



INDIANAPOLIS
STAGE-SCREEN-CONCERT-

HOSTS

AND NITE-CLUB
NEWS OF THE WEEK



Louise and Nancy Present Novelty Routines to Top Bill for Patrons of Chateau Lido

Jo Arnold, Blues Singer, Retained; Max Hilbert Continues
as Master of Ceremonies, Soloist and
Accordion Specialist.

THE Chateau Lido management has announced that the post-New Year's floor program will be headed by Louise and Nancy, a sister dance team.

In a special act arranged and staged by Gene Wood, musical director at the Lido, the two girls are to be seen in several novelty routines which have proven popular in other cities where the two have appeared as night club headliners.

Besides the first-line names, the Lido will show the wares of two of the younger dancers in this part of the country under the billing of Johnny and Rosalind, who specialize in Miss Jo Arnold, the blues dispenser who has made such a hit at the Chateau during the past few weeks, is retained by popular request. This week she has arranged a brand new set of popular tunes and will sing them at the nightly shows presented on the Chateau stage.

Max Hilbert, accordionist and soloist, will continue in the role of master of ceremonies, and Gene Wood's band will be heard in the dance periods.

The Chateau Lido indirect lighting arrangement has been changed and the color now is a deep orange-pink, which has been blended to the rosy fire glow of a huge fireplace.

The stage and band-stand have recently been redecorated in the modern fashion with new music boxes and instrument racks.

Tall Actors Used

The principal male players in Paramount's "Lives of a Bengal Lancer," average a height of 6 feet 11 inches, with Gary Cooper, Sir Guy Standing, and Monte Blue bringing up the averages with 6 feet 2 inches each.

Crosby "Zits" Gone

Bing Crosby raised a fine crop of flowing whiskers for his role in Paramount's "Mississippi," but before the picture started had to shave them off for some retakes on "Here Is My Heart."

New York Greets Stravinsky, to Appear at English's Jan. 27

STRAVINSKY, the greatest figure among contemporary composers arrived in New York today from Europe, with Samuel Dushkin, violinist, to begin a concert tour of the principal cities.

Indianapolis will hear these two eminent musicians in concert on Sunday afternoon, Jan. 27, at English's on the fourth of the Martens Concerts series.

Upon Mr. Stravinsky's arrival in New York, a reception was given him at Town Hall. During his American stay he will be guest conductor with the leading orchestras of the country and will be seen in such capacity with the Chicago Symphony orchestra before his Indianapolis concert.

In addition to Mr. Stravinsky and Mr. Dushkin, the Musical Art Quartet, composed of Sacha Jacobson, first violin; Paul Bernard, second violin; Marie Roemant-Rosnoff, violin cello, and Louis Kaufman, viola, will appear.

The program to be presented will include compositions of Stravinsky for violin and piano, with the great composer himself at the piano, as well as string quartets and ensemble numbers with the entire personnel.

The name of Stravinsky in itself stands as a symbol for all momentous developments through which music has gone in the twentieth century. Stravinsky was the first composer of our time to grasp and comprehend the meaning of a changing world, and he was also the first to give it an adequate expression in music.

He is one of the few whom fate has elected to become a great representative of a great epoch.

The entire musical age of his time has passed through the great masters of the classical age and, more recently, through Wagner and Debussy.

For the last twenty years, he has influenced all the creative musicians the world over, and now in his early fifties, Stravinsky is no less buoyant

Entertaining Patrons of City's Night Centers



Upper, Left — Tom Whitely is the deep bass crooner with Lew Davies' Tally-Ho Room Orchestra. He has developed a style of his own which has proved popular with patrons.

Upper, Right — Fredrez and Laurena will be one of the main attractions at the Showboat for the week's floor show, specializing in eccentric and novelty numbers.

Center — Jimmy Boyer, an old favorite with Indianapolis amusement hunters, is playing daily at the Pretzel Bell, where he is teamed with Joey Bernard and Ruth Otte.

Lower, Left — The return of Red Nichols and his Pennies to the Indiana Roof for a one-night stand on Jan. 13 will bring back memories to many Indianapolis dancers.

Lower, Right — Rosalind and Johnny are to be seen on the Chateau Lido floor bill this week presenting several tap and comedy numbers as a feature of the nightly shows.

City's Night Clubs Swing Into 1935 Activities Following Merry Festivities on New Year's Eve

BY JOHN W. THOMPSON

THE holly has wilted, the tinsel has been trampled into bits and the little tike, 1935, has already begun to settle down to business—he hopes, big business.

One of the happiest, snappiest New Year's Eves in recent Indianapolis annals was celebrated Monday night and although the whoopee carried far over into Tuesday morning, few entanglements were reported. It was a clear cut case of every one having his own good time.

