



THE JERRY GRAY STORY – 1969-1977

[Updated Jun 15, 2018 – Version JG.010e]

Early 1969:

Jerry Gray was hired to be the Music Director of the Venetian Room of the Fairmont Hotel, Dallas, Texas.

The Fairmont Hotel History, Dallas, Texas:

Fairmont Dallas web site:

The Fairmont Dallas Grand Opening

The Fairmont Dallas set the new standard for excellence in accommodations, service, fine dining and world-class entertainment when it opened in 1969, and it has been the source of countless memories over the years. The Fairmont Dallas immediately set the new standard of luxury for hotels in the city, and indeed the nation. Hailed by local critics, the hotel was not only opulent, but innovative as well. Among the hotel's unique features were eleven kitchens--one dedicated exclusively to room service; individually styled guest rooms; and an in-house bakery that provided guests with baked goods, literally hot out of the oven.

A formal gala opening was scheduled for The Fairmont Dallas for May 7, 1969. In April a water main on the mezzanine level burst, sending three to four inches of water onto the floor and through the ceiling of the lobby, ruining several thousand feet of carpeting. The hotel recovered, however, for the lavish May 7 official opening. Labeled Le Bal de Dallas, the glitzy party doubled as a benefit for the Dallas Civic Opera. The Arabian Nights-themed party was over the top, even by Dallas standards. Guests were greeted by six uniformed trumpeters and the lobby was the setting for seventy-five violinists, living exotic fish in aquarium displays, Persian dancers and a shower of golden confetti and caviar by the ton. Dinner courses were served in parade form, beginning with the soup course, led by two live gold and silver-clad baby elephants, each carrying a costumed woman tossing fake gold nuggets, pulled from cauldrons of steaming dry ice, to the party guests. Following dessert, the elephants reappeared, drawing a coach carrying singer Robert Goulet, who serenaded the guests. Thus began the long tradition of glamorous galas at The Fairmont Dallas.

The Regency Ballroom, the largest in the state at the time, was illuminated by 15 crystal chandeliers, each seven feet in diameter. It was the largest of more than 22 meeting rooms, enabling The Fairmont Dallas to accommodate every conceivable event. The lobby welcomed guests with black marble walls, adorned with bronze mirrors, a three-story ceiling from which hung three massive chandeliers, copper planters from Turkey and a tapestry incorporating the iconic Fairmont "F" custom made in a California monastery.

A raised dais served as a champagne bar from brunch until midnight. Shops lining corridors off of the lobby included Neiman-Marcus and Corrigan's Jewelers.

The Pyramid Room, the Fairmont Dallas' intimate French restaurant, was hailed by local critics, one of whom stated, "The very atmosphere promises exciting dining and the promise is fulfilled." The elegant dining room featured a rosewood foyer and a bronze and copper sculpture studded with semi-precious stones and was centered under a namesake inverted pyramid shaped light fixture weighing six tons.

The "gem" of the new hotel was the renowned Venetian Room, a recreation of the world-famous show room of its sister hotel in San Francisco. The opulent venue which boasted fourteen seven-foot tall chandeliers, gold moldings and specially commissioned murals painted in Italy, quickly became a legendary setting for intimate, cabaret-style entertainment by A-list performers and was considered by many as the premier venue between New York and Las Vegas.

The Venetian Room opened in April 1969 with singer Jack Jones, and the list of high-caliber singers, comedians and Hollywood and television stars that followed him form a Who's-Who of the entertainment world of the last forty years. It would likely be easier to name the stars who didn't appear at the Venetian Room, but a very short list who did include Carol Channing, Eartha Kitt, Ella Fitzgerald, Mel Torme, Ike & Tina Turner, Jerry Lewis, Peggy Lee, Bernadette Peters, Lou Rawls, Johnny Mathis, Marlene Dietrich and Sonny and Cher. Many of these stars returned for repeat appearances over the years and The Fairmont Dallas staff learned their likes and dislikes and ensured that Ginger Rogers and Jose Feliciano each had a supply of their favorites on hand.

Dallas Heritage Village – Legacies: A History Journal For Dallas and North Central Texas, Volume 21, Number 1, Spring 2009:

The Place To Be

Dallas' Fairmont Hotel and Venetian Room – By SAM CHILDERS [Excerpts]

This March the Fairmont Hotel of Dallas celebrated its fortieth anniversary. In the years after its opening, it became renowned for its luxurious accommodations but, more importantly, as the home of the Venetian Room, a chic dinner club that transformed the night-life scene of Dallas and helped usher in a new image of sophistication for the city. A list of singers, comedians, and Hollywood and television stars who appeared there duty its heyday between 1969 and 1988 forms a Who's Who of the entertainment world of the past forty years, and it would likely be easier to name the stars who didn't appear at the Venetian Room during this period. As music critic Russell Smith wrote, "The swanky new supper club represented a refuge of order and civilization for the embattled 'establishment,' people loaded with money and fond of memories of what music was like before Elvis Presley and the Beatles.

