

SECTION TWO

In Person
BOX OFFICE

A Personal Appearances
Supplement

The Billboard

APRIL 24, 1948

Smash Success!

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

a Sensation!

... on Fred Robbins' **ONE-NITE STAND** at **CARNEGIE 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
By Popular Demand*

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Every Saturday for
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TO BOX OFFICE DRAW



Lionel
HAMPTON

and his Orchestra

EXCLUSIVE MANAGEMENT

ASSOCIATED BOOKING CORPORATION

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AMERICA'S NO.1 BAND ATTRACTION

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...on ten one-nighter concert dates

LOUISVILLE, KY.	\$11,089
GRAND RAPIDS, MICH.	13,923
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



*Vaughn
Monroe*
and his Orchestra

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

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VICTOR
RECORDS

EXCLUSIVE MANAGEMENT
Willard  **Alexander**
INC.
30 ROCKEFELLER PLAZA
NEW YORK



Direction:
MARSHARD MUSIC

Personal Appearances Supplement

Section Two, April 24, 1948

Features

	Page
Running a Successful Night Club.....	4
A Decade of Band and Singer Toppers With America's College Kids.....	6
Click Concerts . . . and How They Get That Way.....	9
Name Bands and Smart Promotion CLICK, by Frank Palumbo.....	11
The Midwest Ballroom Picture.....	14
Booker Tips to Band Buyers.....	16
The Promoter Lays It on the Line.....	17
Box-Office Barometer of Top Music Attractions by Territories.....	18
Comic's Eye-View of the Guys Who Run the Clubs, by Peter Lind Hayes, Joey Adams.....	20
Booking Major Convention Shows, by Abner J. Greshler.....	25
Review of the AGVA Situation.....	26
Who's Who at the Box Office.....	30
Disk Jockeys as Nitery-Theater Attractions.....	42

Lists

Booking Offices.....	22
Amusement Parks (using name bands).....	28
Music Editors of Newspapers and Magazines.....	44

Advertisers

(Page numbers in parenthesis refer to biographies)

	Biog.	Page		Biog.	Page
ALLAN SISTERS, The	(30)	37	LAWRENCE, Elliot	(35)	7
ALLEN, Barclay	(30)	33	LAWRENCE, Mark	(40)	49
BARRY, Dave	(30)	49	LUCAS, Nick	(38)	40
BELLE-TONES, The	(30)	45	METRONOMES, The	(38)	47
BOB AND EVELYN	(30)	37	MILTON, Roy	(38)	41
BOB AND EVELYN	(30)	21	MODERNAIRES, The	(38)	32
BROOKS, Hadda	(30)	39	MONROE, Vaughn	(38)	2
CARPENTER, Ike	(30)	24	MOONEY, Art	(39)	52
CAVANAUGH, Page, Trio.....	(32)	45	NELSON SISTERS, The	(39)	36
CHARACTERS, The	OWENS, Jack	(40)	19
COLE, King, Trio	(30)	10	PAMELA AND LOUISE	(39)	36
COOLEY, Spade	(32)	8	PARAMOUNT, The	39
DAMONE, Vic	(32)	13	PARAMOUNT, The	(39)	36
DENNIS, Kathleen	(32)	36	PAUL AND PAULETTE TRIO, The	(39)	36
FELICE, Ernie, Quartet	(32)	24	PEARCE, Alice	(40)	49
GAYLE, Al	(33)	49	RAVENS, The	(40)	31
HAMPTON, Lionel	(33)	1	ROBERTA AND MACK	(40)	37
HARMONICA DONS	(33)	49	ROBINSON, Frank (Sugar Chile)	(40)	34
HARMONICATS, The	(33)	38	SANDS, Carl	(41)	50
HEALEY AND MACK	(33)	36	SCHENK, Frankie	(41)	38
HERMAN, Woody	(34)	8	SPIVAK, Charlie	(41)	15
HUDSON, Dean	(34)	35	TOPIC, Ione	(42)	36
INGLE, Red	(34)	27	TYLER, "T" Texas	(42)	40
INTERLUDES, The	(35)	47	WAKELY, Jimmy	(42)	23
KAYE, Mary, Trio	(35)	29	WALLIS, Ruth	(42)	41
LAINÉ, Frankie	(34)	51	WILLIAMS, Tex	(42)	27

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 \$85,000 on special exploitation—

which includes sending gifts to our regular patrons, movie stars and other celebrities.

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 Raymond 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

H. D. HOVER



H. D. Hover, Owner-Operator, *Ciro's* Hollywood



Duke Ellington . . . he draws the music mob.



Joe E. Lewis . . . the *Ciroese* love him.



Mitzi Green . . . a *Ciroese* impersonation elicited.



Harry Richman . . . for him a swimming party.



Jerry Lester . . . from not-up-to-standard to one-of-the-greatest.



Kay Thompson and the Four Williams Brothers . . . they busted all records.

Isadora'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—namely motion picture celebrities and the press. For Harry Richman, for instance, I gave a swimming party.

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 \$8,000 per week.

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 50)

Serve better food than any restaurant in town
 pick out the best headwaiter, captains and waiters
 serve nothing except the best "branded" liquors
 cater to every whim of your customers
 give everyone a ringside table, even on Saturday nights
 pay five times as much as you can afford for a show
 be sure that it is as good or better than any show in any theater in town
 hire the two best orchestras you can get
 redecorate every year
 pay strict attention to every detail
 come in early and stay late work seven days a week (unless you're in Philadelphia—and then spend Sunday in New York visiting night clubs, trying to find acts that you can use)

spend three times as much for advertising as you can afford never 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 Childs
 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

LIKE in any other business, the most important requirement for a successful 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 actual show, including timing, staging and accompaniment.

Well-Balanced Production

To select an artist for a night club requires a personal taste or flair 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 easy to convince a portion of the public and so you acquire your own following. This following comes because it knows it will find an interesting display of talent; it is not

attracted by one name, but by a well-balanced production.

Comedy Wanted

The greatest demand is for comedy, and comedians are the most difficult to find. I have always tried to present people who are funny without being vulgar. Some of the acts which I have discovered have made people laugh most are the Bernards, who were the first to compose an entirely

angle and the line of girls, is good music, good singing and good rhythm. Here I would like to mention two groups which have worked for me, the Herman Chittison and Ellis Larkin trios. They have been called the best accompanists in the country by some of the outstanding singers. These groups accompanied singers such as Evelyn Knight and Joan Nichols when they got their



Some of Jacoby's Blue Angel "Discoveries"—

Left to right, Alice Pearce, Pearl Bailey, Florence Desmond and the Bernard Brothers

creative mimicry, timed to other peoples' records, and Paula Laurence and Alice Pearce, both with new zany characters and ideas. Along with these I would like to mention Florence Desmond as one of the most distinguished comedienne's, unique in the art of imitation.

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 fears about continued profitable business at the Blue Angel.

WE ARE starting our 20th year at Leon & Eddie's. They tell me that with the fickle public this is some kind of a miracle. Doors have opened and closed around us with such rapidity it is hard to keep track of who's who.

After all these years our mailing list embraces every corner of the globe and every address was given to us personally. I feel that the people who have made our place a "must" like our spot because of the friendly atmosphere and the homey touch we try to give it. I think that in the course of some evenings I walk a good 15 miles shaking hands and greeting old friends and new, and that's how I feel about my customers . . . they are my friends.

Square the Beefs

We try to correct any complaints that may arise before the customer leaves so that he is completely satis-

fied. I insist on the finest of food, moderately priced, expertly prepared and served, and our tables are plenty large enough to eat on.

I change my shows every four weeks. I like fresh new acts and many have graduated real stars from here, including Jackie Miles, Jan Murray, Jackie Gleason, Donald Richards, Lee Sullivan, Archie Robbins, Joey Adams, Iris Adjian, Marie McDonald and many others. I have no business gimmicks outside of our 8 by 10-foot television screen on which we show major sporting events. The customers love it and incidentally so do I, as it gives me a chance to keep up on sports and attend to business, too. Our Sunday night celebrity parties have been going on for 15 years and we have a wonderful time. The public has never tired of these nights and they are a tradition with us.

Mostly 20-Year Men

Most of my staff have been with me since the place opened, and the

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



waiters and captains have memorized faces and names from all over the world and have the same friendly interest in our patrons as I have. I

think that in these past 20 years I must have sung over 100,000 songs and the way I feel right now I could sing 100,000 more.

A Decade of Band and Singer Toppers

with America's College Kids

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

College Poll Winners—1938-1948

YEAR	FAVORITE BANDS	MOST PROMISING NEWER BANDS	FAVORITE MALE SINGERS	FAVORITE FEMALE SINGERS
1938	Benny Goodman Tommy Dorsey Hal Kemp			
1939	Artie Shaw Kay Kyser Tommy Dorsey		Bing Crosby Jack Leonard Kenny Baker	Bea Wain Ella Fitzgerald Ginny Simms
1940	Glenn Miller Kay Kyser Tommy Dorsey		Ray Eberle Jack Leonard Bob Eberly	Bonnie Baker Ginny Simms Ella Fitzgerald
1941	Glenn Miller Tommy Dorsey Kay Kyser	Vaughn Monroe Will Bradley Charlie Spivak Bobby Byrne	Frank Sinatra Ray Eberle Bob Eberly	Ginny Simms Helen O'Connell Helen Forrest
1942	Glenn Miller Tommy Dorsey Harry James	Hal McIntyre- Claude Thornhill Vaughn Monroe Charlie Spivak	Ray Eberle Frank Sinatra Bob Eberly	Helen O'Connell Marion Hutton Ginny Simms
1943	Harry James Tommy Dorsey Glenn Miller	Hal McIntyre Stan Kenton Vaughn Monroe	Frank Sinatra Bob Eberly Ray Eberle	Helen Forrest Helen O'Connell Peggy Lee
1944	No Poll	No Poll	No Poll	No Poll
1945	Tommy Dorsey- Harry James Glenn Miller Benny Goodman	Stan Kenton Hal McIntyre Les Brown	Bing Crosby Frank Sinatra Dick Haymes	Dinah Shore Jo Stafford Ginny Simms
1946	Tommy Dorsey Woody Herman Stan Kenton	Stan Kenton Tex Beneke & G. Miller Ork Elliot Lawrence	Bing Crosby Frank Sinatra Perry Como	Jo Stafford Dinah Shore Peggy Lee
1947	Stan Kenton Tex Beneke & G. Miller Ork Tommy Dorsey	Elliot Lawrence Eddy Howard Ray McKinley	Frank Sinatra Bing Crosby Perry Como	Jo Stafford Dinah Shore Peggy Lee
1948	Stan Kenton Vaughn Monroe Tex Beneke	Elliot Lawrence Art Mooney Randy Brooks	Bing Crosby Perry Como Frankie Laine	Peggy Lee Jo Stafford Dinah Shore



Bing Crosby



Peggy Lee



Stan Kenton



Jo Stafford



Tommy Dorsey



Frank Sinatra



Harry James



Hal McIntyre



Helen Forrest



Artie Shaw



Dinah Shore



Ray Eberle



Ginny Simms



Benny Goodman



Claude Thornhill



Woody Herman



Frankie Laine



Bob Eberly



Lenny Baker



Perry Como



Art Mooney



Will Bradley



Ella Fitzgerald



Eddy Howard



Charlie Spivak



Tex Beneke



Vaughn Monroe



Jack Leonard



Randy Brooks



Kay Kyser



Elliot Lawrence



Marion Hutton



Ray McKinley

April 24, 1948

cum laude

with a repeat performance
in their Sophomore Year!



Elliot Lawrence

and his Orchestra

The Billboard
10th Annual College Poll
BANDS

All-Around Favorite

1. Stan Kenton	1,370
2. Vaughn Monroe	1,133
3. Tex Beneke	873
4. Tommy Dorsey	720
5. Harry James	594
6. Guy Lombardo	378
7. <u>Elliot Lawrence</u>	364
8. Eddy Howard	341
9. Claude Thornhill	292
10. Les Brown	240

Sweet

1. Vaughn Monroe	131
2. <u>Elliot Lawrence</u>	80
3. Tex Beneke	69

Swing

1. Stan Kenton	303
----------------	-----

Most Promising Newer

1. <u>Elliot Lawrence</u>	591
2. Art Mooney	143
3. Randy Brooks	129
4. Eddy Howard	114
5. Skitch Henderson	101
6. Ray McKinley	89
7. Claude Thornhill	72
8. Ray Anthony	65

Lawrence Does Repeat as Most Promising Ork

Mooney Grabs Place Money

NEW YORK, March 27.—For the second straight year, Elliot Lawrence's crew emerges as the campus choice for the most promising newer ork title, according to *The Billboard's* 10th Annual College Poll results. Tabulation shows the youthful 88-er far in front of Art Mooney, Randy Brooks, Eddy Howard and Skitch Henderson, who round out the first five listings. Lawrence's repeat comes as no surprise considering the predominance of

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.

Returning —
CAFE ROUGE
HOTEL PENNSYLVANIA, NEW YORK
MAY 24th

Latest Columbia Record Release —
SHAUNY O'SHAY
SUGAR BEAT

Soon to be Released —
AT THE FLYING "W"
DONNA BELLA

Personal Management **STAN LEE BROZA**
RKO Bldg. • Rockefeller Center New York 20, N. Y.

Press Relations
GEORGE B. EVANS



Direction —
GENERAL ARTISTS CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

GREAT MUSIC*



Currently

COMMODORE HOTEL

NEW YORK CITY

Opening

CAPITOL THEATER

NEW YORK CITY

MAY 20TH

*** WOODY
HERMAN**

and his orchestra

Personal Management: ABE TURCHEN

King of Modern-Western Swing

**SPADE
COOLEY**

and his great entertaining band



*Establishing new house records on
his first* **NATIONAL TOUR**

**Available for
FAIRS AND PARKS**

CARNEGIE HALL—MAY 17TH

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.