Night clubs reported splendid crowds for the event with some turning away prospective customers because of limited space.

Floor shows at the Indianapolis Athletic Club, the Hoosier Athletic Club, the Columbia Club, Showboat, Chateau Lido, the Cars, Castle Night Club, Tally-Ho Room of the Antlers, and the very ornate revue at the Variety Club all were received with enthusiasm by the crowds.

Two old favorites, Red and Harry Stevens, have been engaged at the Log Tavern, 902 N. New Jersey-st. Red is a pianist player of long standing, with quite a reputation for his "hot" tunes and arrangements. Harry plays the xylophone and collaborates with the piano accompaniment in special duets.

Bert Bernard is the featured vocal entertainer at the Log Tavern, singing late tunes with the Stevens boys. Entertainment is the vogue every night from 8:30 until 1.

Jay Woods, the first trombone specialist in Lew Davies' orchestra at the Tally-Ho Room, began his musical career by playing the drums in his grade school orchestra in Martin's Ferry, O. Later he joined

the high school band and learned to play the trombone. He toured the east in vaudeville with Nelson Maples' band, and played a season with Ole Genter's musicians in Pittsburgh.

After entering Marshall College, Huntington, W. Va., Woods wrote "Phi Tau Sweetheart," a song dedicated to his fraternity. This song is featured nightly by Davies and his music.

Woods is an ardent reader of Earl Derr Biggers' detective stories and likes tennis and swimming.

The Stables management has inaugurated the policy of presenting a complete floor show each Saturday night, with dance and comedy numbers being featured with the regular dance program.

The Green Mill, re-opened Saturday night, has been completely renovated and Merle Calvert's "Romancers of Rhythm" are supplying the dance music. The dance floor at the Green Mill is set completely on rubber, giving as comfortable a foundation for dancing as is possible.

The Cave, 2204 Shelby-st., has been bought by Hugh Johnson, who was formerly a partner in ownership of the place. He plans to inaugurate new entertainment policies as well as improvements in dispensing food and drink.

One of the features of the place is the "cave," which is a room situated below the main part of the club, and which has been decorated to resemble a real cave.

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at Any Time

Indianapolis' Most Unique Dance Place FLOOR SHOW TONIGHT

First Show, 11:30; Second, 1:30.

Saturday and Sunday 5c per dance

Dancing 9:30 till 3 Sat. Nite. Large Orchestra

Free Dancing Tues., Wed., Thurs. and Fri.

Capacity 450

BIG BEERS 10c **The Best Mixed Drinks** **GOOD FOOD**

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For Reservation, CH-1830 3101 E. 38th St.

Six-Act Presentation Headed by Rosita and Perez; Duo Offers Comedy at Showboat

Other Performing Include Fredrez and Laurena in Eccentric Numbers; Hill and Hill, and Hanson and Lee; Morrey Brennen Provides Music.

INSTEAD of slowing up the pace after New Year's, Manager Frank Cantwell has turned on full steam ahead at his Showboat and is presenting a larger floor show this week than he had for New Year's Eve.

Leaving the house decorated for the festive season, and putting in new lighting effects, he announces that he will have a six-act show for Showboat patrons besides dance music to be provided by Morrey Brennen and his Showboats.

Rosita and Perez, a specialty dance team, will head the list of entertainers, with adagio and novel dance arrangements.

Fredrez and Laurena, another team, will be seen in eccentric and specialty numbers which include comic routines.

Franz and Fuller, new to Indianapolis night life, will be on hand to inject the comedy element into the show with a "dead pan" pantomime act which has given them quite a build-up in other places where they have displayed their wares.

Hill and Hill, Negro dance couple, are being held over at the Showboat by popular request, and will change to a brand new set of dances for this week's show.

Hanson and Lee, "Two Georgia Peaches," will present a novel black and tan comedy and dance act, and Lou Jacques, girl dancer, will perform in a series of intricate step routines.

Morrey Brennen and his boys will pound the tempos for dancing and also play the score for the floor bill.

Based on an original story by Vicki Baum, author of "Grand Hotel," "The Night Is Young" carries its audience through romantic nights in Vienna, into the great Imperial Opera, the emperor's palace, and through all the splendor, romance and gaiety that marks the gayest of continental capitals.

Edward Everett Horton, Charles Rutterworth, Anna Merkel, Herman Bing, Rosalind Russell, Henry Stephenson, Donald Cook, Charles Judels, Albert Conti and others of note are among the players.

Elaborate choruses, a great symphony orchestra, a military review and other elaborate embellishments mark the highlights of the production.

"Each song is dramatic action, and sung by different players in a combined dramatic scene and musical number."

"It is not a picture with songs in it—it is a drama in which music, while predominant, is never obtrusive."

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