Smash Success!

on a recently concluded
CANADIAN TOUR
of ONE-NIGHTERS
every date on this
tour went solidly into
to percentages.

A Sensation!

...on Fred Robbins' ONE-
NITE STAND at CAR-
NEGIE HALL CONCERT
APRIL 9
(presented by Ernest Anderson)
... a performance that
really rocked the hall

Booked Solid thru May

...on a series of theatre
and one-nighter dates—
watch HAMP set more
sensational record grosses

...and on the Air
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Every Saturday for
U. S. Treasury

DECCA RECORDS

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AMERICA'S NO. 1 BAND ATTRACTION
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...on ten one-nighter concert dates

LOUISVILLE, KY. .................. $11,089
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POTTSTOWN, PA. .................. 7,800
MONTGOMERY, ALA. ............. 6,554
KNOXVILLE, TENN. .................. 7,300
MAHANOY CITY, PA. .............. 9,633
NASHVILLE, TENN. ................. 8,492
MILWAUKEE, WISC. .............. 10,200
SAGINAW, MICH. .................. 8,522
WASHINGTON, D. C. .......... 11,228

The Vaughn Monroe Show
for Camel Cigarettes
CBS Coast to Coast
Saturdays 9:30-10:00 P.M., E.S.T.

Direction: MARSHARD MUSIC
**Section Two, April 24, 1948**

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Running a
Successful Night Club

The industry's top operators outline their formulae: A definite policy, customer relations, live exploitation and advertising, careful selection and grooming of talent are factors . . . not to mention working 7 days a week, unless you're in Philadelphia.

"HOVER'S in clover," people say, and when they ask me for the secret of my success I usually reply that I'm just lucky. Actually, it took me 20 years to gain the know-how of running a night club.

I bought Ciro's in 1942. Today, Ciro's is one of the most highly publicized firms in the world, receiving more space in newspaper and magazine columns and more mentions on radio and television shows than almost any other. It is a natural for publicity. The name has become synonymous with Hollywood glamour and intrigue—and also fights. Over $1,000,000 a year is spent on it.

We spend approximately $125,000 a year on publicity and advertising. We take all the space we can get in Los Angeles newspaper ads, and advertise as well in the trade papers. Approximately $25,000 a year is spent on advertising, $15,000 on publicity and $65,000 on special exploitation—which includes sending gifts to our regular patrons, movie stars and other celebrities.

\textbf{A Good Story}

In publicizing Ciro's we consider the viewpoint of the newspaper man who is interested in giving free space to a company only if there is a good story there. Altho Ciro's is a natural for publicity, we leave very little to chance, taking advantage of every worthwhile situation. Particularly we try to create interest in each new opening. For example, when Mitzi Green was to open at Ciro's, it was learned that Raymon Duncan, Isadora Duncan's brother, had come to Los Angeles. He is always a good bet for publicity because of his habit of wearing a Greek toga. I threw a big dinner for Duncan at the opening during which he posed with Mitzi Green. The combination of the two—the child star who has made good, and...

Ciro's actually runs in the red . . . but, oh, those five sidelines!

by

\textbf{H. D. HOVER}

\begin{flushright}
H. D. Hover, Owner-
Ciro's, Hollywood
\end{flushright}

In adorita's toga-garbed brother—made an irresistible picture for the newspapers. The picture and story hit the front pages the next day.

Included in our $85,000 budget for special exploitation are such gifts as lipsticks to both men and women patrons (the men like to give the gifts to their fem friends), fountain pens and cigarette lighters. Any regular patron of Ciro's is apt to receive such gifts in his mail. For each new attraction, I throw a big party at my home for over 200 people—a namely motion picture celebrities and the press. For Harry Richman, for instance, I gave a swimming party.

\textbf{New Decor Every 18 Months}

My formula for satisfactory customer relations is simple: Give the patron the best of everything that money and prestige can buy. To make sure that customers will want to come to Ciro's, we endeavor to provide the finest entertainment we can get, the best food and two orchestras. We strive to create the most pleasant possible surroundings for our customers. I have the room redecorated approximately once every 18 months.

Altho most of the patrons are my friends, I work on the theory that they come to enjoy themselves, not to see me. I believe that any time the owner of a night club thinks that people come merely because they like him, or want to see him, he makes a mistake. There should be a certain friendly aloofness on the part of the night club operator. If a fellow comes in with his girl and wants you to sit at his table, sit there for a few minutes — but don't plant yourself there for the evening.

Patrons want the best you can give them in entertainment, food and atmosphere. Our budget for shows and music runs from $3,500 to $6,000 per week.

\textbf{A Definite Policy}

I believe that every night club should have a definite policy and a special type of clientele to which it caters. Without such a policy you're sunk. The night club operator must decide whether he wants a large or a small room, a floor show, or just music, and so on. I decided on a small, intimate room and two floor shows an evening. We select our entertainment with the clientele it would attract always in mind. As a result, Ciro's has developed into one of the most exclusive night clubs in the country.

We base our records on gross business. One orchestra leader with a national reputation is a man whom I shall never again sign for Ciro's because he draws in the chili bowl crowd which doesn't spend much per person. In addition, I have learned long ago that the graciousness of a performer has as much to do with his success at a night club as his talent. This particular orchestra leader wouldn't smile at the audience, (See Running a Night Club, page 30)
Serve better food than any restaurant in town . . . .

Serve nothing except the best "branched" liquors . . .
cater to every whim of your customers . . . .
give everyone a ringside seat, even on Saturday nights . . .

pay five times as much as you can afford for advertising as you can afford . . .
ever charge a cover charge . . .
take the minimum charge off for every steady customer in order to keep his good will . . .
take the minimum charge off for every new customer in order to generate his good will . . .

charge less for your dinner than the same dinner would cost at Child . . .

Then if there's a war on, you should do business, and make enough money to stay in business for a year or so after the war ends . . .
or until your money runs out . . .
or until there's another war . . .

never worry about your club. Always watch what Miami is doing. If your competitor offers an act $2,000, offer the act $3,000. If the other guy's offer is raised to $4,000, you up it to $5,000. If he raises again to $7,500, don't be scared. Offer him $20,000. That's to learn your competition they can't monkey with you.

---

Lou Walters, headman at the Latin Quarter, says it's as easy as can be. And that thing in his cheek is his tongue.

by LOU WALTERS

---

Properly showcasing unique talent is the firm and fixed policy at the Blue Angel.

by HERBERT JACOBY

L I K E in any other business, the most important requirement for a successul operation in a night club is policy—knowing what you want to do, what clientele you plan to aim for, and what to give them that they are anxious to find.

Failure to establish a set policy, or to continue to maintain it, is a great mistake. There is a public for good food, one for good music and dancing and one for good talent. These groups are not always the same and a successful policy must specialize in one.

In my case I decided to try, to the best of my ability, to present talent. That required the atmosphere of a smart, relatively quiet room with good service combined with a planned production of the acts. This included timing, staging and accompaniment.

Well-Balanced Production

To select an artist for a night club requires a personal taste you find which cannot be acquired. It is important to remember that your taste is personal and individual and that you cannot please everyone. However, if you present some talent according to your standards, and you like it well enough to gamble on it, it is easier to convince a portion of the public and so acquire your own following. This following comes because it knows it will find an interesting display of talent; it is not creative mimicry, tied to other people's records, and Paula Laurence and Alice Pearce, both with new funny characters and ideas. Along with these I would like to mention Florence Desmond as one of the most distinctive comedienne, unique in this area of entertainment.

After comedy the most important item, if you decide to omit the sex first break with me. Another artist who should be mentioned is Pearl Bailey, who has combined music and comedy in a rare and effective manner.

If I can consistently find talent with the qualities and unique capabilities of those I have mentioned, I have no fear about continued profitable business at the Blue Angel.

---

100,000 songs and 15 miles a night is part of Leon & Eddie's story. Maybe it's trite but who can argue with 20 years.

by EDDIE DAVIS

---
A Decade of
Band and Singer Toppers
with America's College Kids

As determined in the annual poll of colleges conducted by The Billboard.

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Page 6 The Billboard Personal Appearances Supplement
cum laude
with a repeat performance
in their Sophomore Year!

Elliot Lawrence
and his Orchestra

We're extremely grateful to the collegians who helped make our 2nd birthday such a memorable one.

Our many, many thanks to those who voted us overwhelmingly tops in the Most Promising Newer Bands Division, and boosted us to 2nd place in the Sweet Bands Division.

We've thoroughly enjoyed the privilege of playing in person for the students of more than eighty colleges during the past two years... and look forward to playing for them many more times in the years to come.

Personal Management STAN LEE BROZA
Press Relations GEORGE B. EVANS

General Artists Corporation
Thom. G. Rockwell, President
New York • Chicago • Hollywood • Cincinnati • London
Currently
COMMODORE HOTEL
NEW YORK CITY

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Personal Management: ABE TURCHEN

Establishing new house records on
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EXCLUSIVE DIRECTION

Continental Artists Corporation

BEVERLY WILSHIRE HOTEL
BEVERLY HILLS, CALIF.

131 WEST 52ND ST.
NEW YORK 19, N. Y.
Click Concerts

...and How They Get That Way

Pop concerts featuring straight names, jazz artists, folk and race stars have all made money for promoters, bookers and talent in recent years. But there are good solid reasons why they do.

F or about time for a few calm words on a thing called "concerts." In the electric age where the names, songs, artists, promoters, performers, jockeys, advertising, "ad" men, and bookers achieved such widespread fame this year as compared with past seasons that a lot of "experts" formed dangerous opinions: dangerous because of the overgeneralization. There seems to be no doubt that popular concerts are in every growing region and are paying off with ever-greater success, but there are barriers and qualifications that the promoter and performer must consider before jumping on the bandwagon and hollering for bells and whistles. The wise concert promoter seeks better to look into his jocks as friends, if not partners.

The most significant "new look" about pop concerts, of course, is their widespread reach into the same band brackets.

**Name Clicks**

Name bands playing concerts are usually surprisingly successful when compared with those tabling the routine one-nighter dance lanes. But look for them to throw a tent junk your balcony and grab for a tent with chairs-there's more to it than meets the eye. Certainly Spike Jones has been a tremendous grosser (better than $500 in every one of 24 cities and as much as $14G and 15G in concert dates at Minneapolis and Worcester). Yeah, Vaughn Monroe can boast $7 to 10G on a concert tour; soon Sammy Kaye goes out on concert tour (five concerts in three days) teamed with Milton Berle, but let's get a few practical points straight.

The important consideration is the "entertainment formula." Jones, Monroe, etc., only prove that large doses of stage production will spicé the concert box office. Spike has a 14-act Musical Revue which monitors with production routines on top of his own vocal appeal; when Kaye goes out, not only will Berle be the comedy kid as always, but look for Sammy to lead out with his "So You Want To Lead A Band," his poetry readings and his clownings with a Latin-American dancer and bongo beater. So stop and reconsider before striking out as a concert impresario. Ordinary band bookings without previously considered special characteristics may not bind. People who sit thru one or two hours of solid band entertaining are definitely more cuastic and critical than ordinary terps who will suffer thru routine music (up to a point) to satisfy the objective of dancing with the gal friend and getting in a few drinks or vittles to boot. Packaging (supplementing of ordinary dance bands with stage acts, singers or "gimmicks") may be an asset in certain cases, but it often depends on the stated whim and requirement of "promoters."

**60-Day Top**

Apart from the aesthetic values, there are solid business fundamentals for the performer and promoter to understand about concerts. Concerts currently are estimated as offering more than 50 shows a year for given ork or act. This 60-day figure is one with considerable "gate milking" involved and may be presumed to apply to No. 1 bands, or act attractions. While it has no immediate bearing on the promoter (new concert promotions can be developed) it does point out the available talent problem. If large enough quarters can be found to house enough people to bring in enough money to pay the price of top talent, the question still remains: Will location of concert halls fit into the agency or performer's itinerary. As the concert field broadens out (if broadens out) the problem may efface itself and the promoter may find itself simpler to catch on to a Jones, Monroe or Kaye passing thru; meanwhile there are lesser names to consider.

**Folk and Knickers**

Today, the yardstick of concert promotion, what is a lesser name? In the specialized recording fields (which can provide ideal concert names when properly examined) the big pop names are non-contestants. Territorial requirements for concerts are extensive and go hand in hand with record-sale characteristics; yet, surprising as it may seem, some territories may be understood by local concert promoters. In New York a concentrated hot and modern jazz following can fill up concert halls for attractions spaced out at not-too-saturating intervals; in other large metropolises the same, but some of your Midwest sites apart from Detroit, Cleveland, etc., may be death on jazz attractions but are set-ups for Spike Jones's comedy or Vaughn Monroe's street ballading.

**Big Town Corn**

The hillbilly field follows its local favorites around just as closely, too. In the Nashville area the Grand Ole Opry stars boom Tennessee concert promos; in New York hillbilly jamborees lately have been surprisingly successful due to the influence of only one or two local disk jockeys who corner the big city's corn belt. Interspersed thru all the concert promoting the one factor which remains within the province of the prospective promoter to measure falls under the heading of the old axiom: "Records make the attraction." Whatever the field—jazz, hillbilly, one band—so long as it's not pure comedy or cafe stuff, the platter popularity of an attraction offers one good clue to the possibilities of concert success. As the concert-packaging trend continues, and more and more comics, dance teams, etc., are thrown in on the traveling bill with orks, the promoter can evaluate a musical attraction's record power, compute the vaude-nitery quotients of affiliated acts independently and still come up with a pretty good index for local concert planning.

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**April 24, 1943**
Continuing to set the pace as the Greatest Musical Combination

King Cole Trio

Capitol Records
Now Sweeping the Nation
"NATURE BOY"

Personal Management
CARLOS GASTEL

Direction
GENERAL ARTISTS CORPORATION
Name Bands and Smart Promotion CLICK

by FRANK PALUMBO

If Philadelphia's Click doesn't do the most intelligent, aggressive job of promotion in the nitery field, it will certainly do until a more intelligent, aggressive promotion job turns up. Here, the well-liked, well-known Mr. Palumbo tells the whole story.

We HAVE a Wishing Well at one of the exits at the Click, here in Philadelphia, into which our patrons drop some secret wish as they leave. I read these wishes carefully for they often reflect the public's opinion of our place more clearly than any other medium.

The wish I remember best among the hundreds I've read was one written by a young customer on what was apparently her first visit to the Click. It said, "I wish to come back here again soon." Those wish, in eight words, really tells the whole story of the Click. When we opened the place September 7, 1946, we knew it would be no easy job to get Philadelphians behind the project, and then spread its name somewhat to the rest of the country. The citizenry here demand a lot of value for their money. We knew that from operating four other entertainment places here.

Past Experience

So, we put into the Click the lessons we learned from years of supplying entertainment. We remembered their gripes and complaints, their long memory of places where they were "clipped.

There is no cover or minimum or admission charge at the Click, never was, and never will be. We tried to make it easy for a person to get something to eat or drink and see some first-class entertainment without going home broke. The average person in Philadelphia had to be impressed with the fact that he could enter the Click without having to pay any charges at the door, without having to tip everybody from the headwaiter on down to the kitchen boy in order to get a seat, without fear of being shown to a back row seat unless he "gets it up", without all the other phony practices that are so prevalent in the night club business.

We had to sell a bill of goods to Philadelphians that permitted them to buy as little as they wanted to at the bar, or as much as they wanted to within reason, leave when they wanted to, and see a full bill of entertainment.

With our policy set up, we started the Click rolling with Louis Prima's

RADIANT KID on top of the juke box is the winner of a home-conditioned juke box won at a monthly Click's Tune Party, run by disk jockeys, left to right, Ed Hirst, Stu Wayne and Joe Grady. At right, Frank Palumbo and Tony Pastor, guest star, watch the kids yell approval.

April 24, 1948
A scene from the contest to pick a Photographic of Philadelphia, an annual contest by the lenomen of Philly papers, held at the Click then March 14, 1948. All-round co-operation on this one is excellent; entries are numerous, and results gratifying.

orchestra, and have followed it with a line-up that included practically all the top names in the band business.

We utilize the revolveing stage idea, with an alternating band on the second stage, so that there is never any lag in entertainment.

The bandstand is placed in relation to the room so that no customer is over 70 feet from the band, and can see the stage perfectly with as many as 2,700 people in the place. Directly in front of the bandstand a 373-foot bar runs twice the length of the room, on two levels, capable of seating some 500 people, and of serving some 1,800 at one time. Two other circular bars, one to the front, and on each side of the bandstand, boost the total footage of the bar in the Click to 500 feet.

Remote Shots

We realized early the value of radio as a medium for advertising the music from the Click and installed lines from each of the networks, NBC, CBS, ABC and Mutual. Between 20 and 26 remotes a week originate on our stage over these lines to all over the country. Philadelphia is not a radio show center like New York, and many of the people here had never seen broadcasts before. So we built our ordinary remotes into small-scale productions, and they started to draw new customers. Soon mail began to come in from other States and the patron here sensed they were becoming part of a center of attraction.

We start every remote from the Click with a warm-up by the announcer to the audience here which goes something like this: "We're going coast to coast over the network, so

let's show them across the country that here in Philly we're wide awake and enjoying the music of so-and-so and his band." And you should hear the customers here applaud as we go on the air!

We use regular radio station equipment at the Click, and we try to make our shows look and sound as nearly perfect as we can. I think it was Ben Gross, radio editor of The New York Daily News who said, after visiting the Click, "It's the only radio station in the world with a real bar."

Commercial Originations

Since September, 1946, we originated on four networks, a total of 1,496 air shots from the Click, including programs like the Vaughn Monroe show, the Chesterfield Supper Club last summer with Tex Beneke, and the Old Gold program with Xavier Cugat. All these radio broadcasts go out over the country, with Philadelphia as the key, helped sell the Click all the more to the Philadelphia public itself.

Jocks and Jukes

Remotes, we know, do not have the value they once had in band promotion. But coupled with disk jockey and juke box promotion, radio became our most powerful medium. Philadelphia has 26 disk jockeys, with a total of 41 different record shows, on 7 stations. In the past 19 months, our bandleaders, vocalists and band members have made 1,260 separate personal appearances on these shows. They've also made 650 transcriptions for use on shows they couldn't attend in person. And we've used some 800 transcribed messages from band leaders before they opened at the Click, which announced their coming engagement.

