

## PALACE

(St. Vaude)

A very good vaude bill on paper and on the stage was badly slowed up, if not hurt, twice Saturday afternoon by useless and unrequired encores. The first happened in Pepito's turn, No. 3, and the next in Gus Edwards' revised act, opening after intermission. At least the Pepito encore was probably removed.

Don't the R-K-O bookers see these acts? Or if they don't, don't the office scouts who do make recommendations as to changes for the Palace playing? A blind boy could have told the Pepito encore was misplaced for any house, while Gus Edwards rang in a lousy mouth organ by a boy made up in the amateur night style. That might be an encore where Gus is giving the entire show or closing a bill. About three sets of clappers in the rear of the orchestra Saturday afternoon. None was necessary.

The overdone encores hurt two acts, Lou Holtz, next to closing, and Maddox and Clark two girls, No. 2. Both overcame their handicaps, the girls very neatly, and Holtz, through sheer work and headwork, for that encore mess up just before Holtz, and the way it was done could have made an ordinary performer walk on with a grouse, if he did not walk out. Especially a single coming on at 4:45, for the show was prolonged beyond its normal length by the two pushed-in encores.

Another return and another hit of the bill score for Bill Robinson. He was next to closing the first half. The super tapper went into the Edwards act later, to help out Ina Ray, whom Gus calls his "latest find," in her dance imitation of Bill. The girl does the taps nicely, but is too heavy on her feet, which the feathery footed 52-year-old Bill showed up when dancing with her.

Closing the first half is Ruth Etting, a "sweetheart" Chicago lost at \$225 a week, for the Palace to take her to its heart this week as the headliner at \$3,000. Perhaps as was displaying the difference between New York and Chicago in other ways. Miss Etting had two pianists, and did around six songs, with her personality not the least in the solid success this handsome girl always leaves behind at the Palace.

Holtz is doing a dandy turn. It must be the same single he did recently at the Palace, Chicago, when the report from there said it was his best act. It is. He tells stories, sings, travesties and kids. None can tell a Yid story better than he in accent, and Holtz' bit was heavy in the late spot, despite everything. A stooge used on the stage for a moment is a big laugh.

Edwards has revamped the turn he had a couple of months ago at the Palace. He has thrown out the chaff and put in wheat. It makes all the difference in the world, besides this time the act is wholly played upon the stage where it always belongs.

Allice Weaver, but lately recovered from a spinal injury that held her off the stage for nine months, does prettily with difficult toe work, while Madeleine Northway, now a blonde, and Charles Sabin, ballroom dancers, give much class to the Edwards turn. Besides Gus, who contributes to any act he's in more showmanship than he is usually credited with. Here again his evidences lie, not too much, but enough to keep the act lively and make it likeable. With good people as now, it is all the better, for Armida remains. That sprightly little girl is fast developing into a corking performer. This nearly new Edwards act can hold a spot or a show anywhere, for it's now all entertainment. Even the mouth organ boy would be all right in his place, which should be in the body of the act. Gus is foolish to close with this boy stuff as he did with the dance imitator before. Let them remember Gus Edwards, not a kid who can wash up any time. That might be good judgment in a turn not there—this Edwards turn is there, and 75% better than his former act.

Gus and Will, two boy acrobatic dancers, opened the show in "one," unusual, with Pepito No. 2 with full stage, his contract reported calling for "a spot." Pepito is doing excellent work and is what may be called a newer clown of the old school. Sure fire for children and enough for the adults. His encore is entirely wrong excepting the crying bit that could go in the act proper as it was before. Rest of the encore may be thrown away. It has to do with a player-piano as a gag, and the clown singing in falsetto.

Jean Maddox and Florence Clark pushed themselves over after this. It was the comedienne's hard work, and she never stopped, getting something for all of her low comedy, which is far superior to the cross fire. Some of the talk holds a little giggle. Comedy end sets the girls, however.