Although the Fairmont's four-decade milestone is impressive, it is a relative newcomer in the long history of Dallas hotels, most of which were known, at least locally, for one type of entertainment or another. But by 1969, most of the city's hotel-based showrooms had either closed down or had been put to other uses. The Baker Hotel was Dallas's workhorse hotel and had been home to live WFAA radio broadcasts, dancing at the rooftop Peacock Terrace, and the more intimate Mural Room; while the Adolphus was remembered for the big bands and orchestras that played in its Century Room. And while the Statler Hilton's Empire Room hosted a variety of cabaret-style singers and comedians, it was the Fairmont's Venetian Room that truly became legendary, both for its sophistication and for its high caliber entertainment.

Fine dining was a hallmark of the Fairmont. Guests could choose from a variety of restaurants, each with a different cuisine and atmosphere. The Coffee House served more casual fare and was dubbed The Brasserie for evening meals. The Pyramid Room – whose name was derived from the six-ton, inverted pyramid-shaped lighting fixture that hung from the ceiling and dominated the room – was the hotel’s primary restaurant, featuring gourmet French dishes.

The Venetian Room served sophisticated continental food, but its primary draw was the roster of well-known and high-profile entertainers who performed in its intimate space.

The Fairmont garnered rave reviews from local critics, with most of the chatter concerning the Venetian Room, a recreation of the world-famous showroom of the Fairmont’s namesake sister hotel in San Francisco. The opulent room was decorated with scarlet carpeting, fourteen seven-foot wall sconces, gold and black molding, and Gothic candelabras. Specially commissioned murals, hand-painted in Italy, and illuminated depictions of the Doge’s palace dominated one end of the room, in front of the crimson curtained stage, stood an elaborate gondola that served as the room’s daytime buffet presentation. Branded “the buffet to end all buffets” by the hotel’s management, constructed in sections and on wheels, it was broken down and removed every afternoon after the lunch hour to make room for the Venetian Room’s evening supper club shows.

The Venetian Room immediately became a local and national sensation. No previous nightclub in Dallas had combined such luxury with entertainment by A-list performers, and it was recognized across the country as one of the premier venues between the two coasts. Seating just 350 guests at tables on a series of tiers, the room itself was intimate compared to the city’s Municipal Auditorium and the Music Hall at Fair Park, traditional settings for most of Dallas’ big-name acts.



The Venetian Room, featured scarlet carpeting, elaborate light fixtures, and specially commissioned murals.

Jerry Gray Confirmed Artist Schedule for the Venetian Room, Fairmont Hotel, Dallas, Texas:

Apr 17, 1969 - May 7, 1969 – **Jack Jones** [with review]

May 7, 1969 – Bal de Dallas with **Robert Goulet** [Fairmont Regency Ballroom] [with review]

May 8, 1969 - May 28, 1969 – **Carol Lawrence** [with review]

May 29, 1969 - Jun 11, 1969 – **Sergio Franchi** [with review]

Jun 12, 1969 - Jul 2, 1969 – **Patti Page** [with review]
Jul 2, 1969 – **Kay Starr** filled-in for Patti Page on second show.

Jul 3, 1969 - Jul 23, 1969 – **Kay Starr** [with review]

Jul 24, 1969 - Aug 13, 1969 – **Shelia MacRae** [with review]

Aug 14, 1969 - Sep 3, 1969 – **Carol Channing** [with review]

Sep 4, 1969 - Sep 24, 1969 – **The Mills Brothers** [with review]

Sep 25, 1969 - Oct 15, 1969 – **Lou Rawls** [with review]

Oct 16, 1969 - Nov 5, 1969 – **Roger Miller** [with review]

Nov 6, 1969 - Nov 26, 1969 – **Eartha Kitt** [with review]
Nov 26, 1969 - **John Gary** filled in for Kitt's last show

Nov 27, 1969 - Dec 17, 1969 – **John Gary** [with review] - overlapping date, Thanksgiving week

Dec 18, 1969 - Jan 7, 1970 – **Aliza Kashi** [with review]

Jan 8, 1970 - Jan 28, 1970 – **Nancy Ames** [with review]

Jan 29, 1970 - Feb 18, 1970 – **Fran Jeffries** [with review]

Feb 19, 1970 - Mar 11, 1970 – **The Supremes** [Mary Wilson, Jean Terrell, Cindy Birdsong] [with review]

Mar 12, 1970 - Apr 1, 1970 – **Ed Ames** [with review]

Apr 2, 1970 - Apr 22, 1970 – **Frank Gorshin** [with review]

Apr 23, 1970 - May 13, 1970 – **Edie Adams** [with review]

May 14, 1970 - May 20, 1970 – **Jackie DeShannon** [with review]

May 21, 1970 - May 27, 1970 – **Mel Torme** [with review]