We try to work about three weeks ahead of a band's engagement in the Click, as far as promotion is concerned. Printed matter, releases, advertising, disk jockey plugs and lobby displays are prepared early in order to give the band plenty of attention weeks before it opens. Our newspaper advertising, ever since the Click started, consists of a full column ad, using a Ben Day or reverse plate, and usually placed on the outside column of the entertainment page. We keep it clean, telling the message simply as possible. For instance, with Cugat, we used about six words in the whole column: "Click—opening October 6—Xavier Cugat." A picture of Cugat, or of any other artist we advertise is always placed in the ad, with the head outlined in white.

112,000 Lines of Ads

Since September, 1946, we have advertised 32 different bands for a total of 112,000 lines of space in three newspapers whose daily combined circulation is 1,846,000.

We didn't believe the usual promotion gimmicks would go over too well in Philadelphia so we had to get up some promotions that weren't routine for night spots or band locations. The Click Tune-of-the-Month Party is a monthly gathering of some 2,000 teenagers who come in on a Saturday morning to pick their favorite juke box tune for the coming month. The place is converted into a huge milk bar, with Cookie Nook signs and regular soda fountain equipment completely altering the night club atmosphere.

At the party the kids dance to the music of the records played in a juke box on the stage and then cast their votes. All the record distributors in the area compete in this promotion to have the kids select their tune, and once it is picked, the Phonograph Operators' Association places that tune with a little strip in the No. 1 position on about 80 per cent of the 5,200 juke boxes in the area.

This promotion has gained more attention than perhaps any other because the kids go home full of cokes, pretzels, candy, with pictures of their favorite band leaders, and the autographs of such guest stars as Frank Sinatra, Vic Damone, Vaughn Monroe, Charles Coburn, Leo Carrillo and many others. And we've found out that a happy teenager is a wonderful advertisement.

College Appeal Shows

Fashion shows, beauty contests and even a breakfast show for women all have helped promote the Click to the Philadelphia public, and in turn to the country. There are many promotion details that go unannounced, but are important. There are a thousand and one things that go into the promotion of any business. The attitude of the waiters and employees, the courtesy of the doormen, the general feeling of friendliness in a place, these are all things that have been stressed at the Click. And continuing objective is simple: It's to get more people to write and to think the way that young girl did when she said: "I wish to come back here again soon."
Singing his way into the heart of America
WHILE Midwest ballroom ops are facing their biggest sustained business slump since the latter days of the depression, dancy moguls and their independent promoters are a bit more optimistic in their outlook because they have already weathered out such a depression situation in the '30s and because they are now able to cling to their own organization, the Midwest Ballroom Operators' Association (MBOA) as a bulwark.

The MBOA has contributed some major improvements for dance band owners, such as the revocation of the Form B contract clause, which made the orchestra leader responsible for payment of social security and unemployment stipends to the bands. It has assisted members as an agency to disseminate necessary advice, and to further economic and social security and organization, as evidenced by the formation of its approximately 175 members. Previously to the organization eight years ago ops were forced to meet changes in business by themselves while the MBOA, thru its annual meetings and its monthly confidential business paper, correlates individual problems and makes it possible for ops to learn more easily the experience of cohorts in the same field.

**Membership Drive**

At present, the MBOA is preparing for a strong membership campaign, feeling that two issues such as ASCAP and BMI music licensing programs and federal amusement taxation, demand concerted co-operation from as many representative ops in the field as possible. In order to engender stronger co-operation, the MBOA has just finished its first board of directors' meeting in Chicago. At this meeting, it was planned to hold a series of regional meetings, at which problems, typical of that particular area alone, could be more fully discussed. It is planned to make these section meetings and board of directors' confabs at more regular intervals, not only to stimulate interest, but also to facilitate passage of important and vital news from member to member.

**Old-Timer Revival**

As a result of their depression experiences, Midwest ops are preparing all their promotional media to meet the present deep decline. A news-aid in 'pping sagging box-office receipts has been the stronger emphasis on old-time dancing during the past year. Will Wittig, of the Plamor, Kansas City, Mo., and George Devine, Million Dollar Ballroom, Milwaukee, have been especially successful with these off-night dances, aimed at the older dancers. While Wittig has confined his over-30 dances to a local crew, playing a regular dance program, emphasizing two-beat, live-in, and a live pianist, Devine, who has also used out-of-town sax and horn bands, such as Lawrence Dowcho (Vickey) and Rudy Pochar (Mercury-Rondo), has been forced, since operating Woodcliff Ballroom, Spencer, Iowa, has increased his old-time dancing policy by setting up a "picnic intermission" gimmick that is bringing dancers from within a radius of 100 miles. Webster has allowed his dancers to bring a picnic basket of lunch to the dance, with the ballroom serving free coffee. Webster allows payees to use his booths as tables for their lunch layout. The Aragon and Trion, Chicago, dance operators, by Bill Karras, have hiked their mid-week nights considerably with an over-30 dance, with regular or local attractions.

**College Stunts**

Ops are finding too that the young voters go heavily for nights specially created for them. In college towns ops are finding that cater to sororities and frats pay off. Vern Byers, of the Rainbow, Denver, reports that they are readying Friday night dances with plans to have the band play the chapter songs, select a prince and princess, and at the end of the season pick the campus faves, who will get a free trip to Gotham. At the Turnpike, Lincoln, Neb., George Dinsdale selects a campus group each week, which is invited to the dance each week. In addition, ops are finding other night promotions, such as Hard Time, costumed Gay '90s and a Free- women's night, are paying off. Ralph Johnson reports that he has run very successful leap year parties, which have been highlighted by a make-shift fail for stags and other gimmicks.

**Free Birthday Dance**

Ballroom owners are finding the deep mail advertising a good pay-off, with a number of methods used to obtain addresses and names of dancers. Most successful thus far is the "birthday dance," in which the dancer signs a card and gives his birthday and receives a free pair of admissions on that day. While ops are still using travel sticks booked by the major agency part of the time, business has settled down to the pre-war policy generally where it's the territory bands that pay the steady gravy. Ops have found that the territory bands are still the best bet because of the economy of the booking (orks run from $125 to $350) and the fact that these bands are in the sector constantly and have a better chance to recognize and evaluate the demands of the dancers at each particular stand. Majority of the orks are booked thru Howard White, Vic Schroeder or Serl Hutton, Omaha, and Jimmy Barnett, Sioux Falls, whose combined stables hold approximately 25 bands at the present time.

**Territory Band Business**

Territory band business, at the present time, is the most competitive in years, as there are more good bands out in the Midwest than there were in the pre-war days. Prices for territory acts, too, have held up pretty well, because high living costs have made it impossible for leaders to go below a certain figure and still keep their band on the road.

**New Name Dates**

Big and semi-flaunt bands are finding that they get less work per month out of Midwest ops than they did two years ago. Ops have found generally that the major-office booked bands are not as conversant with their client's wants and don't seem to take the same interest in doing a good job. Gamble, which, they are forced to take on a heavy guarantee and a percentage, is forcing ops to cut down on the name band dates. Ops, too, want more showmanship from bands, something which territory men are teetering from. In another department, with which bands are finding a passing thing with the top names. A major concern of operators is best possible personal service to patrons when they are in the ballrooms. Spearheaded by a talk by Alice McMahon at the 1947 MBOA convention, ops have been working more to put across the need for top-notch service in every department from checkrooms to the dancers' concessions. Unlike MBOA meetings of the past, outside the org's folds are still hindered by bad business conditions, their general outlook: on the future is good. Most feel that the org should put on a Let's Dance Week to promote dancing, as opposed to the vigorous promotion fads put on by competitive industries such as bowling. Ops feel that some revisions must be made soon in the matter of semi and name band prices, especially lowering of the guarantee and a hike in the percentage orvice versa. Feelings, on part of ops now is that the booking offices and frontiers will have to share the chance angle. Feeling is that the patronage is bound to come up again, and when the national income red- adjusts itself to fit the individual pocketbook.

**A Live Organization Dedicated To Furthering and Improving the Dance Business**

The Midwest Ballroom Operators' Association

If you operate a ballroom, the MBOA can be of value to you. For further information write today:

Midwest Ballroom Operators' Assn.

c/o Levy Coop., Laarem Ballroom.

Fort Dodge, la.
A Musical Institution

CHARLIE SPIVAK

THE MAN WHO PLAYS
THE SWEETEST TRUMPET
IN THE WORLD

and his orchestra

Featuring

Irene Daye
Tommy Mercer
ON DRUMS Bobby Rickey
Currently: HOLLYWOOD PALLADIUM

RCA VICTOR RECORDS

DIRECTION: WILLIAM MORRIS AGENCY
PERSONAL MANAGEMENT: LOU ZITO

April 24, 1941

The Billboard Personal Appearances Supplement Page 15
**PHIL BROWN**
One-Night Department, William Morris Agency, New York:

“*If a name band isn't drawing, maybe a package deal is the answer.*”

Phil Brown, of the William Morris Agency one-night department in New York, maintains that with one-nighter business conditions in bad shape, the promoter must exercise a little ingenuity in buying talent and in running his operation. In buying, the promoter should try to get the most for the least. In other words, if a name band doesn’t pull the crowds, the operator should look around for something that may help strengthen the act’s appeal. “It was with this in mind,” says Brown, “that William Morris has been experimenting with what he calls package deals built around an orchestra and a recording artist like Francis Craig.”

Many promoters, according to the WM booker, could help themselves considerably if they polished up their ballrooms to create a more appealing atmosphere. “Many places,” says Brown, “just haven’t got the type of atmosphere that makes the customers come back for more.”

Operators who depend on bands for a living should have a regular night operation—every Monday and every other Wednesday, for example; this is implant in the customer’s mind that there will always be a name band dance on that particular night. The operator should also attempt to properly exploit his dances thru advertising, disc jockey ties, full use of a three mailing list, give-aways and miscellaneous ideas.

“I have one recommendation offer,” states Brown, “for a not-too-commonly used idea which may prove effective in some locations. Operators may run free community dancing classes as box-office incentive. In addition, the promoters might run Saturday afternoon dancing classes for teen-agers, thus finding the potential future customers warmed up to the ballroom at an early age.”

**HENRY MILLER**
One-Night Department, General Artists Corporation, Hollywood:

“Promoters should arrange band leader personal appearances at record shops and department stores before the band gets in town . . .”

Henry Miller, Coast one-night booker, feels that admission prices should be kept in line with the drawing power of the band on the stand. People still stick out of the attractions when they get a bargain, he said. The day when a promoter could dash for a studio job or book a band that was getting $730 per night—prices are lower. He realizes that today prices are gradually being readjusted to fit existing business conditions. One-night dance dates are considerably different from concerts. Stan Kenton, he pointed out, is getting a $1,600 top for a concert. This is because the public is used to paying a little more for a concert and the frame of mind of the concertgoer and general psychological approach is considerably different from that of the patron attending a dance.

As an example of the advantages of proper planning, the admission of a reasonable figure, Miller mentioned Tom Benesec’s two-day stand at the Seattle Armonie last February.

“We got together with Ellis Coder, the Seattle promoter, to keep the price down,” Miller said. “As a result, Coder charged only $1.50 at the gate, and Tom’s bookers’ return was worth almost $10,000 at the box office.”

Miller stresses the importance of proper publicity and promotion that makes the one-night success ful. Among the more important, he feels, are record shop and department store personal appearances, each should be arranged by the promoters in accordance of the band’s arrival in town. With strong promotion and local prices, Miller feels one-night biz still holds profit for the promoters.

**BILLY SHAW**
Executive Vice-President, The Gale Agency, New York:

“Promoters don’t have the good old Barnum touch any more.”

Billy Shaw, executive vice-president, Gale Agency, New York, opines:

“One of the major causes for the decline of the dance business is the loss by promoters of the good old Barnum touch. They just aren’t doing a good job of selling the merchandise they have to offer the public. They aren’t creating any real demand by whetting the appetite of the prospective customers.

“Promotion is an art just as is any other vocation. During the war when the public’s pocket was bulging with money and people actually were searching for places to spend it, promoters had little more to do than hammer a hall, a date, an attraction—any attraction—open the box office and the ball room back while the customers flowed in. Those days are gone. Today a promoter not only has to have an attraction with something special on the ball but he must use his imagination and the public mind, in the talent, particularly to meet competition and at the same time keep together the strings of lowered entertainment budgets.

**More Ballyhoo**

“Primarily, the promoter today must resort to the age-old art of ballyhoo. For example, if he chooses—advertising, promotion, exploitation, favors—he finds his job in the lot run still comes out ballyhoo. Noise, commotion and stunts coupled with new entertainment gain to convince the promoter needs.

“More ballyhoo! The job to convince the customer that he is being offered the opportunity to get in on the didn’t want to mention of the one—week after week. The customers are not going to be able to buy if the promoters make them buy.”

**HALL HOWARD**
One-Night Department, Music Corporation of America, Hollywood:

“Don’t just cut admission prices. Let the customers know you’re cutting them.”

Not enough one-night promoters have discovered that their best bet in promotion and advertising is in the art of ballyhoo. Hall Howard, Coast one-nighter booker for Music Corporation of America (MCA), Howard contends that promoters should build up a strong mailing list in each area they operate. Then when it comes time to announce the arrival of the next band, the promoter is sure of reaching potential customers.

“You can’t do this,” Howard said, “as a result of a busy dance-night week over a long period of time. The usual practice is to make plans for ballyhoo on the day a band arrives in town. What the promoter should do is to have a mailing list where two ballrooms compete for the same kind of patron. He should use his mailing list to get the names and addresses of people who are definitely interested in dancing and have gone their interest by attending the dance where they filled out the card.

“As an example of the advantages of direct mail, Howard pointed to an intermountain territory city (he gave the name) where two ballrooms compete in that town’s dancing biz. Both promoters playing comparable bands, one dancy outruns the other by about 90 percent, due to his use of direct mail.

“Another sure-fire gimmick, according to Howard, is the famous card where the local record distributor who handles the barometer’s disks. Promoters are wise to exchange record shop window displays for a disk display in the ballroom lobby plugging the dealer or distributor who handles the leader’s platters. According to Howard, one of his card-reading players in New York sent a card soon to arrive is for the pro- moter to work with one of the local record distributors. The guy, he states, as an example one promoter who set up a “dedication” tie-up with his local record distributor. (See HAL HOWARD on page 50)

**HOWARD SINDOTT**
One-Night Department, General Artists Corporation, New York:

“Operators should make greater use of advance ticket sales on spot bookings. It creates word-of-mouth advertising and serves as insurance for the date.”

Howard Sindott, of the New York office of General Artists Corporation, one-nighter department, tells buyers: “Essentially, the success of a one-night operation depends in good part on the restaurants in the territory. A promoter who has one particular day each week set aside for name band dances has a better chance of creating a new tradition for his account among his customers.

“Thus, he builds a steady following to a far greater degree than the operator who hopes to lure him in every time he gets his hands on a reasonably good band.

**Direct Mail A Must**

“Regular operators should develop a thorough direct mail advertising campaign. This too can help to create.” (See HOWARD SINDOTT, page 50)

**MIDWEST BOOKERS SUGGEST:**

“A return to some type of group dancing,” “Ops would do well to associate closely with any community enterprise.” “More advertising money for weekly territory band dates.” “Ops should study demand of their clientele.” “Bring down admission prices.”

Territory band bookers, who deal more closely with the Midwest’s dance promoters (because they must keep their bands working live to seven nights per week in that particular territory) than do the major office one-nighters, are of the opinion that the Midwest Band Operators Association is spot on with respect to some national dancing teachers’ group so that the function might be worked (See MIDWEST BOOKERS, page 50)

April 24, 1948
High ork prices and guarantees; rising costs of operation; wedge booking; frontiers' indifference all seen as contributing to promoters' current woes.

L. A. Promoterless

The one-nighter business in the Los Angeles area has been virtually left without a regularly operating one-nighter promoter. Marty Landau, formerly the outstanding local one-nighter promoter, has closed his regular dance field and is devoting his time and efforts to staging folk and Western events. A. B. Banford, also a former one-nighter left the dance field. Business has been so bad that even the regularly operating ballrooms have pulled in their horns.

The Promoter Lays It on the Line

LARRY GEER
President, Midwest Ballroom Owners' Association
Laramar Ballroom and Expo Park, Fort Dodge, Ia.

"Each one-night date today may make or break an operator ...!"

Larry Geer, presby of the Midwest Ballroom Owners' Association and of the Laramar Ballroom and Expo Park, Fort Dodge, Ia., urged frontiers, their personal managers and bookers to realize the urgent situation confronting all in the one-night biz. Geer pointed out that each one-night date today may make or break an operator and that all involved realize the critical conditions. As proxy of MBOA, Geer receives (See LARRY GEER on page 49)

IRVING SCHWARTZ
One-Nighter promoter, Sacramento, Calif.

"Booking agencies ought to stop sending out age-old material on the bands ... and often they even send that too late."

If the one-night biz is to survive, bands must lower their guarantees and percentage splits, their leaders must make a greater effort to entertain, said one-nighter manager and booking agent. Some personal managers must pay more attention to publicity, promotion and exploitation of the bands. This is the opinion of Irving Schwartz, who with his partner Steve George, has been active throughout the Sacramento area in promoting, one-nighter dance dates. Schwartz maintains that band guarantees will have to be dropped 25 per cent (See IRVING SCHWARTZ on page 48)

ALICE McMAHON
Operator, Indiana Roof, Indianapolis

"With the government getting tougher on the admission of the public and the revenue admiss dollars and the bands asking 30 or 60 per cent privilege, which means 40 cents to 65 cents more out of the remaining 80 cents, there is very little left for the operator ..."

Alice McMahon, operator of the Indiana Roof, Indianapolis, four-night-per-week locality, danced, stressed the emphasis which orchesters should place on one-nighters in a location. Actually, location ops, she pointed out, are sacrificing more than the one-nighters, since they are using a name band on the single date basis, for they must break into their regular policy to make room for the name.

George Devine, of the Million Dollar Ballroom, Milwaukee.

"Personal managers would have to stick closer to their bands and sound out the dancing public at the various spots ..."

George Devine, op of the Million-Dollar Ballroom, Milwaukee, opines that personal managers would have to stick closer to their chantels, traveling with them occasionally and sounding out the dancing public at various spots to see what the band business is. Lately he has been working in the Big City dance promoter since the '30s, says he has built up his business by close contact with his clientele and has found that he's able to pass some valuable tips to visiting crimen. Too many p.m.'s seem too distant from their properties, he said.

Devine recommended that orchesters pay more attention to what's going on in front of the bandstand than to what their bands are doing. At present, he said, the younger dancers especially want to see that they are getting special attention, and even a smile from the touring name sells the guy 100 per cent to a ballroom crowd.

Prices must come down on bands, Devine said. His operation is in a position to chlorate and he is unable, except on the very top names, to ask a ducat hike. Devine urged that prices, as well as percentage drops consider so that ticket prices may be cut in proportion.

