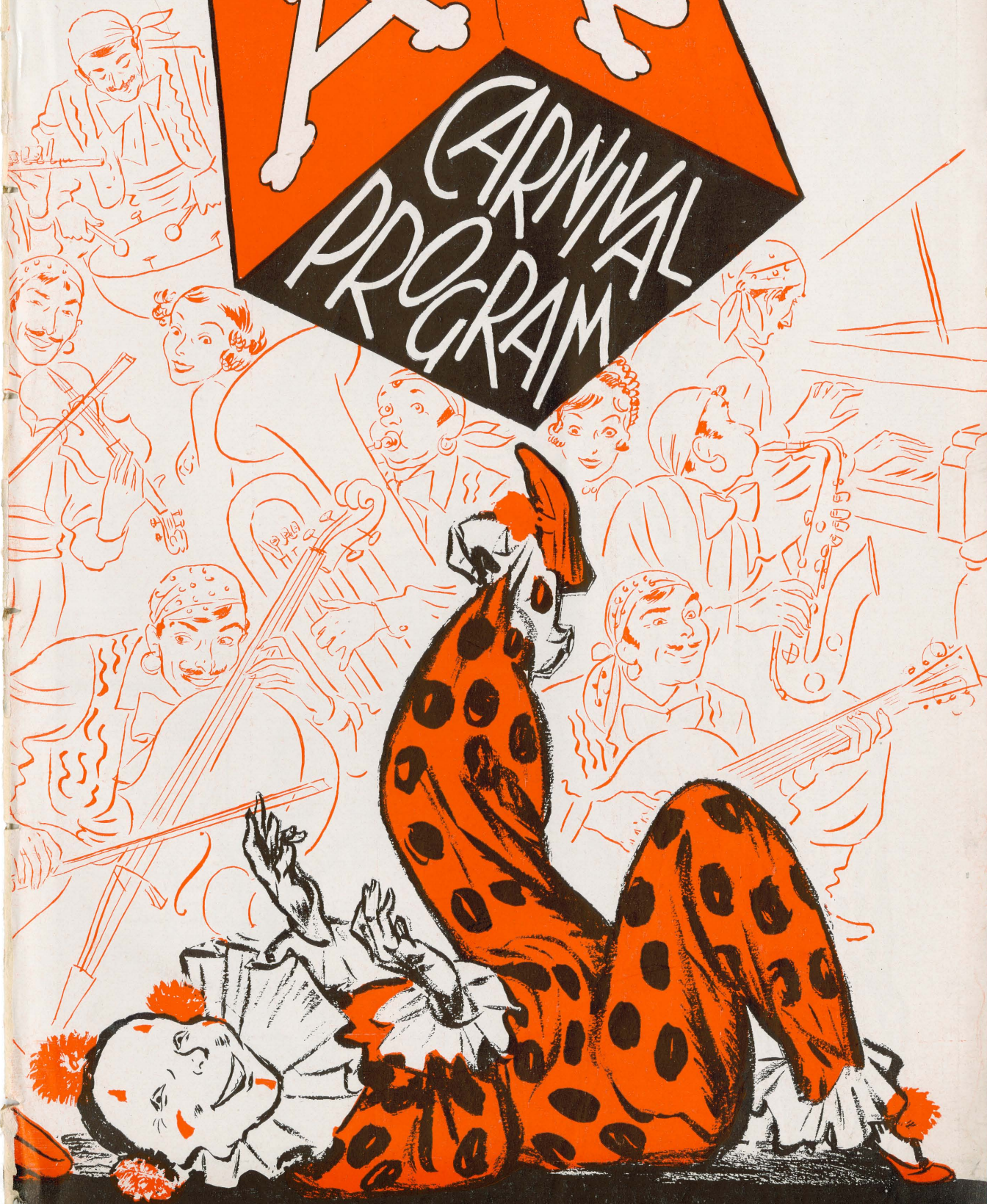


# A & P CARNIVAL PROGRAM







LADIES AND  
GENTLEMEN!



THIS is the introduction. Had this introduction been written when it should have been, several months ago, it would have told you that certain grocers hereinafter mentioned, were thinking that they ought to be at the World's Fair to meet some 6,000,000 of their friends.

It would have told you, further, that Andy Rebori and some A&P executives were then inspecting a barren stretch of land on Lake Michigan—in much the same spirit that the Pilgrims must have viewed Plymouth Rock and wondered what they could do with it now that they had it.

Don't think that we started out with a ready-made idea of putting on a Carnival. (Even after it was finished, we didn't know what to call it.) We did know we wanted a lot at the



World's Fair where people could sit down, relax, be entertained, and maybe like us a little better.

This instinct of ours for knowing what people want when they want it (which has made us pretty good grocers, if you'll pardon us for saying so) is the only credit for the Carnival we lay claim to.