May 28, 1970 - Jun 3, 1970 – **Sue Raney** [with review]

Jun 4, 1970 - Jun 24, 1970 – **Jack Jones** [Return Engagement] [with review]

Jun 25, 1970 - Jul 15, 1970 – **Frankie Laine** [with review]

Jul 16, 1970 - Aug 5, 1970 – **Brenda Lee** [with review]

Aug 6, 1970 - Aug 16, 1970 – **Bobby Stevens and The Checkmates** [with review]

Aug 18, 1970 - Aug 26, 1970 – **Frankie Avalon** [with review]

Aug 27, 1970 - Sep 6, 1970 – **Leslie Gore** [with review]

Sep 8, 1970 - Sep 16, 1970 – **Ray Stevens** [with review]

Sep 17, 1970 - Sep 27, 1970 – **O. C. Smith** [with review]

Sep 29, 1970 - Oct 7, 1970 – **Dick Jensen** Hawaiian Singer [with review]

Oct 8, 1970 - Oct 18, 1970 – **Lou Rawls** [with review]

Oct 20, 1970 - Oct 28, 1970 – **Manuel** European artist [with review]

Oct 29, 1970 - Nov 18, 1970 – **Jane Morgan** [with review]

Nov 19, 1970 - Nov 21, 1970 – **Jerry Gray** [filling in for ill Lainie Kazan]

Venetian Room closed Sunday, Nov 22, 1970, due to Lainie Kazan medical emergency

Nov 24, 1970 - Dec 9, 1970 – **Lainie Kazan** [with review]

Dec 10, 1970 - Dec 20, 1970 – **John Davidson** [with review]

Dec 22, 1970 - Jan 4, 1971 – **Steve Logan** [with review]

Jan 5, 1971 - Jan 20, 1971 – **Fran Jeffries** [with review]

Jan 21, 1971 - Feb 10, 1971 – **Lana Cantrell** [with review]

Feb 11, 1971 - Mar 3, 1971 – **Roger Miller** [with review]

Mar 4, 1971 - Mar 24, 1971 – **Mel Torme** [with review]

Mar 25, 1971 - Apr 14, 1971 – **Buddy Greco** [with review]

Apr 15, 1971 - May 5, 1971 – **Barbara McNair** [with review]

May 6, 1971 - May 26, 1971 – **Sonny & Cher** [with review]

May 27, 1971 - Jun 16, 1971 – **Jimmie Rodgers** [with review]

***** Venetian Room change from Monday closed, Sunday plus Concert; to Monday open, Sunday closed

Jun 17, 1971 - Jul 3, 1971 – **John Gary** [with review]

Jul 6, 1971 - Jul 17, 1971 – **Joan Rivers** [with review]

Jul 19, 1971 - Jul 28, 1971 – **Mel Carter** [with review]

***** Jul 21, 1971 – Venetian Room went public following new Texas liquor by the drink referendum.

Jul 29, 1971 – **Jerry Gray** [filling-in for ill Leslie Uggams]

Jul 30, 1971 - Aug 18, 1971 – **Leslie Uggams** [with review]
Aug 19, 1971 - Sep 8, 1971 – **Nancy Ames** [with review]
***** Sep 6, 1971 – Venetian Room closed for Labor Day
Sep 9, 1971 - Sep 29, 1971 – **Dick Jensen** [with review]
Sep 30, 1971 - Oct 20, 1971 – **Lou Rawls** [with review]
Oct 21, 1971 - Nov 2, 1971 – **Peggy Lee** [with review]
Nov 3, 1971 - Nov 10, 1971 – **Phyllis Diller** [with review]
Nov 11, 1971 - Dec 1, 1971 – **Jack Jones** [with review]
Dec 2, 1971 - Dec 22, 1971 – **Marilyn Maye** [with review]
Dec 23, 1971 - Dec 29, 1971 – **Manuel** [NO review found]
Dec 30, 1971 - Jan 19, 1972 – **Carol Channing** [with review]
Jan 20, 1972 - Feb 8, 1972 – **Lainie Kazan** [with review]
Feb 9, 1972 - Mar 1, 1972 – **Ella Fitzgerald** [with review]
Mar 2, 1972 - Mar 22, 1972 – **John Davidson** [with review]
Mar 23, 1972 - Apr 5, 1972 – **Helen Reddy** [with review]
Apr 6, 1972 - Apr 22, 1972 – **Johnny Mathis** [with review]
Apr 10, 1972 – **Jerry Gray** [filling-in for Johnny Mathis who was at Academy Awards in LA]
Apr 24, 1972 - Apr 26, 1972 – **Gloria Loring** [with review]
Apr 27, 1972 - May 17, 1972 – **Eddie Fisher** [with review]
May 18, 1972 - Jun 7, 1972 – **Sarah Vaughan** [with review]
Jun 8, 1972 - Jun 17, 1972 – **Jimmy Dean** [with review]
Jun 19, 1972 - Jul 1, 1972 – **Jose Feliciano** [with review]
Jul 3, 1972 - Jul 8, 1972 – **Marion Love** [with review]
Jul 10, 1972 - Jul 19, 1972 – **Gloria Loring** [with review]
Jul 20, 1972 - Jul 29, 1972 – **Richard Harris** [with review]
Jul 31, 1972 - Aug 9, 1972 – **Bobby Goldsboro** [with review]
Aug 10, 1972 - Aug 30, 1972 – **Leslie Uggams** [with review]
Aug 30, 1972 - Sep 6, 1972 – **Cathy Carlson** [with review]
There is conflict between Uggams' closing and Carlson's opening date.