WALTER STUTZ
One-Nighter promoter, San Diego, Calif.

"Bookers are faced with the job of supplying name bands that will draw to the 'slump' territories — the territories that need 'em most—if the one-nighter business is to survive ..."

Walter Stutz, San Diego and Southern California promoter, finds bookers faced with a "tremendous task," that of keeping the "slump" territories alive with top-name attractions until the present low ebb of business passes. Stutz feels that low box-office conditions at the danceries can be pinned partially to the fact that during the war people were forced to resort almost exclusively to indoor recreation. Now that they have been freed from travel restrictions, many are making up for lost time, going on trips and, in general, enjoying outdoor recreations. This, coupled with general unsettledness (See WALTER STUTZ on page 49)

RALPH WEINBERG
One-Nighter promoter, Southern territory.

"As a rule the advance man is some punk who knows nothing about placing costs are a band. A good man would be an asset but they must be hard to find."

Ralph Weinberg, one-nighter promoter of both white and color terri- tractions thru the South, a top figure in the field for the past 11 years, says: "I believe bands are getting too much money in the face of high prices and living expenses. Salesmen in the South are far below what they are in the Rust alley West and consequently by the time the average dance custo- mer is thru paying high living and (See Ralph Weinberg on page 49)

JOE BARRY
Co-owner, Ritz Ballroom, Bridgeport, Conn.

"It's a far cry from the days when the only thing needed to sell us a bona fide outfit — without a band — who would work a date with a pick-up outfit. We're fully satisfied."

Joe Barry, co-owner of the Ritz Ballroom, Bridgeport, Conn., a veteran in the dance promotion business for 38 years, evidently is content with his relations with orks and their representatives. He says: "I have been fully satisfied with our dealings with the booking agencies and the attractions which have played in our ballroom. The agencies have been true to sell us worth-while attractions and have been pleasant to deal with. The agents don't try to cut one another's business or cross one another in their dealings. "Today's business is a far cry from that of years ago when the agency (See JOE BARRY on page 48)

ANDY SHEETS
One-Nighter promoter, Oakland, Calif.

"Band guarantees should be brought down to $1,000 and there should be a substantial decreases in percentages. The tab should generally be no more than $1.25 ..."

Admissions will have to be lowered if promoters are to pack the halls for one-nighter dances, but this can come only after band guarantees are lowered, according to Andy Sheets, Oak- land and Northern California pro- moter. "Guarantees are just as high if not higher than during the War," Sheets said, "but the wartime busi- ness is gone." A greater volume of attendance is realized if guarantees were lowered, but this isn't possible (See ANDY SHEETS on page 48)
### New England

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**HIT TUNES**

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</tr>
<tr>
<td>THE HUKILAU SONG</td>
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**GUEST APPEARANCES**

- 2 times
- SPIKE JONES
- SPOTLIGHT REVUE FOR Coca-Cola
- appearing soon on JO STAFFORD SHOW FOR CHESTERFIELD

**RECORDS**

<table>
<thead>
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<th>Records</th>
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<tr>
<td>CYNTHIA'S IN LOVE HOW SOON</td>
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<td>ALL DRESSED UP WITH A BROKEN HEART</td>
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- And His Latest Smash Hit!
- THE HUKILAU SONG
- HIS NEWEST TOWER RECORD
- TOWER NO. 1436

- "THE HEAT'S ON"—By the way, he sang in this COLUMBIA Picture.

Personal Manager and Umpire

AL BORDE 203 N. WABASH CHICAGO 1, ILLINOIS

April 24, 1948
Bones Remer didn’t want no Mexicans yelling around his joint... The deal Tom McGinty missed... And other impressions of impresarios

by PETER LIND HAYES

Our first date this past season was the Col-Neva Lodge at Lake Tahoe. Boss man was Bones Remer. Now I wouldn’t say that Bones was a road company of Brian Donlevy—no, I wouldn’t. I might say, tho’, that he was a No. 3 company of Wallace Berry—rough, gruff and tough. Freud would classify his emotional struggle as a constant thwarting of an inherent desire to destroy musicians by beating them to death with comedians. Bones had booked us in with the newly organized and highly appreciative brassy faction, Migueltito Valdez. Opening night, mid-period boss, latched on to his famous conga drum and, with eyes bulging, shouted something that sounded like “Baa ba bu ah eh...” Immediately after the show Bones sent for the fiddle player and asked the name of the kid with the drum. The fiddle player was astonished, and awkwardly replied: “Why, Mr. Remer, that’s Migueltito Valdez!” Bones thought a moment, then said: “Well, tell him to cut it out. I don’t want no Mexicans yelling in my joint!”

“B” Dialog

After Tahoe we folded our jokes and silently slipped away to an out-post called Cleveland (after the Indians, I imagine). If you follow the headlines you know what happened to us there. A lot of disappointed actors descended upon us with Gene Autry guns, phantom masks and B picture dialog. They made off with what they could. That was principally because the boss, a great man named Tom McGinty, was away at the time. I tremble at the thought of what might have happened had they made their melodramatic entrance while that two-fisted Irishman was on the premises. I think Tommy would have made money on the deal.

From Cleveland we played the Blackstone Hotel in Chicago. We still get flowers at every opening from the two charming people who made our stay there such a pleasant one, Evelyn Nelson and George Fox Jr. All this even after Kay Thompson and the Williams Brothers broke our record for the room.

Fahrenheit and Payers

Next came the Club Charles in Baltimore, Md. An M.D. is what I needed in Baltimore. Closing night the boss, Tom Shaw, gave me a set of golf clubs and my wife a set of luggage. My temperature at the time was 104. Which is more than I can say for the number of people in the audience. Tom Shaw was just great.

Next came the Copa and the man I love to work for, Jack Entratter. We almost went into the gas station business. He to rest his aching feet, me to soothe my nervous system. Following the Copa came the Beachcomber in Miami. Ned Schuyler was the boss. We liked him but didn’t see much of him. As soon as it was established that Sophie, Carl Ravazza, Mary and myself would do business, he rejoined the social whirl which kept him in a lonely place with a good view.

Next came New Orleans, which is my wife’s home town (Miss New Orleans of 1867). Phil Castel was the boss there and a wonderful guy. He was having trouble with his eyes that week and couldn’t “see” much of us.

Even a Cadillac

Now we are in St. Louis, at the Chase. Harold Kopler has been very nice and even offered to get me a Cadillac for seven thousand dollars. From here we go to Cincinnati for Barney Glott. Haven’t met him yet but in the language of Phil Silvers I will probably be “Glatt to see ya.” Of course, if you want to discuss the four years I worked for my mother's competent orchestra known as Migueltito Valdez, opening night, mid-period boss, latched on to his famous conga drum and, with eyes bulging, shouted something that sounded like “Baa ba bu ah eh...” Immediately after the show Bones sent for the fiddle player and asked the name of the kid with the drum. The fiddle player was astonished, and awkwardly replied: “Why, Mr. Remer, that’s Migueltito Valdez!” Bones thought a moment, then said: “Well, tell him to cut it out. I don’t want no Mexicans yelling in my joint!”

With his fishing rod in one hand, and holding up his shorts with the other, Danny Davis hooked many a comic into Kitty’s Airliner... The ex-military boss did all right

by JOEY ADAMS

I was always very timid and shy when I was a kid, and Davis sends them notations often when they are on stage. Maxie Rosenbloom and Maxie Baer were so annoyed with him (not because they couldn’t read) for bothering them constantly, they went to B.S. Pully to get lines strong enough to insult Davis.

Leo Pold had a unit called Fun For Your Money. For six weeks they broke every record at the Davis club. The seventh week business dropped off. Danny called Leo into his office and screamed: “You got a great show, get it the hell out of my room.”

Danny considers himself a great producer—a sort of night club Ziegfeld. He once called all his musicians and entertainers together and after a lengthy lecture on show business said: “Okay, now. Synchronize your watches. We attack at 2 a.m. for the last show.”

The Paperweight

Tony Canzoneri, Maxie Rosenbloom, Max Baer and Mark Plant were sitting in the lobby when an irate customer, half the size of Danny, slapped him in the face, and Davis warned him but the guy punched him harder this time. “Don’t do that,” threatened the 240-pound owner, “or I’ll tell these fighters to beat you up.” What Danny doesn’t know, until he reads this here, is that the “fighters” put the little guy up to it, since they couldn’t hit Davis without going to jail.

Most entertainers have learned to dismiss Davis as a madman. Almost every comic has worked for him one time or another. And usually at Danny’s terms. He would call you from Miami during the coldest day in New York and say: “I’m here sitting in front of my house with a fishing rod in one hand and holding my shorts up with the other. Why don’t you come down on?” It’s 86 in the shade here. You can stay in my guest house.

That always made the comic weaken. Danny wasn’t kidding about the temperature. But the guest house often cost you about $20 a day. Oh, don’t get me wrong. I love Danny Davis. Especially since he is an evening club boss.

The Guys Who Run the Clubs

at the Grace Hayes Lodge, that’s another matter. I knew I couldn’t get fired, but I also knew I couldn’t quit. My mother was a pretty good boss at that. We had a remarkable deal worked out. Fifty-two weeks a year, no salary and meals at half price. Where else could I get a deal like that? Never mind.
STANDING ROOM ONLY

LATEST RELEASES

Mod. 157 "HONEY, HONEY, HONEY"
"HOLLYWOOD HOUSE PARTY BOOGIE"

Mod. 156 "IT ALL DEPENDS ON YOU"
"MINUET IN G BOOGIE"

Mod. 153 "DON'T TAKE YOUR LOVE FROM ME"
"HUNGARIAN RHAPSODY #2 IN BOOGIE"

Mod. 150 "TRUST IN ME"
"ROMANCE IN THE DARK"

Mod. 147 "THAT'S MY DESIRE"
"HUMORESQUE BOOGIE"

Joe Bihari Personal Manager • Bradshaw 22649
BOOKED THRU PHIL BLOOM AGENCY

April 24, 1948
Page 22

The Billboard Personal Appearances Supplement

A—Acts
B—Businesses
U—Small Musical Units

AAA Theatrical Agency (A, U, B)
Los Angeles: 3653 Sunset Blvd.
Bob Walker
Mary Lukeett
Ace Entertainment Service (A, B, U)
Cincinnati: 111 E. Fourth St.
Allan Bibble
Ace Show Service (A, B, U)
Los Angeles: 2141 S. La Brea
Sunny O'Neill
Nic Agnati
New York: 9 Rockefeller Plaza
Philip Albright Agency (U)
Chicago: 203 N. Wabash Ave.
Phil Albright
Jack Allen Agency (A, B)
San Francisco: Loew's Warfield
Jack Allen
Charles Allen (A)
New York: 1706 Sixth Ave.
American Amusement Agency (B, U)
Chicago: 64 E. Lake St.
A. Don Gerra
Billy Kretk
Atrium Entertainment Bureau (A, B, U)
Philadelphia: 1001 Chestnut St.
Clarence M. Supplee
Arnold Agency (A, B)
Atlantic City: 2085 Pennsylvania Theater
W. Vernon (Monk) Arnold
Dick Rankin
Donny Brooks
Arts Corporation of America (A, B, U)
Bob Phillips
Long Thompson
Artists Service Bureau (A, B)
New York: 1659 Broadway
Charles G. Stillwell
Associated Booking Corporation (A, B, U)
New York: 755 Fifth Ave.
Jo Glaser
Chermie Yates
Jimmy Tyson
Frankie Ford
Jack Klock
Roy Johnson
Oscar Cohen
Columbia Cheater
Fred C. Williamson
Bob Phillips
Associated Orchestras (B)
Chicago: 33 E. Adams Rd.
R. D. Dick; Burtie
Harry K. Williams
C. Larry Oliver
Gammon
Bueno Arta Production (A)
New York: 545 Fifth Ave.
Jim Beery
Jack Beck Agency (A, B)
New York: 1619 Broadway,
Rm. 413
Jack Beck
Beckman & Franksy (A)
New York: 169 W. 49th St.
B. J. Franksy
A. F. Beckman
Bolton Theatrical Agency (A, B, U)
Philadelphia: 1000 Chancel-
Brent Bennett
Ruth Best Entertainment Service (A, B, U)
Cincinnati: Hotel Robinson
John King
Carole Chapelle
Harry Biben
Babian Agency (A, B, U)
Philadelphia: 2405 Walnut St.
National Bank Bldg.
Harry Biben
Joe Biten

Avoid Duplication
Fannie Bigley (B)
Minneapolis, Minn.: P. O. Box 125
Billionaire Attractions, Inc.
(B, A, U)
Chicago: 203 N. Wabash Ave.
Miss Smith
Edie Miller
Jerry Jackson
Sid More
Richard Macabha
Nick Boile Agency
Chicago: 203 N. Wabash Ave.
Boile Agency of Talent (A, U)
Max R. Lency
Joe Melberg
Melber
Fred Miller
Roy Brent Agency (A, B, U)
Los Angeles: 1645 N. La Brea Blvd.
Roy Brent
John Sonenson
Thomas Thompson
Hellie Bril
J. Spilman
Pinya Arli.: 111 W. Second St.
Buma Burchill Agency (A, B, U)
Chicago: 203 N. Wabash Ave.
Tommy Burchill
Burton Theatrical Offices, Inc.
(B, A, U)
Indianapolis: 427-8 Lemcke Bldg.
Burned
Barnett
Jo Burnett
Bernie Rutherford
Byron Bloom Agency (A, B, U)
Chicago: 136 N. Clark
Bloom
Barton
Marty Bloom
Capitol Booking Office (A, B, U)
New York: 1600 Broadway
Central Booking Office (A, B, U)
Chicago: 115 N. Clark
All Bros.
Mox Bros.
June Darling
Christensen & Filer (B, U)
Cincinnati: Union Central Building
Chris Christensen
Dave Clark Attractions (A, B, U)
Chicago: 203 N. Wabash
Dave Clark
Bob Compton
Patricia Cleary
Eddie Cochran Agency (A, B, U)
Los Angeles: 1129 La Brea Ave.
Eddie Cochran
Gene Rape
Louie W. Coban (A)
Chicago: 203 N. Wabash
Louis W. Coban
Mrs. Louis W. Coban
Coban
Colorama Radio Artists (A, U)
Chicago: 3438 S. State St.
Precise Blue
Columbia Entertainment Bureau, Inc.
(A, U, B)
New York: 1667 Broadway
Bill Robbins
Bob Pochna
Jack Miller
Heinz Beekman
Consolidated Radio Artists, Inc.
(A, U, B)
New York: 30 Rockefeller Plaza
1260 Sixth Ave.
Harry G. Green
Peggy Lob
Columbia Booking Office, Inc.
22 W. Randolph St.
Atchis Demaree
Continental Artists Corp., Inc. (A, B, U)
New York: 1555 Broadway
Milton Deutsch
Mona Davis
Larry Gengo
Los Angeles: 128 S. Hamel Rd.
Marc Archer
Cliff Arson
Jim Rafferty Attractions (A, B)
New York: 1450 Broadway
Rm. 405
Clytie Smith
Lowell A. D'Arcy Agency
Los Angeles: 8181 Sunset Blvd.
Lowell A. D'Arcy
Frank Foster
Fred Miller
Los Angeles: Paramount Theater
Franchon Simon
Murray S. Stanton
William Stapleton
Frederick Bros. Agency, Inc. (A, B, U)
Chicago: 75 E. Wacker Dr.
John W. Day
Joe Musa
New York: 8276 Sunset Blvd.
S. F. West
Edwin J. Pickman
Chicago: 203 N. Wabash Ave.
Frank Flick
W. Louis Davis Agency (A, U)
Chicago: Garrick Bldg.
Ruth Davis
Del Delbridge & Roy Correll
Correll
Ruth Eileen
Detroit: 200 Fox Theater Bldg.
Bill O'Halton
Alpha W. DeMaree Agency (A, B)
Chicago: 22 W. Randolph
Don Taylor
Dave Diamond Agency (A, B, U)
Detroit: 200 Theatre Bldg.
Frank E. Mark
Virginia Doak Agency (A, B, U)
M. P. Conover
Charles May
Loren Dorn
Dow Agency (A, B, U)
New York: 1619 Broadway
At Dow
Roy L. Dowery Agency (A, B)
Chicago: 203 N. Wabash
Street Valley, L. N. N.: 2 Bee St.
James Evans Productions (A, B)
Los Angeles: 1606 Broadway
James Evans
Jan A. Fairley Theatrical
Entertainment Enterprises
Chicago: 1566 Broadway
John E. Fairley
Jim Herbold
Los Angeles: 120 Pine Grove Terrace
Federal Artists Corp. (A, B, U)
Los Angeles: 8734 Sunset Blvd.
Fergeron Bros. Agency, Inc.
(B, U, A, B, U, U)
Indiana: 328, N. Senate Ave.
Kathy G. Mayfeld
Harlem Frikkett (B, U)
New York: 345 Fifth Ave.
Sonny Dalll
Sid Morris
Rio De Janeiro, Brazil
Fleetwood Orchestras and Attractions, Inc. (A, B, U)
Detroit: 5350 Commonwealth Ave.
George F. Finlen
William Finlen
Arthur Fisher (A, B, U)
New York: 1020 Broadway
Al Jockard
Sally Burns
Dorothy Walters
Chicago: 203 N. Wabash Ave.
 snacks
Los Angeles: 7847 Sunset Blvd.
Edward J. Fiskman
Chicago: 203 N. Wabash Ave.
Edward J. Fiskman
Chicago: 203 N. Wabash Ave.
Hogan-Lyon Agency (A, B, U)
Chicago: 203 N. Wabash Ave.
James N. Wabash
Franz J. (Tweed) Hogan
Ronny Hare
Lynette Jack
Jack Louie
Lottie Horner Agency (A, B, U)
Los Angeles: 4167 W. Third St.
Lottie Horner
Miles Ingalls (A, B)
New York: 6320 W. Roosevelt Hotel
Joe Flaim
International Artists Corp., Inc. (A, B, U)
New York: 1667 Broadway
Stanford Zucker
Mary Voyles
Joy Mills
Joseph Zuber
International Theatrical Corp. (A, B)
New York: 1500 Broadway
H. W. St. Germain
G. Werfel
E. Morten
Les Irwin Agency (A, B, U)
Los Angeles: 9134 Sunset Blvd.
Les Irwin
Edith Jackson
Los Angeles: 9172 Sunset Blvd.
Johnson Croman Studios (A)
New York: Suite 500, Car-
PECIAL Studios
Zelma P. Johnson
Jolly Joyce Theatrical Agency (A, B, U)
Philadelphia: Earle Theater Bldg.
John Joyce
Al Jacobs
Elsie Theeman
Jack Kolich (A, B, U)
New York: 1270 Sixth Ave.
Sugie Kay (B, U)
Chicago: 2471 S. Dearborn St.
Biggie Kay
Joe Villeneuve
Jo Keith Agency
Chicago: 14 W. Lake St.
Julie A., Kline Entertainment Service (A, B, U)
Chicago: 2035 Westwood Bldg.
Julie Kline
C. W. Wallace
Kennedy's Orchestra Service
New Haven, Conn.: 655
Orchard St.
Charles Kennedy
Bill Keen (A, B)
New York: 1776 Broadway
Krin Theatrical Enterprises (A, B, U)
Los Angeles: 1577 Sunset Blvd.
Bob Woodward
C. W. Krim
Ben Kushnir (B, U)
New York: Suite 2112, 170th
Seventh Ave.
Jack Kurtz Agency (A, U)
Los Angeles: 8842 Sunset Blvd.
Jack Kurtz
Bernie Landis
Philadelphia: Shubert Thea-
Bernie Landis
Howard & Lester Linen AMR
Lincoln Management (A, B, U)
New York: 1776 Broadway
Alfred J. Melanson
Philadelphia: 117 S. Broad
Lee Howard
Lillian Mitchell
Rogent Keenland
Howard Lawrence Agency (A, B, U)
Detroit: 410 Book Bldg.
Larry Lawrence
Mark Leddy (A, B)
New York: 1111 W. 49th St.
Leo Newman
Ben Levy Agency (A, B, U)
Los Angeles: 6425 Highland Ave.
Ben Levy
George F. Scott
Ferre Sanders
George Hunt
Ray Sharron
San Francisco: 25 TATTERN St.
Dale Hatt
Earle Caldwell
Edd. LeFlore
Constance Clement
Siegfried Strauss
C. W. Wabash Theatre Bldg.
Len Mantell
Ellum Sprague
El Brendel, Jr.
(Continued on page 24)
PERSONAL APPEARANCES