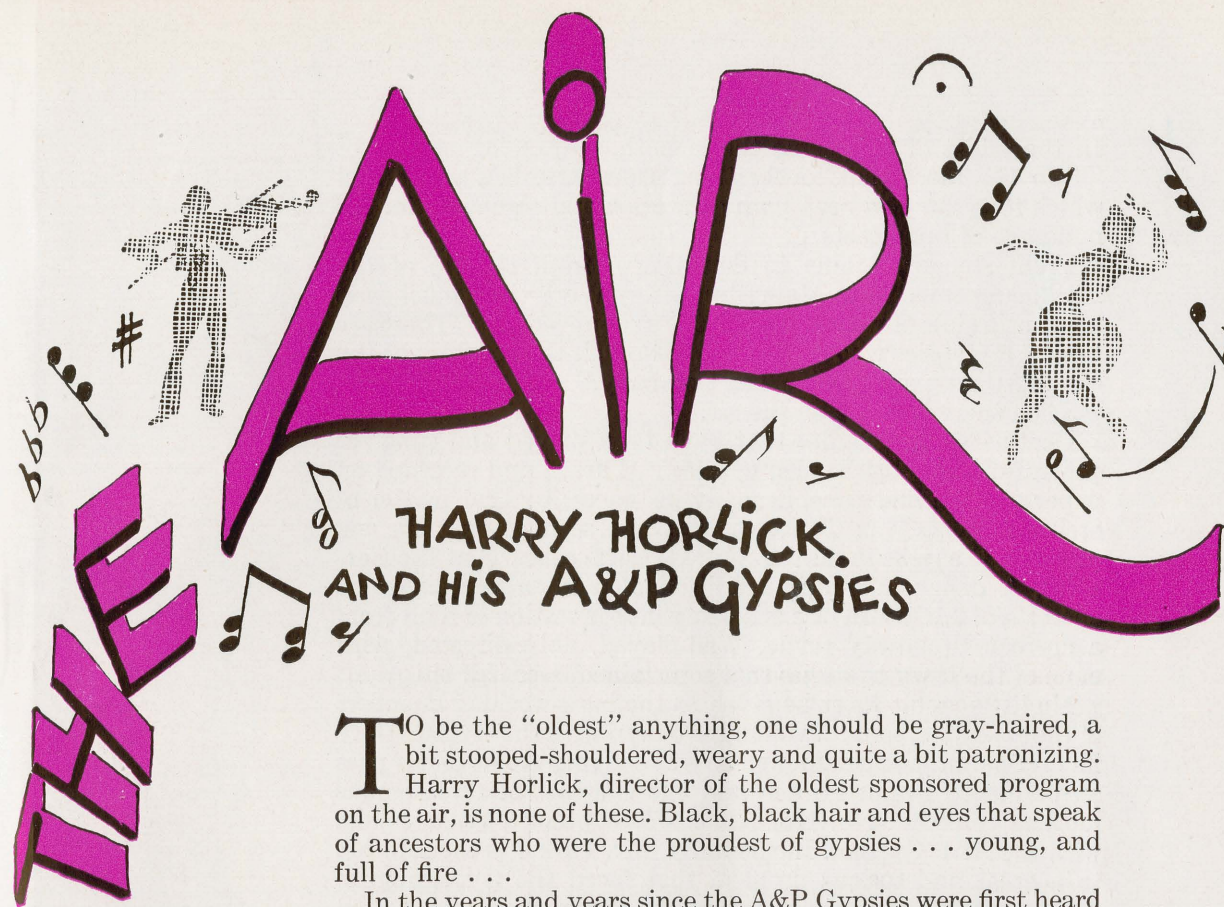
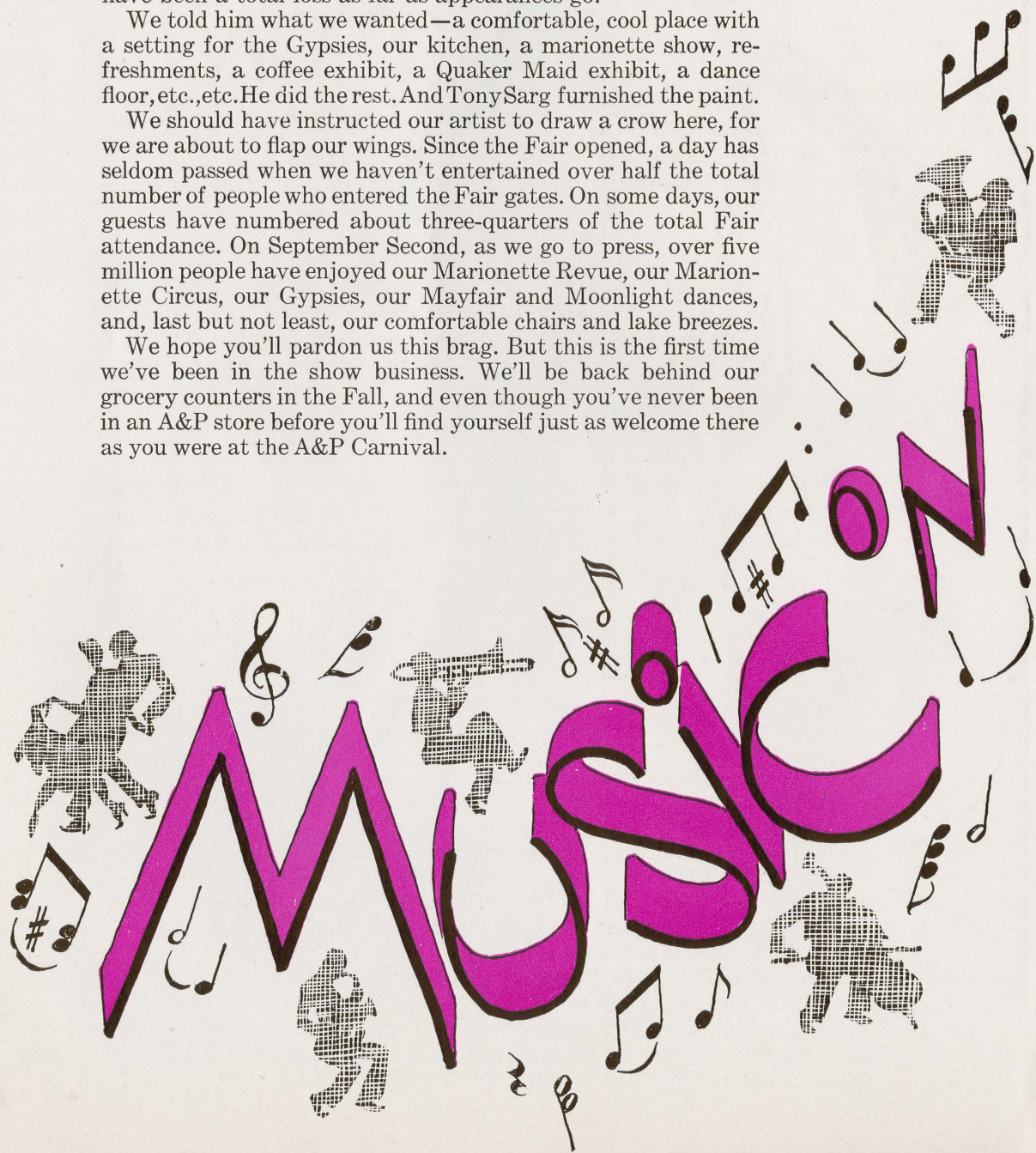
That's what we started with. That and the most miserable, unfriendly, unlovely piece of land you've ever seen in your life. Which brings us back to Andy Rebori . . .