IT'S about time for a few calm words on a thing called "concerts." In the pop field (name bands, acts, singers) concerts achieved such widespread fame this year as compared with past seasons that a lot of "experts" formed dangerous opinions; dangerous because of the over-generalization. There seems to be no doubt that popular concerts are in ever-growing vogue and are paying off with ever-greater success, but there are barriers and qualifications that the promoter and performer must familiarize himself with before deciding to junk the ballroom circuit and head for any and all concert halls in sight.

Concerts, of course, are nothing new; for years the bigger metropolis in the nation have housed pop attractions on the concert stage frequently with good results. Today various phenomena explain the increased tempo of the concert trend. At the same time these phenomena are self-explanatory "proceed with caution" signposts for the one-night promoter.

No. 1 phenomenon seems to be the disk jockey. In the East impresario Ernie Anderson has wisely pulsed the exact exploitation potential of the disk jockey as related to the concert stage and has brought the jockeys into business with himself. Anderson has a good record of concert tour promotions behind him, mostly in the jazz field. In New York he has been presiding over Town Hall and Carnegie Hall (at the former usually in association with platter spinner Freddie Robbins); he's booked the Illinois Jacquet-Ella Fitzgerald package concert thru Hartford, Detroit, Philadelphia, Boston, Washington and Cleveland. This tour ran at \$1,500 guarantee (\$500 to Ella and the remainder to the ork, while Jacquet worked at 50 per cent over the gross and Fitzgerald 20 per cent over the gross). Meanwhile Anderson took out money at virtually every concert stop. Locally he sold out the Stan Kenton house at Carnegie Hall (prices scaled as high of \$4.80); at Town Hall he's loaded up weekly concerts with lower scaled ducats but enough to go over the top. His personal abilities as a promoter may be important—grant that he knows exploitation and advertising gimmicks and uses them well. But his conceded practice of promoting in conjunction with disk jockeys probably holds the key to his best results. Anderson's normal arrangement is to give the hottest disk jockey in each town where one of his concerts is being staged, a small piece of the percentage. The jock, in turn, usually acts as emcee for

the given concert. In addition, and this is important, you can be sure that the jock lends plenty of vociferous support via the radio waves for the concert promotion. Fact that Anderson has been "coming out" validates (business-wise) his practice of going into "partnership" with jocks.

On an out-and-out basis promoters may not care to pattern their business after Anderson's jockey tie-in set-up. But the important lesson to learn is that the local jockey can be all important in concert planning and staging. The wise concert promoter better look to his jocks as friends, if not partners.

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

Name Clicks

Name bands playing concerts are usually surprisingly successful when compared with those trodding the routine one-nighter dance lanes. But wait a minute, Mr. Promoter—don't junk your ballroom 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 8G in every one of 24 cities and as much as 14G and 15G in concert dates at Minneapolis and Worcester). Yeah, Vaughn Monroe can buff out 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 spice the concert box office. Spike has a 14-act Musical Depreciation Revue; Monroe is loaded 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 sold band entertaining are definitely more caustic 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 agency function, 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 no better than 60 days a year for any given ork or act. This 60-day figure is one with considerable "gate milking" involved and may be presumed to apply only to No. 1 bands, vocal and act attractions. While it has no immediate bearing on the promoter (new concert promotions can be developed) it does point up 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 it broadens out) the problem may efface itself and the promoter may find it simpler to catch on to a Jones, Monroe or Kaye passing thru; meanwhile there are lesser names to consider.

Folk and Racers

Today, in terms 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-contenders. Newly arrived race and hillbilly record artists, for example, offer enterprising opportunities in the personal-appearance belt. There's no surprise when established hillbilly-Western names such as Ernest Tubb and Eddy Arnold, or the race stars, including Louis Jordan, King Cole, Three Players, draw packed concert houses, but the promoter can also cull thru the Nellie Lutchers, Julia Lees, Tex Williams and Cowboy Copas or Sarah Vaughans. Frequently in given areas the disks of these artists provide the greatest exploitation builders any concert could require. Territorial requirements for concerts are extensive and go hand in hand with record-sale characteristics; yet, surprising as it may seem, some territories are misunderstood 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 sweet ballading.

Big Town Corn

The hillbilly field follows its local favorites around just as closey, too. In the Nashville area the Grand Ole Opry stars boom Tennessee concert promotions; 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, name 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.

The TIP OFF

on the box-office potential
of music attractions is their
current popularity on records

Check the
MUSIC
POPULARITY
CHARTS

in

The
Billboard

EVERY WEEK!



Irving



Nat.



Johnny

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

Corner view of Click sign which runs around the entire building. It contains 3,455 electric bulbs and two 20-foot electric flashcaster signs. Corner of 16th and Market, Philadelphia, is equivalent of 42d Street and Broadway, New York.



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.



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.

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." That 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.

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.

Past Experience

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

So, we put into the Click the lessons we learned from years of supplying entertainment. We remembered their gripes and complaints,

the Click rolling with Louis Prima's



A scene from the contest to pick Miss Press-Photographer of Philadelphia, an annual contest by the lensmen of Philly papers, held at the Click there March 14, 1948. All-round co-operation on this one is excellent; entries are numerous, and results gratifying.



New field of television opened another promotion outlet for Click. Here Desi Arnaz awards a \$1,000 coat to the winner of the Miss Television of Philadelphia contest, September, 1947. To date, 295 appearances and television plugs have been made with band leaders and Click stage itself.



One phase of band promotion is selling records of the band at Click, usually for benefit of some charity. Here Stan Kenton and Juke-Christy are shown looking at Showtime magazine award made to Stan at Click, as they get ready to sell their records between sets. It's solid and profitable publicity.

orchestra, and have followed it with a line-up that included practically all the top names in the band business. We utilize the revolving 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 590 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-an-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 1,495 air shows 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 going 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 1,220 separate personal appearances on these shows. They've also made 655 transcriptions for use on shows they couldn't attend in person. And we've used some 800 transcribed messages from band lead-

ers before they opened at the Click, which announced their coming engagement.

We try to work about three weeks ahead of a band's engagement at 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 metropolitan 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 com-

pletely 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 title 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 Carillo and many others. And we've found out that a happy teen-ager is a wonderful advertisement.

Gal 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."



Altho Philadelphia can never compare with New York for guest star appearances, when they are in Philly they usually wind up at the Click. Here Bob Hope and Jerry Colonna clown with Tommy Tucker's band.



For our Treasury Bandstand shows, editors of high school and college papers are invited to attend and interview the bands at the Click. Here Vaughn Monroe and the band play for a coast-to-coast hook-up while some of the editors watch.



Burke E. Dorworth, 19, freshman at Westminister College, New Wilmington, Pa., had to hitch-hike to Philadelphia to lead the band at Click with his fraternity paddle as part of his initiation chores. Johnny Long obliges.

VIC DAMONE



*Singing his way
into the heart
of America*



Press Relations
SID ASCHER

Personal Management
LOU CAPONE

WILLIAM MORRIS AGENCY, INC.

The Midwest Ballroom Picture

Paced by the Midwest Ballroom Operators' Association, dancery moguls in the Middle West are utilizing every known gimmick to fight their way back out of the longest sustained business slump since depression.

WHILE Midwest ballroom ops are facing their biggest sustained biz slump since the latter days of the depression, dancery owners and independent promoters are a bit more optimistic in their outlook because they have already weathered out such a depression situation in the '30's and because they are now able to cling to their own organization, the Midwest Ballroom Operators' Association (MBOA) as a bulwark.

While the MBOA has contributed some major improvements for dance band buyers, 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 feds, it has assisted most as an agency to disseminate necessary advice and information among its approximately 175 members. Previous to the organization eight years ago ops were forced to meet changes in business by themselves, while now 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 thru the experience of cohorts in the same field.

Membership Drive

At present, the MBOA is prepping for a strong membership campaign, feeling that issues such as the 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 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 news from member to member.

Old-Timer Revival

As a result of their depression experiences, Midwest ops are prepping all their promotional media to meet the present gross decline. A major aid in perk'ing 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, lively tempo music, Devine, who has given over his important Saturday nights to the oldsters, reports that he is making enough moo on the promotion to fly in out-of-town units, such as Frank Yankovics' Cleveland ork, which waxes for Columbia. In addition, Devine is using an 11-piece old-time band and has also used other out-of-town waxing crews, such as Lawrence Duchow (Victor) and Rudy Pochar (Mercury-Rondo). Ralph Webster, who has been a prominent territory band booker and leader as well as personal manager and is now operating Woodcliff Ballroom, Spencer, Ia., has increased his old-time dancing pull 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 Trianon, Chicago dancieries operated by Bill Karzas, have hiked their mid-week night takes considerably with an over-30 dance, with regular orks playing more waltzes and old standards.

College Stunts

Ops are finding too that the youngsters go in heavily for nights specially created for them. In college towns ops are finding that catering to sororities and frats pays off. Vern Byers, of the Rainbow, Denver, reports that they are readying Friday nights with plans to have the bands play the chapter songs, select a prince-and-princess evening, 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 dance free that week.

In addition, ops are finding other night promotions, such as Hard Time, costumed Gay '90's and a free-women's night, are paying off. Ralph Webster reports that he has run very successful leap year parties, which have been highlighted by a make-shift jail for stags and other gimmicks.

While many Midwest dancieries, especially those in the sticks and a few in Detroit and Milwaukee, where there are large transient Southern migrations, use hillbilly and Western bands occasionally, Jimmy Hix, manager of Tom Archer's Frog Hop, St. Joseph, Mo., has been working one night per week with a Western

local radio band and the gimmick is working out okay.

Radio Brings 'Em In

More than ever before ops are finding radio a good bet in moving their talent merchandise. Alice McMahon, of the Indiana Roof, Indianapolis, has worked out a co-operative deal with a local disk jockey who does commercial time for her and plugs her bands with records on his other shows and does all interviews with the leaders and vocalists during the week. Ralph Webster has a 15-minute show five times per week on KIDC, Spencer, Ia., where he utilizes live old-time music Mondays, with recorded music and news of forthcoming attractions the remainder of the week. In addition, this small-town station does sustaining remotes from the Woodcliff Ballroom on week ends. Many ops have found trouble in persuading local radio stations to grant them sustaining time, but Webster said he pitched the station to the angle that they would be doing a service to the community. Webster also does a good deal of the announcing, a factor which he finds helps immeasurably in warming up his patrons to the new dancery.

Free Birthday Ducat

Ballroom owners are finding the direct mail advertising a good payoff, with a number of methods used to obtain addresses and names of dancers. Most successful thus far is the "free birthday ducat," 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 traveling orks 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 Barnette, Sioux Falls, whose combined stables hold approximately 25 bands at the present time.

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 orks, 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 nine or ten sidemen.

Less Name Dates

Big and semi-name bands are finding that they get less work per month out of Midwest ops than they did two years ago. Ops have found generally 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 number of name band dates. Ops, too, want more showmanship from bands, something which territory orks are emphasizing, and which ballroom tycoons are finding is 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 check-rooms to the dancery's concessions.

Altho MBOA members and ops 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 jobs 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 a lowering of the guarantee and a hike in the percentage or vice versa. Feeling 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, if and when the national income re-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 Larry Ceer, Laramar Ballroom
Fort Dodge, Ia.

April 24, 1948

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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



DIRECTION: WILLIAM MORRIS AGENCY

PERSONAL MANAGEMENT: LOU ZITO

ROAD MANAGER: JIMMY WILLIAMS

Booker Tips to Band Buyers

Smart use of mailing lists; standard and new exploitation gimmicks; tie-ups with record dealers and disk jockeys; refurbishing of grimy locations; more thoughtful talent buying are all contributing factors to a successful operation. In tough times they're "musts."

PHIL BROWN

One-Nighter 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-nighter 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 one-night 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 or every other Wednesday, for example; this to 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, disk jockey ties, full use of a thoro mailing list, giveaways and miscellaneous ideas.

"I have one recommendation" offers 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 getting the potential future customers warmed up to the ballroom at an early age."

HENRY MILLER

One-Nighter 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-nighter booker for General Artists Corporation, feels that admission prices should be kept in line with the draw-

ing power of the band on the stand. People still come out for the attractions when they get a bargain, he said. The days when a promoter could charge \$2.50 at the gate for a band that was getting \$750 have passed. Promoters, he feels, are realizing that today prices are gradually being readjusted to fit existing biz conditions. One-night dance dates are considerably different from concerts. Stan Kenton, he pointed out, is getting a \$3.60 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 concert-goer and general psychological approach is considerably different from that of the patron attending a dance.

As an example of the advantages of keeping the admission down to a reasonable figure, Miller mentioned Tex Beneke's two-day stand at the Seattle Armory 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 during Beneke's Friday-Saturday stay he drew approximately \$11,000 at the box office."

Miller stressed the importance of proper publicity and promotion that goes to making a one-nighter successful. Among the more important, he feels, are record shop and department store personal appearances, which should be arranged by the promoters in advance of the band's arrival in town. With strong promotion and level prices, Miller feels one-night biz still holds profits 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 get a hall, a date, an attraction—any attraction—open the box office and then stand 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 super salesmanship to complement 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. Call it any name you choose—advertising, promotion, exploitation—but in the long run still comes out ballyhoo. Noise, commotion and stunts coupled with new ideas and resourcefulness are what the promoter needs.