Now Appearing:  ANNUAL CATTLEMEN’S ROUNDUP
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Soldi: Field, Chicago • Lakeland, Florida

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backed by
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Current: “SIGNED, SEALED AND DELIVERED”
“NIGHT AFTER NIGHT”

Now Playing: “OKLAHOMA BLUES”
“ARIZONA SUNSET”

CAPITOL RECORDS

MONOGRAM PICTURES

RADIO

“JIMMY WAKELEY SHOW; Transcribed from Coast to Coast

BOOKING  IRVING YATES. Van Nuys, California

BUSINESS MANAGEMENT  PETE MARTINEZ, 7660 Lankershim Blvd., No. Hollywood

April 24, 1948
BOOKING OFFICES

(Continued from page 22)

Hal Brown
Johnny Mathis
Howard Christiansen
Bill Paiz
Johnnie Ray
Joan Woodard
Bobbe Smith
Tina Weymouth
Abe Neal
Philadelphia: Shubert Bldg. and 6642 Carpenter St.
Los Angeles: 6433 Sunset Blvd.
Philadelphia: 681 Market St.
San Francisco: 661 Market St.
Los Angeles: 3811 Sunset Blvd.
Beverly Hills, Calif.: 202 N. Canon Dr.
Chicago: 320 N. Wabash Ave.
204 Wabash Ave.
202 N. Wabash Ave.
202 N. Wabash Ave.
204 Wabash Ave.
Chicago: 170 N. Lake Shore Dr.
210 W. Madison Ave.
Chicago: 1700 N. Lake Shore Drive
Chicago: 204 N. Wabash Ave.
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Booking Major Convention Shows

by ABNER J. GRESHLER

The show business outlook for conventions, trade shows and club dates today is, in general, good. Some of our largest conventions and trade shows are being held this April, May, June and July—many for the first time since the war began. During the war years these conventions and trade shows were greatly curtailed because of travel difficulties, shortages of products, etc.

National conventions of trade associations usually last four days and consist of breakfasts, luncheons, cocktail parties, banquets, etc., where conventionaires are to be continually entertained. It is usual to have an important speaker scheduled for luncheons and dinners. An entertaining musical trio or a fine magic act may be used for cocktail parties and afternoon meetings in various suites in the convention headquarters hotel. This is a very important social aspect of the convention, for it is here that the manufacturer will invite everyone to come in to get acquainted with his sales executives and products and enjoy a drink or a snack.

The ladies' luncheon will usually feature a fashion show. We have even staged a circus for the young-sters attending conventions. If there are to be exhibits, we furnish models, music, lighting effects, etc., for the various clients.

The entertainment highlight of the convention is at the evening banquets, where shows are put on for the entertainment of the delegates and their wives. Sponsors usually vie with each other for the privilege of producing these shows, and at times it is customary to have as many as 20 sponsors share the expense of a show for the privilege of having their names mentioned in a program. Or three different companies may sponsor shows on three consecutive nights and each will try to outdo the others in producing a bigger and better show.

In preparing programs for these banquet shows we are very careful to select the types of artists that will best suit our audience. If business executives and their wives are to be entertained we may give them Metropolitan Opera stars such as Jan Peerce or Robert Merrill, artists such as Dinah Shore, Hildegarde or Mary Raye and Naldi. An audience composed mainly of salesmen might call for the talents of artists such as Ger-trude Nielsen or Rosaria and Antonio. In shows we have staged in the past we have used, on various occasions, such stars as Tommy Dorsey, Henry Busse, Ted Lewis, Xavier Cugat, Benny Goodman, Milton Berle, Eddie Cantor, Judy Canova, Jackie Milus, Mitzi Green, Dean Martin and Jerry Lewis, Hazel Scott, Henry Youngman, Maurice Rocco, Peter Donald and a host of others.

Many times the conventions are held in hotels where facilities for staging a show are nil. In such hotels we have to build stages, bring in lighting and sound equipment, backdrops and curtains, to overcome the many handicaps. Only recently at a hotel in Chicago, when we asked for dressing rooms, it was asked whether I wanted the $6 or $8 per day rooms for my acts to dress in. Many times, while an afternoon meeting is being held in the main ballroom, we have had to rehearse shows in a small side room, crowding as many as 35 musicians and entertainers into a room not large enough to comfortably accommodate 10 people.

Inasmuch as we have staged shows for conventions held in all parts of the country, we have, at times, found difficulty in securing the type of acts we want in that particular territory. In that case we have had to fly complete package shows in from New York or Hollywood or Chicago for the night and then fly them back again.

Each show we produce during a convention is different. We have never repeated the same shows for an organization. Each show, too, receives individual attention. From the first telephone call telling us the date, the place and the budget for a convention, until the last guest has left we are at work to help make the convention a success. In that way we have been able to work for our clients on their conventions year after year, wherever their convention is to be held.

Yank Acts Abroad

Despite unsettled world conditions, despite England's tough struggle to get into the black, American acts are finding a live market and extremely receptive audiences in Great Britain. Here's a flock of Yank performers cutting up a couple of crumpets in London. Left to right, standing: Lynn Allen, Judd McMichael and Roy Chamberlain (arranger for the Merry Maes). Sitting and kneeling, left to right: Marjorie McMichael, Ted McMichael, Irene Manning, Harry Green, Chic Johnson and Ole Olsen. Making like a Jeeves is, of course, Danny Kaye, who fractured box-office records all around the little isle.

April 24, 1948
Confusion and chaos has been the order of the day ever since Shelvey went on “sick leave.” Here is a step-by-step review of the complex American Guild of Variety Artists situation.

**Shelvey’s Sick Leave**

The Four A’s had in the meantime received numerous petitions from AGVA members demanding it look into the AGVA picture. In late November, 1947 the Four A’s called in Shelvey and demanded to see the minutes of the meetings. It disclosed what it said were discrepancies and asked for explanations. A series of meetings followed and on the morning of November 28, Shelvey asked for and was granted sick leave for four weeks. He also asked to be relieved of all duties for that period.

The Four A’s, which agreed to give AGVA back its autonomy after all debts were paid and a legally constituted convention was held, seemed happy. At least it followed a policy of laissez faire until something happened early last December.

**The Tiff Begins**

At that time Shelvey was in the midst of getting the convention organized and was in constant huddles with the Four A’s. There were some violent differences about the constitution, runnings of which reached the membership. Shelvey, it seemed, wanted the right to hire, fire and set compensations. This, the Four A’s said, would make him a dictator and objected.

At the same time it became evident that the various meetings held by AGVA members threw the country for the purpose of nominating delegates to the forthcoming convention had some queer results. For example, in some cases where an area was entitled to four delegates, the meeting brought forward only four nominations. This picture was repeated all over the country with few exceptions. The question of local against national control also cropped up, with Jack Irving, Chicago; Dick Jones, Philly, and one or two others demanding local autonomy.

**Battle Is Joined**

During this four-week sick-leave period it developed that Shelvey, instead of being confined to a sick bed, was making hurried trips around the country conferring with AGVA reps and sending communiques to members and cafe and theater ops telling them to disregard the Four A’s. On December 1 the Four A’s discharged Shelvey, charging him with insubordination and disruption. Shelvey replied by setting up national offices of the actors’ union in Philadelphia. He hired Arthur W. A. Cowan as the union attorney, firing Jonas Silverstone and Mort Rosenthal, who had been AGVA lawyers up to then.

**Actors, Ops in Middle**

The Four A’s disregarded this move but discovered that there was considerable opposition among AGVA reps and members. Latter were meanwhile hopelessly confused by the two unions, both of which demanded dues. Cafe ops who had been accustomed to putting up cash funds were equally confused. With both sides demanding bonds ops refused to pay either side.

The Four A’s countered Shelvey’s moves with a request to members that they pay no dues at all, or pay direct to the New York office. Dues collections promptly dropped, particularly in cities outside of New York. The Four A’s, however, got the ops thru the help of the Artists Representative Association (ARA) of which the biggest talent agencies in the country are members. ARA, thru its membership, warned all cafe ops that no acts could move out of New York unless cash bonds were deposited with the Four A’s. With the Miami season beginning the ops capitulated to the Four A’s.

During its investigations of Shelvey’s records the Four A’s claimed it discovered evidences of rigging the convention and further charged that had Shelvey’s plan gone thru he would have had a job for life as sole ruler of AGVA. It also claims to have uncovered some peculiar dealings regarding the welfare fund management which led to other developments.

The Hotel Grady, Atlanta, filed charges with Fulton County charging Matt Shelvey and Arthur Kaye with fraud and coercion. Kaye was southeastern AGVA rep for Shelvey. Hotel charged that both men had taken a total of $20,000 from it as a waiver of hotel to Shelvey. Kaye and Shelvey denied the charges.

Kaye surrendered and was admitted to $5,000 bail. Shelvey was picked up in Philadelphia and extradited and is out on $5,000 bail.

Tentative date for his trial was set for early April.

Legal big shots now entered the picture. Shelvey hired Morris L. Ernst to fight his discharge from AGVA, and the Four A’s countered by hiring Samuel R. Rosenman, former advisor to the late President Roosevelt.

The first legal fracas was staged in a Philly Court, with both sides charging the other with corrupt methods. Case is still pending.

During the Four A’s investigation it found that some of Shelvey’s people paid AGVA’s (AGVA’s) Shelvey and were to resign if he did. There were wheels within wheels, with portions taking on a comic opera flavor. The Four A’s went into one area, the Four A’s rep followed. Offices were raided. Locks were changed. Reps changed sides with amazing speed.

**More Meetings**

While all this legal palaver and muscle stuff was going on both Shelvey and the Four A’s announced new meetings preparatory to new conventions. From reports received from the field the Shelvey meetings were either not held or just forgotten. The Four A’s meetings, on the other hand, were fairly well attended and slates for delegates to the convention began coming in.

But even this wasn’t running too smoothly. At least four people are alleged to have cropped up seeking Shelvey’s job thru the control of delegates. Among those named as aspirants were Dewey Barto, Henry Dunn, Jack Irving and Dave Fox. Each has so far denied any personal ambition.

**Nat’l vs. Local Voting**

Ballots have since been mailed out and AGVA members in good standing have lists of candidates from which to choose. Major quarrel now is the method of voting. While delegates nominated locally, voting will be on a national basis. Some AGVA members oppose this. They claim that voting as well as nominating should be local. Four A’s say that migratory nature of the business makes national voting more practical. Insiders, however, say that Four A’s fear that on a local voting plan Shelvrevites would move in and that local agents would soon control branches.

Whatever side is right will be determined by the AGVA membership at the May convention to be held in New York. And following the convention the air should clear.
RED INGLE
and his
BOXOFFICE NATURAL 7

READY TO REPEAT HIS
SMASH P.A. TOUR of Last Year

WITH AMERICA'S
FUNNIEST ENTERTAINMENT
PACKAGE RANGING FROM A TO ZANY

Riding Another Smash Hit---
TOPPING TIMTAYSHUN!
"Cigareetes, Whusky and
Wild, Wild Women"

CAPITOL RECORDS

Booked by
WM. MORRIS AGENCY

Tex Williams
AND THE WESTERN CARAVAN
featuring
Smoky Rogers and Deuce Spriggens
Beginning at the ORPHEUM-OMAHA
May 21
then through Midwest
to Atlantic Seaboard

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Theater Bookings: HARRY ROMM
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9120 SUNSET BOULEVARD  •  HOLLYWOOD 46, CALIFORNIA
PRESS RELATIONS: LOEFF AND ROSE, HOLLYWOOD

April 24, 1948
AMUSEMENT PARKS

(USING NAME BANDS)

ALABAMA

PHENIX CITY
Dixie Show Park
Jesse L. Marsee, mgr.

ARKANSAS

ROG SPRINGS
Pine Mountain Lake Park
C. E. Weishman, owner

ARIZONA

PHOENIX
Treasure Island Park
Joe Weber, mgr.

CALIFORNIA

BAPA
Vista View Amusement Park
Ratliff and Harris, owners-mgr.

PISMO BEACH
Piano Playland Park
Ross O. Kreiter and George A. Dour, owners-mgr.

SAN DIEGO
Mission Beach Amusement Center
Warner Austin, mgr.

SAN FRANCISCO
Whittnger Playland-at-the-Beach
George W. Wilkins, owner-mgr.

SANTA CRUZ
Santa Cruz Beach
Louis W. Jenkins Jr., mgr.

SANTA MONICA
Newman’s Santa Monica Pier
W. D. Newman Jr., owner-mgr.

COLORADO

DENVER
Laketide Amusement Park
Benjamin Krasner, mgr.

Elitch Gardens
Arnold R. Curtiler, owner-mgr.

EVEY PARK
Riverside Amusement Park
G. H. Gillian, mgr.

CONNECTICUT

BIRDSTROPP
Folse Beach Park
Owned by city

BROOKFIELD
Lake Compunt Amusement Park
L. E. Pierce, mgr.

KILLINGLY
Wildwood Park
P. J. Sheridan, owner-mgr.

NEW HAVEN
Savin Rock Park
Frederick E. Lever, mgr.

NEW LONDON
Ocean Beach Park
Meredith Lee, supt.

ROCKVILLE
Sandy Beach Park
George D. Bolus, owner-mgr.

DELWARE

NEW CASTLE
Dunns Beach Park
Sherry Fitcher, mgr.

PENNSAUKEN
Augustine Beach Park
Thomas Test, owner
Marin Blagden, mgr.

FLORIDA

JACKSONVILLE BEACH
Boardwalk
H. M. Shellen, pru.

MIAMI
P. B. A. Myapland Park
Police Benevolent Association, owners
J. L. Logan, mgr.

PENSACOLA
Peninsula Beach
A. Moss, mgr.

Gulf Beach Amusement Park
Ellis & Richardson, owners
Fred R. Halvor, mgr.

TAMPA
Sunray Springs Park
Gordon C. Hunt, mgr.

GEORGIA

MACON
Lakeland Park
Irving Scott, mgr.

SAVANNAH
Barker’s Pavilion and Park
Isle of Hope
Will M. Bartee, owner-mgr.

ILLINOIS

ATLANTA
Reunion Park
Civilla F. Fox, owner-mgr.

CONGARESSE
Markham Delta Park
David J. Prevost, owner-mgr.

BOUNCE
Twin Lakes Park
Owned by the city
L. P. Crot, mgr.

ROUND LAKE
Bennison Park
George F. Bennison, owner

INDIANA

PORT WAVER
West Waverly Park
Henry Bros., owner-mgr.

INDIANAPOLIS
Riverside Amusement Park
R. D. and J. L. Cutemans, owners
E. E. Parker, mgr.

INDIANA CITY
Washington Park
Herold K. Barr, mgr.

MONTICELLO
Ideal Beach Resort
T. E. Spickman, owner

SOUTH BEND
Playland Park
Earl J. Heiden, owner-mgr.

IOWA

BOONE
Spring Lake Park
Robert McMillon, owner
Ben E. Wiley Jr., mgr.

DAVENPORT
Mississippi Valley Amusement Park
H. A. Osterl, mgr.

DES MOINES
Vicksberg Park
Robert A. Reichard, mgr.

FORT DODGE
Exposition Park
Armstrong Realty Co., owners
George Longstaff, mgr.

RUTHERFORD
Grand View Park
Ross Hancock, owner-mgr.

Electric Park
J. E. Maple, owner-mgr.

STORM LAKE
Laketide Amusement Park
J. L. Fugl, mgr.

WATERLOO
Electric Park
C. E. Peterson, owner-mgr.

KANSAS

BONNER SPRINGS
Lakewood Park
T. D. Wills, owner-mgr.

KENTUCKY

LEXINGTON
Joyner Park
R. R. Bednour, mgr.

LOUISVILLE
Fontaine Ferry Park
John P. Sphnitel, mgr.

LOUISIANA

NEW ORLEANS
Audubon Park
Owned by city
George Douglas, mgr.

OLD ORCHARD BEACH
Old Orchard Park, Whitten
John W. and W. L. Duff, mgrs.

UPPER OCEANOCESTER
Royal River Park
Howard I. Small, mgr.

MARYLAND

BALTIMORE
Gwynn Oak Park
Arthur B. Price, owner
Edward B. Purcell, owner
Liberty Park
Hart A. Hall, owner
C. C. Hunter, owner

MIDDLEDYKE
Cap Bay Beach
Cap Bay Beach Corp., owners
E. V. Shivers, mgr.

MASSACHUSETTS

AOGAWAM (near Springfield)
Riverlands
Edward J. Carroll, owner-mgr.

AUBURNDALE
Nashoba Park
Nashoba Park Co., owners
Roy Gill, mgr.