If we'd been putting up a grocery store we wouldn't have needed Andy. He'd probably make a mess of a grocery store, anyway. But the A&P Carnival without Andy Rebori would have been a total loss as far as appearances go.

We told him what we wanted—a comfortable, cool place with a setting for the Gypsies, our kitchen, a marionette show, refreshments, a coffee exhibit, a Quaker Maid exhibit, a dance floor, etc., etc. He did the rest. And Tony Sarg furnished the paint.

We should have instructed our artist to draw a crow here, for we are about to flap our wings. Since the Fair opened, a day has seldom passed when we haven't entertained over half the total number of people who entered the Fair gates. On some days, our guests have numbered about three-quarters of the total Fair attendance. On September Second, as we go to press, over five million people have enjoyed our Marionette Revue, our Marionette Circus, our Gypsies, our Mayfair and Moonlight dances, and, last but not least, our comfortable chairs and lake breezes.

We hope you'll pardon us this brag. But this is the first time we've been in the show business. We'll be back behind our grocery counters in the Fall, and even though you've never been in an A&P store before you'll find yourself just as welcome there as you were at the A&P Carnival.

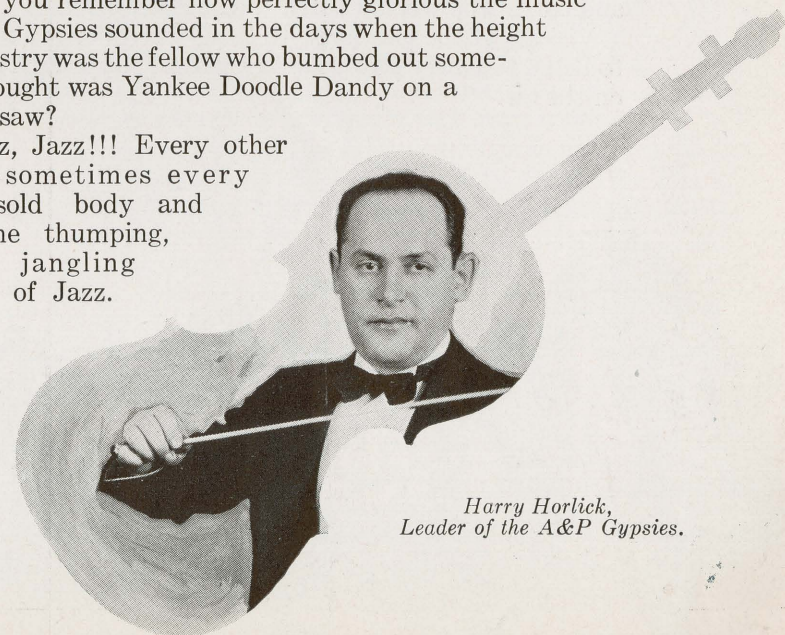


## HARRY HORLICK AND HIS A&P GYPSIES

TO be the "oldest" anything, one should be gray-haired, a bit stooped-shouldered, weary and quite a bit patronizing. Harry Horlick, director of the oldest sponsored program on the air, is none of these. Black, black hair and eyes that speak of ancestors who were the proudest of gypsies . . . young, and full of fire . . .

In the years and years since the A&P Gypsies were first heard on those funny little crystal sets that were noteworthy, not because they worked so well, but because they worked at all, the A&P Gypsies have changed but little. They have grown, of course, . . . grown from a small group of five players to a huge musical organization that taxes the capacity of the largest studios in the big N.B.C. building in New York. But while they have grown they have never forgotten the real reason for their early success (and they *were* successful from the very start). Can you remember how perfectly glorious the music of the A&P Gypsies sounded in the days when the height of radio artistry was the fellow who bumbled out something he thought was Yankee Doodle Dandy on a carpenter's saw?

Jazz, Jazz, Jazz!!! Every other program—sometimes every program—sold body and soul to the thumping, whacking, jangling disharmony of Jazz.



Harry Horlick,  
Leader of the A&P Gypsies.



In the midst of this came the smooth, entrancing strains of "Two Guitars," that lovely thing Harry Horlick wrote and which for years has been both salutation and signature for his hundreds of broadcasts.