"It's the promoter's job to convince the customer that he is being offered the opportunity to get in on the greatest entertainment buy of the day—week after week. The customers will buy if the promoters make them buy."

HAL HOWARD

One-Nighter Department,
Music Corporation of America,
Hollywood:

"Don't just cut admission prices. Let the customers know you're cutting them."

Not enough one-nighter promoters have discovered that their best bet in promotion and advertising is in direct mail, according to Hal 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 a potential dance-minded segment of a town's population via direct mail.

Simplest and surest way of getting a live mailing list, according to Howard, is by using the standard door-prize gimmick. Promoter offers a prize for which competing patrons must sign a card with their names and addresses. These cards automatically make available to promoters the names and addresses of people who are definitely interested in dancing and who have proven 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 didn't want to mention the name) where two ballrooms compete for that town's dancing biz. Both promoters playing comparable bands, one dancery outdraws the other by about 90 per cent, thanks to his use of direct mail.

Another sure-fire gimmick, according to Howard, are tie-ins with the local record distributor who handles the band's disks. Promoters are wise to exchange record shop window displays for a disk display in the ballroom lobby plugging the dealer or distrib who handles the leader's platters. According to Howard, one method of promoting interest in a band soon to arrive is for the promoter to work a deal with one of the larger concerns in town. He gives as an example one promoter who set up a "dedication" tie-up with Bank

(See HAL HOWARD on page 50)

HOWARD SINNOTT

One-Nighter 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 Sinnott, of the New York office, General Artists Corporation, one-nighter department, tells buyers:

"Essentially, the success of a one-night operation depends in good part on the regularity of promotion. A promoter who has one particular day each week set aside for name band dances has a better chance of creating an attendance habit among his customers. Thus, he builds a steady following to a far greater degree than the sporadic operator who hopes to lure them in every time he gets his hands on a reasonably good name band.

Direct Mail a Must

"Regular operators should develop a thoro direct mail advertising campaign. This too can help to create (See HOWARD SINNOTT, 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 dance promoters (because they must keep their bands working five to seven nights per week in that particular territory) than do the major office one-night skedders, had much to comment on improvement in ballroom operation than their big-city cohorts.

The territory bookers generally feel that ballroom ops must start a general program to revive interest in dancing. Jimmy Barnes, Sioux Falls, S. D., band booker, suggested a return to some old or perhaps new type of group dancing in order to provide for more mixing and new friendships in territories. He recommended that a group, such as the Midwest Ballroom Operator Association, make a pitch to some national dancing teachers' group that the campaign might be worked (See MIDWEST BOOKERS, page 50)

The Promoter Lays It on the Line

High ork prices and guarantees; rising costs of operation; wedge booking; fronters' indifference all seen as contributing to promoters' current woes

LARRY GEER

President,
Midwest Ballroom Operators' Association
and operator of
Laramar Ballroom and Expo Park,
Fort Dodge, Ia.

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

Larry Geer, prexy of the Midwest Ballroom Operators' Association and op of the Laramar Ballroom and Expo Park, Fort Dodge, Ia., and the Alhambra Ballroom, Twin Lakes, Ia., urged fronters, 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 prexy 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-nighter biz is to survive, bands must lower their guarantees and percentage splits, their leaders must make a greater effort to entertain the crowds, and bookers and 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 thruout the Sacramento area in promoting, one-nighter dance dates. Schwartz maintains that band guarantees will have to be lopped 25 per (See Irving Schwartz on page 48)

ALICE McMAHON

Operator, Indiana Roof,
Indianapolis:

"With the government getting 20 cents of every admission dollar and the bands asking 50 or 60 per cent privilege, which means 40 cents to 43 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 location dancery, stressed the emphasis which orksters should place on one-nighters in a location. Actually, location ops, she pointed out, are sacrificing more than the one-night operator when working a name band on the single date basis, for they must "break into their regu-

lar policy to make room for the name.

Location ops, playing the names on the single night, face a decreased gate on the preceding and succeeding nights and also break the normal dance night of regular patrons, who change to the night of the visiting name ork. The name band will cost the op anywhere from three to seven (See Alice McManon on page 49)

CHARLIE SHRIBMAN

New England promoter and operator
of the Symphony and State ballrooms,
Boston:

"Bands and agencies must knock down prices on one-nighters . . ."

Charlie Shribman, New England promoter and operator of the Symphony and State ballrooms in Boston, says: "There's only one way the bands and agencies can help promoters. They've got to knock the one-night prices down. I know that in many cases it's tough to cut prices and in others it's impractical to clip the nut. Band leaders shouldn't lose dough but at the same time they shouldn't keep their prices at such a level that they leave the promoter vulnerable in the event of a poor turnout.

All Costs Up

"The promoter's got his headaches trying to keep the nut down without having to worry more about getting his bands at fair prices. Local newspaper advertising rates have doubled and tripled in the past year or two. Auditorium rents and labor costs are way up. A wise promoter has to play it close to the vest to come out a little ahead these days. Otherwise two or three consecutive bad dates can put a guy out of business or force him to revert to local bands.

"With the promoter's business at a low point and with overhead way up, he finds it tough to knock his own admission price down unless this in turn is compromised by band price cuts. High admission prices have been one solid reason for the letdown in one-nighter business.

GEORGE DEVINE

Operator of
Million Dollar Ballroom, Milwaukee:

"Personal managers would do well 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 do well to stick closer to their chattels, traveling with them occasionally and sounding out the dancing public at various spots to see what the band lacks. Devine, a Beer City dance promoter since the '30s, says he has built up his business thru close contact with his clientele and has found that he's able to pass some valuable

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 forsaken the regular dance field and is devoting his time and efforts to staging folk and Western events. A. B. Banford, also a former one-nighter promoter in these parts, has also left the dance field. Business has been so bad that even the regularly operating ballrooms have pulled in their horns.

tips to visiting orkmen. Too many p.m.'s seem too distant from their properties, he said.

Devine recommended that orksters pay more attention to what's going on in front of the bandstand than to what their bands are doing. At present, the younger dancers especially want to feel 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 operating costs are climbing and he is unable, except on the very top names, to ask a ducat hike. Devine urged that guarantees as well as percentages drop considerably 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 present 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 unsettled (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 publicizing 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 colored attractions 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. Salaries in the South are far below what they are in the East and West and consequently by the time the average dance customer is thru paying high living and (See Ralph Weinberg on page 48)

JOE BARRY

Co-owner, Ritz Ballroom,
Bridgeport, Conn.:

"It's a far cry from the days when the agency used to sell us a bona fide band leader — 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 trying to sell us worth-while attractions and have been pleasant to deal with. The agents don't try to cut one another's throat or double 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 decrease 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, Oakland and Northern California promoter. "Guarantees are just as high if not higher than during the war," Sheets said, "but the wartime business is gone." A greater volume of biz could be realized if admissions were lowered, but this isn't possible (See ANDY SHEETS on page 48)

Box-Office Barometer

of Top Music Attractions by Territories

NEW ENGLAND

POS.	ARTIST	POINTS
1.	ART MOONEY	422
2.	PEGGY LEE	417
3.	GRACIE FIELDS	397
4.	BING CROSBY	208
5.	VAUGHN MONROE	139
6.	LARRY GREEN	138
7.	PERRY COMO	115
8.	ARTHUR GODFREY	94
9.	FRANK YANKOVIC	76
10.	FRANKIE CARLE	71
11.	BUDDY CLARK	69
12.	FRANCIS CRAIG	61
13.	RUSS MORGAN-MILT HERTH	57
14.	FRANKIE LAINE	50
15.	KEN GRIFFIN	48
16.	WOODY HERMAN	38
17.	GUY LOMBARDO	35
18.	MILLS BROS.	33
19.	SAMMY KAYE	31
20.	FERKO STRING BAND	27
21.	BUDDY CLARK-RAY NOBLE	25
22.	DICK HAYMES	25
23.	FREDDY MARTIN	24
24.	C. SPIVAK	23
25.	V. HORTON AND HIS POLKA DEBS	21
26.	MILLS BROS.	18

MID-ATLANTIC

(New York, New Jersey, Penna.)

POS.	ARTIST	POINTS
1.	PEGGY LEE	1165
2.	BING CROSBY	1009
3.	ART MOONEY	874
4.	PERRY COMO	334
5.	VAUGHN MONROE	306
6.	GRACIE FIELDS	287
7.	DICK HAYMES	280
8.	ARTHUR GODFREY	233
9.	FRANCIS CRAIG	191
10.	LOUIS PRIMA	188
11.	FRANKIE CARLE	165
12.	RUSS MORGAN-MILT HERTH	144
13.	MARGARET WHITING	138
14.	FRANKIE LAINE	131
15.	KEN GRIFFIN	130
16.	SAMMY KAYE	127
17.	LARRY GREEN	108
18.	FREDDY MARTIN	99
19.	V. HORTON AND HIS POLKA DEBS	92
20.	EDDY HOWARD	83
21.	TEX BENEKE	79
22.	UPTOWN STRING BAND	70
23.	BUDDY CLARK	67
24.	WOODY HERMAN	65
25.	ANDREWS SISTERS	59
26.	FERKO STRING BAND	59
27.	THREE SUNS	58
28.	GUY LOMBARDO	55
29.	ROSETTA HOWARD	53
29.	JO STAFFORD	53

SOUTHEAST

(Virginia, District of Columbia, Maryland, Del., N. & S. Carolina, Ga., W. Va.)

POS.	ARTIST	POINTS
1.	BING CROSBY	600
2.	PEGGY LEE	489
3.	ART MOONEY	408
4.	GRACIE FIELDS	271
5.	FRANCIS CRAIG	201
6.	ARTHUR GODFREY	144
7.	PERRY COMO	143
8.	RUSS MORGAN	140
9.	VAUGHN MONROE	128
10.	MARGARET WHITING	107
11.	FRANKIE CARLE	86
12.	SAMMY KAYE	64
13.	FREDDY MARTIN	60
13.	NELLIE LUTOMER	60
15.	DICK HAYMES	56
16.	UPTOWN STRING BAND	56
17.	JO STAFFORD	52
18.	FERKO STRING BAND	45
19.	LONNIE JOHNSON	44
20.	GUY LOMBARDO	42
21.	BUDDY CLARK	38
21.	WOODY HERMAN	38
21.	FRANKIE LAINE	38
24.	TEX BENEKE	32
25.	CHARLIE SPIVAK	30
26.	PAUL WILLIAMS	29
27.	JULIA LEE	26
28.	EDDY HOWARD	23
29.	BUDDY CLARK-RAY NOBLE	22
29.	BULL MOOSE JACKSON	22
29.	T. TEX TYLOR	22

RETAIL record sales have often proved to be a sure-fire barometer to the box-office potency of a music attraction. The *Billboard* therefore has evaluated its *Best Selling Retail Records* Charts on a territorial basis (broken down as below), and by giving point values for each time a record by an artist appears in the chart. Tabulation covers the weeks of March 13, 20, 27 and April 3 and 10. Obviously some of the leading attractions (Bing Crosby, for example) are not available for personal appearance dates. Others, equally obviously are, and bookers will find the territorial standing of such artists in this barometer a pretty fair indication to what they may expect these attractions to do at the box office.

SOUTH

(Alabama, Mississippi, Louisiana, Kentucky, Tennessee, Florida)

POS.	ARTIST	POINTS
1.	BING CROSBY	472
2.	PEGGY LEE	427
3.	ART MOONEY	310
4.	FRANCIS CRAIG	173
5.	VAUGHN MONROE	144
6.	MARGARET WHITING	113
7.	ARTHUR GODFREY	111
8.	RUSS MORGAN-MILT HERTH	95
9.	PERRY COMO	85
10.	LARRY GREEN	74
11.	GRACIE FIELDS	68
12.	FREDDY MARTIN	63
13.	FRANKIE CARLE	59
14.	THREE SUNS	58
15.	ALVINO REY	57
16.	WOODY HERMAN	53
17.	JULIA LEE	47
18.	EDDY HOWARD	46
19.	BUDDY CLARK	39
20.	CHARLIE SPIVAK	35
21.	GUY LOMBARDO	32
22.	TEX BENEKE	31
22.	BUDDY CLARK-RAY NOBLE	31
24.	FRANKIE LAINE	28
25.	DINAH SHORE	26
26.	FRANK SINATRA	25
27.	DICK HAYMES	24
28.	VIC DAMONE	22
29.	LOUIS PRIMA	21
29.	JO STAFFORD	21

N. CENTRAL

(Ohio, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa)

POS.	ARTIST	POINTS
1.	PEGGY LEE	1882
2.	BING CROSBY	1215
3.	ART MOONEY	971
4.	FRANCIS CRAIG	564
5.	GRACIE FIELDS	579
6.	FRANKIE CARLE	491
7.	ARTHUR GODFREY	478
8.	PERRY COMO	348
8.	FRANKIE LAINE	346
10.	EDDY HOWARD	337
11.	KEN GRIFFIN	307
12.	RUSS MORGAN	303
13.	MARGARET WHITING	283
14.	FREDDY MARTIN	287
15.	VAUGHN MONROE	224
16.	LARRY GREEN	217
17.	WOODY HERMAN	178
18.	BUDDY CLARK	165
19.	ROSETTA HOWARD	159
20.	TEX BENEKE	152
21.	DICK HAYMES	143
22.	UPTOWN STRING BAND	124
23.	GUY LOMBARDO	121
24.	SAMMY KAYE	120
25.	THREE SUNS	116
26.	ALVINO REY	112
27.	MILLS BROS.	107
28.	NELLIE LUTOMER	95
29.	FERKO STRING BAND	82
30.	CHARLIE SPIVAK	60

SOUTH CENTRAL

(Missouri, Arkansas, Oklahoma, Texas, Nebraska, Kansas)

