

## VAUDEVILLE REVIEWS

### Loew's State, New York (Thursday, September 18)

Capacity, 3,500. Prices 50 cents to \$1.10. Four shows daily, five Saturdays. House booker, Sid Piermont. Show played by Louis Basli's house ork in the pit.

Debonair John Calvert, surrounded by a covey of curved calicos, opened with his sleight of hand; a rapid display of everything magical, including pigeons appearing and disappearing, ducks nonchalantly emerging from empty hats, yards and yards of ribbon being pulled from vacant space, flower vases vanishing, lighted cigarettes by the score coming to hand in endless streams, and jewelry from the customers popping up in a seemingly inaccessible location. The middle part displayed lighting effects, entranced models and raised objects defying gravity. Calvert closed with his standard spellbinding, hypnotic powers over audience-participating subjects. The act was entertaining thruout, well flashed and properly presented, with accent on giving enjoyment rather than creating wonderment.

Rapid-fire Paul Regan pattered a quick succession of impressions expertly welded into a semblance of continuity. There were impersonations of Fred Allen, Peter Lorre, Jimmy Durante, Edward Everett Horton, Walter Brennan, Frank Morgan, Cary Grant, Charles Boyer, William Powell, Clem McCarthy, Gabriel Heatter, Hugh Herbert, Winston Churchill and Walter Winchell. Regan's speedball spiel of intelligent wordage and clever portrayals cut the yocks short and passed over the heads of the slow listeners, but the rousing mitt on his bow-off tipped his ability. The Will Rogers-F.D.R. encore in serious vein added prestige to Regan's popularity.

#### Caleb Peterson

Caleb Peterson held the male singing spot with respected authority thru *Great Day*, *Mam'selle* and *Peg o' My Heart*, but he didn't really click until his *Road to Mandalay* brought out the rich tone and smooth quality of his powerful voice. A slight stiffness of delivery, which probably will be eliminated shortly, did not forestall a healthy mitt and an *Old Man River* encore.

Landre and Verna did three neat ballroom numbers, majoring in lifts and spins, for appreciable applause. Jack Holst demonstrated some plain and fancy gymnastics on the parallel

### Million Dollar, Los Angeles (Wednesday, September 17)

Capacity, 2,400. Prices, 55-98 cents. Four shows daily. House booker, Bill McElwain.

On the strength of his zooming Capitol dinking of *Smoke, Smoke, Smoke*, folk tune fave Tex Williams, snagged a lucrative vaude stint to come thru with an entertainment-heavy offering. From start to finish, the bill is fast and pleasant, likely to please both hillbilly followers and those who take their stage fare straight.

Williams is an excellent showman, with a warm, friendly personality which he projects easily. While doing more than his share of the work, Tex leans heavily on his sidemen who display plenty of variety and talent on their own. Supporting acts also register solidly all the way, rounding out a thoroly satisfactory show.

Williams himself handles the vocals on *Miss Molly*, *Old Shep*, *Leaf of Love* and the inevitable *Smoke, Smoke, Smoke*. Williams is backed vocally by Deuce Spriggins and Smokey Rogers, highlighting the tunes. Spriggins and Rogers are spotted at the midway marker in a turned-up duet of *Tim-Tay-Shun* (done a la Red Ingle-Jo Stafford) and *Chattanooga Choo-Choo*, which had crowd clamoring for more. Rogers also holds spotlight with a banjo medley while Spriggins shines with his antics on the bass fiddle.

Instrumentally, ork offers a hillbilly version of *One o'Clock Jump* and *Three Way Boogie*, both of which are Western in flavor but general in appeal. Ork features three fiddles, three guitars, backed up by harp, accordion, piano, and drums for an interesting and different effect.

Supporting acts include comedy jugglers Johnson and Diehl, whose familiar routines with clubs and boomeranging Panama hats score solidly. Armando and Lita's burly routines of serious ballroom dancers, replete with pratt falls and dropping trousers builds swiftly to bring top hand. Newcomer Bob Gentry, holding down solo comedy slot, warmed up slowly with effortless line of patter but had seat-sitters with him, finishing only after two healthy call-backs.

Pic, *Singing in the Corn*. Biz, good. Alan Fischler.

bars to receive an exceptionally strong opening-act hand.

Jack Tell.

### Oriental, Chicago

(Thursday, September 18)

Capacity: 3,200. Price, 95 cents straight. Five shows daily, six on week-ends. House booker, Charley Hogan. Shows played by Freddy Martin's band.