From Bangor, Maine to San Diego; from the tip of the Michigan peninsula to Main Street, Key West, there must arise a gigantic glow of welcome when the announcer says "These are the A&P Gypsies who come to you through the courtesy of the Great Atlantic and Pacific Tea Company."

Then there is *music* on the air.

Centuries-old melodies that have been played and sung for generations of music-souled gypsies . . . heard and recorded on paper (for the first time, in many instances) by that master of orchestrations, Max Terr, who may be seen playing the big piano on the right in all the A&P Gypsies' concerts at the Carnival. A delightfully new rendition of a favorite from some operetta of our youth or a sparkling interpretation of a hit from a current Broadway revue. Well-played, ably directed, with none of the jazzy hysterics that sometimes passes for music.

No little credit must be given to the hard-working members of the ensemble, some of whom have been with the Gypsies since its original broadcast. And since we're giving credit let us pass an orchid to Frank Parker who left the cast of that famous musical comedy "No, No, Nanette" to become tenor soloist with the A&P Gypsies. Incidentally, Mr. Parker is the solution to a great and serious problem that faced the Gypsies some years back. We wanted a singer on the program. But what kind of singer? Crooners were just coming on the market, but our knowledge of market conditions and consumer demand made us wonder if a crooner would go well with the kind of music the Gypsies played. We, of course, decided, no! And just about this time one of our singer-scouts (we have singer-scouts as well as premium-egg-hunters and prime-meat-surveyors) spotted Frank Parker and captured him for our program. From that day to this his strong, full-throated voice has been pleasing the vast audiences who weekly listen to the A&P Gypsies.

Visitors at the Fair come to the Carnival time and time again to listen to Harry Horlick and the A&P Gypsies. There's *music* on the air.

Here are the A&P Gypsies, all posed for their picture at the A&P Carnival, World's Fair, 1933.



THIS chapter was intended to be a "Who's Who" of the A&P Carnival. In this chapter the author promised to tell all about everybody responsible for the success and fame of the grocery exhibit that is running away with the Fair.

Unfortunately, however, the author was given charge of the art work. So quite naturally he made a picture book of the whole thing, seeing to it that all the drawings were large with very little room left for writing.

His defense is that no matter how small the drawings, or how large the book, it would be simply impossible to tell *all* the things that *all* the A&P men have done to put the Carnival over. More than 90,000 A&P employees have contributed to the comfort and entertainment of our guests.

That being a logical argument, as well as an expedient one, we have decided to confine this chapter of personal notes to those men and women, not mentioned elsewhere in this book, who have been directly in charge of doings around the Carnival, and to those who have worked on special Carnival features.

That boils the job down to describing the parts played by just nine people. And, so, to the boiling—

D. P. Hanson—as you certainly know if you've had any business dealings with the Carnival (from finding out *where*

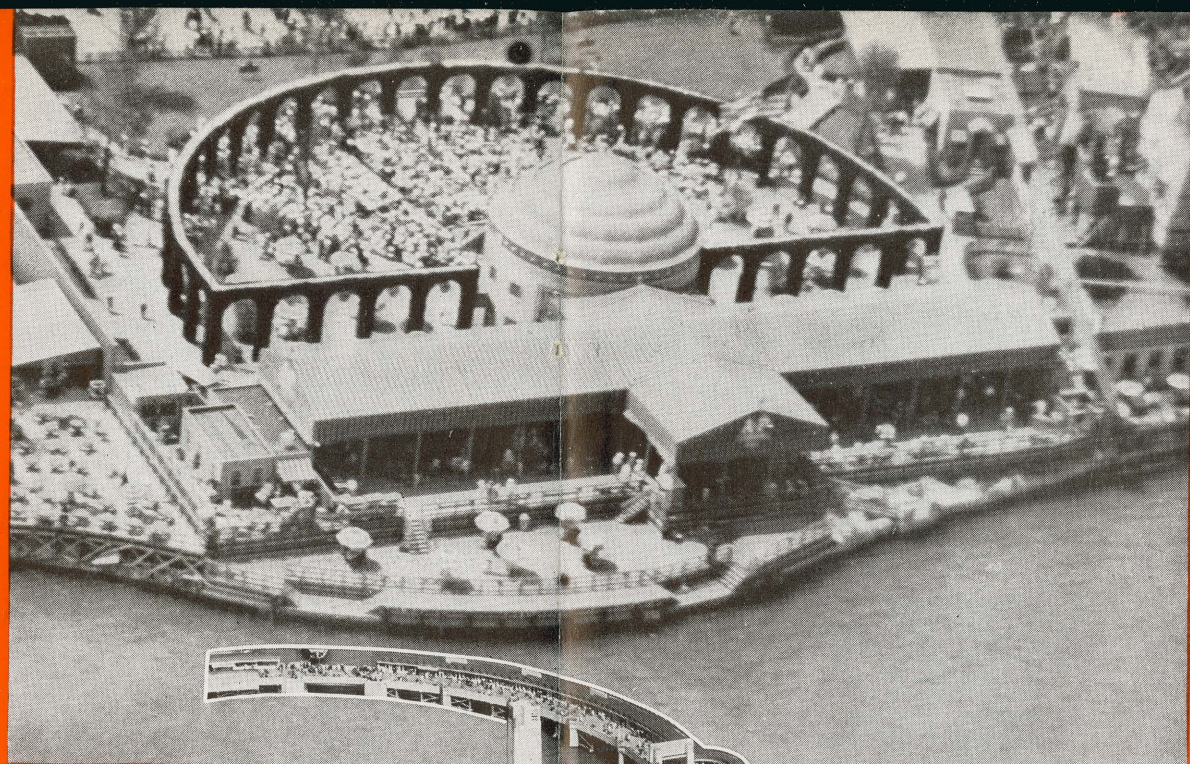




Four dauntless  
souls and the  
spot they had to  
work on.