POS.	ARTIST	POINTS
1.	PEGGY LEE	782
2.	BING CROSBY	627
3.	ART MOONEY	497
4.	FRANKIE CARLE	328
5.	RUSS MORGAN-MILT HERTH	283
6.	MARGARET WHITING	259
7.	FRANCIS CRAIG	228
8.	LARRY GREEN	225
9.	ARTHUR GODFREY	194
10.	EDDY HOWARD	170
11.	CHARLIE SPIVAK	169
12.	VAUGHN MONROE	162
13.	GRACIE FIELDS	126
14.	BUDDY CLARK	121
15.	ALVINO REY	119
16.	SAMMY KAYE	113
17.	THREE SUNS	105
18.	FREDDY MARTIN	89
19.	PERRY COMO	71
20.	TEX BENEKE	68
21.	GUY LOMBARDO	65
22.	WOODY HERMAN	59
23.	FRANKIE LAINE	54
24.	JIM AND SANDRA STEELE	50
25.	DICK HAYMES	48
26.	TINY HILL	41
27.	MILLS BROS.	39
28.	NELLIE LUTOMER	37
29.	FRANK SINATRA	32
30.	VIC DAMONE	31

MOUNTAIN

(Arizona, Nevada, New Mexico, Colorado, Idaho, Montana, N. & S. Dakota, Wyoming, Utah)

POS.	ARTIST	POINTS
1.	PEGGY LEE	276
2.	BING CROSBY	194
3.	ART MOONEY	155
4.	EDDY HOWARD	98
5.	FRANKIE CARLE	92
6.	FRANCIS CRAIG	80
7.	LARRY GREEN	79
8.	SAMMY KAYE	59
8.	THREE SUNS	58
10.	CHARLIE SPIVAK	47
11.	RUSS MORGAN-MILT HERTH	46
12.	MARGARET WHITING	43
13.	VAUGHN MONROE	41
14.	ARTHUR GODFREY	38
15.	BUDDY CLARK	33
16.	ALVINO REY	31
17.	FREDDY MARTIN	29
18.	GUY LOMBARDO	25
19.	GRACIE FIELDS	24
20.	PERRY COMO	21
20.	WOODY HERMAN	21
22.	HARMONICATH	16
23.	JO STAFFORD	15
24.	DICK HAYMES	13
25.	FERKO STRING BAND	12
26.	FRANKIE LAINE	11
27.	DINAH SHORE	10

WEST COAST

(Washington, California, Oregon)

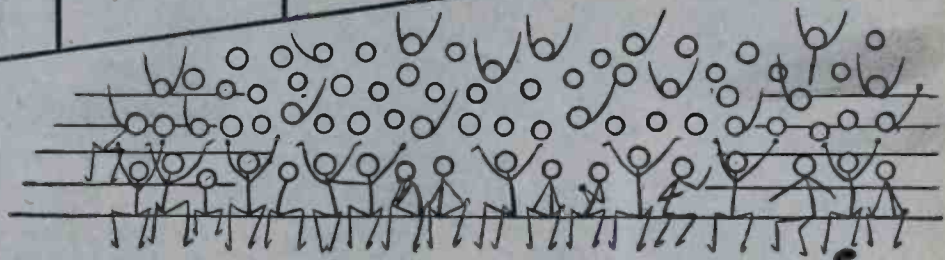
POS.	ARTIST	POINTS
1.	PEGGY LEE	529
2.	BING CROSBY	481
3.	ART MOONEY	404
4.	GRACIE FIELDS	214
5.	RUSS MORGAN-MILT HERTH	180
6.	FRANCIS CRAIG	131
7.	FRANKIE CARLE	114
8.	LARRY GREEN	101
9.	VAUGHN MONROE	99
10.	WOODY HERMAN	88
11.	MARGARET WHITING	83
12.	ARTHUR GODFREY	79
13.	FREDDY MARTIN	69
14.	EDDY HOWARD	54
15.	FRANKIE LAINE	49
16.	M. MORROW	40
17.	JO STAFFORD	36
18.	PERRY COMO	35
19.	THREE SUNS	31
20.	TEX BENEKE	30
21.	SAMMY KAYE	27
22.	ALVINO REY	26
23.	DINNING SISTERS	23
24.	DICK HAYMES	20
25.	LES PAUL	19
26.	STAN KENTON	17
27.	CHARLIE SPIVAK	16
28.	FRANK SINATRA	15
29.	MILLS BROS.	13
30.	BUDDY CLARK-RAY NOBLE	12

"The Heat's On!"

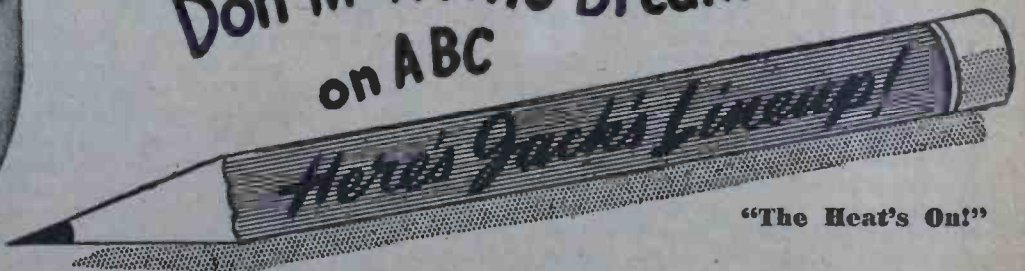
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O	W	E	N	
			S	<i>No Errors!</i>



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"The Heat's On!"

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

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AL BORDE

203 N. WABASH CHICAGO 1, ILLINOIS

Comic's Eye-View

of the Guys Who Run the Clubs

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 Cal-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. 5 company of Wallace Berry—rough, gruff and tough. Freud would classify his emotional struggle as a constant thwarting of an earnest desire to destroy musicians by beating them to death with comedians. Bones had booked us in with the newly organized and highly

competent orchestra known as Miguelito Valdez. Opening night, mid brassy fanfare, Miguelito suddenly relinquished his baton to his first fiddle player, latched on to his famous conga drum and, with eyes bulging, shouted something that sounded like "Ba ba lu 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 Miguelito 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 outpost 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 quite a haul, too. 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 Tonmy 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 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 nerves. 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 rumba band.

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 Glatt. 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

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

by
JOEY ADAMS



I WAS always very timid and shy when I met a night club or theater boss. If I didn't like the billing or dressing room or spot in the show I was afraid to approach the owner to complain. Then Tony Canzoneri joined me and later six-foot four-inch Mark Plant. Now I get what I want by just a sarcastic look. Especially when the boys are behind me.

Naturally we never have any trouble. What owner would complain to Tony or Mark? If it's bad they blame the audience and apologize for their club or theater. I'm the only comedian with a bodyguard for my talent.

The night club boss who stands out in my mind is not Monti Proser or Nicky Blair or Fritzl and Jacobson, but a fabulous character named Danny Davis, former owner of Kitty Davis's in Miami Beach, Fla.

Oh, the new owner, Michel Rosenberg (famous Jewish actor) is a great guy and a wonderful host. Instead of a round of drinks he sends his friends a round of Kishke—but the real character is Davis.

Calling B. S.

Danny is famous for the notes he sends his stars. He tries to change everybody's act, and 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 Fuld 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 kisser. 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 on down? 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 ex-night club boss.

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.

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REGAL THEATRE CHICAGO

ROYAL THEATRE BALTIMORE

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- Mod. 153 "DON'T TAKE YOUR LOVE FROM ME"
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Jack Beck Agency (A)

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Tommy Burchill

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Dave Clark Attractions (A, B, U)

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Los Angeles: 1129 LaBrea Ave.

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Continental Artists Corp. (A, B, U)

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Mort Davis
Larry Gengo

Cliff Archer (A)

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Altha Demaree

Cliff Archer (A)

Chicago: 32 W. Randolph St.

Altha Demaree

Cliff Archer (A)

Chicago: 32 W. Randolph St.

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Cliff Archer (A)

Chicago: 32 W. Randolph St.

Altha Demaree

Cliff Archer (A)

Chicago: 32 W. Randolph St.

Altha Demaree

Lowell A. D'Arcy Agency (A, B, U)

Los Angeles: 8818½ Sunset Blvd.

Lowell A. D'Arcy

Eddie Davis (A, B)

New York: 1650 Broadway

Eddie Shaw
M. Shaw

Jean Ann Davis (A)

New York: 48 W. 48th St.

John Watkins

Meyer Davis Music, Inc. (B)

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David Michlin

W. Louis Davis Agency (U)

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W. Louis Davis

Del Delbridge & Roy Gorrell Orchestra (A, B, U)

Detroit: 301 Fox Theater Bldg.

Bill O'Halloran

Alpha W. DeMaree Agency (A, U)

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Dave Diamond Agency (A, B, U)

Detroit: 307 Fox Theater Bldg.

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Lou Dorn

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New York: 1610 Broadway

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Belle Dow

Roy L. Dower Agency (A)

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Valley Stream, L. I., N. Y.: 2 Bee St.

Wallace Downey, Inc. (A, B)

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Wallace Downey
Jack Lear
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Al Dvorin Agency (A, U)

Chicago: Wood Bldg.

Al Dvorin

Gus Edwards (U)

Chicago: Wrigley Bldg., Suite 446

James Evans Productions (A, B)

New York: 1650 Broadway

James Evans

James A. Farley Theatrical Enterprises (A, B)

New York: 1564 Broadway, Suite 1101

James A. Farley
Newark, N. J.: 130 Pine Grove Terrace

Federal Artists Corp. (A, B, U)

Los Angeles: 8734 Sunset Blvd.

Ferquon Bros. Agency (A, B, U)

Indianapolis: 328 N. Senate Ave.

Twyla O. Mayfield

Herman Flaikoff (A, B)

New York: 545 Fifth Ave.

Sonny Dall
Sid Green
Rio De Janeiro, Brazil

Finzel Orchestras and Attractions, Inc. (A, B, U)

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William Finzel

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Sol Turok
Dorothy Walls

Cliff Fisher (A)

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Len Fisher Agency (A)

Chicago: 203 N. Wabash Ave.

Len Fisher

Edward I. Flakman (A, B, U)

Los Angeles: 8743 Sunset Blvd.

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William Fleck Agency (A, B, U)

Los Angeles: 8820 Sunset Blvd.

William Fleck
Lynne Clark

Foster Agency (A, B, U)

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Los Angeles: 8533 Hollywood Blvd.

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Franchon & Marco (A, B, U)

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Marco Wolff
Russell Stapleton

Frederick Bros. Agency, Inc. (A, B, U)

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Harb Paulley
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General Artists Corp. (A, B, U)

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Hollywood: 8584 Sunset Blvd.

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Tom Rockwell
Art Weems
Howard Sinnott
Don Seat
Tom Martin
Johnny Hamp
Harry Kilby

Chicago: 360 N. Michigan Ave.

Bob Weems
Paul Bannister
Joe Higgins
Johnny King

Los Angeles: 9028 Sunset Blvd.

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Milt Kraany
Henry Miller
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Bert Gervis
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Philadelphia: Shubert Theater Bldg.

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Len Greene

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Michael Meshkew

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Charlie Price
Harry Keller

Gertrude M. Quinton (A)
New York: 1619 Broadway

Barney Rapp Agency (A, B, U)
Cincinnati: 702-703 Union
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Barney Rapp
Sammy Leeds
Jan Harris
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Los Angeles: 8437 Wilshire
Blvd.
Margaret Rhodes

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New York: 1776 Broadway
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James A. Roberts Agency (A, B)
Chicago: 203 N. Wabash
James A. Roberts
Floyd Shaw
Paul Wittenmeyer

Sam Roberts Agency (A)
Chicago: 203 N. Wabash
Sam Roberts

Roehn & Boons (A)
New York: 1618 Broadway
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Don C. Boone

Al Rogers Agency (A)
New York: 1650 Broadway
Al Rogers

Harry Rogers Agency (A)
Los Angeles: 6233 Hollywood
Blvd.
Harry Rogers

Jerry Rosen (A)
New York: 204 Central Park
S.

Matty Rosen (A, B)
New York: 515 Madison Ave.
(Booking Offices, page 48)

Jack Linder Agency (A)
Los Angeles: 8824 Sunset
Blvd.
Jack Lindner
New York: 1580 Broadway
Chicago: 204 S. Wabash

Lloyd's Theatrical Enterprises (A)
New York: 1564 Broadway
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Fred B. Mack (A)
New York: 1560 Broadway,
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Morris Stoller
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London: Piccadilly Circus

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London: 17-18 Dover St.
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Dallas: Tower Petroleum
Bldg.
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Ave.

Cleveland: Union Commerce
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Detroit: 1612 Book Tower
Bldg.

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Wilshire Blvd.

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Roy Myers Entertainment Service (A)
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Philadelphia: Shubert Bldg.
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Meyer B. North (A)
New York: 1564 Broadway

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Chicago: 203 N. Wabash
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Franklin Hotel
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Orchestras Artists Bureau
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Thomas A. Kennedy

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Chicago: 203 N. Wabash

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Ramon Reacht
Mexico City, Mexico: Atenas
21

Paramount Attractions (A, B)
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St.

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"Romance On the High Seas"—Warner Bros.
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Booking Major Convention Shows

by
ABNER J. GRESHLER

Hundreds of thousands of dollars are spent by industry for talent at conventions, trade shows, etc. Here's an outline of the problems faced by a leading booker and producer of this type of show.