While Bill Robinson was taking his first bow, ushers carried down a large floral horseshoe. It was oke because Bill went right to the card. Later he mentioned that "I must be living right," looking at the flowers,

and again stated the conservatory came from the stage hands' union of New York. That bespeaks benefits, but whatever it is, the stage crews never pass tributes that way unless they think an awful lot of a fellow. And Bill is colored. It was pretty nice.

Little better than usual Sat. mat trade; orchestra about 90%. 39wa.

## 58TH ST.

(Vaudefilm)

Poor attendance for this house Saturday afternoon, but a good showing in comparison with the rest of the stands in New York for that day which invited everybody outdoors. No name and no local favorites on the bill, house depending upon "The Big Pond" (Par) for the draw.

House being used as a summer break-in spot in consequence the program a bit scattered and uneven. Only two real comedy turns on the six-act layout which is short measure. The laugh makers were Pauline Saxon, Reed and Kenny, dependable hoke clowning by Miss Saxon and neat specialty by her man and woman assistants; and Joe Marks in his old skit strongly flavored with the burlesque bit idea in material and style, but amusing enough for this clientele.

Two new acts in Furman, Sharkey and Lorraine and Louise Benstead and Co. of six. Running order was Alberta Lee and Co., Furman, Sharkey and Lorraine, Saxon, Reed and Kenny, Lucille Benstead and Co.; Marie Marcourt and Marks, which arrangement spotted the available comedy in about the right places, although more laughs would have helped the show vastly.

Alberta Lee sounds like a woman principal, but it turns out to be an upside-down man juggler with a woman aid who appears only for an instant and then hands out props from behind a screen, failing even to appear for final acknowledgement. Turn is rather slow, consisting of series of juggling feats by man standing on his head atop a futuristic sentry box. Impressionist setting backs the turn up and the finish has the juggler, still in reverse, playing banjo, drum and bugle in that order.

Marie Marcourt was in a tough spot No. 5, an unusual berth for a straight violin playing woman single. At that she did well with this group of customers and in a more appropriate position ought to make a really good impression. Statuesque, chestnut haired girl with a captivating, dimpled smile. Opens in evening gown for straight violin number, announces series of "impressions" of vaude violinists including Patriola, which is as good an excuse as any for two brief straight numbers in self-accompanied song, displaying an agreeable light voice.

Then she strips the long skirt and is revealed as a shapely June in opera lengths for a lively finishing number with mere suggestion of swaying steps. Music is agreeable, girl's class and suave audience approach helps and the ravishing shape turns the final trick. Rush.

## RKO

(Vaudefilm)

Los Angeles, June 31. At \$3,000 for the four acts, this is one of the cheapest units to hit the Coast since the new policy of four-act bills started. Without a vaude name on the bill, it still proves not only good entertainment, but class.

The acts as arranged approach perfect vaude. Ray Huling and his seal, for general entertainment and appeal to the kids; Reynolds and White, music and hoke for low and high; Ledova, for the real class, and Fred Lightner, now here, goes lowdown to show-stopping results. Ledova likewise tied up proceedings just ahead of him.

Reynolds and White opened with their hoke musical work on trumpet, sax and fiddle. Act clicked from the opening to a surprise finish, when Miss White, working as a male tramp, pulled off her costume revealing a white evening gown. Very well timed.

Ray Huling, in the deuce, worked his seal to good returns. The seal seems to have a fine understanding of what's wanted, with the high spot its control of voice; especially in the vocal numbers where it flows the pitch with the orchestra.

Ledova, with a male dancer, two pianists and a colored choir of eight, in next-to-shut got off to a slow start. This is probably due to the heavy black hangings of the act, out of tune with her dancing. It's getting too hot for black around these parts. But the act has real class throughout, Ledova displaying a technique rare in vaude. Colored choir sings three spirituals, subdued and effective but could be bettered if the soprano would sharpen her ear.

Fred Lightner started slow with a special number and plenty of mugging. He failed to hit until the girl, Rosetta, came on. Then he built up to a smash close. Five bows, then a speech in which he announced that he was out here to visit his sister, Winnie Lightner.