DARTMOUTH
Lincoln Park
John Collins, owner-mgr.

HOLYOKE
Mountain Park
Louis D. Pelletier, mgr.

LOMMEBURG
Whalon Park
Richard D. Gilmour, owner-mgr.

MIDDLETOWN
Pier Park
Lawrence M. Stone, mgr.

REVERE (HORITON)
Revere Beach
Business Men’s Association
J. Victor Shayot, secy.

WRENTHAM
Lake Pearl Park
E. R. Keoppel, owner-mgr.

MICHIGAN

BAY CITY
Wenona Beach Park
G. D. Collert, mgr.

BERNOH AMBOR
House of David Park
Chad Boll, mgr.

DETROIT (ST CLARE SHORES)
Jefferson Beach Park
Harry Stahl, supt.

Eastwood Park
Henry Wagner and Mary B. Hayes
Henry Wagner, mgr.

Tahmoo Park at St Clair Flats
Arlington R. Fleming, mgr.

FLINT
Flint Park
Dr. L. H. Firestone, gen. mgr.

LASINGO
Lake Lansing Park
Roger E. Hurley and sons, owners

SAINT JOSEPH
Silver Beach Amusement Park
Drake Family, owners
H. J. Terrell, mgr.

ETICA
Utica Amusement Park
Myron Brown, mgr.

MINNESOTA

EXCELSIOR
Excelsior Amusement Park
Fred W. Pearson & Co., owners
Fred W. Clapp and J. P. Colburn, mgrs.

FARIBOOL
Lums Park
Al Meke, mgr.

LYND
Lyndwood Park
Dave Lampert, owner-mgr.

MISSOURI

KANSAS CITY
Fairland Park
Marion Brancato, owner
Harry Duncan, mgr.

ST. JOSEPH
Lake Contrary Amusement Park
L. F. Engels, owner-mgr.

ST. LOUIS
Forest Park Highlands
A. W. Ketchum, mgr.

MONTANA

MILES CITY
Leno Park Amusement
D. P. Leon, mgr.

NEBRASKA

CRETE
Torto Park
F. A. Jones, mgr.

HASTINGS
Lin’s Park
Lee Phillips, owner-mgr.

LINCOLN
Capitol Beach
Roy R. Havens, owner-mgr.

OMAHA
Penny Park
Joseph Malen, mgr.

NEW HAMPSHIRE

LOCHMERE
Gardner’s Grove
Motel Copland, owner
J. Copland, mgr.

MANCESTER
Pine Island Park
Barney J. Williams, mgr.

NEW JERSEY

BURLINGTON
Sylvan Lake Park
Ed Ruth, owner-mgr.

LAKE HOPATCONG
Bertrand Island Park
Loulou Lorraine, mgr.

PALSBADE
Belmont Amusement Park
Jack and Irene Rosenhaut, owner-mgr.

SHRESH HEADS
Rosedale Park
R. Gilbert, owner-mgr.

NEW YORK

ANGOLA
Lahey’s Amusement Park
Michael T. Guzzetta, mgr.

CANANDAIGUA
Rochester Park
William J. Must, owner-mgr.

CUBA
Glenwood Park
Wm. Runnison, owner-mgr.

GROSBLO
Long Point Park
Mrs. H. W. Berry, owner
C. F. Johnston, mgr.

JAMESTOWN
Clover Park
Harry A. Elora, owner-mgr.

LOON LAKE, COHOCTON
Palos Amusement Park
Erik Galbo, owner-mgr.

NIAGARA FALLS
Midway Beach Park
Joseph P. Panese, owner-mgr.

PERRY (near Batavia)
Silver Lake Park
Silver Lake Amusement Co., owners

RICHFIELD SPRINGS
Canadar Park
Joe Moore, mgr.

WILLIAMSVILLE
Glen Park
Harry Almoun, mgr.

YOUNGSTOWN
Lakewood Park
C. H. Tothill, mgr.

NORTH CAROLINA

ATLANTIC BEACH
Atlantic Beach, Inc.
A. E. Cooper, owner
Newton Willis, mgr.

OHIO

AKRON
Bonnard Beach Park
Frank Hafal, mgr.

BUCYRUS
Beckham Lake Park
John J. Carlin Sr., owner
A. M. Brown, owner-

BUCYRUS
Beclean Park
R. A. Hoffer, mgr.

CANTON
Meyer Lake Park
Carl M. Sinclair, mgr.

CELA
Edgewar Park
Mrs. C. H. Myers, owner
Thomas T. Temple, mgr.

CHIPPENEA LAKE
Chippewa Lake Park
Parker Beach, owner-mgr.

CINCINNATI
Coney Island
Edward L. Schott, mgr.

CLEVELAND
Cleveland Zooological Park
 Owned by city
Fletcher A. Reynolds, dir.
Parma Springs Park
James O’Connell, mgr.

COSHOCTON
Coshooton Lake Park
James E. Bura, mgr.

DAYTON
Lakeview Park
Lakeside Park Co., owners
Cleveland Niermann, mgr.
MAHANOY 
LEWISTOWN 
BARNESVILLE 
CHALFONT 
CANNONSBURG 
ALLENTOWN 
NEW 
Russell 
Owned by 
Richard Guinan, mgr. 
Lakewood 
Michael Cabot, mgr. 
Hershey 
F. R. Ray 
Conneaut 
Heels 
Lakeside 
J. Himmelberger, mgr. 
SANDBUSK 
Cedar Point-on-Lake Erie 
F. V. Stoecking Co., owners 
Evel. A. Smith, mgr. 
OMAHA 
Lakewood Beach Park 
Owened by city 
Harold E. Mowre, mgr. 
RUSSELLS POINT 
Sandusky Beach Park 
Imperial Lake Amusement Co., owners 
Lou Brown, mgr. 
Rust Belt Point Boardwalk 
French L. Witzig, owner 
Jack Stone, mgr. 
SANDUSKY 
BOSTON 
Woodbridge Park 
Tim Nolan, owner-mgr. 
OKLAHOMA 
TULSA 
Crystal City Amusement Park 
John C. Mullins, owner 
OREGON 
PORTLAND 
Jantzen Beach 
R. W. Ovelsky, mgr. 
PENNSYLVANIA 
ALEGRIA (Office in Harrisburg) 
American Legion Park 
H. J. Hewett, mgr. 
ALLENTOWN 
Central Park 
George Joseph, mgr. 
Done Park 
H. L. Perry, mgr. 
BARNESVILLE 
Lakeside Park 
J. Toms, mgr. 
BELLEFONTE 
Oak Park 
A. J. Horner, owner-mgr. 
BRICKSVILLE 
Twin Timbers Park 
J. Himmelberger, mgr. 
KANONSBURG 
Million Beach Park 
Denton & Foulou, owner 
CLAIION 
Forest Park 
Richard F. Lux, owner 
CONNEAUT LAKE 
Connecit Park Lake 
W. J. Tarr, gen. mgr. 
ELWOOD CITY 
Rocky Point Park 
Ray Deifenbach, bus. mgr. 
EUSTIS 
Wadadore Beach Park 
P. W. A. Mille, owner 
T. C. Peck, mgr. 
HALIFAX 
Toti Point Park 
H. Lux, mgr. 
HANOVER 
Forest Park 
A. Harris, mgr. 
HEIDGE 
Duel Lake Park 
Herman O. Otto, owner 
IVESHEY 
Hershey Park 
J. B. Schallerberger, mgr. 
LEOMONT FURBACE (near Uniteon) 
Elshy Grove Park 
Michael Coh, gen. mgr. 
LEYWITN 
Kildowquillas Park 
Harry Fisher, owner-mgr. 
LEWISGOD CITY 
Lakeview Park 
Richard Maan, mgr. 
NEW CASTLE 
2000 Ours 
Owned by city 
C. G. Cantwell, mgr. 
PARKERSBURG 
Parkersburg Amusement Park 
J. W. Taylor Jr., owner 
PASSAIC 
Pine Grove 
Twin Grove Park 
P. H. Viera and O. T. McCready, owners 
PHILADELPHIA 
Rivington Park 
Edward Kantor, owner 
Curt E. Henninger, mgr. 
Windsor Park 
George S. Harton, mgr. 
READING 
Carmens Park 
Joseph Ryan, mgr. 
SCRANTON (Monroe) 
Rocky Glen Park 
Neil Blasingame, jr., mgr. 
ROBERTSON (Philadelphia) 
Swenson Springs Park 
Vernon D. Platt, mgr. 
SOUTH 
Rolling Green Park 
M. Schmidtler, owner-mgr. 
UNIONTOWN 
Shades Beach Park 
Mike Calott, mgr. 
WILKES-BARRE 
Bansic Park 
Piaonee Park Co., owners 
Mrs. Nellie Rorr, mgr. 
RHODE ISLAND 
EAST PROVIDENCE 
Clayton Park 
John T. Clarke, mgr. 
WATERVILLE 
Rocky Point Park 
J. Tich, mgr. 
SOUTH CAROLINA 
CHARLESTON 
Dunes Beach Park for Negroes 
E. A. Gamble, mgr. 
TENNESSEE 
COLUMBIA 
Mid-South Fair Park 
George L. Buchman, mgr. 
KNOXVILLE 
Chilhowee Park 
Owned by city 
H. S. Trampe 
TEXAS 
CISCO 
Lake Chasa Amusement Co. 
Bill Berry, mgr. 
DALLAS 
Victoria Amusement Park 
T. H. Clough, owner-mgr. 
Casino Park 
George T. Smith, mgr. 
POST ARTHUR 
Tudor Pier 
T. J. Gillespie, mgr. 
UTAH 
SALT LAKE CITY 
Shunuck Beach 
Ira Der, owner 
Black Rock Resort 
Elmore S. Agard, mgr. 
Loren Benett 
R. B. Khimml, mgr. 
Saltair Beach 
Wm. M. Armstrong, mgr. 
VIRGINIA 
BUCHEFON 
Buckroe Beach Resort 
E. Y. Allens, mgr. 
NOBWeO 
Ocean View Park 
J. H. Bower, mgr. 
ROANOKE 
Lakeview Park 
H. L. Roberts, owner-mgr. 
VIENNA BEACH 
Casino Park 
Frank J. Owen, owner 
Seaside Park 
Jack L. Greenseep, mgr. 
WASHINGTON 
SPokane 
Narwhal Park 
Louis and Lloyd Vos, owners-mgrs. 
YAKIMA 
White City Amusement Park 
Harry E. Chapman, mgr. 
WEST VIRGINIA 
CHESERTON 
Rock Springs Park 
J. D. Hand, owner-mgr. 
HUNTINGTON 
Candide Park 
J. H. Malloy and William Mudd Jr., mgr. 
WISCONSIN 
APPLETON 
Waviery Beach 
Howard Campbell, owner-mgr. 
ELOYS 
Waviery Beach 
E. L. Cashman, owner-mgr. 
GREEN BAY 
Bay Beach Park 
Owned by city 
Stevensville, Eber, mgr. 
MILWAUKEE 
State Fair Park 
State Park Inc., owners 
State Park House, mgr. 
RACINE 
State Park Park 
Reg. Freeman, owner-mgr. 
CANADA 
CANADA 
CRYSTAL BEACH, ONT. 
Crystal Beach Park 
P. L. Hall, owner-mgr. 
HAMILTON, ONT. 
La Salle Park 
Owned by city 
MONTREAL, QUE. 
Balmont Park 
Rid D. Illing, mgr. 
PORT STANLEY, ONT. 
Port Stanley Park 
Owned by city 
ALBERTA, MAR. 
WINNIPEG, MAN. 
Winnipeg Beach 
Winnipeg Beach Amusement, Ltd., owners 
A. B. Finch, mgr.
THE ALLAN SISTERS
Two curvaceous blondes, the Allan Sisters, match their appearance with intriguing voices that run the gamut from sultry, bluesy strains to specialty numbers to straight warbling of the semi-classics, standards and pops. After several years of radio work in Chicago and the East, the sister team decided to go into the personal appearance field after a series of successful club-date appearances, which were sandwiched between its daily radio stints.

The Sisters, Vi and Velma, have worked spots such as the Oriental Theater, Helsing's and the Black Hawk, Chicago; Tri-Toc, Milwaukee; Prolies, Omaha; Bowery, Detroit, and Curley's, Minneapolis, the past year. They are managed by the Louis Cohen Agency, Chicago.

BARCLAY ALLEN
After a year as featured pianist with Freddy Martin's Coconaut Grove Orchestra, 23-year-old Barclay Allen, organized his own 12-piece orch in February of this year. First date landed him with a spot in the vaude Lionel's new West Coast troupe. Before joining Martin, however, Barclay had amased a healthy background by fronting smaller combos. During 1946 and 1947, Allen held the musical director's chair at KLAC, Hollywood indie, where he developed his subtle technique. Thus, when he featured pianist at the same location which he was featured on vaude tours with Glen Gray, Harry James, Jimmy Dorsey and Charlie Barnet.

Following discharge from the army, Dave came to Hollywood and landed on Billy Gray's Band Box, a small, intimate and popular bistro. His droll humor and smart impersonations scored immediately with the Band Box crowd, and he was held down by his work. It was here that his work attracted attention of radio and film execs, bringing the lad plenty of radio guest shots and finally a permanent berth on the Jimmy Dorsey-Bela Fleish show. Barry plays the "Mr. Riple" character while his small son, Alan, is "Trickle." In addition to radio, Barry has landed several pic stints, and will soon start work on a new film for Cognia Artists. He finished a nifty run on early this month at Palm Spring's lush Palm House, where he drew several sellout runs. Personally managed and booked by Harry Romm.

HADDA BROOKS
Two and a half years ago, a small Hollywood indie diskery was just starting in business. The Modern Records, signed as one of its first artists a relatively unknown gal, Hadda Brooks. Event proved lucky for all concerned for today Miss Brooks has become the "Queen of the Boogie" and grown in popularity until the gal tops sales of all Modern artists.

Hadda's first disk click was Polonaise Boogie which was released simultaneously with the pic. Song To Remember, Modern followed this hit with six sides of modernized boogies. Later, That's My Desire and Don't Take Your Love From Me also scored.

The Brooks gal was already set as a piano stylist when she took to the roads during Eddie Saucier's Atlantic City Theater in 1946. Success was immediate, setting the pattern for her future vocal-piano sides. Vaude and personal appearances, coupled with her great technique, brought her into the group and box-office draw up steadily. She has completed one pic at Eagle-Lion Studios and other for Decca the returns to Hollywood from her present personal appearance tour.

Miss Brooks's record mentors, Jules and Saul Bihari, of Modern, put the young lady out on a worldwide roll and peak fame is still to come. During a recent personal stint in Washington, fans clamoring to catch the act were so thick outside the theater-box office that police were needed to keep order. Managed by Phil Bloom Agency.

KING COLE TRIO
In 1936, a musical comedy called Shuffle Along folded in Los Angeles, leaving a 17-year-old Nat 'King' Cole, a job at a small Los Angeles hotel, which barely kept the wolf from the door. It was here that King Cole formed his now-famous group, which became popular on guitar and Wesley Prince on bass.

Group was strictly instrumental at first until one night when Nat sang Street Lorraine at the insistence of a customer. Reaction good, the Cole vocalizing immediately became a standard part of the act. From Swannee Inn, the trio moved to smaller locales.

So decided to try their luck in New York. All they got was a trial run at Kelly's Stable on 51st Street and a headache when the army drafted Wesley Prince. Back in Hollywood Miller, they started over, slowly building a following.

At this point, almost Carson Gastei stepped in as personal manager, got the trio a contract with the then new Capitol Record outfit, and things began to happen. First off, the lads landed a rock disk seller in Straighten Up and Fly High which established them well enough to get movie bids. Boys did a series of musical shorts, then won a featured role in the Breakfast in Hollywood pic.

Since then, the King Cole Trio has climbed upward, earning top dough on personal, radio, and from records. Now 10 years old, the Cole Coral Gospel has played sides Johnny Miller and newcomer Ishby Scott, who replaced Oscar Moore early last fall. Their musical stylings are unique, and they're a hit with listeners. Their Capitol disks continue to rank high on the best-seller lists and popularity polls both in the trade and fan groups. Cole trio has been a frequent tenant on The Billboard poll.

Off the stands the trio are serious minded boys, contributing their time and energy to working for the National Association for the Advancement of Colored People. Their integrity and talent have won them universal respect.

Booked by General Artists Corporation. Managed by Carson Gastei.

BELLE-TONES
The Belle-Tones are three attractive chicks who first played together with USO Camp Shows over seas. Their work on the road was so well received that on returning to the States they decided to form a cocktail unit. The girls, tho in no way related in look or manner from three different sections of the country—have blended their musical abilities as well as their vocal talents into an outstanding girl trio.

Their past engagements include Doc's, Baltimore; B & W Club, in Pennsylvania; Dom's, Chicago; Blue Mirror, Washington; Orchid Lounge, Springfield, Ill.; Glass Hat, Shreveport, La., and many others.

Unique comedy combined with excellent voices and musicianship make this an outstanding unit where the finest is desired.

Managed by Allan Rupert, Phila-delphia.

BOB AND EVELYN
Bob and Evelyn's whirlwind roller skate turn not only wins plenty of palm-watching from onlookers but the set enhances the image of any night club or theater, for it works on a jell with its own radius of light equipment to highlight its costumes. Working at a race-track pace, this radio team can pitch while executing a series of whirls, spins and lifts that keep the well-dressed audience enthralled.

During the winter, they appeared at the Plantation Club, Morine, Ill.; the Stork Club, Council Bluffs, Ia.;

TONY'S Venetian Room, Des Moines; the Latin Quarter, Newport, Ky., with the warmer months confined to appearances with the Barnes-Carruthers' fair troupes. Managed by the Louis Cohen Agency, Chicago.

IKE CARPENTER
Only 23 years old and fronting his own orch since the summer of 1946, Ike Carpenter has made a solid impression with his band groups with his smart musical stylings. Ike is a thoroughly grounded musician to begin with, having attended Duke University on a music scholarship. His first orch, started while at Duke, led to an offer to join Tommy Dorsey's band. Ike joined the Johnny Hekker Navy; Bobby Sherwood and Bob Balsham bands as featured pianist.

He organized his present 11-man orch early last fall, playing first date at Tommy Dorsey's Casino Gardens at Ocean Park, Calif. From there, the crew moved to Horace Heidt's Triunion Ballroom, playing five weeks which established itself within a year for a new house record. As musical director for the Hooster Hot Shots vaude revues, the front toured the Pacific Northwest with marked success.