LAID-E-E-S AND  
GEN-TLE



Amazing effect of  
Carnivalitis on  
two otherwise unbitten  
gentlemen—  
Burton Holmes and  
George Rector.

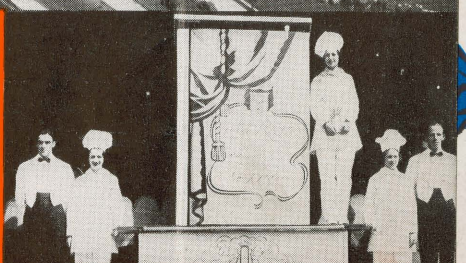
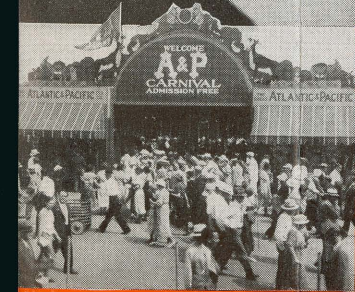
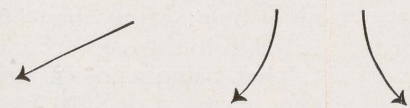


Here  
it is.



WE present herewith the  
A&P Carnival—as it  
started, as it grew, as it turned  
out. We present it from above,  
from below, from the side, on  
the level. We present it sur-  
rounded by its neighbors. We  
present it by itself in its in-  
timate details.

True, you will find no signs of  
an industrial exhibit here . . .  
Instead, you will find comfort  
and entertainment. We figure  
that our stores are industrial  
exhibits, in themselves, every  
day of the year. And will you  
please look down here at these  
crowds?







where the telephone booths are located to moving Lake Michigan so Johnny can see it a little better)—is the Director of the A&P Carnival. And as this book goes to press he still retains his sanity. The entire responsibility for everything concerning the Carnival was placed squarely on his shoulders weeks before the Fair opened. And there it still remains—very squarely. His job has been to form a new organization in a business as far removed from the grocery business as anything could be. And as he built from the bottom up he at the same time supervised the entertainment of seldom less than fifty thousand and as high as one hundred and eighty four thousand people a day. For the information of young ladies seeking one of the successful business men of the future, he is young, not very good looking, and married.

George Rector, that Chef Supreme, Master of Ceremonies Extraordinary, Host Incomparable, and Raconteur Unsurpassable, would really occupy this entire chapter if our feelings toward him were to be judged by space. As you know, he has been the personification of the Carnival—meeting, greeting, speaking, joking, autographing, acting, beaming, cooking, teaching, lecturing, broadcasting and keeping everybody happy and amused from morning till night.

Tony Sarg's greatest service to the A&P Carnival was in selecting Bil Baird, Rufus Rose, and Kris Ursin to do the actual work connected with the Marionette Shows. And let us say at this point that we owe a debt of gratitude to Ruf Rose for marrying Margaret Skewis.

These four—Baird, Ursin, Rose & Rose—are without a peer in their art. As operators, designers, and makers of puppets they are head and shoulders above any others in this country.

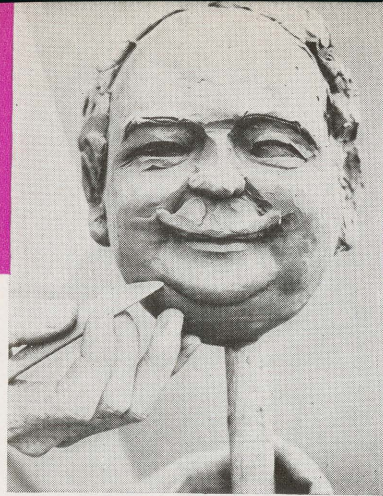
All of the original puppets were made by Baird—and in three weeks. Later Rose added his clown Togo. Then Ursin brought in from his own show Limburger the Strong Man, and Vanilla the Acrobatic Clown. Mrs. Rose sculpted from life the new Rector and Horlick puppets, and designed and made the Hawaiian Dancer.

Winifred Lenihan, famous for her rôles of "Saint Joan" and "Major Barbara" in the Theatre Guild's productions of the Shaw plays, and recognized as one of the most capable directors in New York, is director of everything theatrical at the Carnival. Not only has her direction of the Marionette Shows and other Carnival features made the A&P lot the leading entertainment spot at the Fair, but her careful planning of the entire day's program has given that professional showman's touch that no grocer could ever attain.

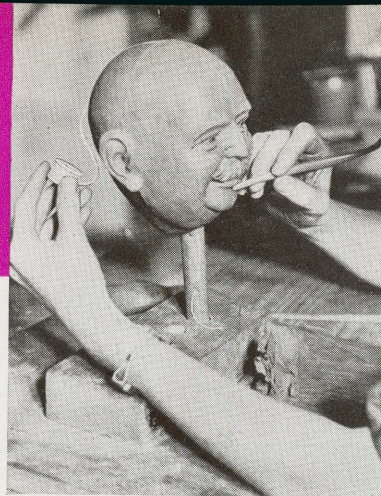
And now falls to the writer of this book what is known as a break—an opportunity to talk about himself. But alas, it is not modesty but lack of space that forces him to describe himself so briefly: H. C. North—author of the books and lyrics of the Marionette Shows; author of those verses (?) on the fence; editor of "A la Rector."



