

and the prices are low enough to attract the average worker. And, too, the atmosphere is informal and the shows, for patrons who seldom visit leading Loop cafes, are adequate enough.

Show has four acts, augmented by an eight-piece band (Correy Lynn) and its vocalist, George Moore, interpretative tap dancer, emsees. He can easily cut some of the polished announcements, for they mean little and only slow up the bill. Not a bad dancer, tho, concentrating on a modern style.

Helene Carol is a good character dancer, offering, in two spots, Spanish and bolero routines. Her spins are well executed. Winston and Lolette, musical comedy dancers featuring hard tricks, stick to worn-out themes and work harder than it is really necessary. Pleased the opening night gathering, tho.

Tony Marks, seen in Loop spots, repeats his familiar magic turn. Works with cards and thimbles. Felicia, attractive band vocalist, did her bit with *Yours* and *Green Eyes*. Has a nice enough voice to be encouraged to improve her showmanship.

Correy Lynn fronts three saxes, one trumpet and three rhythm instruments, in addition to his own guitar. Play fair dance music and do a nice job on the show.
Sam Honigberg.

Club Royale, Detroit

Talent policy: Dance and show band; floorshows at 9:15 and 12:30. Booker: Phil Tyrrell, of Chicago. Prices: 50 cents cover charge, \$1 Saturdays; drinks from 50 cents; dinners from \$1.50.

With strong emphasis on variety tal-

ent, show opens with the Six Taft Kretlow Dancers in a flowingly rhythmic Oriental bit, opening with half-veils that are later discarded. Their finale is a wittily conceived *Gay Nineties*, winding up with each girl getting a patron as partner in a novelty *Pop Goes the Weasel*, rating high on laughs.

Jerri Vance has some acro and contortion work, first on the floor, then more effectively on a table. One gay individual bit is achieved as she rests with her chest on the table and waves one foot around back of and beside her head as tho it were another person's arm.

Bernice Marshall, a pleasing brunette with a full contralto and expressive style, ranges from contemporary ballads, such as *I'm a Fool for Romance*, to romantic classics, like *Kiss Me Again*, and timely patriotic tunes. Has a flair for comedy bits as well.

Lydia and Joresco have a smooth, well-balanced way of working their ballroom numbers, opening with a gay bit of *Alexander's Ragtime Band* and continuing with a lively whirling and balancing routine done to special chime-like music. Very effective and different.

Gali Gali, Egyptian magician, is fast with both patter and sleight of band. He has some baby chick productions that fool everyone and a somewhat Oriental style that heightens the effect.

Skeeter Palmer and band, new here, work the show effectively, with Bob Hopkins suavely emseing. Sammy Morris, of Rogers and Morris, a visitor, did a volunteer bit with a vocal and some gags.
H. F. Reves.

Rice Hotel, Empire Room, Houston

Talent policy: Dance band, floorshows at 1, 8:30 and 11:30 p.m. Management: Manager, R. Bruce Carter; head captain Empire Room, Bert Bayer; chef, Camille Monsch; publicity, Henry G. Morris. Prices: Luncheon, 85 cents and \$1; dinner, \$1.50 and up; cover charge, 75 cents, and for Saturday, \$1.

The popularity of the Empire Room increased considerably with the advent of an ideal floor show. The unit, entitled *First Little Show*, with five girls and one boy, sang and danced its way into a solid hit opening night and continues so thruout the engagement.

Starred are Collette and Barry. This is their first engagement in Texas, but it is far from their last, judging by the enthusiasm with which they were received.

With the Peck Kelley-Lee Waters-Albino Torres musical aggregation for a background, Collette and Barry, with their four equally photogenic girls, present a tuneful extravaganza. It speeds smoothly along in a medley of songs, dance and comedy. Among the best numbers is the *Gay Nineties Revue*, with all in colorful costumes. It is complete, even to sound effects, produced by Lee Waters. A graceful *Blue Danube* waltz is another feature by this lovely quintet, with Collette and Barry doing a bit of graceful jitterbugging for contrast.

The finale is a *Gay Nineties* number built around *My Merry Oldsmobile*. Costuming and pantomime make the piece realistic and funny.

Peck Kelley is the boogy-woogy artist at the piano and Billy Smith is drummer boy-songster.

A new floorshow moves in this week, with Glen Carr and his 12-piece band.

Collette and Barry moved on to the Baker in Dallas this week.
K. Evans Houston.

Cocoanut Grove, Ambassador Hotel, Los Angeles

Talent policy: Dance band, floorshow at 11:15 p.m. Management: Ambassador Hotel Corporation: Michael Chumo, headwaiter; Hammond Beall, publicity. Prices: Dinner, \$2 up; drinks, 40 cents up; cover, \$1, and \$1.50 Saturdays.

Cocoanut Grove has established a reputation for well-rounded shows staged by Mitchel Leisen, film director. Shows are unique and arty and they click with the patrons here.

Ray Noble and orchestra play for dancing and show. Jimmy Brierly sings the announcements. Show is titled *Has It Ever Happened to You?* and acts are built around some predicament. First is predicament of girl working up an improper frame of mind only to find the guy is a stick. Six Startlets' dummy dance (See NIGHT CLUB REVIEW on page 29)

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