Last fall the lad shared the stage with Frankie Laine when the crooner played a record-breaking stint at Los Angeles' Million Dollar Theater. Ike also worked with the opening-night figure at Balbo's Ren- dezvous Ballroom during Easter vacation. Ike runs his own Capitol Records for Modern Records, and Standard Transcriptions. Personnel managed by Hal Gordon. Booked by General Artists Corporation.
RAVENS
THE QUARTETTE YOU'LL RAVE ABOUT!

Exclusive NATIONAL RECORDING ARTISTS

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347 MADISON AVE., NEW YORK, N. Y.
MURRAY HILL 94076-7-8

April 24, 1948
CREDIT: musically minded G.I.'s with having boosted the Cavanaugh group to the top rungs of the combo field. During the war, Cavanaugh first attracted attention of his fellow soldiers at Camp Kohler, Calif., with his smart piano stylings. The army brass hats caught on and ordered Page to cut some V-discs for overseas distribution.

Page teamed with Al Viola and Alan Burns, also soldiers, to launch the combo in Hollywood, doing off-duty shows and benefits. After a tour of overseas duty entertaining the troops, the lads were discharged from service. Personal Manager Bullet Durgon quietly signed the group, and within a matter of weeks, Page and his boys were creating much favorable comment with the patrons of Hollywood's swank Trocadero, Ciro's and the Bocage Room. Frank Sinatra caught the act and immediately signed the trio to appear with him at the Wedgewood Room of New York's Waldorf Astoria Hotel.

From then on, it was clear sailing with an RCA Victor record pact and a series of radio personalities invited to the boys. In between times, the lads did always with film stints and radio guest shots, being featured last summer on the Jack Parr show over NBC. During their current road tour they scored at the Click, Philadelphia; Raleigh Room, Howl Warwick, in New York; and the Forest Park Hotel, St. Louis.

Best selling discs for Victor to date include "The Three Bears," All of Me and the current Or-I, Baby, Doo-I. Personally managed by Bullet Durgon; booked by General Artists Corp.

SPADE COOLEY

SPADE COOLEY admits that in 1939 he had "one suit of clothes, a fiddle and three centis," but in 1947, his income was in six figures. For a guy who, in 1940, worked as a stand-in for Roy Rogers, Cooley's present success is no small accomplishment. Between the lean years and today, Spade literally shoddy his way to the top, working first as a sideman with local Western acts, and later organizing his own Western swing crew in Los Angeles.

Spade comes from a musical family and began dabbling with the ork in 1934, in a quartet. He organized his own ork, he says, to filter out the tinny qualities, and went to work.

Before long, the Felce styilings caught the ear of jazz maestro Benny Goodman. The result, Goodman added Felce to his Capitol Records combo, Felce, meanwhile, continued to work with his own group, finally attracting attention from Capitol execs who saw in the combo something different and salable. Capitol thereupon signed the quartet, in 1945, and immediately putting Ernie to continue working as a member of the Goodman sextet when not cutting his own discs.

Ernie recently appeared in Paramount's The Big Clock as a musical short feature. In fact, the group has been featured on American Broadcast Company's Stars in the Afternoon program originating in Hollywood. Booked by General Artists Corp.

VIC DAMONE

THE 29-year-old swoon stylist of Mercury Records, Vic Damone, has come a long way in the three years since the time of his ushering days at the New York Paramount Theater. Damone was picked up by manager Lou Capone and in the fast fire fashion Capone built up Da Moon on local sustaining air shots. These sustained Damone into a commercial airer for Pet Mills, and about the same time the warbly looking Mercury waxing contract. His first platter, I Have But One Heart, established Damone almost immediately on the buddy-sock brigade. Back to the Paramount he came, but this time like a conquering hero, being the feature attraction in a stage presentation. Damone followed this with a well-received run at the Commodore Hotel in New York. The young warbler's personal management reins are held by Capone. Bookings are made thru the William Morris office.
AL GAYLE

Best indication of maestro Al Gayle's continuing popularity is the fact that he is currently going strong after four years at the Renaissance Room of the swank Biltmore Hotel in Los Angeles, where he reigns over the music at the town's only daytime nightie. Stability being a sought-after commodity in this unsettled period, Gayle's long-term stint is worth a second glance.

A personable, likeable guy, Al fronts the crew and works hard, doubling on accordion, celeste, and handling vocals to boot. His sweet, easy-to-listen-to ark tone, danceable beat, and smooth vocalizing are responsible for much of the room's repeat business.

Before landing his present berth, the Gayle ork rated attention at such swank spots as Hollywood's Trocadero and Ciro's, Lake Tahoe's Cal Neva Lodge, and top West Coast ballrooms. He has recorded for both Aladdin and Tech Art, and aired over NBC.

HARMONICA DONS

This versatile trio was formed recently by three talented harmonica virtuosos, Gordon Mitchell on chord; Jean Jones, who plays lead, and Joe Curtale on bass. All three were for several years with Borrah Minevitch's Harmonica Rascals.

Their performance is outstanding in the range of material and color of rhythm. They play everything from boogie to the most difficult and spectacular classics.

The Dons are heard regularly on the air over radio station CKLW, Detroit, and have also appeared on television over that city's station WWJ-TV. They are currently playing the famed Bowery Cafe, Detroit, after a successful opening at the new Irv Jaffe's Cocktail Lounge.

Personally managed by Murray Sabin, of Detroit.

LIONEL HAMPTON

Lionel Hampton sticks to the trends. Always noted for fronting a powerhouse, commercial jazz aggregation, the Hamp went sweet last year when sweet was the thing. At the same time the jazz trends were turning toward be-bop, the Hamp has added some boppers to his library. All the new stuff and the old, too, in the crowds wherever the Hamp goes, whether it be on one-nighters, the nation's top theaters, locations or concert halls. And when they're in, the Hamp is sure to make it up either with his musicianship or with showmanship.

Hampton's success is noted in reviewing a list of the spots and theaters he's played in the past year with every noted ballroom and vaude house in the country being included in his itinerary. He holds many a house record, including one at the New York Strand Theater. The orkster, who earned his initial fame via his vibes chores with Benny Goodman in the late '30's, recently branched out into the movie and radio fields. He will soon be seen, along with B. G. Banks, and several other top music biz names in the Samuel Goldwyn production of That's Life. Radio-wise, the Hamp's ork is featured in the Mutual Broadcasting System's B. S. Treasury show, By Popular Demand, every Saturday.

And to top it off the Hamp's Decca records remain among the big sellers in the Negro field, with the orkster having racked up several biggies in I Want To Be Loved, Gone Again and Red Top in the past year.

Managed by Associated Booking Corporation, New York.

THE HARMONICATS

Jerry Murad's Harmonicats, whose platter of "O My Heart" topped the record field in 1947, have found 1948 even a banner year, for the click disk has made them a heavily demanded attraction in every medium of the personal appearance field. Currently in their third stay at the Chase Hotel, St. Louis, they have worked stays at the College Inn of the Hotel Sherman, the Oriental Theater and Helsing's, Chicago; the Rony Theater, New York; the Flamingo, Las Vegas, Nev.; the Hippodrome, Baltimore, most of which were repeat dates.

In addition, they've worked outdoor events such as the Illinois and All-Iowa State fairs, and will shortly go on a series of one-night dates in ballrooms following three such recent Midwest dates which proved them an attraction so strong that they could work to a regular dancing crowd.

They worked radio shows such as the Vaughn Monroe and Spike Jones airers during the past six months, and will start a nationwide tour of disk jockey theater dates. Their Universal platters are top-demand items in the nation's jube boxes, over retail counters and on disk jockey shows.

Managed by Mutual Entertainment Agency, Chicago.

HEALEY AND MACK

Healey and Mack have found wide acceptance, both with indoor and outdoor operators, because of the originality of their portable bar work. Working on a piece of equipment that approximates some of the qualities of horizontal bar, trapeze and swinging ring work, this top and male pair offers a variety of muscle work that's good for chuckles as well as gasps of amazement.

During the war, the duo left their long string of professional engagements to work on USO, and only recently returned to the professional roster. The act packs a double sock,
because both members are able to work equally well in serious and comedy tricks. They are set on a string of big fair dates for the summer and will return to theater and nitery work in the fall.

Managed by the Louis Cohan Agency, Chicago.

WOODY HERMAN

In 1947 Woody Herman disbanded his ork, announced he was thru fronting a band, and said he would henceforth work as a single. He was not long in proving that even without an ork behind him, Herman was a sock entertainer. His single records with Columbia scored at the sales counters, and his summer radio show for Electric Companies of America proved he could sell over the air as well. This year, however, Woody once again picked up his baton, dusted off old arrangements, added a few new ones, and took to the road, fronting a band acclaimed by tradesters as the best in Woody's 12 years of continual ork work.

Today's Herman Herd is a far cry from the ork which Woody organized in 1937 when Isham Jones retired and Herman inherited the best of the Jones idiom. During the years, the Herman Instrumental stings, clever arrangements, and unique vocal work have mellowed, earning the frontier a permanent niche in swing's hall of fame. Today, The Old Woodchopper is in demand for pitch and records, and does right well at ballroom box- offices throughout the country.

Woody has been featured in half a dozen films and is one of Columbia Records' top selling artists. Disc hits to his credit include Civilization, Ivy and the older California and Tidewater. In March of this year, the Herd invaded New York's Carnegie Hall to score in a swing concert. Highlight of the event was EBony Concerto, especially written for the Herman ork by famed composer Igor Stravinsky. Booked and managed by Continental Artists, Inc.

DEAN HUDSON

DEAN HUDSON, the orkster with the fullback build, got his start at the University of Florida, where his campus band became such a favorite that he decided to stay in the music business instead of becoming a professional man. Since that time, Hudson's aggregation has been honored as top favorite among the Conference of Southern Schools, official organization of the below the Mason-Dixon Line schools.

Hudson, too, has hit with the general public, having worked spots like the Kavakos Club, Washington; Cavalier Beach Club, Virginia Beach; the Roosevelt Hotel, New Orleans; Flegler Gardens, Miami; Roseland Ballroom, New York; the Hippodrome, Baltimore, and the St. Charles Theater, New Orleans, during the past year.

The band features its four trombone choir, working to a background of five sax sections, a string section which has proven individual and worthy enough to attract dancers and listeners everywhere. Vocals are handled by the good-looking blond, Gardner and a girls' trio. The band features a wealth of entertainment, making it a good bet for floors and vaude stops. The Hudson music also is heard via Langsworth e.t. and Bullet Records. Managed by the William Morris Agency, with Allbrook-Pumphrey Agency, Richmond, the Southern representative.

RED INGLE

WHEN a new ork leader scores an overnight sensation with his first record, that's showbiz news and that's what Red Ingle did last year when he waxed Tim-tayshun, aided and abetted by one gal vocalist who works under the name of Jo Stafford. What Tim-tayshun did to the music hit old news but still a pleasant surprise to Ingle.

Behind this meteoric rise are years of plugging and touring with the nation's top bands of yesterday. Ingle in his more serious moments can do all right by himself on the fiddle, piano, sax and clarinet, as well arrange music. This he did first with the old-time Jean Goldkette ork, playing alongside a Jazz great, Biz Biebelbecker. In 1929 and joined Maury Sherman's ork, and in 1931 moved to the Ted Weems band where he stayed for 10 years. Spike Jones snagged him in 1944 and Ingle was a key man in the Jones ork until he quit in 1947 to organize own crew, the Natural Seven. Ingle cuts for Capitol, having fol-

FRANKIE LAINE

SOME hard plugging and one platter success transformed Frankie Laine from just another singer to a top showbiz artist. Laine kicked Cleveland, Detroit and New York around as a warbler but nothing much happened. Then came the army, after which Laine worked his way to the West Coast where he cut some sides with the Atlas dairies. At the same time he did four sides with Mercury. One of the Mercury sides was That's My Desire, which sent Laine's stock sky high. Since that, Frankie's Mercury pressings have been consistent top sellers. His waxing of the older, Shine, was his most recent to attract the public's coin.


Frank
"SUGAR CHILE"
Robinson
60 Lbs. of Box-Office Dynamite

ENGAGEMENTS
THEATERS
DOWNTOWN—DETROIT
REGAL—CHICAGO
ADAMS—NEWARK
STATE—HARTFORD
CHICAGO—CHICAGO
MILLION DOLLAR—LOS ANGELES
LINCOLN—LOS ANGELES
T & D—OAKLAND
ORPHEUM—SAN DIEGO
ORIENTAL—CHICAGO
PARAMOUNT—PORTLAND, ORE.
ORPHEUM—SEATTLE, WASH.
ORPHEUM—SPokane, WASH.
ROYAL—BALTIMORE

MOVIE
"NO LEAVE, NO LOVE!"
H & M

RADIO
"WE, THE PEOPLE!"
"JACK SMITH SHOW"
"HALL OF FAME!"
"ALL STAR NEGRO SHOW"
"RAFT MUSIC HALL"
"COLLEGE OF MUSICAL KNOWLEDGE"
"KING COLE TRIO SHOW FOR WILD ROOT HAIR TONIC"

NEWS REELS
PARAMOUNT
FOX-MOVIE TONE
ALL AMERICAN

SPECIAL APPEARANCES:
Before PRESIDENT TRUMAN in WASHINGTON
With BOB HOPE at CLEVELAND ARENA
With RITZ BROS. at PHILADELPHIA ACADEMY OF MUSIC
With TOMMY DORSEY at DALLAS, TEXAS, STATE FAIR
With PAUL ROBSON at AMERICAN NEGRO MUSIC FESTIVAL
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LONDON
DETROIT
DALLAS

Page 34 The Billboard Personal Appearances Supplement
April 24, 1948
NICK LUCAS

FEW present day faves can match the long showbiz record of Nick Lucas, who was clicking with audiences when many of today's top musical figures were still learning the trade. Since 1924, Nick has been touring the country—and the world—with his guitar and vocal stylings. He first introdused tunes such as 'Tip-Toe Through the Tulips', 'My Blue Heaven' and 'Bee, Bee, Blackbird', each destined to become all-time pop favorites.

In the mid-'30's, Lucas toured the world, working at London's famous Kit Kat Klub, then on to a vaudeville tour in Australia. Back home, he worked in film and two Broadway shows. Radio credits include a 39-week run on the Ford show and a series of guest shots. Lucas has been waxed by Diamond and Trion Records and more recently signed a new deal with the Hickerson label.

Oddly enough, Lucas's singing which brought him most acclaim, was accidentally discovered. Originally a guitarist, he took to singing just to give his act a different twist. Once song style was set, however, his guitar work, which ranks on a par with the best, took a back seat, and he made his way to the top via the vocal route.

THE METRONOMES

THESE three boys from Baltimore have enjoyed a meteoric rise in the cocktail field. Their first engagement was the Lord Baltimore Hotel in Baltimore, going from there to the Blue Mirror in Washington and other smart lounges. It was during their engagement at the Castle in Riverside, N. J., that they auditioned and were chosen for the Arthur Godfrey show.

The trio is comprised of Bill Ross, (See Who's Who on page 38)
KATHLEEN DENNIS

COLLEEN OF SONG

AN EXCITING NEW SINGING PERSONALITY

PUBLICITY—SAM HONIGSBERG
ARRANGEMENTS—DOUG CRAIG—AL DIEM

PAUL & PAULETTE TRIO

Trampoliningly Yours
AMERICA'S FOREMOST TRAMPOLINE ARTISTS

HEALY & MACK

FUN ON THE UPRIGHTS

EXHIBITION OF DARING AND SKILL

PAMELA AND LOUISE

SPARKLING COMEDY AND ACROBATICS

PRESENTING A TRAVESTY OF TOMFOOLERY

NELSON SISTERS

BALLET ON THE TRAPEZE

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ARTISTS REPRESENTATIVE Chicago 1, Illinois
Dearborn 2227
ALLAN SISTERS
SINGING STARLETS OF THE AIRWAYS
VI and
VILMA
Headliners With Their
Harmony

“YOUTH ON A SPREE”
ROBERTA AND MACK
The New Look IN COMEDY
ACROBATICS

BOB and EVELYN
SPEED ON WHEELS
Breath Taking Tricks
in a Riot of
RADIUM Lights

BOOKING 1948 FAIRS THRU
BARNES-CARRUTHERS
159 N. Dearborn St.
Chicago, Illinois

BOOKING 1948 FAIRS THRU
BARNES-CARRUTHERS
Theatrical
Enterprises
159 N. Dearborn St.
Chicago, Illinois

LOUIS W. COHAN
Personal Management
ARTISTS REPRESENTATIVE
203 N. Wabash Ave.
Dearborn 2227
Chicago 1, Illinois

April 24, 1948
The Billboard Personal Appearances Supplement Page 37
VAUGHN MONROE

COMBINING his big bary voice with his good looks, Vaughn Monroe came zooming out of Boston with his orchestra a decade ago into the Hotel Commodore and the beginning of a golden road to success. He initially attracted national attention with his Bluebird waxing of "Papillazzi" but had to wait a couple of years before he had his first big-time success on the Victor label with "There I Go and There, I've Said It Again." Then followed engagements at the top theater, location and one-nighters coast to coast throughout the country at top money. And Vaughn landed the Camel cigarette Saturday Night air which he still holds down. He has had one movie, Meet the People, for MGM.

The 1947-48 period probably has been the singer's biggest year and will probably establish him as one of the leading money makers in the industry. He had four successive smash Victor waxings, including "Bellafina", which sold 1,500,000 copies; "How Soon, With I Didn't Love You So and You Do." He did a string of highly successful concerts in March and April of '48, his first venture in this field.

Monroe owns a half interest in a niterie, the Meadows, which is in Framingham, Mass. He usually makes an appearance once a year at the spot. In addition, Vaughn has become an annual fall regular at the Hotel Commodore, New York.

He is managed by Jack Marshard and is booked thru Willard Alexander.

THE MODERNAIRES with PAULA KELLY

DURING the past few months, the Modernaires have been bicycling between two network commercial airshows (Club Fifteen and Double or Nothing), a successful nine-week run at Slapy's Maxie's, smart Hollywood niterie, and the usual pre-Petillo ban on recording hassle. This behind them, the group is currently on a personal tour.

The SWEETEST LITTLE BAND in the Land

Frankie SCHENK and His Orchestra

Featuring Bette CARLE VOCALIST

Attracting the "SUGAR" currently

CLUB ROYALE

SAVANNAH, GEORGIA

DIRECTION: DAVE BRUMMITT AGENCY

245 Alabama Street
Bristol, Tenn.

(Continued from page 35)

Who's Who At The Box Office

(Continued from page 33)

who handles the vibes and piano and does most of the scat vocals; Gordon MacDermott, who besides playing bass is the outstanding vocalist of the group, doing most of the solo vocals, is also a good local novelty, and Ray Johnson, guitarist and leader of the trio, who does most of the arranging for the group.