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 conventioners 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 youngsters 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 name 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 Metro-

politan Opera stars such as Jan Peerce or Robert Merrill, artists such as Dinah Shore, Hildegard or Mary Raye and Naldi. An audience composed mainly of salesmen might call for the talents of artists such as Gertrude Niesen 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 Miles, Mitzi Green, Dean Martin and Jerry Lewis, Hazel Scott, Henny 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, I 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 Macs). 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 tight little isle.

Review of the AGVA Situation

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.

THE END RESULT of the conflict of the internal battle within the American Guild of Variety Artists (AGVA) may be an actors' union in which the members will have a voice. Battles in AGVA are nothing new. Ever since there was an actors' union somebody seemed to pop up and get control. The present situation, therefore has ample historic precedent.

Matt Shelvey was appointed by the Associated Actors and Artistes of America (Four A's) in 1943 to run AGVA as national director until the union paid off its debt to the Four A's, and had a national convention. When that occurred the union would receive its full autonomy and a national director would be elected by the new board, which the members, thru elected delegates, would choose.

In fairness to Shelvey it must be admitted that during his reign, 1943-1947, AGVA managed to pay off the debt to the parent org. It also won increased minimums for members and improved general working conditions. It has been charged that the method of dues collection smacked of coercion but by and large the union prospered.

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, rumblings 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 thruout 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.

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 discovered what it said were discrepancies and asked for explanations. A series of meetings followed and on the morning of November 20, 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 appointed its own committee to run AGVA during Shelvey's absence. It consisted of Hy Faine, chairman, head of American Guild of Musical Artists (AGMA); Florence Marston, Screen Actors' Guild (SAG); Ray Cook, Chorus Equity; Dewey Barto, AGVA; A. Frank Reel, American Federation of Radio Artists (AFRA); George Heller, AFRA, and Angus Duncan, Equity.

At this point the committee claimed that when it went over to Shelvey's AGVA office they discovered "missing records and general confusion." It also claimed that AGVA personnel was moving records out. To stop this the committee changed the locks on the doors and began an intensive investigation of Shelvey's administration.

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 division of opinion 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 bonds 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 to 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 South-eastern AGVA rep for Shelvey. Hotel charged that both men had taken a total of \$20,000 from it as a waiver to permit the hotel to run matinees and that the money was not delivered to AGVA's welfare fund as it was supposed to have been. On January 30 both Shelvey and Kaye were indicted.

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 dictatorship methods. Case is still pending.

During the Four A's investigation it found that some of Shelvey's people had signed loyalty pledges to Shelvey and were to resign if he did. There were wheels within wheels, with portions taking on a comic opera tinge. As Shelvey people moved 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 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 are 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 Shelveyites would move in and that local agents would soon control branches.

Whichever 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.

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A. Karst, mgr.

HEGONS
Dell Lake Park
Herman C. Otto, owner

HERSHEY
Hershey Park
J. B. Sollenberger, mgr.

LEMONT FURNACE (near Uniontown)
Shady Grove Park
Michael Cabot, mgr.

LEWISTOWN
Kishacoquillas Park
Harry Fisher, owner-mgr.

MAHANAY CITY
Lakewood Park
Richard Guinane, mgr.

NEW CASTLE
Cascade Park
Owned by city
C. C. Couthard, mgr.

PARKESSBURG
Parkersburg Amusement Park
J. W. Talley Jr., owner
Russell P. Pyott, mgr.

PINE GROVE
Twin Grove Park

C. H. Yersey and O. T. McGrady, owners
W. A. Pannepacker, mgr.

PITTSBURGH
Kennedy Park
A. B. McSwigan, pres.
Carl E. Henninger, mgr.
West View Park
George M. Harton, mgr.

READING
Carsonia Park
Joseph Sigg, mgr.

SCRANTON (Mooste)
Rocky Glen Park
Benj. Stepling Jr., mgr.

SOMERTON (Philadelphia)
Somerton Springs Park
Vernon D. Blatt, mgr.

SUNBURY
Rolling Green Park
B. M. Spangler, owner-mgr.

UNIONTOWN
Shady Grove Park
Mike Cabot, mgr.

WILKES-BARRE
Sans Souci Park
Hansover Am. Co., owners
Mrs. Nellie Barr, mgr.

RHODE ISLAND

EAST PROVIDENCE
Crescent Park
John T. Clare, mgr.

WARWICK NECK
Rocky Point Park
J. Trillo, mgr.

SOUTH CAROLINA

CHARLESTON
Riverside Beach Park for Negroes
E. A. Hamilton, mgr.

TENNESSEE

COLUMBIA
Mid-State Fair Park
George L. Buchna, mgr.

KNOXVILLE
Chilhowee Park
Owned by city
H. Mack Franse

TEXAS

CISCO
Lake Cisco Amusement Co.
Bill Berry, mgr.

DALLAS
Vickery Amusement Park
T. R. Hickman, owner-mgr.
Casino Park
George T. Smith, mgr.

PORT ARTHUR
Pleasure Pier
T. J. Gillespie, mgr.

UTAH

SALT LAKE CITY
Sunset Beach
Ira Dern, owner
Black Rock Resort
Elmer K. Asgaard, mgr.
Lagoon Resort
R. S. Kimball, mgr.
Saltair Beach
Wm. M. Armstrong, mgr.

VIRGINIA

BUCKROE BEACH
Buckroe Beach Resort
P. V. Steffen, mgr.

NORFOLK
Ocean View Park
Albert Miller, mgr.

ROANOKE
Lakeside Park
H. L. Roberts, owner-mgr.

VIRGINIA BEACH
Casino Park
Frank D. Shean, mgr.
Seaside Park
Jack L. Greenapoon, mgr.

WASHINGTON

SPOKANE
Natorium Park
Louis and Lloyd Vogel, owners-mgrs.

YAKIMA
White City Amusement Park
Harry B. Chipman, mgr.

WEST VIRGINIA

CHESTER
Rock Springs Park
R. L. Hand, owner-mgr.

HUNTINGTON
Camden Park
J. J. Malloy and William Mudd Jr., mgrs.

WISCONSIN

APPLETON
Waverly Beach
Howard Campbell, owner-mgr.

BELOIT
Waverly Beach
S. L. Cashman, owner-mgr.

GREEN BAY
Bay Beach Park
Owned by city
Sylvester Esler, mgr.

MILWAUKEE
State Fair Park
State Fair Park, Inc., owners
C. S. Rose, mgr.

RACINE
Beachland Park
Reg. Freeman, owner-mgr.

CANADA

CRYSTAL BEACH, ONT.
Crystal Beach Park
F. L. Hall, gen. mgr.

HAMILTON, ONT.
La Salle Park
Owned by city

MONTREAL, QUE.
Belmont Park
Rex D. Billings, mgr.

PORT STANLEY, ONT.
Port Stanley Park
Owned by city
Albert A. Marek, mgr.

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Winnipeg Beach Amusements, Ltd., owners
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MUSIC CORP. OF AMERICA

Who's Who at the Box Office

THE ALLAN SISTERS

TWO curvaceous blondes, the Allan Sisters, match their appearance with intriguing voices that run the gamut of melody from humorous 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 in between its daily radio stints.

The Sisters, Vi and Velma, have worked spots such as the Oriental Theater, Helsing's and the Blackhawk, Chicago; Tic-Toc, Milwaukee; Frolics, Omaha; Bowery, Detroit, and Curley's, Minneapolis, the past year. Managed by the Louis Cohan Agency, Chicago.

BARCLAY ALLEN

AFTER a year as featured pianist with Freddy Martin's Coconut Grove ork, 29-year-old Barclay Allen organized his own 12-piece ork in February of this year. First date landed by the new crew was at Ciro's swank Hollywood nitery, where the ork is currently drawing favorable notices all around. On the horizon is a recording deal with a major diskery about set, and a road tour which starts at Denver's Elitch's Gardens in May.

The Allen piano stylings, spotlighted on many Martin diskings last year, brought the youthful maestro into national prominence rapidly. Before joining Martin, however, Barclay had amassed 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 Rhythm Four which eventually became the nucleus of his present crew. Between KLAC chores, he doubled on radio shows, handling ivories with Kay Kyser's ork, among others. With his Rhythm Four, he

cut 10 sides for Van-Es, small indie label during that time.

Allen's return to Denver in May at the helm of his own crew is significant, since the mile-high city is Barclay's home town. Before coming to Hollywood, he handled musical direction on KLZ, Denver, for three years, and played summer location dates at Cosmopolitan Hotel. He was recently featured in Martin Block's MGM musical short of Freddy Martin's ork in action. Booked by Music Corporation of America. Personally managed by Carson Harris.

DAVE BARRY

ANOTHER graduate of the old Major Bowes amateur hour show, Dave Barry played his first professional date at New York's old Palace Theater in April, 1935. From there, he toured with a Major Bowes vaude unit for six years, handling emcee chores and a featured comedy slot. Stints with orks followed, during 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 at Billy's 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 over for months. 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 Durante-Rexall show. Barry plays the "Mr. Ripple" 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 Columbia. He finished a nitery run early this month at Palm Springs's lush Palm House, where he drew several holdovers. Personally managed and booked by Harry Romm.

HADDA BROOKS

TWO and a half years ago, a small Hollywood indie diskery was just starting in biz. The firm, 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 vocalizing during a vaude stint at Los Angeles's Million-Dollar Theater in 1946. Success was immediate, setting the pattern for her future vocal-piano sides. Vaude and personal appearance stints, coupled with solid record releases followed, bringing her income and box-office draw up steadily. She has completed one pic at Eagle-Lion Studios and is skedded for other film roles when she returns to Hollywood from her present personal appearance tour.

Miss Brooks's record mentors, Jules and Saul Bihari, of Modern, point to her popularity on personal appearance tours as proof that gal's 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 piano player stranded. The 88-er, Nat (King) Cole, landed a job at a small Los Angeles club, the Swanee Inn, which barely kept the wolf from the door. It was here that King Cole formed his now famous group, with Oscar Moore on guitar and Wesley Prince on bass.

Group was strictly instrumental at first until one night when Nat sang *Sweet Lorraine* at the insistence of a customer. Reaction good, the Cole vocalizing immediately became a standard part of the act. From Swanee Inn, the trio moved to several smaller Vine Street clubs, then decided to try their luck in New York. All they got was a trial run at Kelly's Stable on 52d Street and a headache when the army drafted Wesley Prince. Back in Hollywood with a new bassist, Johnny Miller, they started over, slowly building a following.

At this point, shrewd Carlos Gastel 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 sock disk seller in *Straighten Up and Fly Right* 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 personals, radio, and from records. Now 10 years old, the Cole trio still includes Johnny Miller and newcomer Irving Ashby, who replaced Oscar Moore early last fall. Their musical stylings are unique, original and highly listenable. Their Capitol diskings continue to rank high on the best seller lists, and they've won a flock of popularity polls both in the trade and fan groups. Cole trio has been a frequent tenant on *The Billboard* popularity charts.

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 Carlos Gastel.



BELLE-TONES

THE BELLE-TONES are three attractive chicks who first played together with USO Camp Shows overseas. Their work as musicians 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 fact, come 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; Domes, Chicago; Blue Mirror, Washington; Orchid Lounge, Springfield, Ill.; Glass Hat, Shreveport, La., and many others.

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

Managed by Allan Rupert, Philadelphia.

BOB AND EVELYN

BOB and Evelyn's whirlwind roller skate turn not only wins plenty of palm-whacking from onlookers but the act enhances the interior of any night club or theater, for it works on an elevated table with its own radium light equipment to highlight its costumes. Working at a race-track pace, this roller skate duo keeps up a hectic pitch while executing a series of whirls, spins and lifts that keep the excited gasps whispering thru an audience.

During the winter, they appeared at the Plantation Club, Moline, 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 Cohan Agency, Chicago.

IKE CARPENTER

ONLY 23 years old and fronting his own ork since the summer of 1946, Ike Carpenter has made a solid impression on both trade and fan groups with his smart musical stylings. Ike is a thoroly grounded musician to begin with, having attended Duke University on a music scholarship. His first ork, started while at Duke, led to an offer to join Johnny (Scat) Davis in New York. Later, Carpenter played with the Johnny Long, Bobby Sherwood and Boyd Raeburn crews as featured pianist.

He organized his present 11-man ork a year ago this month, playing first date at Tommy Dorsey's Casino Gardens at Ocean Park, Calif. From there, the crew moved to Horace Heidt's Trianon Ballroom, playing five return engagements within a year for a new house record. As musical director for the Hoosier Hot Shots vaude revue, the frontier 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's Million Dollar Theater. More recently, Carpenter set new opening-night figure at Balboa's Rendezvous Ballroom during Easter week. Records for Modern Records and Standard Transcriptions. Personally managed by Hal Gordon. Booked by General Artists Corporation.

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Direction



GENERAL ARTISTS CORPORATION

PAGE CAVANAUGH TRIO

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-disks 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 Bullets Durgom quickly 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 lush personals handed to the boys. In between times, the lads did okay 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, Hotel Warwick in New York, and the Forest Park Hotel, St. Louis.

Best selling disks for Victor to date include *The Three Bears*, *All of Me* and the current *Ok-l, Baby, Dok-l*. Personally managed by Bullets Durgom; booked by General Artists Corporation.

SPADE COOLEY

SPADE COOLEY admits that in 1939 he had "one suit of clothes, a fiddle and three cents," 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 fiddled his way to the top, working first as a sideman with local Western orks, and later organizing his own Western swing crew in 1942.

Spade comes from a musical family and began dabbling with the ork biz as far back as 1934, working with small crews for as little as \$15 a week. From here, he graduated to a berth with the famed Riders of the Purple Sage and later the job with Roy Rogers.