House filled for the first show "The Fall Guy" (Radio) and news reel completed.

## ALBEE, BROOKLYN

(Vaudefilm)

"Dangerous Nan McGrew" (Par) and five acts comprise a good combination value for 50 cents. Show is serviceable if undistinguished.

It plays in standard form. Clifford Wayne Co., now a sextet, is its usual Indian novelty. A neat ruse and good opener for the grade. Carr Bros. and Betty twicing are more Carr Bros. than Betty. Latter just serves for the introducer. The boys' burlesk hand-to-hand stuff is the mainstay.

Gloria Foy, Alan Edwards, Alan Davis (Now Acts) are thus evenly billed. Class routine. Johnny Burke next with his standard comedy soldier monolog, as effective as ever for laugh returns.

Don Asplazu and his Havana Casino orchestra closed. Here's a genuine novelty in stage bands which might be further enhanced if more skillfully presented. Program note compares the native Cuban rhythms with the modernistic American tempos and further likens the "rumba" dance with our own shimmy. The "rumba" programed is now eliminated for some reason; maybe they deemed its coach a bit too torrid for the family customers. Antonio Machin, parenthetically billed as "Rudy in Sepia," is a sympathetic enough Cuban warbler, if no Vallee in personality or style. That's carrying a suggestion too far.

Special trailers further introduce the band. Its chief appeal are those gourd and other pebbly rhythm instruments. They are at their best playing their own native tempos. They do contemporary jazz well enough, but if some announcement were made of how the same fox-trots would sound under Cuban orchestral arrangement and treatment, the effect would be enhanced. Marion Sunshine staged and presents the act.

Don Asplazu has a novelty which can play anywhere in America or internationally. Their music is different and so authentic in its local color it carries with it a distinction all its own. Band is currently at the Central Park Casino, dishing up the tangos, and even from the stage a surefire dance-provoker. It comes from the Grand hotel, Havana, where Asplazu is well known to tourists. Abcl.

## MILLION DOLLAR

(Vaudefilm)

Los Angeles, June 24. With all the major theatres in the city going toward stage shows, this house has been using vaude successfully for several months now. At the present time, and with a 50c top, customers are without a doubt getting their money's worth. While the house doesn't draw the class trade, due partially to the Fox West Coast and Public houses running the features at least two times before they hit here, it has a good steady patronage.

Opening this week's last half are Bardo and Cunningham, a couple of hoofers with fast tap routines. A military tap used as an encore sent the act off nicely.

Mora and Frances started by pulling a string of small violins out of a carrying case, crying for their mother. Some guitar and banjo playing followed, with a few songs by the girl. The act was liked.

Flash number of the bill in the troy spot. De Lara Lolita and Company, all Spanish, showed some clever tangos, instrumental work and singing. An apache had the outfit called out twice for bows.

Burns and Kane, in next-to-closing, provided pure hoke and sailed across in fine style. Closing the bill was Phenomena, a mystic, who passed the regular sheets of paper for questions and gave advice to all seeking his comfort. While doing out the answers put in several plugs for his \$1 booklet.

Feature was "The Texan" (Par), with a newsreel and sound novelty filling in the 2½ hours. House was packed opening night (Thursday).

## STATE-LAKE

(Vaudefilm)

Chicago, June 28.

With the Twelve O'Clock Revue and Johnny Downs, another one of the growing-up "Our Gang" boys, as co-headliners, this house lacks the name punch this week and suffered in gate receipts opening day.

Vaude bill of five acts ran 80 minutes, short show for the State-Lake. It was too heavy on the hoofing with some repetition, but the easy-going patrons liked it.

Samaroff and Senia, clever act in which four dogs follow their master in acrobatic routines, was a good opener all the way after the woman's Russian dance was over, but was clipped to five minutes when they could do it.

Johnny Downs, boy from the silent pictures, held the deuce. Kid at least is different from the rest of his gang with a growing-up appearance. He seems to have the makings for something, with natural personality and a hoofing delivery which, if not flashy, at least has plenty of character. He pleased.