The boys play their first theater date at the Hippodrome and Baltimore on May 20, following which they do a return engagement at the Castle. They are spending the summer at the smart Indian Kettles on Lake George, N. Y. They have been set for a recording deal when and if the ban is lifted.

 Managed by Allan Rupert, Philadelphia.

ROY MILTON

TURNING point in Roy Milton's career was December 24, 1945, the day his group cut its famous waxing of "BM Blues" for the now defunct Juke Box label. Song was an immediate hit, and put the Milton combo into the money class. Since then, Milton has signed a long-term contract deal with Specialty, and has followed up his first wax hit with such top sellers as Milton's "Jukepie, True Blues, Thrill Me and Keep a Dolar in Your Pocket.

In 1946, the Milton sides appeared frequently on The Billboard's list of Most Played Juke Box Race Records, being topped only by Louis Jordan and Lionel Hampton. On personal appearance tours, the Milton combo draws equally as much loot as Jordan in many locations, and nearly always runs into percentage.

Milton originally started with the Ernie Fields band in 1934, and formed his own combo in 1938. He gives much credit for the success of the orch to Camille Howard, his pianist-vocalist, who has been featured with the band for years. In his arrangements, Milton avoids out-and-out boop, relying instead on intricate, modern versions of race and pop tunes.


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SAVANNAH, GEORGIA

DIRECTION: DAVE BRUMMITT AGENCY

245 Alabama Street
Bristol, Tenn.
PAMELA AND LOUISE
Since returning to the States after several years of USO experience, work of this blend knockabout comedy team has been confined to Eastern theaters, whose vast audiences put in a bid for its services when they learned the girls were coming home from the soldier's club.

After working together for years, this enthusiastic pair of acro-tumblers has developed a smoothness and a comedy timing that puts across with peep-sitters from eight to 80. They awe audiences with their bag of comedy tricks, ranging from full flips to hokkied-up two-man stands.

As contrast, they include some excellent straight muscle work that rings the bell every time, as evidenced by the Louis Cohen Agency, Chicago.

THE PARK AVENUE JESTERS
An established favorite with Eastern lounge operators, the Park Avenue Jesters this year made their first trip to the Midwest and secured heavily in some of the top commercial engagements in Chicago bistro. This male foursome is a comedy unit, whose gags, music, dialogue and sizzling comedy make it provide lounge patronage. While it is capable of work as crackerjack straight instrumentalists, with its blend of sax, doubling clarinet, piano and double bass, it's that mirth-quaking material that makes it a show lounge favorite.

The material is mostly original, showing the boys off as a vaude- attraction built to the demands of lounge patrons. The showmanship and animation, coupled with a number of costume changes, and plenty of props and gimmicks, make it an eye-catcher as well as ear-catcher.

The vocals, solo or two-man, are a standard name in the outdoor show business. Managed by the Louis Cohen Agency, Chicago.

ART MOONEY
This has been a fabulous year for Art Mooney and his orchestra. From "left field," so to speak, came his MGM platter of Four Leaf Clover, an oldie dressed up with banjos and community vocal, and overnight the麾ey crew became a sizzling property. The disk sold some 1,200,000 copies for MGM and marked the return of the almost forgotten banjo to national prominence. For Mooney, it led to a series of top-notch bookings, including the Roxy in New York; hotel dates, including the Drake Hotel in Chicago; and the Rendez-vous Ballroom and the Million-Dollar Theater, Los Angeles, California, and is expected at Balboa Beach Ballroom for weeks, commencing May 31.

We Extend Our Thanks And Gratitude To Those Who Have Helped Make The
PARAMOUNT...
Broadway's Leading 2-for-1 Show House

ROBERT M. WEITMAN
Managing-Director
serious feats on the "suspended mat-
tress" that classifies as a show in itself.

In both costuming and rousting
the act has a fine continuity that
makes for top attention from both
crowd and indoor audience every-
where. Paulette, a striking, statuseque
redhead, is a top technician on the
trampoline and can equal most of the
tricks of her male contemporaries.
Dinamint Hippoly arrives the tough-
est of the technical spins and whirls
in mid-air, while Paul doubles in
comedy and serious stunts.

They've recently worked the State-
Lake and Oriental theaters, Chicago;
Chez Ami, Buffalo; Chase Hotel, St.
Louis, and Edgewater Beach Hotel,
Chicago. They are scheduled to do a
string of outdoor-dates across the
country this summer.

Managed by the Louis Cohen
Agency, Chicago.

ALICE PEARCE-MARK
LAWRENCE

A LICE PEARCE'S strange act, first
caught at the Blue Angel, New
York, didn't start off with a bang even
if Miss Pearce's family is in the
banking business and she's of the
Studebaker set and has a high-school
education. She's had her share of
knocking around and calling on agencies
of whom ever did anything but collect
commissions on jobs I got myself," she
said.

Miss Pearce broke into showbiz
with a routine cooked up between her
and her pal Mary Anne Lawrence in
1943. Gal was then visiting Princeton
(where Lawrence was an undergrad) as
part of her training for her B.A. degree at Sarah
Lawrence College.

Out of this she got her first break
with Leonard Silliman's New Faces
of 1943. It was there that Herbert
Jadore, owner of the Blue Angel, eyed the
her.

The war took Lawrence away and
the gal went on as a single, nothing
much happening. She had a bit in
On the Town and when that closed she
was out of a job.

Lawrence came out of the navy in
1945 as a lieutenant and went to
work with Miss Pearce on an act.
They broke it in the same year at the
Satire Room of the Famous Hotel,
Boston, where Jacoby looked
at it. He made suggestions; they
worked on them, and in April, 1947,
they opened for him at his Blue
Angel. The rest is history.

The team, Alice Pearce-Mark
Lawrence, got $75 at the Satire Room.
For their first date at the Blue Angel
they got about $300. Today they're
getting about 10 times their Boston
salary and paying the carriage trade
nightly.

Besides working in the club, Miss
Pearce is also in Look, Me, I'm Dancing...
next summer, she's off to go into George Nichols' Small
Wonder.

Gal is getting the usual romancing
from peregrinates, but after her ex-
perience with agents she's decided to
remain unsigned until some rep comes
up with something more than prom-
ises. In the meantime she's being
handled by Herbert Jacoby, her per-
sonal manager.

ROBERTA AND MACK

THIS pair of knockabout comics has
developed a "new look," not only
in the presentation of a slapstick
turn, filled with tumbling and acro-
batics, but also in its costuming.

The act catches on when the duo
comes out as a single elongated individual,
only to have the tail, sat-in-gowned
gal back in two, resulting in a male
understatement, after which they go
into their varied repertoire of straight
tricks. The finale is a comedy opening
that pulls plenty of chuckles. Their straight

Jack Owens

DESPITE the fact that How Soon's
popularity peak passed some six
months ago, the impact of the Jack
Owens-peanut-and-sing hit is evidenced
by the hefty record sales and personal
appearance pull of the Don McNeill
Breakfast Club bandleader.

Because of the spotlight centering
on his time spinning on the Tower
label platter, Owens recently made the first
Chicago Petrolo-ban-period waxing
due to cutting of Backing and I'll Wipe
A List of Stars for the Dick Bradley
discern, with backings by a chorus,
harmonics, and ukulele. Both tunes, written during
a February Honolulu vacation by Owens,
received such a big mail request on his McNeill ABC web dialer
that Bradley decided to cut out the appearance despite the
AFM instruments as backing.

The photogenic young crooner is also slated for a big build-up
television time this year when American Broadcast-Radio
Company debuts its Chicago television outlet, WENG-AM.
Despite a regular schedule which keeps him within easy reach of WENG's
phones, Owens manager to do much weekend out-of-town and local
class date work, and is currently in the middle of a two-week run at the
State-Lake Theater, where he gets the heaviest dates. Besides being a perennial showman and singer, Owens is a prolific
composer of having managed ditties such as the Hit-Sat Song: H.I.
Neighbor, and Cynthia's in Love in addition to most of the tunes he
has grooved for Tower.

Jack Owens is in charge for personal appearances by Al Bode of,
Central Booking Office, Chicago, and for radio by Lou Irwin.

THE RAVENS

THE RAVENS, today one of the top
harmony quartets in the biz, attained
that prominence in less than two years.
Organized in the spring of 1946, the
quartet socked in its debut at the Club
Baron in Harlem and shortly afterward
shot into national recognition with its
first National recording, an unusual ar-
rangement of Old Man River. Following
this click disk with things like Write Me
a Letter, Summertime and Honey insured
the rapid growth of this vocal four's fu-
ture.

The hit waxings blazed a path of
booking for the foursome with the group
having already tucked away work at
some of the major nightclubs and vaude
houses in the country. The

FRANKIE (SUGAR CHILE)
ROBINSON

FRANK (Sug-ah-Chile) Robinson
brought the child-prodigy bus-
ness to boogie woogie in
October, 1945. Since then box-office figures have
tumbled— the 43-inch 51-pound

NICK LUCAS

"a perennial favorite"
says The Billboard

ALSO HEARD ON
HUCKSTER RECORDS
WATCH FOR
"TIP TOP THROUGH THE TULIPS"

Permanent Address:
tot zoomed from obscurity to the biggest brackets in showbiz on the strength of his unusual personality and 10 fingers that don't work unless they go eight-to-the-bar. Dusky little Charlie was too young to enter an amateur contest at the Michigan Theater, Detroit, in the fall of '45, so maestro Frankie Carle willingly consented to let him entertain for the audience as a neophyte professional. Headlines followed and old Hollywood, with Sugar Chic leading a spot in a Van Johnson MGM flicker. Then came a White House correspondents' dinner party invite and guest air shots on The Jack Benny Show. People, Paul Whiteman's Hall of Fame, Kraft Music Hall, Kay Kyser's College of Musical Knowledge and the King Cole Show. Sugar Chic also set out on a record-breaking tour of the country's outstanding theaters, including the Chateau, Chicago; Downtown Theater, Detroit; Million Dollar Theater, Los Angeles; Adams Theater, Newark, N. J.; Paramount, Seattle, Ore.; Orpheum, Seattle, and Orpheum, Spokane, among others. Now it is difficult to figure when the little fellow will be able to take a rest. Sugar Chic, a naturally born acting talent with his facility at making up the fingers and elbows across the keyboards, Chicago Marx should keep the tot star in heavy demand for some time to come. He has been guided by management-counsel Sidney J. Kirby and Herbert M. Zipes, with bookings by Music Corporation of America.

CARL SANDS

Long a hotel band batoneer, Carl Sands readily adapted his work to a theater audience when he took over at the Century Hotel, Chicago, house band five months ago. A fine arranger, bass pianist as well as a sincere emcee and sketch-waver, Sands caught on immediately with the Oriental patrons with his casual supervision of the stage shows.

Previous to going into theater production, Sands played such hostleries as the Pump Room of the Ambassador East, Chicago; the Broadmoor Hotel, Colorado Springs; the Hotel Touraine, Boston; the Carlton Hotel, Washington; the Baker Hotel, Dallas. Still a youngster as stage band leader, he has ingratiated himself with the regular Oriental patrons to the extent that many of the teen-agers in the music service have started fan clubs for him.

Sands is currently fronting a 14-piece stage band, which figures in the Oriental Theater production picture has been improved greatly, with the Sands band cutting an excellent show, as well as figuring in the show prominently with pertinent overtures and specialties. Booked by the William Morris Agency.

FRANKIE SCHENK

Franke Schenk moved into the leading ranks after lengthy experience with the bands of Herb Millers, J. J. Johnson (Scott) Davis, Kay Kyser and Anson Weeks. In his time with these bands Schenk appeared in the top spots in the nation, waxed with them on Victor, Decca and Mercury records and played on every major network. He is a crack pianist-aranger. Schenk hails from Lima, O., where he once operated his own ballroom, booking agency and orch. From there he moved into the sideman slots with the above named bands and now has once again gone out on his own into the batten-waxing field. Schenk features Bette Carle on vocals and bass with his orch. Bette formerly worked with the Herb Miller and Dick Rankin orks.

CARL SCHREIBER

Dance band leaders who are gripped at frontmen who do not play to ballroom crowds or don’t seem to realize ballroom op’s problems will find a remedy in Carl Schreiber's music, for this over-six-foot batoneer is himself a ballroom op since he was in 1946. Schreiber, long a name in the Midwest, bought a piece of the Bird Ballroom, Chicago, and is currently working several nights per week as house band in the dance hall. As a ballroom op, Schreiber is cognizant of the top-ten op's problems and as a result, good reports on his band are increasing, for as a promoter he has had more of a chance to study the public's demands.

In addition, Schreiber is heard on the Master platter label and works frequent engagements at prominent college dates and municipal affairs, as well as out-of-town ballroom dates. Besides being a well-rounded musical crew, the Schreiber crew is loaded with showmanship. Managed by Personalized Orchestra Service, Chicago.
**Disk Jockeys as Nitely-Theater Attractions**

The platter spinners are not only solid draws themselves, but the plugging they give shows in which they participate assures good business and enhances the audience-appeal of the acts working with them. Here's the story of a couple of highly significant Chi experiments.

**TWO disk jockey gimmicks, both involving only top-name jocks in Chicago, have helped drive revenue in both the cafe and theater field locally. Ernest Byfield, proxy of the Sherman Inn, and Charlie Seguin, ex-prodeman at the platter pilot experiment its first workshop in the hotel's 500-seat College Inn, starting eight months ago.

Byfield, a veteran platter, and Seguin, platter impresario, have found that the d. j. emcee not only plugged his own appearance, but also utilized a larger number of platters by the recording artists who were appearing with him at the Inn.

Byfield has successfully used platters for five months, with the three above-named jocks working a period of about seven weeks each. According to Byfield, the experiment permitted a low-density of jockeys unable to supply a well-balanced slate of record names at the $4,000 budget at which Byfield wished to operate.

Seguin found that the recording artists would work at a "reasonable" salary the first time in, but when he noticed his success, immediately demanded and expressed in his sophisticatedly priced, fairly well-known disk attractions also was due to the dropping of the gimmick. While the College Inn has utilized a platter in each show, Byfield has inserted up-and-coming variety acts, especially those which have worked one of the radio amateur shows such as Arthur Godfrey's CBS netter. Bigest promotion in the last two years in the theater field locally ended here March 25 when a two-week State-Lake show, featuring Garrett, Simons, Burton and Hubbard, plus Ella Fitzgerald, Lee Monti's Tu-Tones, Herbie Fields' sextet and Mel Torme, all record spinners with $14,000 gross for its first seven days and an amazing $33,500 take for the final week, which was Holy Week. The top local platter, WMAQ's Williams with a 3,000 run and a previous high since the E & K house reopened in January, Seguin, with B & K's flack department for years, has boosted paper and radio plugging anything he can remember. Working under the handicap of the current printers' strike, which has made it doubly difficult to get free plugs because of increased make-up problems, Seguin said that his show got almost as much flackery as the Jack Benny show of 1947, when papers had plenty of free space to devote to planted plugs. In addition, Seguin said that utilizing the local d. j. talent made it possible for him to set up a studied campaign jockeys, something which is impossible for vaude houses which use ordinarily traveling talent that sets into town a day ahead at the most. Seguin also worked up a number of gimmicks, which got big daily attention, such as his special d. j. co-operations with a local V.A. show hospital, and record auctions, with the stage d. j.'s acting as auctioneers, in Loop department stores.

It is understood that Nate Plat, Lake house booker, intends to pick up options for future use of the four jockeys as stage talent, around the end of May, when he has several strong platter names coming in. Plat said the local line-up made it possible for him to work out a better production in the show than usual, because talent was available for rehearsals a week before the show.

**I ONE TOPIC**

**SUPPLE-BODIED Ione Topic, a young, blonde newcomer, gave the platter and night clubs, is fast rising to the top among contortionist specialty dancers. A talented tumbler and ballerina, her appeal stems from her well-known personality and the platter, which has a well-rounded turn that fits into any revue. A contortionist since a younger, Miss Topic exhibits an ease and grace that has drawn raves from operators everywhere.

During the past year she has worked such spots as the Bark Club, Council Bluffs, Ia.; Tic-Toc, Milwaukee; plantation, Nashville; Latin Quarter, Newport, Ky.; Tropicana, Henderson, Ky., and is set for a full season of summer outdoor dates. Managed by the Louis Cohan Agency, Chicago.

**RUTH WALLIS**

**"T.** TEXAS TYLER

**AS THIS is written, Tyler's latest 4-Starr waxing, Deck of Cards, shows promise of being a sleeper disk hit. Time has castled in the West and is rolling east with typical Tyler gusto. As for Tyler, he, too, is rolling on, gaining in popularity with each new record release.

Tyler's singing with 4-Starr in 1945, "T. Texas" has scored with his feature "Remember Me, So Roved, So Frenz," So Fully Paid and such self-named as T. Texas Blues, and Tex Tyler Ride. A performer of varied talents, Tex is a master of respected tune topper, with such ditties as You Were Only Teasing Me, No Hoogists, and Fair Weather Baby, popular with folk tune devotees.

Creating the Oklahoma Melody Boys was Tex's boost to folk fame. Group was organized in Hollywood when Tyler decided to settle on the Coast after a stint in the army. Before the war Tex toured with a Major Bowes unit, did radio shots and dabbled with smaller Western outfits. He now works as a single for the most part, and shortly hopes to close deal for his first film stint. Booked by Federal Artists Corporation.

**TEX WILLIAMS**

**BEFORE Tex Williams cut his famous etching of Smoke, Smoke, Smoke That Cigarette, he was already established as a top Western band vocalist and performer. Making his pro bow at the age of 13 over radio Station WJIB, Decatur, Ill., Williams started with Western crooners, including P. & A. (Buck) Cooley, the Colorado Hillbillies, and the Blue Ridge Ramblers.

It took Smoke to put him in the big dough class and open the way for successful vaude tours, location dates and guest shots. His Capitol American etchings of That's What I Like About the West, Never Trust a Woman, Artistry in Western Swing and an album of band sellers in the tune field.

In addition to work in film short subjects produced at Universal-International, Tex has taken a crack at funerals, with a ditty tagged What It Means To Be Blue getting good reaction. Managed by Mel Shauer Agency.

**JIMMY WAKELY**

**RECOGNIZED as one of the top Western artists, folk tunesmith Jimmy Wakely mixed ballads and bullets by dividing his time between motion picture work and recordings. Jimmy has been starred in nearly a dozen Monogram films and is featured on Capitol Records' American label. He is also a tune topper of top ability, having penned such tunes as Star-Spangled Banner went Swayin', Someone You Can't Break, the Chains of Love, and I'll Never Let You Go, among others in the Western folk tune field.