When he organized his own ork in 1942, he was hired for a stint at Foreman Phillips's Venice, Calif., ballroom where he stayed for 72 solid weeks. At the end of that date, his rep had been made and a series of motion pic stints followed, sand-

wich in between one-nighters and other personal appearances. RCA Victor was not long in signing Spade to a long-term record deal.

When Spade isn't fronting his ork, he takes a good try at song writing. Best song hit to date is his *Shame, Shame on You*. He has been featured in over 15 films. Booked by Continental Artists.

KATHLEEN DENNIS

THIS siren of song has won her title as the "Colleen of Song" after critics, operators and patrons had thrown accolades her way for her completely original delivery of lyrics, ranging from the standards to the latest novelties and pops. A dazzling red-head, Miss Dennis enhances her song delivery with a wardrobe that would startle a Parisian designer. The youthful chirp deserves her solo billing because of the originality of her delivery, and the fact that all her numbers are worked to special arrangements done by some of the country's leading scorers.

Miss Dennis worked the winter season in the Florida resort sector and has also worked such spots as the Silver Frolics, Chicago; the Prevue, New Orleans, and the Tic-Toc, Milwaukee. Managed by the Louis Cohan Agency, Chicago.

ERNIE FILICE QUARTET

BEFORE the war, Ernie Filice was attracting favorable comment from such toppers as Bing Crosby and Duke Ellington, who heard Ernie's unusual accordion stylings while the lad was a member of a group called the Four Sharps. After discharge from the air corps in 1945, Ernie decided to take a crack at Hollywood. He organized a quartet, developed a home-made mute which was designed to filter the accordion tone and eliminate tinny qualities, and went to work.

Before long, the Filice stylings caught the ear of jazz master Benny Goodman. The result, Goodman added Filice to his Capitol Records combo. Filice, 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 to a long-term pact, permitting Ernie to continue working as a member of the Goodman sextet when not cutting his own disks.

Ernie recently appeared in Paramount's *The Big Clock* as a musical short feature. In radio, the group has been featured on American Broadcasting Company's *Stars in the Afternoon* program originating in Hollywood. Booked by General Artists Corporation. Personally managed by Bullets Durgom.

VIC DAMONE

THE 20-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 rapid-fire fashion Capone built up Da Moan on local sustaining air shots. These sustainers grew into a commercial airer for Pet Milk, and about the same time the warbler landed a Mercury waxing contract. His first platter, *I Have But One Heart*, established Damone almost immediately in the bobby-sox brigade. Back to the Paramount he came, but this time like a conqueror, 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

THE HARMONICATS

BEST indication of maestro Al Gayle's continuing popularity is the fact that he is currently going strong after four years at the Rendezvous Room of the swank Biltmore Hotel in Los Angeles, where he reigns over the music at the town's only daytime nitery. 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 ork 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 control 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 sensational opening at the new Irv Jaffee's Cocktail Lounge.

Personally managed by Murray Sabin, of Detroit.

JERRY MURAD'S Harmonicats, whose platter of *Peg o' My Heart* topped the record field in 1947, have found 1948 even a busier 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 Roxy Theater, New York; the Flamingo, Las Vegas, Nev.; the Hippodrome, Baltimore, most of which were repeat stays.

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 juke boxes, over retail counters and on disk jockey shows.

Managed by Mutual Entertainment Agency, Chicago.

HEALEY AND MACK

HEALY 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 fem 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.

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Personal Management:
CARSON HARRIS

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, so the Hamp has added some boppers to his library. All the new stuff and *Flying Home*, too, pulls 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 break it up either with 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., Danny Kaye, 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 U. 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.



Frank "SUGAR CHILE" Robinson

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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

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M-G-M

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"JACK SMITH SHOW"
"HALL OF FAME"
"ALL STAR NEGRO SHOW"
"KRAFT MUSIC HALL"
"COLLEGE OF MUSICAL KNOWLEDGE"
"KING COLE TRIO SHOW FOR
WILD ROOT HAIR TONIC"

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FOX-MOVIETONE
ALL AMERICAN

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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 ROBESON at AMERICAN NEGRO MUSIC FESTIVAL
EUCIUS BOOMER—WALDORF-ASTORIA HOTEL at NEW YORK
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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 sidemen. During the years, the Herman instrumental stylings, clever arrangements, and unique vocal work have mellowed, earning the fronter a permanent niche in swing's hall of fame. Today, The Old Woodchopper is in demand for pix, radio and records, and does right well at ballroom box-offices throuth the country.

Woody has been featured in half a dozen films and is one of Columbia Records's top selling artists. Disk hits to his credit include *Civilization*, *Ivy* and the older *Caldonia* and *Tallahassee*. 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 fa-

vorite 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; Flagler 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 saxes, a styling which has proven individual and worthy enough to attract dancers and listeners everywhere. Vocals are handled by the good-looking blond fronter and a girls' trio. The band features a wealth of entertainment, making it a good bet for floorshows and vaudestops. The Hudson music also is heard via Langworth e.t.'s 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 biz is old news but still a pleasant surprise to Ingle.

Behind this meteoric rise are years of playing 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 as arrange music. This he did first with the old-time Jean Goldkette ork, playing alongside a jazz great, Bix Beiderbecke. In 1929 he 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 diskery. 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 oldie, *Shine*, was his most recent to attract the public's coin.

On the basis of *Desire*, Lane launched a series of top theater-dates including the Paramount in New York, and nitery dates, including the Harlem in New York. Personal managers are Gabbe, Lutz and Heller. Booked by General Artists Corporation.



lowed up his *Tim-tayshun* success with *Them Durn Fool Things* and *Cigaretts, Whusky and Wild, Wild Women*. His motion pic credits include stints at Universal-International studios. Managed and booked by Mel Shauer agency.

lib funster, working with folks Norman and Mary Kaahue. Threesome has also done filmlets for Panoram, been waxed by Keystone Transcription Service and waxed an album and a series of singles for Apollo Records

THE INTERLUDES

TERRY MOREL and Don Luisi have combined to form a team of extraordinary talent and personality. Don, an excellent musician, formerly had his eyes on opera work. Terry, the feminine half of the unit, is a former student of Arlene Smith, and is a top-notch vocal stylist.

The team is unique, inasmuch as its repertoire includes everything from light classics to smart risqué numbers and comedy.

Their past engagements include Calvert's, Cleveland; Otto's and the Schuyler House, Albany, N. Y.; Airport Inn, Troy, N. Y.; Lou's, Philadelphia, and many others.

Managed by Allan Rupert, Philadelphia.

THE MARY KAYE TRIO

FORMERLY billed as the Mary Kaahue Trio, this enthusiastic, youthful threesome has changed its misleading moniker because of mispronunciations during airshots and because the public expected a deluge of Hawaiian music when the name was mentioned.

Headed for top theater and video work, trio has worked some of the top lounges in the country and is readying for vaude, night club and television appearances. Trio has already worked a series of video shows in New York, where its animation won the plaudits of viewers and press critics.

The group stands out because of careful production put into each number. Besides a wealth of musical effects, from original combinations of guitar, accordion and string bass or piano, it offers harmony vocals that are original and would do credit to any harmony combo in the business. Major asset is the comedy trio manages to insert in its work, with accordionist Frankie Ross, a top ad

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 music figures were still learning the three R's. Since 1924, Nick has been touring the country—and the world—with his guitar and vocal stylings. He first introed tunes such as *Tip-toe Through the Tulips*, *My Blue Heaven* and *Bye, Bye, Blackbird*, each destined to become all-time pop favorites.

In the mid-'30's, Lucas toured the world, working at London's famed Kit Kat Klub, then on to a vaude tour in Australia. Back home, he worked in films 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 Trilon Records and more recently signed a new deal with the Hucksters label.

Oddly enough, Lucas's singing which brought him most acclaim, was accidently 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 Rossi, (See *Who's Who* on page 38)

ELLIOT LAWRENCE

"MOST Promising Newcomer" in the '47 and '48 *Billboard* college polls, as well as No. 2 sweet band in the latter, and also acclaimed favorite in the last *BB* disk jockey survey is young pianist-maestro Elliot Lawrence. At 23, Lawrence is probably the youngest of the top-flight orksters, but by no means is a newcomer to the business. The Philadelphian made his bow as a performer at the tender age of three on the *WCAU Children's Hour* show; and at 11 was fronting his own kiddie crew which played for local parties and dances.

In high school and the University of Pennsylvania, Lawrence continued with his band as well as his musical studies. His work in the college's *Mask and Wig* productions marked him as an up-and-comer.

After his campus days, Elliot returned to WCAU as musical director. CBS network airings attracted considerable attention and in the summer of '48 the Lawrence ork made its big time debut at the Cafe Rouge of the Hotel Pennsylvania. Then followed two years of solid theater, college, hotel and dance hall bookings from coast-to-coast and a flock of consistent selling Columbia disks. Elliot's personal manager is Stan Lee Broza. Booked by General Artists Corporation.



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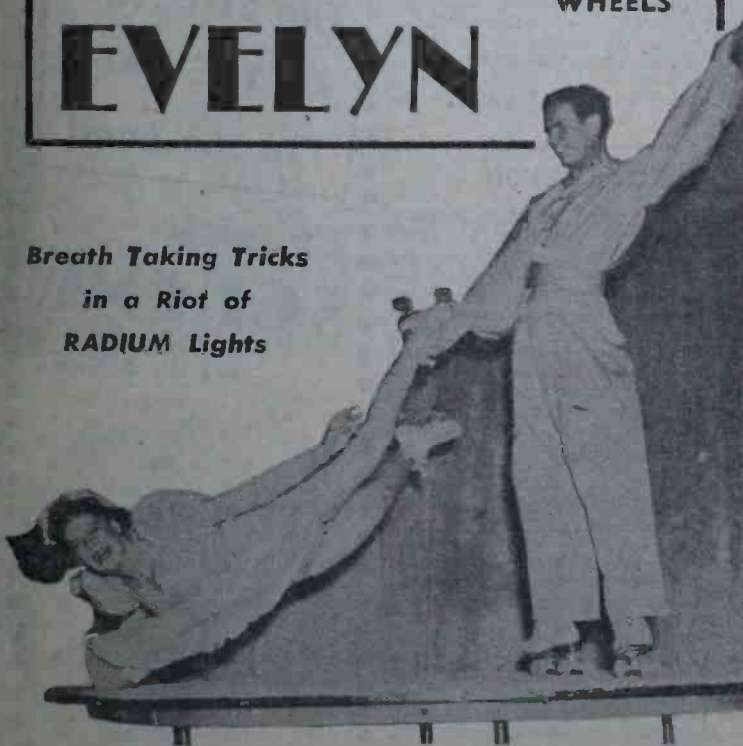
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VAUGHN MONROE

COMBINING his big bary voice with his good looks, Vaughn Monroe came zooming out of Boston with his ork almost 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 *Pagiuacci* but had to wait a couple of years before he had his first big-time wax 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-nighter spots throuout the country at top money. And Vaughn landed the Camel cigarette Saturday eve airer which he still holds down. He has had one movie, *Meet the People*, for MGM.

The 1947-'48 period probably has been the orkster'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 *Ballerina*, which sold 1,500,000 copies; *How Soon, Wish 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 nitery, 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.



Who's Who At The Box Office

(Continued from page 35)

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, as well as vocal mimicry, 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 in 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 *RM 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 record deal with Specialty, and has followed up his first wax hit with such top sellers as *Milton's Boogie*, *True Blues*, *Thrill Me* and *Keep a Dollar 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 ork to Camille Howard, his pianist-vocalist, who has been featured with the band for years. In his arrangements, Milton avoids out-and-out bebop, relying instead on intricate, modern versions of race and pop tunes.

Currently on a personal tour, Milton plans to produce a series of film shorts in collaboration with Art Rupe, Specialty Records topper, and featuring Milton and His Solid Senders. Booked by Reg Marshall Agency. Personally managed by Ben Waller.

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 Slapsy Maxie's, smart Hollywood nitery, and the usual pre-Petrillo ban recording hassle. This behind them, the group is currently on a personal

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appearance junket, squeezing in radio shots wherever possible.

Since group was organized in 1936, Modernaires have stacked up a neat rack of radio, film and record credits. Before joining Glenn Miller's ork in 1940, the group (then minus a fem singer) had worked with Charlie Barnet, Fred Waring, Paul Whiteman and Ray Noble. It was during the two-year association with Miller that the present group was developed. When lads left Miller to go on their own in 1942, Paula Kelly permanently joined the outfit.

Group has been featured on nearly a dozen air shows, including Joan Davis, Chesterfield Supper Club, Kate Smith, the old Camel Show, and Kraft Music Hall. Their Columbia Records are top faves with the juke boxes and disk jockeys. Latest releases include *The Whistler*, *Thoughtless* and a new album called *Memories in Tempo*. Past hits with the Glenn Miller ork included *Chattanooga Choo Choo*, *Moonlight Cocktails* and *Kalamazoo*. Among film credits are short features for Universal-International and featured roles in *Sun Valley Serenade* and *Orchestra Wives*.

Group is composed of Hal Dickinson, Ralph Brewster, Johnny Drake, Fran Scott and Miss Kelly (Mrs. Hal Dickinson). All members of the quintet are polished musicians, hence the Modernaires score all their own arrangements. Modernaire Hal Dickinson is also a tune crier, having penned *The Whistler*, *Jog Along* and *Coffee Five*, *Doughnuts Five*. Personally managed by Tom Sheils. Booked by General Artists Corp.

THE NELSON SISTERS

THE NELSON SISTERS, a pair of lithe and attractive aerialists, booked an enviable series of engagements for the past 12 months, including holdover stops at such spots as the Lookout House, Covington, Ky.; the Netherland Plaza Hotel, Cincinnati; the Continental Club, Chesapeake, O.; the Oriental Theater and the Edgewater Beach Hotel, Chicago.