Sep 7, 1972 - Sep 16, 1972 – **Roy Clark** [with review]

**** Fairmont Venetian Room changed booking policy, from 3-weeks to 1-week/10-days.

Sep 18, 1972 - Sep 23, 1972 – **Mitzi Gaynor** [with review]

Sep 25, 1972 - Sep 30, 1972 – **Bobby Darin** [with review]

**** Oct 1, 1972 – Bobby Darin and Jerry Gray, Jones Hall, 615 Louisiana St., Houston

Oct 2, 1972 - Oct 7, 1972 – **Frank Gorshin** [with review]

Oct 9, 1972 - Oct 14, 1972 – **Melba Moore** [with review]

Oct 16, 1972 - Oct 21, 1972 – **Paul Anka** [with review]

Oct 23, 1972 - Oct 25, 1972 – **Marian Love**

Oct 26, 1972 - Nov 4, 1972 – **Tony Bennett** [with review]

Nov 6, 1972 - Nov 7, 1972 – **Jerry Gray**

Nov 8, 1972 - Nov 21, 1972 – **Connie Stevens** [with review] Closed on Nov 21 due to laryngitis.

Nov 22, 1972 - Nov 29, 1972 – **Fran Jeffries** [with review]

Nov 30, 1972 - Dec 13, 1972 – **The Supremes** [with review]

Dec 14, 1972 - Dec 27, 1973 – **D'Aldo Romano** [with review]

Dec 28, 1972 - Jan 6, 1973 – **Peggy Lee** [with review]

Jan 8, 1973 - Jan 13, 1973 – **Jerry Vale** [with review]

Jan 15, 1973 - Jan 20, 1973 – **Lorna Luft** [with review]

Jan 22, 1973 - Jan 27, 1973 – **Jerry Lewis** [with review]

Jan 29, 1973 - Feb 7, 1973 – **Joel Grey** [with review]

Feb 8, 1973 - Feb 17, 1973 – **Robert Goulet** [with review] Have autographed original photo.

Feb 19, 1973 - Feb 28, 1973 – **Gloria Loring** [with review]

Mar 1, 1973 - Mar 10, 1973 – **The Friends Of Distinction** [with review]

Mar 12, 1973 - Mar 21, 1973 – **Roger Miller** [with review]

Mar 22, 1973 - Apr 5, 1973 – **Ella Fitzgerald** [with review]

Apr 6, 1973 - Apr 14, 1973 – **Johnny Mathis** [with review]

Apr 16, 1973 - Apr 25, 1973 – **Gigi Galon** [with review]

Apr 26, 1973 - Apr 28, 1973 – **Frankie Avalon** [with review]

Apr 30, 1973 - May 1, 1973 – **Cynthia White** [with review]
May 2, 1973 - May 5, 1973 – **Lainie Kazan** [with review]
May 7, 1973 - May 19, 1973 – **Nancy Wilson** [with review]
May 21, 1973 - May 26, 1973 – **Enzo Stuarti** with review]
May 28, 1973 - Jun 2, 1973 – **Carolyn Daye** [with review]
Jun 4, 1973 - Jun 13, 1973 – **Thelma Houston** [with review]
Jun 14, 1973 - Jun 23, 1973 – **Jim Bailey** [with review]
Jun 25, 1973 - Jun 30, 1973 – **Lily Tomlin** [with review]
Jul 2, 1973 - Jul 7, 1973 – **Patti Jo** [with review]
Jul 9, 1973 - Jul 14, 1973 – **Michael Allen** [with review]
Jul 16, 1973 - Jul 18, 1973 – **John Gary** [with review]
Jul 19, 1973 - Jul 25, 1973 – **Julie Budd** [with review]
Jul 26, 1973 - Aug 4, 1973 – **Lou Rawls** [with review]
Aug 6, 1973 - Aug 11, 1973 – **Leslie Uggams** [with review]
Aug 13, 1973 - Aug 18, 1973 – **Phyllis Diller** [with review]
Aug 20, 1973 - Aug 25, 1973 – **Kaye Stevens** [with review]
Aug 27, 1973 - Sep 1, 1973 – **Daphne Davis**, Australian impressionist [with review]
***** Sep 3, 1973 – Closed for Labor Day
Sep 4, 1973 - Sep 10, 1973 – **Helen O'Connell** [with review]
Sep 11, 1973 - Sep 16, 1973 – **Roger Williams** [with review]
Sep 17, 1973 - Sep 22, 1973 – **The Lettermen** [with review]
Sep 24, 1973 - Sep 29, 1973 – **Larry Storch with Jody Donovan** [with review]
Oct 1, 1973 - Oct 6, 1973 – **Bobby Vinton** [with review]
Oct 8, 1973 - Oct 13, 1973 – **Patti Page** [with review]
Oct 15, 1973 - Oct 20, 1973 – **Mills Brothers** [with review]
Oct 22, 1973 - Oct 27, 1973 – **George Kirby** [with review]
Oct 29, 1973 - Nov 3, 1973 – **Cass Elliot** [with review]
Nov 5, 1973 - Nov 10, 1973 – **Edie Adams with Pete Candoli** [with review]