Manny King and Co., the yid assy comedian with violin case, two

other men and two girls—an innocent boy in a bad night club—were restful on songs, but finally got a warming on Manny's wrestling with a huge hulk of blonde femininity, alias love-making.

Mart May, the lazy comedian, followed, with the songs he never finishes and the musical instruments he never quite gets set with. Type of hoke liked in this house. Jeanne Carroll, fast dancer and on looks good, as foil, helped.

These two combined with the "Twelve O'Clock Revue" of eight girls and two men in the closing act. Flash proved draggy even with May as m. c., and the fellow doing a dumb waiter didn't crash with the laughs he could have gotten. In the last 10 minutes, specialties by the various girls, all good dancers, put on a rousing finish that held. One danseuse in an eccentric toe number and another who does a leg-control acrobatic dance are invaluable assets to this act.

On the screen "Notorious Affair" (FN) and Pathe Review.

## STATE

(Vaudefilm)

This week's vaude layout presents stronger competition against R-K-O's Palace, one block up the street, than many a week heretofore. Six acts all recognized standards, but one and running to a bit over 90 minutes. With Par's "True to the Navy" on screen and the Three Sailors also on the marquee, Monday night's house was well nigh filled. Besides the Three Sailors, Count Bernivici and Girls and Josephine Harmon and Franklin Ardell.

Three Sailors were a cinch. They tried to bow off after but 12 minutes, but the house wouldn't let them so.

Vardell Brothers, acrobats and stunts, opened with a snap. Acrobatic routine, hand-to-hand and body lifts were oke, but the standout was in the stunt wherein one member of the duo slid down a small curved chute on his chest and stomach, turned in the air and was caught in a bag catch by his partner hanging from a bar at the other end. Both wore leg protectors. Stunt looked plenty dangerous and thrilling. Emperors of Harmony deuced in fair fashion. Quartet of colored boys, all vocalists.

Franklyn Ardell and Co., the "And Co." being a male audience plant and a female assist, played, and were liked from the start. Ardell's fast comedy patter got results. Idea is that of a comic swamp salesman who hires a deaf and dumb secretary only to find that she is black-maling him. It's Ardell's patter and chatter with the gal that's the act.

Josephine Harmon, the femme of Amazonian proportions, possessing a voice which befits her size, had no trouble whatsoever. Using more talk when last seen around. It is mostly of the self-kidding variety, delivered in the form of cross-fire with her male pianist, and gets laughs. Uses two comedy songs.

Count Bernivici and Girls closed—and did that with class. Turn colorfully mounted and framing good. A "Miss Dusty" warbler, was strong for single honors.

## HIPPODROME

(Vaudefilm)

Well laid out and well balanced bill for current week with eight rather than sound features again dominating the stage show and counting for tops. Two dancing flashes in the six-act layout, Irene Vermillion and Co. in troy and "Flowers of Seville," Spanish dance revue in closer.

Eight Blue Devils, male Arab troupe, opened and got over with tumbling and pyramid stunts. Esmond and Grant, mixed team, regaled with chatter, singing and dancing, with Grant's hoofing the mainstay. Neat act for deuce.

Miss Vermillion, with male pianist and girl violinist, was heavy clicker in next niche, and her acrobatic dancing dressed up in production style. Numbers well done and received accordingly by the out-fronters.

Bert Hanlon had the comedy end practically alone, getting over in a big way. Some of Hanlon's fly-stuff was over the heads of most but after playing down to them, results were different.

Sim Moore and Pal, male two-some, also got their share of laughs with a travesty acrobatic routine and small talk. After clowning half way the team went legit on stunts and cleaned up.

"Flowers of Seville," Spanish dance revue of one man and nine girls, delectable eyefiller in get-away, through attractive mountings and colorful costuming. One of the girls works with man for a couple of doubles with the others in ensemble numbers. Girl's castanet and cymbal dances were neatly handled while the man's treader solo also brought plenty. Tambourine dance finale with all on and dancing at breakneck pace sent the act over with a bang.