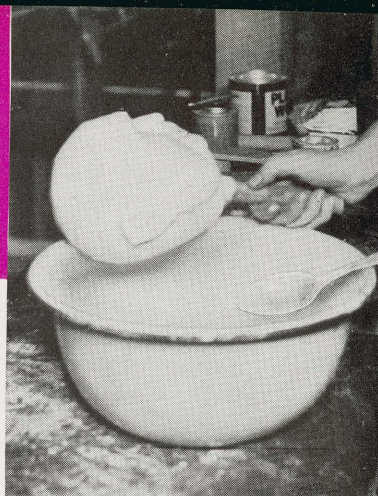




The head of a marionette is first modeled in clay from life. (Head, George Rector's; fingers, Margaret Rose's.)



The finished model is then scored with string, and-for-very-good-reasons-so-be-patient.



Next the clay model is dipped in plaster of Paris and allowed to dry, thus making a permanent mold.



Using the string, as we promised, the mold is neatly broken and—



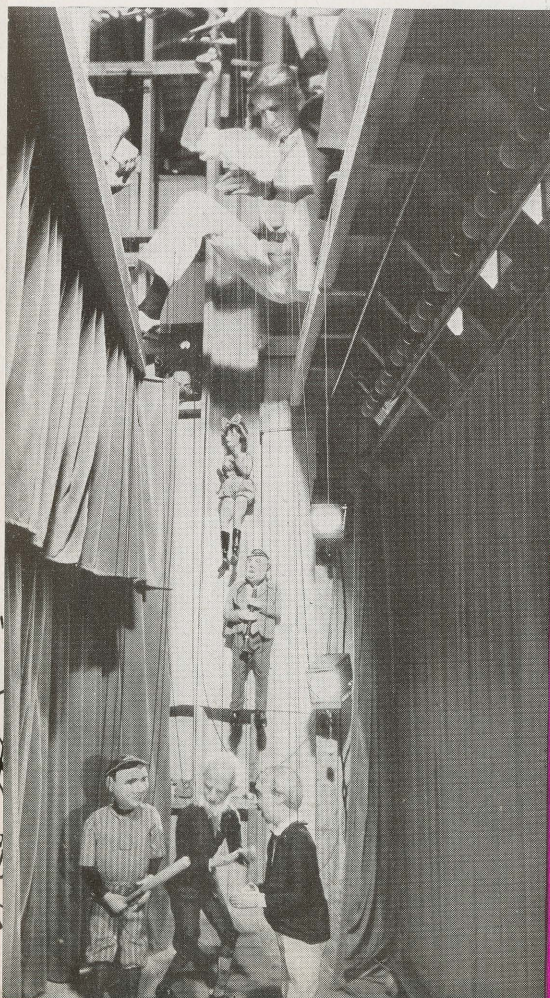
—here it is, just before the clay model is removed. Wood composition is next cast in the mold, giving us the completed head to your right—



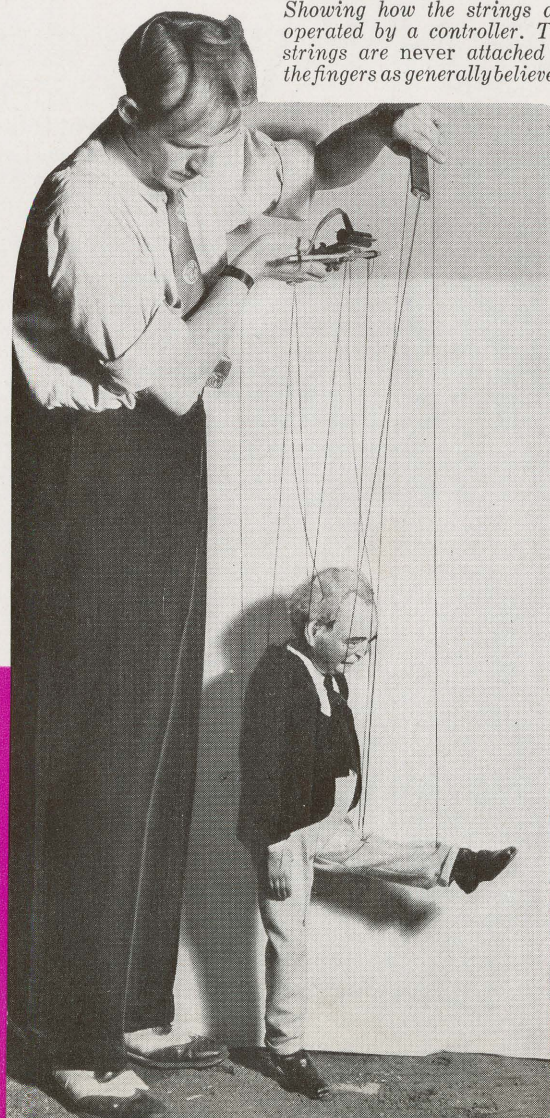
The final wood composition head is now ready for paint, a wig, a jointed body, strings, clothes—and when finished, you see a tiny George Rector.

## THIS IS HOW

Back stage during the A&P Marionette Revue. The skinny Norwegian is Kris Ursin.