Next two weeks' gross at this house should be way over average, with Freddy Martin's band in after an absence of five years, during which time they've racked up a long series of Victor platter hits. The sleek-haired fronter's musical program was an exceptional one, with Martin able to confine himself entirely to disk hits made within the past 20 months.

Whole presentation job is on a par for smoothness with the Martin music. Bandstand was enhanced plenty by use of Martin's two-colored section long stands, which are a pleasant change from individual stands, and Stage Director Will Harris did a smooth job with backdrop in the shape of huge candelabra over the futuristic band set-up.

While the Martin music is tops for commercial appeal, it's his strong corps of male throaters who win the big mitt. Stuart Wade, an extremely handsome piper, handles the ballads which require a robust voice, while saxman Clyde Rogers comes out of the sax section to fill the lyric portion when a soft, vibrant voice is the needed touch. For novelties, Glenn Hughes does the job in a pleasant Southern drawl. Martin's record hits have made each of the vocalists a name, with the fem pew-sitters giving out with the squeals and sighs when each individual singer is announced.

The band itself stands out for smart society-type arrangements that still pack universal appeal. Saxes, led by Martin's own tenor, play smooth lead most of the time, with brass and fiddles filling in the obligato. Fiddles are given a prominent part in the arrangements, where so many bands today utilize them solely for a touch of color. Standout instrumentalist is Barclay Allen, newest in a line of top 88-ers, including Jack Fina and Murray Arnold, both of whom are now maestros. Allen, a tall, wavy-haired chap, shows real mastery of the 88's, especially in his rendition of his own *Cumana*.

Acts on the bill tie in nicely with the fluid production which Martin heads. Blair and Dean, ballroom team seen locally often, always manage to come up with something new, this time opening with a spicy Castilian routine, followed by a moody *Night and Day* bit. Pulled a good mitt, for they are an adept vaude team, in that they move all over the stage constantly giving all viewers a close-up of their steps. Jean Carroll, seen locally a couple of months ago, pulled the tough assignment of lining up new material for this stand, but did a swell job using 75 per cent new stuff to go over nicely. Even her familiar race-track closer pulled nifty laughs. Johnny Sippel.

### Entertainers Barred From Booker Listing By Philly Phone Co.

PHILADELPHIA, Sept. 20.—Next year's classified telephone directory will restrict the listing of bookers to those licensed by the State in an arrangement made this week by the Entertainment Managers' Association with the Bell Telephone Company and the Reuben H. Donnelly Corporation. Under the new arrangement, all licensed bookers will be classified as "Entertainment Agencies—Bureaus," with a separate classification for "Entertainers."

In the present directory, the EMA complained, the broad classification of "Entertainment" listed bandleaders, entertainers and would-be bookers together with the State-licensed booking agencies. New classification and its restrictions will curb the practice of entertainers acting as bookers.

## Exc. Troubles Cancel Hegira

NEW YORK, Sept. 20.—The all-Negro package built around Earl Warren's band, set for a European tour, was canceled when the exchange difficulties complicated getting money out.

Freddie Fields, of the Abby Greshler office, had a deal with Barney Brown, who fronts for Sol Hurok in London, to buy the Warren package for 14 weeks and 14-week options. The outfit was to have worked for four weeks in Paris, three months on the French Riviera, and then tour other countries. Paris, however, would allow only 25 per cent take-out in dollars, the 50 per cent withdrawal was permitted in the rest of France. The only country which would go for 100 per cent take-out was Spain.

## Hollyw'd AGVA Unit Nominates Delegates To Annual Confab

HOLLYWOOD, Sept. 20. — More than 500 of the 3,500 active local members of American Guild of Variety Artists (AGVA) turned out for the general membership meeting held Wednesday (17) to select a list of 17 prospective delegates to AGVA's first national convention to be held next month. Heading the list of names thrown into nomination to represent the Coast branch was Bob Hope.

Seventeen local nominees will be placed on the general ballot by national headquarters, with seven delegates to be voted on by local membership.

Local membership also took advantage of the general confab to give a strong vote of confidence to Matt Shelvey for his five-year tenure as national director of AGVA. Members recommended that Florine Bale, West Coast head of AGVA, be sent to the convention as a spokesman for local performers.

Those named as possible delegates in addition to Hope include Dick Barclay, Joe Jole, Vince Silk, Jacieila Flour, Maxine Gates, Evelyn Iles, Violet Barlow, Burt Boyer, Jessie Cryor, Mae Williams Le Richmand, Jean Arthur, Ray Bourbon, Harry Jolson, Chinita Marvin and Harry Mendoza.

Miss Bale will conduct similar membership meetings this week-end in Houston and Dallas. The San Francisco local held its confab Monday (15).

## JACK HOLST

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