"The Social Lion" (Par) on screen. Edba.

## PALACE

(Vaudefilm)

Chicago, June 28.

It would be a great break for the acts if some way were figured out to start the first show 45 minutes later than at present. First variety show now going on about 12:30, with house pitifully small. Acts on at that time don't get a fair chance, having a difficult time warming up the crowd. However, by 1:30 the house is filling rapidly, with the bigger house showing its effect upon the closing acts' reception.

Leading off were Myers, Lubow and Rice, eight person dance flash; two men and girl specialty dancers and five-girl chorus. Routine stuff, except for the excellent semi-doll dance, and the man's limberlegs comedy bit. Act makes nice appearance; set nicely.

Yvette Rugel depended almost solely on classical and semi-classical material; with her warbling getting recognition in spite of the small attendance at the time.

Lester Allen and Nellie Breen had to use a lot of showmanship to overcome poor material. Comedy songs are weak with the ideas meaningless. Best bit was Allen's closing imitation of John McCormack giving an imitation of Lester Allen.

Allen appears in the following act with William Halligan in a weak four-person skit. Idea is how two hotel mugs buy some real booze but toss it out, when the porter, whom they try it on, passes out; only to learn later the porter was a fit hound. Obvious and only laughs are from ad lib business.

Jack McFallen, with Sarah and one other man, cleaned up in closing. Had everything for the mob here. "Soldiers and Women" (Col) feature. Also a patriotic trailer, with vice-president Curtis' letter.

Business weak at opening of first show but they were coming in nicely at the close. Loop.

## ACADEMY

(Vaudefilm)

Stage band policy supplanted regulation vaude bills here this week, with Jack Roth and the Academy Jazzmaniacs on stage. Vaude bill is draped around to make for more of a presentation policy than a straight vaude bill.

Despite the switch the show is vaude, with the acts doing their stuff before the band. Roth and the boys give a good account throughout.

Caught Sunday night, with extra shows causing plenty of juggling around, the bill ran even and got results. Roth and the boys open with some lively instrumentation stuff, giving way to Goldman, Hess and Vallee (not Rudy), two fellows and a girl in fast acrobatic dancing, getting over for tops.

John Irving Fisher m. c'd well and spotted his own specialty later down. Fisher mopped.

Marjorie Burke had her song rep, getting in some clown stuff with Fisher that tickled and sent her away to good results. Roth and band spotted instrumental program as spacer, with Grace DuFaye, acrobatic dancer, taking things up and uncorking an acrobatic dance that was nobody's business.

"Daisy," horse impersonation, with two fellows under the skin and girl trainer, provided laughs with an act that rang the bell.

Jana and Whalen were the clean-up, chaps on comedy, goaling them with their familiar nifty nonsense. From all slants a good layout, with Roth coming in for plenty of credit with the band boys.

"Mammy" (W. B.) screen feature. Edba.

## 86TH STREET

(Vaudefilm)

Simple, inexpensive bill, injured by lack of variety in type of material. Practically a stag program. Not a woman appeared on the stage until the closing turn, when the Lee Sisters and their eight line girls tried to make up for lack of femme interest in preceding four turns. No names and no stage show box office magnet. Probably figured a draw wasn't necessary with the screen displaying Chevalier in "The Big Pond" (Par). Good reasoning at that. Business off at this matinee as might be expected, same condition applying to every theatre in town including the Times Square film de luxers. Chevalier ought to do the trick as four-day engagement of picture progresses.

Absence of femininity affected the show, giving it monotonous sameness, even if the man acts had no sameness.

Opened with Freddie Craig, Jr., the trick mental novelty, which did nicely. Feats of memory and novel number calculations have lots of novelty. Craig has opened a new line for this style of work. Material is strikingly interesting and the young man helps vastly by his personable handling of talk and black-board tests. Nice returns.

Carrol and Gorman, two young (Continued on page 75)