

Russian chanteuse. Also on hand is Cornelius Codolban, Gypsy violinist, and formerly of the Plaza, who plays with soul-stirring emotion.

The room is smartly designed and draped in red, gray and white. Atmosphere is authentic, and food and service excellent.

The show includes several acts, each of foreign design. Performers include George Dubrovsky, baritone who sings in French and Russian; Gypsy Markoff, talented accordionist; Regina Cova, good Russian contralto; Nadia and Sasha, character dance team who work with swords and plenty of flash; Miss Baclanova and Codolban, who doubles on the floor with stirring violin solos. Miss Baclanova's songs are light and pleasing. Tempo of entire bill is slow and pensive. The entertainment is refreshingly different from that seen in an average cafe.

At 2 a.m. the entertainment program moves into the adjoining and more intimate Bagdad Room, which remains open until daylight. This room has been drawing professional people, particularly those with European backgrounds.

Codolban directs a five-piece dinner combination which also plays the intermission sets. Kris Kay, formerly with Meyer Davis, leads a six-piece outfit for dancing. Tempos are soft and sweet, in keeping with the room's atmosphere. Instrumentation includes three sax and three rhythm. *Sam Honigberg.*

Coq Rouge, New York

Talent policy: Prima donna, dance band, trio; floorshows at 9:15 and 12:15. Management: Frank Bonacchini, manager; Dorothy Ross and Seaman Jacobs, press agents. Prices: Dinner from \$2.50; drinks from 75 cents; \$1.50 minimum after 10.

An East Side spot relying on its food and the services of a spotlighted prim to pull the mob. It featured socialite warbling for a long session, but when caught had Hollace Shaw in the singing spot. Miss Shaw has appeared in *Very Warm for May* and *Higher and Higher*, legit musicals; several film shorts, and on the air as Vivian on *Hour of Charm* program. She has an outstanding voice, one of the few real voices that have been developed in recent years, and the response she gets is a perfect answer to those who claim that night spots won't take real singing. She was held on for six numbers, and even then had trouble getting off.

Giving her excellent backing and also doing a commendable job on the dance sets are Val Ernie and his outfit, six men, with the leader coming in with superior fiddling. They give Miss Shaw three-fiddle backing on some of her tunes, with the bass and sax men stepping down to flank the leader on the scraping.

While the Ernie crew is off, the podium is held down by the Tisdale Trio, colored lads in full formal dress—a tenor, a baritone, and pianist—who perform singly and together. A lass billed as Carine of Shanghai reads palms at the tables.

Prices are pretty high; service is excellent. *Eugene Burr.*

Bismarck Hotel, Walnut Room, Chicago

Talent policy: Dance and show band; floorshows at 8, 9:45, and 11:30. Management: Karl Eitel, general manager; W. T. Padgett, Walnut Room manager and in charge of advertising and publicity. Prices: Dinner from \$1.85; drinks from 40 cents; minimum weekdays, \$1; Saturdays, \$2.

Collette and Barry, gifted musical comedy dancers, headline the new show in the Walnut Room, and Art Kassal and His "Kassels in the Air" occupy the bandstand for a return engagement that marks their 11th year at the Bismarck. It was here Kassel first made his repu-

tation and popularized several of his tunes, such as *Hells Bells* and *Doodle De Doo*. A capacity crowd welcomed him back.

Kassel's sweet style is especially adapted to the conservative Walnut Room clientele and the band also has a substantial following among the younger set, which was much in evidence on opening night. A pleasing variety of old and new tunes is offered, most of them of the ballad type interspersed with novelties, and all danceable. Marian Holmes, cute brunet vocalist, handles her songs nicely and at show caught scored handsily with *That's Why the Lady Is a Tramp* and *Sing a Song Blues*. Harvey Crawford, drummer and vocalist, got a nice hand for his *Here Lies Love*.

Collette and Barry also are playing a return engagement. A graceful and talented pair, they are delightful dancers who rate up among the leaders. Their *Blue Danube* and *Gorgeous Dancing Doll* routines were beautifully done and elicited well-deserved applause, as did their comedy number encores.

Don Ricardo, juggler, is a youngster of promise, evidently new to the game. He was handicapped by extreme nervousness on opening night and missed a number of tricks. Some of his work was very good and he should improve as he learns showmanship.

The Jane Hadley Dancers offered several entertaining routines, one a hunt number, another to *Only a Rose*, toe number, and a third to *Hells Bells*, at the finish of which the girls assembled a jigsaw portrait of Art Kassel. Betty Grey continues to entertain at the organ during intermissions. *Nat Green.*

La Conga, Erie, Pa.

Talent policy: Floorshows at 11 and 1:30; four-piece band. Management: Charles Swartz, manager. Prices: Drinks from 25 cents; dinner from 55 cents; no cover, no minimum. Booker, Frank Sennes.

Jimmy Fisher emceed a small floor-show the night caught and made the entertainment seem royal. His good looks and polite, informal introductions got attention. His renditions of *You and the Night* and *the Music, Lucky in Love*, and house-leading of *Wild Irish Rose* were pleasing.

Dorothy Barlow, high kicker and acrobat, got great hands in two numbers. Most inspired performer was George Shepherd, who highlighted hot tapping with a shot at Bill Robinson style and hit the bull's-eye. Sammy Campbell, colored jive artist, and Prince Mondri, crystal gazer, were also to have performed, but were ill, according to Fisher.

Good-looking and capable performers all were Gordon and His Men About Rhythm, dance and show band. They gave a full house plenty of pop tunes, oldies, and spirited rumbas. Jimmy Gordon, leader, baritoned some choruses and was liked. *Walter Rudolph.*

Club Cuba, New York

Talent policy: Dance and relief band. Management: Sherman Billingsley, operator; Bobbie Martyn and Fred Armour, managers; Gertrude Bayne, publicity. Prices: Suppers from 90 cents, drinks from 75 cents; minimum, \$2.