Working on a portable trapeze, the sister team does a series of original ring and bar feats that bring well-deserved mits wherever it has played. Working in smart bra and pantie costumes, the twosome does eight minutes of fast solo and duo hanging tricks that bring all the thrill and glamour of a circus aerial troupe into a night club or theater. In addition, they are a standard name in the outdoor show business. Managed by the Louis Cohan Agency, Chicago.

ART MOONEY

THIS has been a fabulous year for Art Mooney and his ork. 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 Mooney 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 theater bookings, including the Roxy in New York; hotel dates, including the ork's skedded opening of the Cascades Roof of the Biltmore on June 1, and a flock of one-nighter bookings. And just to show it wasn't a one-shot item, Mooney's *Clover* follow-up, *Baby Face*, zoomed to popularity.

Mooney was trying to find the formula for some time before *Clover* happened. Further proof that he has finally arrived was evidenced in his being chosen runner-up in the Most Promising Newer Ork category of *The Billboard's '48* college poll, while his *Clover* platter emerged as the campus kids' fourth favorite disk. Mooney's personal manager is Joe Galkin and Associated Booking arranges his bookings.



PAMELA AND LOUISE

SINCE returning to the States after several years of USO experience, work of this blond knockabout comedy team has been confined to Eastern theaters, whose ops immediately put in a bid for its services when they learned the girls were back from the soldier circuit.

After working together for years, this enthusiastic pair of acro-tumblers has developed a smoothness and a comedy timing that puts across with pawsitters from eight to 80. They awe audiences with their bag of comedy tricks, ranging from full flips to hokeyed-up two-man stands. As contrast, they include some excellent straight muscle work that rings the bell every time. Managed by the Louis Cohan 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 scored heavily in some of the top territory lounges as well as Chicago bistros. This male foursome is a standout because of the heavy comedy it can provide lounge patrons. While it is capable of working up top straight instrumentals, with its blend of sax, doubling clary, piano doubling accordion, guitar and drums, it's the mirth-quaking specialties that make 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, from solo to four-way harmony, are a pleasant contrast to the comedy when patrons request a melodic standard or pop. Allen Rupert, Philadelphia, is the Eastern rep, while Mutual Entertainment Agency, Chicago, is Midwest rep.

PAUL AND PAULETTE TRIO

EVERY factor that makes for a top-notch act has gone into the production of the Paul and Paulette Trio. For years a well-known duo, Paul and Paulette last summer added Jimmy Garner, national AAU trampoline champ, to the act. The threesome offers a variety of comedy and

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Direction:



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the act has a fine continuity that
makes for top attention from both
outdoor and indoor audiences every-
where. Paulette, a striking, statuesque
redhead, is a top technician on the
trampoline and can equal most of the
tricks of her male contemporaries.
Dimmutive Jimmy handles 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
steady string of outdoor dates across
the country this summer.

Managed by the Louis Cohan
Agency, Chicago.

**ALICE PEARCE-MARK
LAWRENCE**

ALICE 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
Sutton Place set and has a high-toned
education. She's had her share of
knocking around and calling on
agents "... none 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 Mark Lawrence in 1943. Gal was
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
Jacoby, op of the Blue Angel, caught
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 Fensgate
Hotel, Boston, where Jacoby looked
at it. He made suggestions; they
worked on them, and in April, 1947,
the team opened for him at his Blue
Angel. The rest is history.

The team, Alice Pearce-Mark

JACK OWENS

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

Because of the spotlight centering on
his tune spinning on the Tower label
platter, Owens recently made the first
Chicago Petrillo-ban-period waxing with
his cutting of *Hukilau* and *I'll Weave a*
Lei of Stars for the Dick Bradley diskery,
with backing by a chorus, harmonicas
and ukelele. Both tunes, written during
a February Honolulu vacation by Owens,
received such a big mail response on his
McNeill ABC web ailer that
Bradley decided to cut out the pairing despite the ban, utilizing non-
AFM instruments as backing.

The photogenic young crooner is also slated for a big build-up
via television some time this year when American Broadcasting
Company debuts its Chicago television outlet, WENR-TV. Despite a
radio schedule which keeps him within easy reach of WENR's micro-
phones, Owens manages to do much week-end out-of-town and local
club date work, and is currently in the middle of a two-week run at
the State-Lake Theater, where he gets the headliner's dressing room.
Besides being a personable showman and singer, Owens is a prolific
clefifer, having manuscripted ditties such as the *Hut-Sut Song*; *Hi*,
Neighbor, and *Cynthia's in Love* in addition to most of the tunes he
has grooved for Tower.

Owens is handled for personal appearances by Al Borde, 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
bookings for the foursome with the group
having already tucked away work at
some of the major niteries and vaude houses in the country. The
Ravens already have clicked in their initial Broadway showing at the
Strand Theater.

The group is composed of James (Rickey) Ricks, leader and bass;
Warren Suttles, bary; Maithe Marshall, first tenor, and Leonard Puzey,
Jersey City, N. J., second tenor. Quartet is booked by Universal
Attractions under the aegis of Ben Bart.



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 killing the carriage trade
nightly.

Besides working in the club, Miss
Pearce is also in *Look, Ma, I'm*
Dancing. Next summer she expects
to go into George Nichols' *Small*
Wonder.

Gal is getting the usual romancing
from percenters, 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 tall, satin-gowned
gal break in two, revealing a male
understander, after which they go
into their varied repertoire of straight
and comedy tricks. They also work
a comedy drunk opening that pulls
plenty of chuckles. Their straight

tumbling is a big mitt-puller, for they
work at an extremely fast pace and
still manage to instill an air of re-
laxation and ease in their toughest
feats.

In the past year, they've received
billing at such spots as the Planta-
tion, Nashville; the Latin Quarter,
Newport, Ky., and the Trocadero,
Henderson, Ky., as well as outstand-
ing outdoor dates on the Barnes-
Carruthers Circuit. Managed by the
Louis Cohan Agency, Chicago.

**FRANKIE (SUGAR CHILE)
ROBINSON**

FRANK (Sugar Chile) Robinson
brought the child-prodigy bus-
iness to boogie woogie in October,
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have tumbled—the 43-inch 51-pound

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got 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 Sugar Chile 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 so did Hollywood, with Sugar Chile landing a spot in a Van Johnson MGM flicker. Then came a White House correspondents' dinner party invite and guest air shots on *The Jack Smith Show*; *We, the People*; *Paul Whiteman's Hall of Fame*, *Kraft Music Hall*, *Kay Kyser's Kollege of Musical Knowledge* and the *King Cole Show*. Sugar Chile also set out on a record-breaking tour of the country's outstanding theaters, including the Chicago Theater, Chicago; Downtown Theater, Detroit; Million Dollar Theater, Los Angeles; Adams Theater, Newark, N. J.; Paramount, Portland, 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 Chile's natural-born acting talent with his facility at making with the fingers and elbows across the keyboard a la Chico Marx should keep the tot star in heavy demand for some time to come. He has been guided by management-counsel Sidney J. Karbel and Herbert M. Eiges, 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 the Oriental Theater, Chicago, house band five months ago. A fine arranger and pianist as well as a sincere emcee and stick-waver, Sands caught on immediately with the Oriental's patrons with his casual supervision of the stage shows.

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

Sands is currently fronting a 14-piece stage band, which features

Drummer Smith Howard on the vocals. The entire Oriental Theater stage production picture has been improved greatly, with the Sands band cutting an excellent show, backing as well as figuring in the show prominently with pertinent overtures and specialties. Booked by the William Morris Agency.

FRANKIE SCHENK

FRANKIE SCHENK moved into the leading ranks after lengthy experience with the bands of Herb Miller, Johnnie (Scat) Davis, Tiny Hill 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-arranger.

Schenk hails from Lima, O., where he once operated his own ballroom, booking agency and ork. 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 baton-waxing field. Schenk features Bette Carle on vocals and as bassist with his ork. Bette formerly worked with the Herb Miller and Dick Rankin orks.

CARL SCHREIBER

DANCE band buyers who are griped at frontiers who do not play to ballroom crowds or don't seem to realize ballroom ops' problems will find a remedy in Carl Schreiber's music, for this over-six-foot batoneer is himself a ballroom op since late in 1946. Schreiber, long a name in the Midwest, bought a piece of the Byrd Ballroom, Chicago, and is currently working several nights per week as house band in the dancery. As a ballroom op, Schreiber is cognizant of the terperity 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 collegiate 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.

CHARLIE SPIVAK

CURRENTLY holding forth at Hollywood's Palladium, the West Coast's top location spot, Charlie Spivak continues to keep turnstiles humming. Coupled with success on personal appearances, Spivak's recent RCA Victor album, *Kreisler Favorites*, has drawn much critical praise from fellow musicians and clicked at the sales stalls.

Charlie has long been billed as "The Man Who Plays the Sweetest Trumpet in the World," having been featured in such all-time favorite orks as the old Paul Specht, Ben Pollack, Dorsey Bros.' band, and Ray Noble. When he gave up "working for the other guy" he took to free lancing, becoming the highest paid trumpeter in radio up until that time. With the help of the late Glenn Miller, Spivak kicked off his own crew at Glen Island Casino, where he was an immediate success.

Subsequently, Spivak went to New York's Hotel Pennsylvania where he broke records previously set by Glenn Miller and Jimmy Dorsey. A future date at Hotel Commodore brought the same healthy reaction.

In addition to diskings for Victor, Spivak has been featured in 20th Century-Fox's *Pin Up Girl* and *Follow the Boys*, made at Universal-International. Top record sellers this past year included —And Mimi, *Now Is the Hour* and the Kreisler album. Booked by William Morris. Personally managed by Louis Zito.



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Disk Jockeys as Nitery-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 hike revenue in both the cafe and theater field locally. Ernest Byfield, proxy of the Sherman Hotel, Loop hostelry, gave the platter pilot experiment its first workout in the hotel's 500-seat College Inn, starting eight months ago.

Utilizing such platter spielers as Eddie Hubbard, ABC Club, WIND; Dave Garroway, WMAQ, and Linn Burton, free-lancer, as emsees for the room's *Disk Jockey Revues*, Byfield found that he obtained not only a well-known personality to intro acts and weld the show together, but also received plenty of valuable free air plugs from the d. j. then appearing as emsee, who boosted the College Inn via his regular air shows. Impact of this plugging is evidenced by the fact that the d. j. emsee 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.

Gimmick was utilized successfully for five months, with the three above-named jocks working a period of about seven weeks each. According to Byfield, the experiment petered out when booking offices were unable to supply a well-balanced slate of record names at the \$4,000 budget at which Byfield wished to operate. Byfield found that the recording artist would work at a "reasonable" salary the first time in, but when he noticed his success, immediately demanded a hefty increase. Lack of moderately priced, fairly well-known disk attractions also was due to the dropping of the gimmick. While the College Inn is still utilizing a number of record artists 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.

Biggest promotion in the last two

years in the theater field locally ended here March 25 when a two-weeker State-Lake show, featuring Garroway, Simon, Burton and Hubbard, plus Ella Fitzgerald, Lee Monti's Tu-Tones, Herbie Fields's sextet and Mel Torme, all record names, racked up a record \$45,000 gross for its first seven days and an amazing \$33,500 take for the final week, which was Holy Week. The first week topped Esther Williams's \$44,000 mark, set during an eight-day run and a previous high since the B & K house reopened in January.

Ed Seguin, with B & K's slack department for 20 years, said the newspaper and radio plugging equalled 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 the d. j. 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 flack campaign, something which is impossible for vaude houses which use ordinarily traveling talent that gets 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-operation with vets at a local VA hospital, and record auctions, with the stage d. j.'s acting as auctioneers, in Loop department stores.

It is understood that Nate Platt, State-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. Platt 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.

IONE TOPIC

SUPPLE-BODIED Ione Topic, a young, blonde newcomer to vaude and night clubs, is fast rising to the top among contortionist specialty dancers. A talented tumbler and ballet acro terper as well, Miss Topic has a well-rounded turn that fits into any revue. A contortionist since a youngster, Miss Topic exhibits an ease and grace in her work that has drawn raves from operators everywhere.

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

"T." TEXAS TYLER

AS THIS is written, Tyler's latest 4-Star waxing, *Deck of Cards*, shows promise of being a sleeper disk hit. Tune has caught on 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.

Since singing with 4-Star in 1945, "T." Texas has scored with his *Remember Me, So Round, So Firm*. So Fully Packed and such self-named as *T. Texas Blues*, and *Tex Tyler Ride*. A performer of varied talents, Tex is a highly respected tune clefver, with such ditties as *You Were Only Teasing Me, No Regrets*, and *Fair Weather Baby*, popular with folk tune devotees.

Fronting 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 orks. 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.

RUTH WALLIS

RUTH WALLIS was born and raised in New York. She learned all the idiosyncrasies of human nature which are bound to come to the surface in a big city like New York. She first appeared professionally with name bands, and her womanly intuition quickly discovered that the run-of-the-mill musical material being supplied by publishers did not fit her personality. So with her typewriter in hand, there followed a rapid succession of new songs.

Ruth Wallis has the peculiar talent of being able to hold a humorous mirror to the seamy side of life and, when expressed in her sophisticated style, the weaknesses of human nature assume a humorous aspect. Her amusing and brilliant songs have brought tolerant and sympathetic laughter into the lives of millions.