Nov 12, 1973 - Nov 17, 1973 – **Richard Harris** [with review]

Nov 19, 1973 - Nov 24, 1973 – **Kelly Garrett** [with review]

***** Nov 22, 1973 – Closed Thanksgiving evening

Nov 26, 1973 - Dec 5, 1973 – **Mel Torme**, wonderful Torme/JG Story [with review]

Dec 6, 1973 - Dec 12, 1973 – **Dawn's New Ragtime Follies with Tony Orlando** [with review]

Dec 13, 1973-Dec 15, 1973 – **Jaye P. Morgan** [with review]

Dec 17, 1973 - Dec 26, 1973 – **Cathy Carlson** [with review]

***** JG at Disneyland in California *****

Dec 27, 1973 – Jan 9, 1974 – **Vic Damone** [with review]

***** JG arranging music for Roy Clark's concert with Carnegie Hall Symphony – LP by Roy Clark from the Frontier showing credit for JG arrangement, song(s) not identified

Jan 10, 1974 - Jan 23, 1974 – **Marlene Dietrich** [review published, but not accessible]

Jan 24, 1974 - Jan 29, 1974 – **Frankie Laine** [with review]

Jan 30, 1974 - Feb 9, 1974 – **Smothers Brothers** [with review]

Feb 11, 1974 - Feb 19, 1974 – **Donald O'Connor** [with review]

Feb 20, 1974 - Mar 2, 1974 – **Sergio Mendes & Brazil '77** [with review]

Mar 4, 1974 - Mar 12, 1974 – **Lana Cantrell** [with review]

Mar 13, 1974 - Mar 23, 1974 – **Joey Heatherton** [with review]

Mar 25, 1974 - Apr 1, 1974 – **Marilyn Maye** [with review]

Apr 2, 1972 – **Jerry Gray**

Apr 3, 1974 - Apr 13, 1974 – **Frank Gorshin** [with review]

Apr 15, 1974 - Apr 30, 1974 – **Jack Jones** [with review]

May 1, 1974 - May 14, 1974 – **Peggy Lee** [with review]

May 15, 1974 - May 25, 1974 – **Shirley Jones and Jack Cassidy** [with review]

May 27, 1974 - Jun 4, 1974 – **Milton Berle** [with review]

Jun 5, 1974 - Jun 15, 1974 – **Patti Page** [with review]

Jun 17, 1974 - Jun 25, 1974 – **Glenn Yarbrough and The Limelighters** [with review]

Jun 26, 1974 - Jul 6, 1974 – **Roger Miller** [with review]

Jul 8, 1974 - Jul 16, 1974 – **Phyllis Diller** [with review]
Jul 17, 1974 - Jul 24, 1974 – **Jim Bailey** [with review]
Jul 25, 1972 – **Jerry Gray**
Jul 26, 1974 - Aug 6, 1974 – **Teresa Brewer** [with review]
Aug 7, 1974 - Aug 17, 1974 – **Jose Feliciano** [with review]
Aug 19, 1974 - Aug 27, 1974 – **The Staple Singers** [with review]
Aug 28, 1974 - Sep 7, 1974 – **Barbara Eden** [with review]
Sep 9, 1974 - Sep 17, 1984 – **Diahann Carroll** [with review]
Sep 18, 1974 - Sep 28, 1974 – **Tony Martin and Cyd Charisse** [with review]
Sep 30, 1974 - Oct 8, 1974 – **Diana Trask** [with review], also a review in Billboard
Oct 9, 1974 - Oct 19, 1974 – **Pearl Bailey** [with review]
Oct 21, 1974 - Oct 29, 1974 – **Lou Rawls** [with review]
Oct 30, 1974 - Nov 9, 1974 – **The Pointer Sisters** [with review]
Nov 11, 1974 - Nov 19, 1974 – **Mel Torme** [with review]
Nov 20, 1974 - Nov 30, 1974 – **Ray Charles** [with review]
Dec 2, 1974 - Dec 10, 1974 – **The Goldiggers** [with review]
Dec 11, 1974 - Dec 21, 1974 – **Kenny Rogers and The First Edition** [with review]
Dec 23, 1974 - Dec 31, 1974 – **David Frye** [with review]
Jan 1, 1975 - Jan 8, 1975 – **The New Christy Minstrels** [with review]
Jan 9, 1975 - Jan 21, 1975 – **Bobby Goldsboro** [with review]
Jan 22, 1975 - Feb 1, 1974 – **Gloria Loring** [with review]
Feb 3, 1975 - Feb 11, 1975 – **Ruth Buzzi** [with review]
Feb 12, 1975 - Feb 22, 1975 – **Tony Bennett** [with review]
Feb 24, 1975 - Mar 4, 1975 – **Norm Crosby** [with review]
Mar 5, 1975 - Mar 15, 1975 – **Marlene Dietrich** [with review]
Mar 17, 1975 - Mar 29, 1975 – **Cathy Carlson** [with review]
Mar 31, 1975 - Apr 12, 1975 – **Lana Cantrell** [with review]
Apr 14, 1975 - Apr 26, 1975 – **Billy Daniels** [with review]