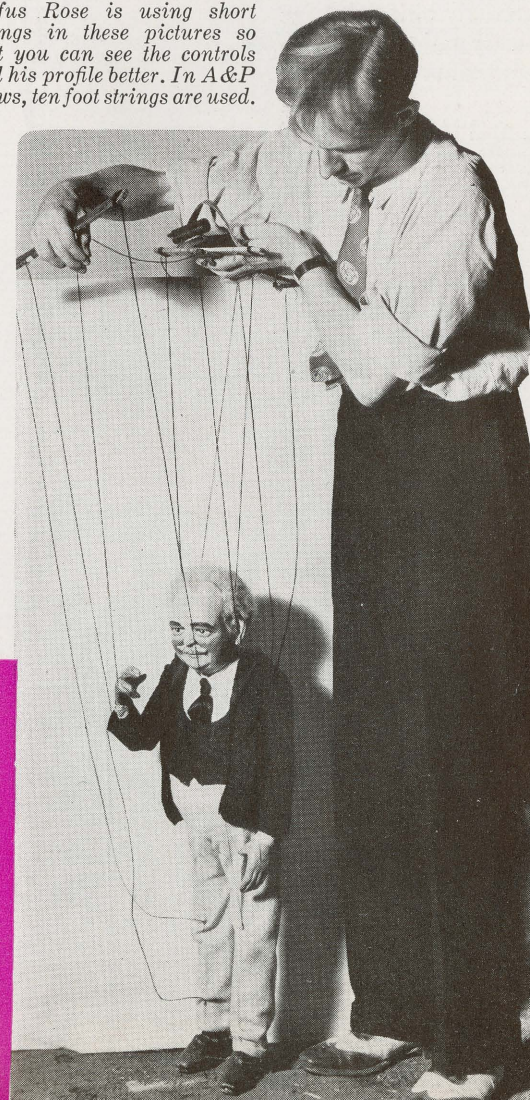


Showing how the strings are operated by a controller. The strings are never attached to the fingers as generally believed.

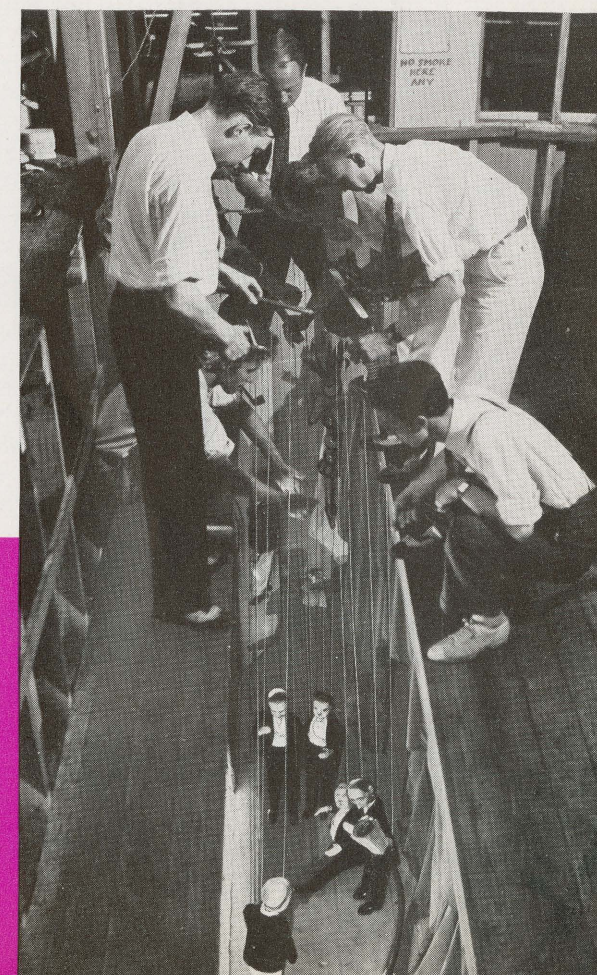


## THEY DO IT

Rufus Rose is using short strings in these pictures so that you can see the controls and his profile better. In A&P shows, ten foot strings are used.



Another behind-the-scenes picture.





France and Italy, where animated figures were used by the churches to dramatize stories of the Bible. The children and peasants called the figures *marionettes* or in our language "little Marys" because Mary was the leading character in those early plays.

Other information furnished by Mr. Rose (in his own handwriting, to our regret) is extremely interesting. He says that the language of India shows that marionettes must have been used for entertainment even before human actors. The Indian word for "stage-hand" means, when translated literally, "holder of the strings."

There are several types of animated figures: marionettes, operated by strings from above, such as those at the A&P Carnival; puppets worn over the hand like the Punch and Judy figures; shadow figures, cut-outs operated behind a screen by rods; and the Far East marionettes, operated by sticks from below.

The action of string marionettes, says Mr. Rose, (but of course he is prejudiced) most nearly approaches the action of human beings. They are jointed at the ankles, knees, hips, waist, neck, shoulders, elbows and wrists, and many of them (like human beings) have movable mouths.