Billingsley has refurbished this companion venture to his Stork Club, known last year as the Nine o'Clock Club. The mirrors of last season have been removed and have made way for the murals of Charles Kenny depicting Cuban street scenes. The spot is intimate and an okeh habitat for the Stork Club's overflow.

The rumba and conga rhythms of Eliseo Grenet's ork provide the chief diversion. Grenet, a composer of note, is equally adept in handling the crew, consisting of two saxes, trumpet, piano, bass guitar, and drum, with Grenet wielding the maracas in lieu of the baton. The crew, heavy on rhythm, has sufficient coaxing qualities to keep the floor well occupied. Grenet and the guitarist divide the vocal chores capably.

Relief when caught was provided by John Lopez, whose personnel is similar to that of Grenet. Many of the men work with both leaders, only a section at a time getting breathers. Machito's Afro-Cuban combo were taking advantage of the six-day week at viewing.

Femme interest chiefly centers around Aleida Johanson, a genuine Cuban (according to the p. a.), whose father was a Swede. The gal is a looker, and quite a decorative item, doing little but wiggle and turn. It's a stationary dance and contains much sight interest. Celia Florez, working at the opposite end of the bandstand, does occasional chirping. *Joe Cohen.*

The Famous Door, New York

Talent policy: Dance band, shows at 12 and 2 a.m. Management: Teddy Powell, operator; Martin S. Sherman, host. Prices: Drinks from 60 cents; minimum \$1 week nights, \$2 Saturdays and holidays.

This 52d Street jive spot has had as stormy a career as most of its neighbors on the lane. Its latest venture in the hands of Band Leader Teddy Powell, however, promises, from all indications, to be a comparatively success one. Both Powell and Pickman, his manager, have many friends in the profession who will probably show up frequently. And the strong swing policy will draw both visitors and localities who still want their entertainment dished out in unorthodox fashion.

Prices are very reasonable and entertainment generous. In addition to Powell's band (only full outfit on 52d Street), show features include Al Siegal's latest protegee, Connie Russell; Sid Tomack and the Reis Brothers and the Ross Sisters (3), also products of Siegal's songsmith factory. (According to an arrangements with Pickman, the club is scheduled to feature a new Siegal warbler every four weeks.)

Each act is highly suitable for the intimate confines of this spot. Tomack and the Reis Brothers, presenting new material, are vibrant nitery personalities. They punch away from beginning to end, scoring with the imbibers. Their stuff, all in a nonsensical vein, includes a tale in rhyme on disappointed comics, a swell satire on *Sonny Boy* and screwy versions of *Hold Tight*. Didn't do any dancing here, for the simple reason that most of the floor is taken up with tables.

Connie Russell, a young, attractive brunette with a sharp, popular voice, looks like a coming Ethel Merman. She has plenty of personality, appeal and works with an abundance of showmanship. Her set included *Lisa*, then an original song about a girl who loses her home town sweetheart, *Down Argentine Way* and *The Lord Done Fixed Up My Soul*. She is backgrounded in the last two tunes by the Ross Sisters for harmony, a smart production idea. The Ross kids, poor on looks, do well vocally in the opening spot with such tunes as *Shortenin' Bread* and *Get Happy*. Siegal is at the piano for both acts.

Powell's band is swing-minded in every number, featuring the five-piece brass section for blary effects. Good stuff for jive addicts. As a front, Powell makes a youthful and entirely pleasant personality. His singers include Peter Dean, jive specialist; Jimmie Blair, tenor, and Ruth Gaylord, cute brunet swingstress.

Charles Murray is at the piano for intermission music. *Sam Honigberg.*

Hotel President, Atlantic City

Talent policy: Dance band for dinner and supper sessions. Management: Samuel S. Perper, president; Harry N. Norton, manager. Prices: Luncheons from 75 cents; dinners from \$1.25; drinks from 60 cents; no cover, no minimum.

Biggest play at this lobby-floor salon is during the summer when name bands and floorshows hold forth. However, year-round operation has become a profitable venture, too. Room is heavily draped in smart and gay colors and terraced.

Current are Whitey Varell and orchestra, a second season for the popular and white-haired drummer lad. It's just a five-piece band, but the music is distinctive and highly danceable. Armen Camp is featured vocalist and ever in fine voice for ballads.

During dinner sessions Harry Miller at

the piano and Benny Musicant at the accordion make for instrumental delight with semi-classical selections.

Cuisine is in keeping with the room's Continental atmosphere. *M. H. Orodender.*

Arabian Supper Club, Columbus, O.

Talent policy: Floorshows at 9 p.m., midnight, and 1:45 a.m., and dance and show band.

Danny White, popular emcee here, held over for a third week, continues to please with his mimicry.

Heading the floorshow with White is the lovely Lois Kaye, who has appeared as vocalist with Vincent Lopez and Jan Garber. She sells her contralto voice, sticking to ballads, and keeps the attention of male customers in particular.

Backing Danny White is Denny White, of Burns and White, doing smart steps in tap and comic styles. The Four Shamrocks, three men and a girl, make their initial appearance in Central Ohio. Their smooth voices and their melodies, mostly pop, are appealing.

Under the leadership of Addie Capital, the Muriel Kretlow Dancers have changed their routines and are being held over. They work between the other acts.

Paul Decker and orchestra, featuring Marian Jones, have become one of the best local units, playing for both show and dance sessions.

The interior of the club has been done over and raised in several places so that the show is visible without any neck-cranning. *Albert E. Redman.*

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