Jimmy's first break came in 1940 when Gene Autry caught his act over an Ash- homa City radio station. Autry signed him for the Melody Ranch, on CBS, on which Jimmy was featured for two years. Later Jimmy came to Hollywood, organized the Jimmy Wakely Trio and played rodeos, fairs and theater dates. Autry signed him again in the Western Ranch (father of film star Jennifer Jones) who recommended Wakely to Monogram Studios. After that the way was easy. Before joining the Capitol Records stable, Wakely cut for Decca. His first releases for Capitol were Somebody's Rose and Everyone Knew It But Me, both proving jock box hits. He has also appeared in films for Universal and Columbia pix, and is currently shooting at Monogram. No Hollywood cowboy, Wakely was born in Arkansas and raised in Oklahoma country. He is an avid horse fancier and rider. Booked by Irving Yates. Personally managed by Pete Shuster.
George H. Cushing, Radio Department, Automobile Manufacturers' Association, writes:

"I like The Billboard for its Radio and Television departments. In my business, receiving a compact report of the highlights of events in those fields is important. Incidentally, anybody that reads The Billboard regularly and doesn't get a kick out of the other departments certainly needs the imagination toned up."

Showmanship steals the show in Radio. Showmanship sells the sponsor's product. Showmanship is a "must" in public relations. Showmanship in advertising—showmanship in business today is the "priceless ingredient" that gets results. Look to The Billboard for news of SHOWMANSHIP. All showmen read The Billboard.

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Please enter my subscription to The Billboard for the next 10 issues for which I enclose ONLY $2. (Permanent address only)

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Regular rates One Year, $10; foreign countries, $15. (Except Canada, Central and South America.)

April 24, 1948

The Billboard Personal Appearances Supplement  Page 43
CHARACTERS
AND THEIR
HILARIOUS
IMPRESSIONS
OF STAGE SCREEN RADIO
AND RECORDING STARS
WITH
UNLIMITED
MATERIAL

Some previous extracted content:

**Kentucky**
- Louisville
- Frankfort
- Lexington
- Bardstown
- Covington
- Bowling Green

**Massachusetts**
- Boston
- Springfield
- Worcester
- Lowell

**Michigan**
- Detroit
- Grand Rapids
- Lansing
- Battle Creek

**Missouri**
- Kansas City
- St. Louis
- Springfield
- Cape Girardeau

**Minnesota**
- Minneapolis
- St. Paul

**Mississippi**
- Jackson
- Hattiesburg
- Gulfport

**Missouri**
- Kansas City
- St. Louis

**Nebraska**
- Omaha
- Lincoln

**New Jersey**
- Newark
- Jersey City
- Atlantic City

**New York**
- New York City
- Rochester
- Buffalo

**Ohio**
- Columbus
- Cleveland
- Cincinnati

**Pennsylvania**
- Philadelphia
- Pittsburgh
- Erie

**Virginia**
- Richmond
- Norfolk
- Roanoke

**Washington**
- Seattle
- Spokane

**Wisconsin**
- Milwaukee
- Madison
- Green Bay

**Wyoming**
- Cheyenne
- Casper

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KENNY KENDRICKS

THE NATION'S SMARTEST GIRL TRIO

3 PRETTY GALS ★ 3 TIME VOICES (Solo and Trio Vocals) ★ EXCELLENT INSTRUMENTALY
Piano, Trumpet, doubling Bongo Drum, and Bass.

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GLASS HAT LOUNGE

SHERBROOKE

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CORPUS CHRISTI, Texas

April 20

THE BELLE-TONES

Outstanding Engagements at . . .

BLUE MIRROR, Washington, D. C.
FROLICK'S, Minneapolis
ORCHID CLUB, Springfield, Ill.
DOC'S, Baltimore
DOMES, Chicago
... and other smart cafes, clubs and cabarets

One of the Newer and Greater Acts in Show Business

CURRENTLY

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TABOO LOUNGE

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**New York**
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- Columbus
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**Pennsylvania**
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- Seattle
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1250 STONE STREET, CHICAGO, ILL. Phone SUPERior 4022.
BOOKING OFFICES

(Continued from page 24)

British Columbia
Vancouver

Edward Sherman Agency (A, B)
New York: 1500 Broadway

Eddie Smith Agency (A, B)
New York: Paramount Blvd.

United Amusement Enterprises (A, B)
Chicago: 200 N. Wabash Ave.

United Artists (A, B)
Los Angeles: 706 Broadway
San Francisco: 1585 Sunset Blvd.

Andy Sheets
Unlikely guarantees are decreased, this printer feels.
Here's how Sheets figures it:
"If I charge $1.50 admission to a dance, that takes taxes off, the box office keeps $1.25. If the dance attracts 2,000 people — which is a healthy turnout in these days — that means that after paying a $1,500 guarantee and splitting it 60-40, I still keep $500. However, I only make $20. There's so little left for the promoter that it doesn't pay to stay in the business.

Sheets wants to see band guarantees brought down to $1,000 and a 40-60 decrease in percentages. If the promoter feels he has a chance to go out on a limb and cut admissions to attract more patrons, Sheets mainly feels that with rare exceptions the trend is to increase, not decrease, these percentages. He feels it would be unwise to go on a 50-50 basis instead of today's regular acceptance of 40-60 split.

According to Schwartz, approximately 80 per cent of box office goers do not attend the concert Schwartz advertised in his ads. "They just another job" attitude on the part of the maestro, and pointed out that this hurts a leader's following in that particular area as well as resulting in a general ill-effect on other dance shows to be held at that spot in the future.

"The box office is the key to the door, to the theater, the direction of the audience, the future of the orchestra and the future of the city where it is playing," Schwartz said. In this day and age is simple. The box office has the power to make or break an orchestra. The box office is the best business of all, especially in the case of community orchestras," said Schwartz.

ANDY SHEETS
(Continued from page 17)

Ralph Weinberg
(Continued from page 17)

his concert, Schwartz promoted with
Kenton at the Sacramento Memorial
Auditorium drew a $3,600 box
offices of the three towns.

Managers and bookers should keep all-out in aiding in publicizing a one-

night or more engagement, said Schwartz, which is the best publicizing of all.

The booking agencies which supply age-old standards for their bands, "and sometimes even this comes across the counter un-used effectively," Schwartz said. He feels, however, that the booking agencies, managers, and music men, should show greater effort in lining up personal appearances at local record

sheet shows.

ARSHEETS
(Continued from page 17)
WALTER STUTZ  
(Continued from page 17)  
biz conditions, is responsible for keeping patrons at a minimum at many one-nighter dance dates, Stutz contends.

Area hit by the slump should be bypassed at this time with top name bands, Stutz believes. "This, he explains, "should be a sort of artificial respiration for the band biz and will serve to stimulate interest in dancing. However, Stutz finds booking agents and band managers have followed an opposite course. Those areas hit particularly hard by the slump find they cannot list top box-office drawing names. Instead they are offered lesser lights in the band biz, as well as territory 2's or newly formed bands that hold little, if any, box-office appeal.

"Bookers keep their top name bands where the clover is green and by-pass those areas where the slump has hit," Stutz says. "If this permitted to continue, we are dead. Agents should bend all efforts to bring the top drawing bands to the territories where they are needed in order to give the industry a badly needed hygro. Keep those bands in the off-territories, especially when they've been hurt by a slump in business."

Stutz feels that the day is here for booking agents to replace their high-salaried sidemen with men working for reasonable pay. This, he feels, would also allow leaders to ask less in playing one-nighters and thereby "leave a dollar in the pocket of the promoter."

As it stands now, Stutz said, the big names take off the box-office cream and "let the promoters stir the stew." According to him, this is a situation which must be solved without delay if the one-nighter biz is to remain.

LARRY GEER  
(Continued from page 17)  
info from all over the territory, indicates that business is really in the doldrums. Leaders should pay extra attention to doing a good job on the stand, especially paying to the payees. The erratic length of intermissions is discouraging cops, Geer said, and leaders should marshal their sidemen more diligently and see that they adhere to the intermission policy set by the booking agency. He encourages leaders to get the feel of dancing communities; that they try to find exactly what each ballroom's clientele likes by watching during early-evening sets to see what numbers draw crowds to the floor and which music drives turners from the hardwoods. Fronters should, Geer said, eliminate their music to the particular qualities of the dance's p.a. system.

$1 Minimum Personal Salary

Some leaders must drop prices, Geer said. Recently a leader told an op that he must continue to demand hit rates and percentage because of a weekly $300 nut for the band. When the op asked the leader to break down this high figure, the leader said he included $150 for personal salary plus such overhead items as salary of a valet, secretary, manager, property man and band boy.

Geer said that he has received bids from ops over some booking offices asking failure to return complete contracts to the op, making it impossible for the op to complete promotional arrangements for the date. Ops realize that bookers are sometimes hung up in trying to route out 2's, but Geer said that an op should have four weeks in advance to really do a job in securing radio-time, newspaper space and distributing records of upcoming bands to the better patrons. Reports have come to Geer of contracts being held in skedding offices for a month before a date, while the op buys window cards, newspaper ads and other promotional media, only to have a wire inform him a week before the date that the band canceled, leaving the op with $200 worth of bills that will never mean a dime in the ballroom till.

Wedge-Booking Evil

Wedge-booking has started again, according to MBOA members' reports. Geer said. In such cases, ops are asked to buy a band which they don't want in order to get a crew that will click at the dressing. In such instances, Geer said the unwanted band, which has to be paid, loses money in which even the established favorite fails to make up during these days of declining takes. Often opstruck utilize the threat that they will play the band with a competitor if an op doesn't take their pitch. Geer pointed out that usually if one op in a territory can't buy a band, it will be well to have another competitor in the same area. More attention must be given to the preparation of contracts, for a band is linked, only to have such factors as playing time for the band changed because of "an error on the part of a secretary who typed in four instead of three-and-a-half hours' playing time."

ALICE McMAHON  
(Continued from page 17)  
times what the location band costs per evening and the promotion budget on such a date ups the ad budget considerably. The promotion budget for the succeeding night is also hikes to make up for the dancers, who broke their normal habit to make the dance.

Too Good, No Good

If the name ork is a big pull, the crowd may be so big that dancers do not get a good chance to hit the maple and do not get the service which they usually associate with the ballroom when location bands are playing. Name orks, she said, must realize that, while they have heavy payoffs, the ballroom must continue the intermission policy set by city and State taxes, insurance, advertising, loss of business on preceding and succeeding nights, and a payroll that increases because of personnel necessary to handle the heavier crowds, make it more difficult for the op to break even. With the government getting 20 cents of every admissions dollar for taxes, and the bands asking a 50 or 60 per cent privilege, which means 40 to 48 cents out of the remaining 80 cents, the op has little profit left.

Fronters must learn the particular musical tastes of each ballroom's clientele, she asserted, and a few minutes with an operator before the dance will assist a frontier in doing a better job. If there's a reason an ork can't adhere to a booking agency's policy, an explanation will make the op realize that his patrons are not being ruffed. Miss McMahon also pointed out the danger of over-long intermissions, which are in violation of union contracts. She asked cooperation from leaders in letting her know what ops can expect in the way of personal visits to local disk jockeys, such as Paul Roberts, WFBM, Indianapolis platter pilot, who has worked 100 per cent in putting the roof dance bands over.

Booking Office Co-Op

Fronters must continue to sell concert and show bands as dance attractions, Miss McMahon maintained. When a band is sold, booking offices should follow thru with informative and well-written press manuals. Booking offices should furnish promotional material at reasonable prices. She pointed out that one Omaha territory band booker sells attractive window cards at a nickel, while major agencies ask a dime for the same material. Free books should be used to carry complete info about the band's records and recent web appearances.

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would rarely lead the orchestra but spent most of his time dancing.

We sent a group of writers, including Alan Sabinson and Joe E. Lewis, who draw in the most money per patron, to Duke Ellington in Chicago to check the saying in the music world as Dick Haymes, Margaret Whiting and Johnny Mercer: Carmen Cavallaro, who always plays with the band and is always glad to play request numbers, and Desi Arnaz, who has a host of friends here and a strong following. Peggy Lee proved to be a good draw.

The Hot Miss Thompson

You might be interested to know who drew the most money at Ciro's. Due to the fact that we lump our night club grosses with the liquor sales and catering, it is difficult to be specific. But we do know that the three toppers to date are Kay Thompson, with the Willliams Brothers; Carmen Cavallaro, and Danny Kaye. Among others on top at Ciro's are Mitzi Green, Joe E. Lewis, Dorothy Shay, Duke Ellington, Katherine Dunham, Jerry Lester and Veloz and Yolanda. Kay Thompson and the Williams Brothers broke more records than anyone else at Ciro's.

In general, comics do well. However, we insist on entertainment that is not off-color. For two years I refused to have Jerry Lewis on my bill because his material wasn't quite up to our standards. He cleaned it up, came to Ciro's, and made a big hit here this season. I think that he is twice as funny as ever before. In fact I plan to request numbers, and this is as one of the greatest comedians of our time. Alas a great performer who naturally prefers to choose his own material, he will, if reasonable, listen to suggestions on what bits to add or cut. For instance, Mitzi Green was not doing so well that they decided to do a takeoff on Joe E. Lewis every night. But when I pointed out that he was not as well-known and liked by our patrons, who would appreciate this particular bit, she included it and it has become a favorite here.

Ciro's itself—the it is one of the most famous in America and it is a very popular one.

The Midwest Bookers

(Continued from page 16) out to renew interest in dancing and help both groups.

Ops Are Hosts

Ballroom ops must realize they are in business for a general interest in familiarizing themselves with their clientele. Seri Hutton, of National Orchestra Service, Omaha, advised that ballroom ops would do well to associate closely with any community enterprise and attempt to have as many civic and school functions as possible held in their dance-erries. On the advertising situation, terri- band bookers felt that in some instances the entire budget is spent on promoting name attractions while ops cut down almost completely for the territory offices. Too many ops, they say, are sticking all their money in the name-band promotion and are not getting into the weekly territory band dates, which are so much more economical and if promoted correctly might mean a regular, neat income.

Ballroom interiors and exteriors mean a great deal, and ops should spend more time and dough in seeing that their spots are the most attractive in the community. Vic Schroeder, Omaha territory skedder, pointed out the lack of adequate p-a. signs and poor acoustics discourage foregrounds and offer little good music to dance to.

Schroeder also emphasized proper relations between the op and the manager, encouraging the ops to avoid instructions to leaders well in advance of the opening time; treat musicians courteously, obtain some form of service from ballroom help for musicians between sets and have promotion geared to standard pitch. Schroeder also pointed out that it is a good practice for ballroom ops to get their accounts in by 6 p.m. so that a band arriving early can have a chance to set up and clean up before early openings preparatory to going on the job.

Study Demand

All territory skedders insisted that ops study their crowds for band demands so that bookers could supply them with the type of band they wish. Barnett said he had run into ops who run regular popularity polls by having dancers sign cards and ops should which they also name their top favorites.

Nev Wagner, of the William Morris Chicago office, said that he has been securing great reports on his insin- ulation to ops who buy show-type dance bands and work a combination con- cert-dance. Utilizing the older three-hour dance, ops are able to turn out to a greater extent. The younger dance fans in for the name promotions.

Ops who handle their admis- ducats according to the price of the attrac- tion are enjoying higher grosses ac- cording to Lang Thompson, of Associa- ted Booking's Chi outlet. Thomp- sson is careful with dance prices and it is patrons are pulled by the drop in cost. Ops are fluidly changing in proportion with the guarantee on the band with some success in certain areas, he said.

Bail Howard

(Continued from page 16) of America. Promoter dedicated the one-night dance date to Bank of America employees. The ops were given tickets at a reduced rate, which meant that the promoter was as- sured of a substantial burnout coming from that organization.

According to Howard, admission receipts from the dance date, the three prominent promoters and dancy ops take it for granted that the public knows about their lowering of prices. He mentioned one promoter who heads his newspaper with the words: "Now, name bands at sensible prices." By driv- ing home the fact that prices are down, it will result in more cus- tomers who can now afford to go and are willing to spread the good news to their friends.

Howard Sinnott

(Continued from page 16) some sort of intimacy between the operator and the ticket buyer. The atmosphere should maintain use of promo- tion gimmicks — giveaways, door prizes, disk jockey. Perhaps if the promoter should spend some time and money in keeping his ball- room in attractive shape, the present rooms today are in bad need of re- decoration, refurbishing, repainting. Keeping the ballroom in neat shape will help to bring the environment which would draw and hold the customers and drive them away.

Another suggestion is that oper- ators make greater use of advance ticket sales on spot bookings. This forces a two-fold policy. Primarily, advance sale should cause word-of- mouth talk about the dance around here. Secondly, it provides insurance for the operator's date."
"Sing Bing", "Lee's for Me" Collegian Chant; in Place: Como, Laine; Stafford, Shore

Sinatra Slip Shows, Lund Fades; Monroe, Christy Pop In

(Continued from page 3)

slot to fifth place behind Crosby, Perry Como, Frankie Laine and Vaughn Monroe. Combination of bad publicity for Sinatra and a long stretch without a sock record (his last biggie was "Memphis" over a year ago and that bowed to the Art Lund version for impact) took its toll in this year's poll. But Como's disk success remained at high level with one smash hit to his credit ("When You Were Sweet Sixteen" paired with "Chi Baba, Chi Baba") and several peak-sale platters to boot. Laine pulled up from seventh slot last year to No. 3 this year on the strength of his Mercury success; since "That's My Desire" the singer even now boasts a hit in his version of "Shine".

Craig "Near You," Monroe "Ballerina" and Laine "Desire" Campus Wax Faves

Iturbi, Rubinstein Longhair Laurels—Khachaturian Boom

NEW YORK March 27.—The campus lads and lassies' selection of their favorite popular records of the past year apparently reflects the choice of music lovers at large. The following are the top two hundred, according to the Poll!

NEW YORK, March 27.—Perennial favorites of the American classical music lovers at large grabbed off billing among the college lads and lasses, with Hindemith and Khachaturian leading the way.

The Colleges Cheer for the Stylized Vocals of Frankie Laine

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SINGERS

All-Around Favorite (Male)
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2. Perry Como . . . . . . . . . . . . . . . 570
3. Frankie Laine . . . . . . . . . . . . . . 409
4. Vaughn Monroe . . . . . . . . . . . . . 273
5. Frank Sinatra . . . . . . . . . . . . . . 270
6. Mel Torme . . . . . . . . . . . . . . . 122
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