Apr 28, 1975 - May 10, 1975 – **Carol Channing** [with review] - [have picture on stage]

May 12, 1975 - May 24, 1975 – **Dana Valery** [sister of Sergio Franchi] [with review]

***** JG at Disneyland in California *****

May 26, 1975 - Jun 7, 1975 – **The Mills Brothers** [with review]

Jun 9, 1975 - Jun 14, 1975 – **Anna Maria Alberghetti** [with review]

Jun 16, 1975 - Jun 28, 1975 – **Sergio Mendes and Brazil 77** [with review]

Jun 30, 1975 - Jul 8, 1975 – **Kelly Garret** [with review]

Jul 9, 1975 - Jul 19, 1975 – **Bobby Short** [with review]

Jul 21, 1975 - Aug 5, 1975 – **Marilyn Maye** [with review]

Aug 6, 1975 - Aug 16, 1975 – **Buddy Greco** [with review]

Aug 18, 1975 - Aug 30, 1975 – **Julie Budd** [with review]

Sep 1, 1975 – Likely **Jerry Gray**, as Billy Eckstine's music was missing for the scheduled opening night

Sep 2, 1975 - Sep 10, 1975 – **Billy Eckstine** [with review]

Sep 11, 1975 - Sep 20, 1975 – **Tony Martin and Cyd Charisse** [with review]

Sep 22, 1975 - Oct 4, 1975 – **Lily Tomlin** [with review]

Oct 6, 1975 - Oct 11, 1975 – **Barbara McNair** [with review]

Oct 13, 1975 - Oct 25, 1975 – **Lou Rawls** [with review]

Oct 27, 1975 - Nov 8, 1975 – **Brenda Lee** [with review]

Nov 10, 1975 - Nov 22, 1975 – **Steve Allen and Audrey Meadows** [with review]

Nov 24, 1975 - Nov 29, 1975 – **Cab Calloway and Cecelia Calloway** [with review]

Dec 1, 1975 - Dec 13, 1975 – **Frankie Avalon** [with review]

Dec 15, 1975 - Dec 27, 1975 – **Helen O'Connell** [with review]

Dec 29, 1975 - Jan 17, 1976 – **The Manhattan Transfer** [with review] – held over 1 week

Jan 19, 1976 - Jan 31, 1976 – **The Pointer Sisters** [with review]

Feb 2, 1976 - Feb 14, 1976 – **Mel Torme** [with review]

Feb 16, 1976 - Feb 28, 1976 – **Ben Vereen** [with review]

Mar 1, 1976 - Mar 13, 1976 – **Chuck Woolery** [with review]

Mar 15, 1976 - Mar 20, 1976 – **Norm Crosby** [with review]

Mar 22, 1976 - Apr 3, 1976 – **Blood, Sweat, and Tears** [with review]

Apr 5, 1976 - Apr 17, 1976 – **Billy Daniels** [with review]

Apr 19, 1976 - May 1, 1976 – **Jody Miller** [with review]

May 3, 1976 - May 19, 1976 – **Ginger Rogers** [with review]

May 20, 1976 - May 29, 1976 – **Trini Lopez** [with review]

May 31, 1976 – Jun 2, 1976 – **Helen O'Connell** [NO review published]

Jun 3, 1976 – Jun 12, 1976 – **The Lettermen** [with review]

Jun 14, 1976 - Jun 19, 1976 – **Lesley Gore** [with review]

Jun 21, 1976 - Jul 3, 1976 – **The Mills Brothers** [with review]

Jul 6, 1976 - Jul 17, 1976 – **Elaine Stratos** [with review]

Jul 19, 1976 - Jul 31, 1976 – **Buddy Greco** [with review]

Aug 2, 1976 - Aug 16, 1976 – **Kay Starr** [with review]

[Author's Note: Jerry Gray passed on Aug 10, 1976.]

