miami"

(Reviewed at the Indiana Theater, Richmond, Ind., Saturday Evening, October 26)

This is the new Linton DeWolfe-Bob Hicks Page unit, supplanting their *Midnight in Paris*, which recently concluded a seven-month tour. The new opus is carded for practically the same swing.

Toting a nine-girl line, a five-piece orchestra, and five solid tenors, *Midnight in Miami* packs variety and stacks up as meaty fare for the middle-bracket house. Even on this, its opening stand, the show moved like clockwork, requiring only a revamping of one of the line numbers and a bit of trimming to bring it nearer perfection. Wardrobe and scenery is new and attractive. The line girls, tutored by Frances Parks, are young, attractive, and work with verve. Taft and Boone, youthful terpers, scored handsly with their varied display of hoofing. Open with a potpourri of steps that leads from the days of Pat Rooney to the present, all the while warbling lyrics. Wind up with a session of intricate tap.

Newman Brothers are a versatile comedy pair with a flair for pulling belly laughs. Combine solid chatter with comedy hoofing, pratt falls, and general horseplay to make for an hilarious session. Pulled a smash hand.

Kohn and Depinto, fiddle and accordion, offer a lively musical setto. Follow their opening selection with a string of oddies, with the audience invited to sing. Effective business. Swing next into an unusual rendition of *St. Louis Blues*. Boys do a good selling job, with Kohn especially effective with his energetic trick fiddling.

Joe McGrath and Jack Deeds mix comedy with their warbling efforts to ring up a good score. McGrath boasts a clear tenor voice, with Deeds uncorring a resonant bass, and the lads pick their numbers to fit. Their comedy, while only mildly funny, had this crowd holding its sides. McGrath's femme bit could be trimmed. To permit a stage change, Leeds did *Chloe as Singin' Sam* would do it, and registered solidly.

The Rosazina Troupe, two girls and two boys, clicked well with their standard stunts on the tight wire. Act has youth, appearance, and is attractively dressed. Pleased warm handclapping.

Bill Sachs.

Major Bowes Sixth Anniversary Revue

(Reviewed at Tower Theater, Kansas City, Mo., October 18)

One of the best Bowes units this season in this area, headed by Emcee Sammy Birch. All routines are well worked out and continuity is well maintained, altho type of entertainment is generally corn, with the result that the show has a small-town appeal.

Show opens with house orchestra blasting *Happy Birthday to You*, followed by the Three Flashes, two boys and a girl roller-skating team. Act is okeh. One novel stunt involves the girl's lighting of a match held between her teeth while she is swung inches from the floor. Next is Sally Swing, who chirps a ditty about how she'd rather dance and then proves it with a fair soft-shoe step. Frances Gibby, violinist, offers *All the Things You Are* and is the show's musical highlight.

Paul Jones, juve, is only so-so in rhythm made by soup spoons and bones, and the orchestra should get all the credit for the performance. Victor Paul plays a neat harmonica. Birch comes back, pretending to offer a trumpet solo, but it's actually a blackout sketch, with Tommy O'Brien tossing blue jokes which go over the children's heads. The Five Jersey Farmhands, a hillbilly combo, play bass, guitar, accordion, and violin.

Ann Bradley, blues and scat singer, looks and acts like Sophie Tucker. Hank Woods imitates clocks, plays the life, wooden spoons, bottles, and an ocarina. Tommy O'Brien joins Birch to pan radio programs. Closing the show are the Bridgeport Four, an instrumental combo.

Bob Locke.

"Hollywood on the Loose"

(Reviewed at State-Lake Theater, Chicago)

Just about what would be expected of Hollywood on the loose. There's some excellent talent in the show—Judith Allen and Carlyle and Shaw and Lee, for example, but it's so overshadowed by the Hollywood hodgepodge that the result is a disappointed, disappointing performance. Picture, *Argentine Nights*, has fair appeal.

Maybe everyone in the cast is supposed to be so well known that he needs no introduction. At any rate, the emcee goes thru the entire show without making his identity known, which is too bad, for he's better than the general run of emcees: doesn't get in the audience's hair and isn't a bad hooper. He starts the (See REVIEWS OF UNITS on page 31)

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