Patrons of leading night clubs such as Hollywood Bar of Music, Hollywood; Satire Room, Boston; Raleigh Room, New York, and Blackamoor Room, Miami, have applauded her vociferously. Her records, led by *Johnny Had a Yo Yo*, have sold over a million copies on De Luxe Records. She is married to Hy Pastman, former manager of the Latin Quarter in Boston, who acts as her personal manager.

TEX WILLIAMS

BEFORE Tex Williams cut his famous etching of *Smoke, Smoke, Smoke That Cigarette* for Capitol, he was already established as a top Western band vocalist and performer. Making his pro bow at the age of 13 over radio Station WJBL, Decatur, Ill., Tex toured the country with Western orks, including Spade Cooley, the Colorado Hillbillies, and the Rhythm Rangers.

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 Americana etchings of *That's What I Like About the West, Never Trust a Woman, Artistry in Western Swing* and an album of polkas are among top sellers in the tune field.

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

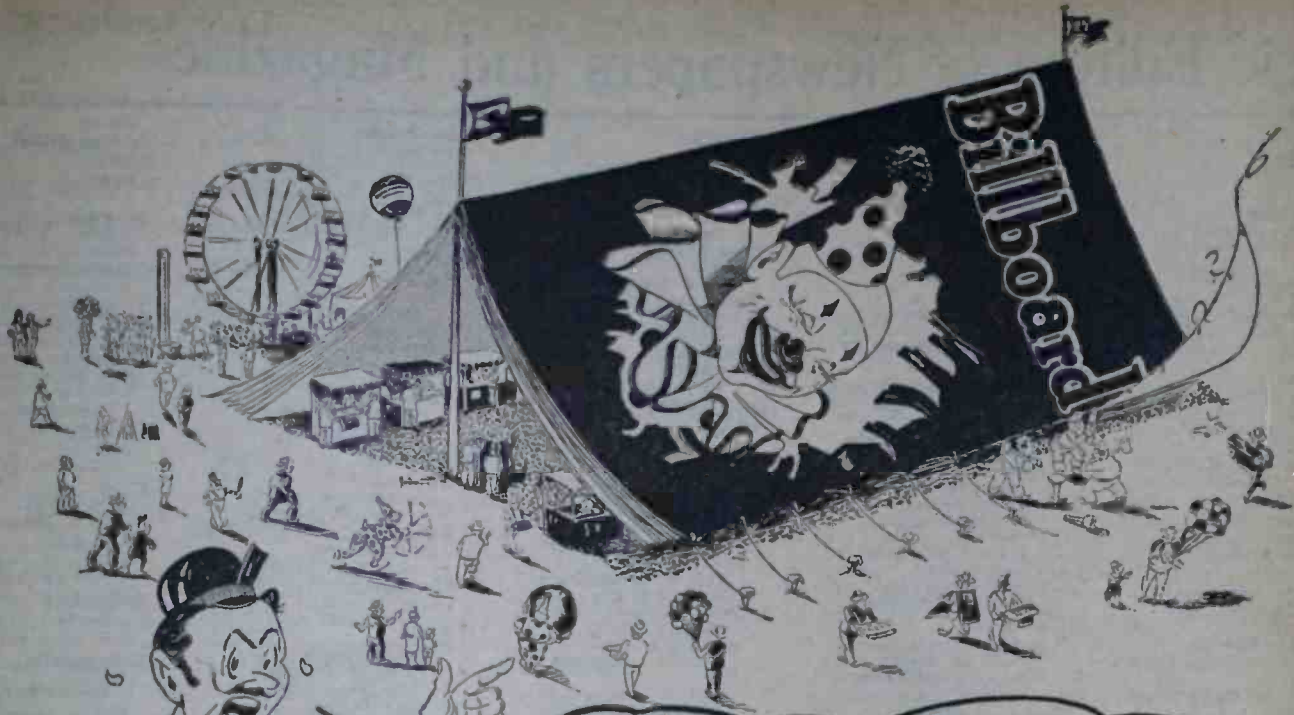
JIMMY WAKELY

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's Americana label. He is also a tune clefver of top ability, having penned such tunes as *Star-spangled Banner Waving Somewhere, 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 Oklahoma City radio station. Autry signed him for the Melody Ranch Show over 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. Act came to the attention of Galveston, Tex., theater owner Phil Isley (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 juke 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 ranch country. He is an avid horse fancier and rider. Booked by Irving Yates. Personally managed by Pete Martinez.





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Transcript Telegram
Anabelle Murphy

Lawrence
Sunday Sun
William Collins Jr.

Lowell
Sun
Alfred Burke
Sunday Telegram
Elizabeth L. Pouzner

New Bedford
Standard-Times
Earl J. Dias

Newburyport
News
Edward D. Brown

North Attleborough
Chronicle
Robert A. Chabot

Pittsfield
Berkshire Eagle
Jay C. Rosenfeld

Springfield
American Childhood
E. K. Nagler
Daily News
W. Harley Rudkin

Waltham
Stigmatine
Rev. James Mullen, C.P.S.

Worcester
Telegram
Raymond Morin
Walter Merkel

MICHIGAN

Adrian
Telegram
Mudge A. Millikin

Albion
Recorder
George V. Mather

Ann Arbor
News
Carl H. Gehring
E. H. Spencer

Bay City
Times
Margaret Allison

Cadillac
Evening News
M. J. Huckle

Chaboygan
Tribune
Dana Dodd
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Detroit
Free Press
J. Dorsey Callaghan
Helen Bowen
News
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Grand Rapids
Press
Grace A. Smith
Herald
Marguerite S. Kerna

Jackson
Citizen Patriot
Dorothy Thomas
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Gazette
R. A. Patton
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Lansing
State Journal
Ethelyn Sexton
Hayden R. Palmer

Ludington
Ludington News
Mary Rose Barrons
Furstenau

Midland
Midland News
Marjorie G. Johnson

Mount Clemens
Monitor Leader
M. H. Parres

Muskegon
Chronicle
Paul A. Elliott

Saginaw
News
Malcolm R. McCrea
Paul A. Miltich

St. Joseph
Herald-Press
Laura E. Witt

Sturgis
Journal
Betty Rhinehart

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Austin Herald
Guilbert Jarvis
Clarence Burgeson

Minneapolis
Catholic Boy
H. W. Sandberg
Catholic Miss of America
H. W. Sandberg
Daily
Arnold Rosenberg
Star
John K. Sherman
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Jenny Johnson
Gertrude Hansen
Times
Paul Ivory
Katherine Winton
Morning Tribune
Norman Houk

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American-Statesman
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Betty Oliver
Holland's, the Magazine of
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WALTER STUTZ

(Continued from page 17)

biz conditions, is responsible for keeping patrons at a minimum of many one-nighter dance dates, Stutz contends.

Areas hit by the slump should be hyped at this time with top name bands, Stutz believes. This, he explains, would 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 get the top box-office drawing names. Instead they are offered lesser lights in the band biz, as well as territorial orks 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 set in," Stutz says. "If this is 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 hypo. Keep those bands in the off-territories, especially when they've been hit by a slump in business."

Stutz feels that the day is here for batoners to replace their high-salaried sidemen with men working for reasonable pay. This, he feels, would allow leaders to ask less in playing one-nighters and thereby "leave a dollar for the promoter." As it stands now, Stutz said, the big names take off the box-office cream and "let the promoters suffer." 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, indicating that business is really in the doldrums.

Leaders should pay extra attention to doing a good job on the stand, especially playing to the payees. The erratic length of intermissions is discouraging ops, Geer said, and leaders should marshal their sidemen more diligently and see that they adhere to the intermission policy set by the ballroom owner. He encouraged band leaders to get the feel of dancing communities; that they try to find exactly what each ballroom's clientele go for by watching during early-evening sets to see what numbers draw crowds to the floor and what type of music drives terpers from the hardwoods. Fronters should also acclimate their music to the particular qualities of the dancery's p.a. system.

\$1,500 Personal Salary

Some leaders must drop prices, Geer said. Recently a leader told an op that he must continue to demand his high guarantee and percentage because of a weekly \$8,500 nut for the band. When the op asked the leader to break down this high figure, the leader said he included \$1,500 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 beefs from ops over some booking offices which fail to return completed 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 orks, 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 incoming 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 out, 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 their dancery. In such instances, Geer said the unwanted band, which has to be used, loses money which even the established favorite fails to make up during these days of declining takes. Often bookers 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 won't do well with a competitor in the same area. More attention must be given to the preparation of contracts, for a band is inked, 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 job on such a date ups the ad budget considerably. The promotion budget for the succeeding night is also hiked to make up for the dancers, who broke their normal habit to make the name 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 payrolls, the ballroom op's burden of 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 out of every admission 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 fronter in doing a better job. If there's a reason an orkster cannot adhere to the dancery's policy, an explanation will make the op realize that his patrons are not being fluffed. Miss McMahon also pointed out the danger of over-long intermissions, which are in violation of union contracts. She asked co-operation 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

Bookers must discontinue 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 media 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. Press books should carry complete info about the band's records and recent web airings.

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MARK LAWRENCE
and
ALICE PEARCE

RUNNING SUCCESSFUL NIGHT CLUB

(Continued from page 4)

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

We prefer attractions like Jean Sablon and Joe E. Lewis, who draw in the most money per patron; Duke Ellington, who attracts such names 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 Williams 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 Lester on my bill because his material wasn't quite up to our standards. He cleaned it up, came to Ciro's and made a great hit here this season. I think that he is thrice as funny as ever before. In fact, I think he will soon be recognized as one of the greatest comedians of our time. Altho a great performer 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 completely sold on the idea of doing a takeoff on Joe E. Lewis every night. But when I pointed out that he was very 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—tho it is one of the most famous in America—actually operates in the red. We have, how-

ever, five main sources for revenue: (1) Catering, (2) retail liquor, (3) studio parties given on sets, (4) leasing the room to motion picture studios for night club scenes and to radio broadcasting companies for special broadcasts, and (5) concerts. Last year I presented Jose Iturbi, among others. Naturally, we respect the five sidelines which bring in most of our revenue. One gimmick we've latched on to which has helped promote our sidelines is a social secretary who advises those interested in how to conduct a party in their own homes. This is an individualized service for which there is no charge.

Ciro's operates a little differently from most other clubs. We pay no rent since I own the building; the land and all the property is free and clear of mortgage; we have no laundry bills because we own and operate our own laundry; we carbonate our own water; we make our own ice; we own a shop where we upholster our furnishings and keep them in constant repair, and we pay no executive salaries.

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 hosts and should take a general interest in familiarizing themselves with their clientele. Serl 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 danceries.

On the advertising situation, territory 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 orks. Too many ops, they aver, are sticking all their money in the name-band promotion and are just getting by with their regular 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 a showplace in the community. Vic Schroeder, Omaha territory skedder, pointed out the lack of adequate p.-a. systems and poor acoustics discourage frontiers and offer little good music to dancers.

Schroeder also emphasized proper relations between the op and the frontier, encouraging ops to give instructions to leaders well in advance of the opening time; treat musicians courteously, obtain some kind of service from ballroom help for musickers between sets and have pianos tuned to standard pitch. Schroeder also pointed out that it is a good practice for ballroom ops to open their danceries at 6 p.m. so that a band arriving early can have a chance to set up and clean up before eating preparatory to going onto 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 give-away cards on which they also name their top favorites.

Nev Wagner, of the William Morris Chicago office, said that he has been securing good reports on his suggestion to ops who buy show-type dance bands and work a combination concert-dance. Utilizing a one-hour show and three-hour dance, ops are able to get the older music fans and the younger dance fans in for the name promotions.

Ops who scale their admish ducats according to the price of the attraction are enjoying heftier grosses, according to Lang Thompson, of Associated Booking's Chi outlet. Thompson said that with dough as short as it is patrons are pulled by the drop in coin. Ops are fluctuating the admish in proportion with the guarantee on the band with some success in certain areas, he said.

HAL HOWARD

(Continued from page 16)

of America. Promoter dedicated the one-night dance date to Bank of America employees. These were given tickets at a reduced rate, which meant that the promoter was assured of a substantial turnout coming from that organization.

According to Howard, admission prices are on the down grade but promoters and dancery ops take it for granted that the public knows about their lopping of prices. He mentioned one promoter who heads his newspaper advertising with, "Now, name bands at sensible prices." By driving home the fact that prices are down, it will result in more customers 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 promoter should make use of promotion gimmicks—giveaways, door prizes, disk jockey tie-ins, etc. To top it off the promoter should spend time and money in keeping his ballroom in attractive shape. Some ballrooms today are in bad need of redecoration, refurbishing, repainting, etc. Keeping the ballroom attractive helps to create the environment which would draw customers instead of drive them away.

"Another suggestion is that operators make greater use of advance ticket sales on spot bookings. This serves a two-fold purpose. Primarily, advance sale should cause word-of-mouth talk about the dance around town. Secondly, it serves as some insurance for the operator's date."



The next time you hear voices—LISTEN!

IT MAY BE your conscience speaking.

It may be saying: "Save some of that money, mister. Your future depends on it!"

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Remember—better save than sorry!

Automatic saving is sure saving
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**"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 *Mam'selle* 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*.

**THE BILLBOARD'S
10th Annual College Poll**

SINGERS

**All-Around Favorite
(Male)**

- 1. Bing Crosby 982
- 2. Perry Como 570
- 3. Frankie Laine 309
- 4. Vaughn Monroe 273
- 5. Frank Sinatra 270
- 6. Mel Torme 122

**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 NEW YORK, March 27.—Perennial favorites of the American classical music lovers at large grabbed off the top billing among the college listeners, with piano leading the way.



*The Colleges Cheer
for the Stylized Vocals of
FRANKIE LAINÉ*

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BOX OFFICE ATTRACTION

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ART
MOONEY

and his Orchestra

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