Listed below in detail are all the artists who were back by Jerry Gray and his Venetian Room Orchestra from the opening night at the Dallas Fairmont Hotel thru August 10, 1976; including all available reviews from each of the performing artists (which generally listed a portion of the play list), photographs, various newspaper and media articles, advertisements, and other related stories.

As time allows, we will eventually include all the nearly 1,900 individual sources of information we have located.

For now a snippet from each appearance.

Dallas Morning News [Dallas, Texas], Mar 8, 1969, Section E Page 3:

Dallas After Dark – Batson Batting Out Hits In California – By FRANCIS RAFFETTO

THE MEMBERSHIP literature for the new Fairmont Hotel's Venetian Room is inviting prospective members to enjoy "the greatest names in the entertainment field, such as Nancy Wilson, John Gary, Jack Jones, Ella Fitzgerald, Sergio Franchi, or Erroll Garner."

The 10-piece band will be Jerry Gray's.

Dallas Morning News [Dallas, Texas], Mar 9, 1969, Section B Page 7:

Fairmont To Open Saturday, March 15 – By AL ALTWEG, Business Editor of The News

After all these years, the Fairmont Hotel (nee Cary Plaza) is now almost ready to open.

Next Saturday, on March 15, it will start accepting its first guests.

And so this commencement will mark, finally, the promise of a relatively happy ending to the long, sad story of the Cary Plaza and its tribulations until Benjamin H. Swig of San Francisco took over the project and transformed it, by what amounted to a tour de force of architects and engineers, into Swig's kind of luxury hotel.

The opening dates are:

March 15 – The Fairmont will start accepting its first guests. The 20-story South Tower of 300 guest rooms is ready.

April 17 – The Venetian Room, patterned after the room of the same name at the Fairmont in San Francisco, opens with Jack Jones as the opening act.

May 1 – The Pyramid, the gourmet club, opens, and so does the 15-story North Tower of 300 guest rooms. The hotel is to be "totally operational" as of May 1.

General Manager of the hotel is Max Schnallinger, an Austrian.

Resident Manager is Olivier Friedli, a Swiss.

The prices at the Fairmont will range from \$17 to \$36 for singles, \$23 to \$42 for doubles, and from \$45 upward for suites.

Dallas Morning News [Dallas, Texas], Apr 14, 1969, Section C Page 11:

Premiere Performer

Photograph of Jack Jones with caption:

Premiere Performer Singer Jack Jones will open the Venetian Room of the new Fairmont Hotel Thursday, appearing for three weeks. He will be followed by Carol Lawrence, who opens May 8.

Dallas Morning News [Dallas, Texas], Apr 14, 1969, Section C Page 11:

**PLAY BILL
COMING
ATTRACTIONS
FOR THE VENETIAN ROOM**

OPENING
APRIL 17th
TO MAY 7th



**JACK
JONES**

MAY 8th
TO MAY 28th



**CAROL
LAWRENCE**

MAY 29th
TO JUNE 11th



**SERGIO
FRANCHI**

JUNE 12th TO JULY 2nd
PATTI PAGE



KAY STARR

FUTURE ENTERTAINERS
TO INCLUDE
**ROGER MILLER
MILLS BROTHERS
LOU RAWLS
FRANK GORSHIN
JOHN GARY
ELLA FITZGERALD**

SHOW TIMES— 8:00 P.M.
AND 11:00 P.M.
DANCE TO THE BIG BAND SOUND
OF THE JERRY GRAY ORCHESTRA
DINNER FROM 6:00 P.M.
RESERVATION REQUIRED
**MEMBERSHIPS ARE NOW
BEING ACCEPTED
748-5454**



April 17, 1969 [Thursday] thru May 7, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Jack Jones; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Jack Jones performed only one show on Sunday, Apr 20th. See below.

Jack Jones Show – Including:

Medley of 1969 Oscar-Nominated Songs – Jerry Gray and his Venetian Room Orchestra

The Windmills Of Your Mind

Chitty Chitty Bang Bang

For Love Of Ivy

Funny Girl

Star!

People Will Say We're In Love – v Jack Jones

If You Ever Leave Me – v Jack Jones, with his musical director Steve Atkins on piano

My Kind Of Town – v Jack Jones

If It Takes Forever – v Jack Jones

Donkey Serenade – v Jack Jones

I'm Getting' Sentimental Over You – v Jack Jones

Dallas Morning News [Dallas, Texas], Apr 18, 1969, Section C Page 7:

Dallas After Dark – Jones Has Dazzling Debut in Fairmont – By FRANCIS RAFFETTO

Jack Jones bowed to family and tradition on his opening night in the Fairmont's beautiful Venetian Room Thursday by singing "Donkey Serenade" and admitting he was a "father dropper."