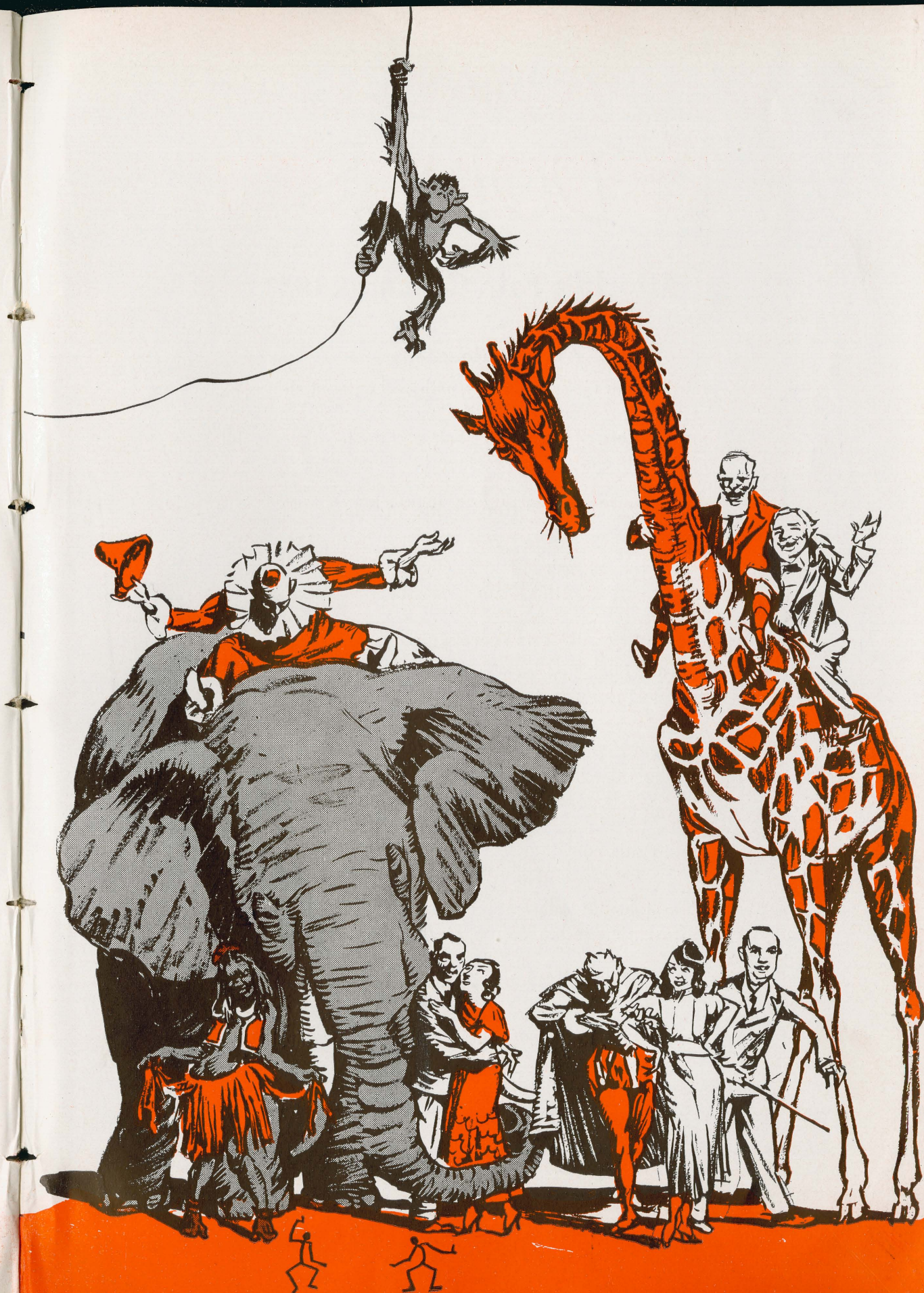
A string marionette (A&P type) is operated by silk fish line attached to a controller. But since we've already paid a photographer to show you in pictures how this controller works, we won't go into *that*.

The simplest marionette has nine strings, and the most complicated has eighteen or twenty. A row of dancing girls, such as you have seen in our "World's Fair, '93" act, often has as many as fifty or seventy-five strings which require several operators to control.

The ability to operate a marionette, says Mr. Rose, modestly, is largely a matter of practice. Anybody who enjoys working with his hands, who has a good sense of rhythm, and has, above all, patience, can be a good operator.

Says he. If you happened to be one of those who waited an hour for the A&P Marionette Revue to go on one day last August, please know that it was because some of us took him seriously. While you broiled in the amphitheatre under an August sun, Mr. Rose was patiently untangling the strings, which in some un-understandable manner had become knotted and twisted by certain people with a sense of rhythm who enjoyed working with their hands.

Marionettes have never been as popular in the United States as they have always been in Europe. Not only do some European countries have municipal marionette theatres in most of their cities and towns, but the puppet show has at times taken the place of newspapers. It is not uncommon to find marionettes used for educational purposes, as well as for entertainment, abroad.





# A & P CARNIVAL DOINGS

## World's Fair, Chicago, 1933

### A & P Marionette Revue

Introducing George Rector, with and without strings, as master of ceremonies in the most popular entertainment feature of the World's Fair, and the most successful marionette show ever produced.

### A & P Marionette Circus

Clowns by Rufus Rose, and Kris Ursin, and a Vegetable Ballet by Bil Baird—combining the talents of three master operators into "the greatest show on earth."

### The A & P Gypsies

Harry Horlick, Leader—Frank Parker, Tenor—the oldest and most popular concert orchestra on the air.

### Mayfair Tea Dance

On the boardwalk dance-floor—music by the A & P Gypsies—breezes through the courtesy of Lake Michigan—freshly made tea, coffee and refreshments by Cora Anthony.

### Moonlight Dance

Moonlight not guaranteed—Music by A & P Gypsies—freshly made tea, coffee, etc. by Cora Anthony.

### George Rector, Himself, in Person

In shows, talks, and cooking schools galore—as Master of Ceremonies, Radio Star, Story Teller, and Carnival Host.