But that is all the deference the young man, 31, need pay his illustrious Hollywood parent, Alan Jones, the baritone of the films. Jack sings as well in his own right as his Dad did. And, with looks compounded by the beauty of his mother, film actress Irene Harvey, he goes his father one better in the glamor department.

The Venetian room, with its scarlet carpeting, charcoal gray walls and electric tapers, has illuminated depictions of the Doges' palace at one end of the room and a typical Venetian gondola on the other. The décor, the cuisine, and the sumptuous surroundings and service lent an air of elegance that measured up to the caliber of Jones' performance.

When he did sing "Donkey Serenade," Jones, with a fine sense of humor, mentioned that his father recorded it the day he was born.

"Oh no!" came a feminine wail, which brought a laugh from Jones.

The big 15-piece band of Jerry Gray backed the singer, almost too well because of the fine acoustics of the room. More drapes will have to be hung and the band throttled down somewhat, Jones told the audience. A few other bobbles were typical of an opening night, and did not mar a fine performance.

The singer's style is driving, with even some of the old ballads getting an up tempo treatment of "People Will Say We're In Love" from "Oklahoma!" for instance, suddenly found itself with a rock beat. The effect was not altogether displeasing.

On a soft ballad, the Jones voice is very effective. Tony Hatch's "If You Ever Leave Me" had a haunting quality, with Steve Atkins, Jones' own musical director, expertly augmenting him at the piano.

He bowed to the Chamber of Commerce and chauvinism by injecting into "," the lyrics "My Kind Of Town Dallas in a town with lots of class."

And he displayed a keen sense of humor throughout the show. Noting the Fairmont's incomplete state of construction, he dedicated one number "to the carpenters and electricians working this side of the building: "If It Takes Forever."

When he finished "Donkey Serenade," Jones simulated an old fan's "He sure doesn't sing like his father!" From the back of the house came a good-natured "Right!" He meant it well, however.

One of the best received songs, and one seldom done by club singers, was "Getting Sentimental Over You," the old Tommy Dorsey theme.

Jones' Father, Alan, once said in an interview: "Jack's made it on his own. When he was going to high school, he used to play Frank Sinatra's records instead of mine.

But he does not sing like Sinatra, and assuredly not like his father. The younger Jones has said in his own interview: "Any way you look at it, it's hard to make a success in show business. And, in the last analysis, a person still has to have talent and make it on his own."

Thus, Jones' humorous but dignified reference to Johns pere is intelligent. And he gives his father complete credit for affording him an excellent vocal and musical foundation.

The singer, who would make a handsome Hollywood actor without music, will be in the attractive Venetian Room for three weeks, and will be followed by Carol Lawrence (May 8 thru May 28).

He is a fortunate and fitting star to open a room of this magnitude.

Dallas Morning News [Dallas, Texas], Apr 19, 1969, Section D Page 1:

Fairmont Hotel Water Main Bursts, Flooding Mezzanine

A water main burst in the new Fairmont Hotel about 10 p.m. Friday night, sending water sloshing across the mezzanine or terrace level three to four inches deep.

Dallas Morning News [Dallas, Texas], Apr 19, 1969, Section C Page 5:

Photograph with caption:

Venice In Dallas – Ernesto Becker-Colonna shows one of the six murals painted for the 8 by 14 foot arches at each end of the Venetian Room in the Fairmont Hotel. The murals are accented by the smokey, crushed satin fabric on the walls, interspersed with antiqued mirrors and gold moldings. The paintings were done by the artist in Rome from original oils by Renaissance artists Antonio Canal and Francesco Guardi.

Dallas Morning News [Dallas, Texas], Apr 24, 1969, Section A Page 16:

Dallas After Dark – Tonetti Brings Voice, Charm to Cabana – By FRANCIS RAFFETTO

Jack Jones sang only one show last Sunday night, but the Fairmont's Venetian Room manager Nick Katinas says that this was an error. Jones will continue two shows daily at 8 and 11 pm through his engagement. (Carol Lawrence opens May 8) except on Fridays and Saturdays (9 pm and midnight).

May 7, 1969 [Wednesday]:

Jerry Gray and his Orchestra, with Robert Goulet; Regency Ballroom, Fairmont Hotel, Ross at Akard, Dallas, Texas. Grand Opening Spectacular benefiting the Dallas Civic Opera.

Dallas Morning News [Dallas, Texas], May 9, 1969, Section C Page 1:

Bal de Dallas – It's Going To Be Very Hard To Beat – By ANN DONALDSON, Society Editor

The Fairmont added to its already considerable image of opulence with Wednesday's Bal de Dallas benefiting Dallas Civic Opera.

Entertainer Robert Goulet said he found an elephant act hard to follow. Other organizations will probably find it hard to follow the \$150 per person extravaganza that opened the new hotel.

Some 750 guests gathered at 7 pm in the International Ballroom to sample caviar from tables centered with exquisite ice carvings as 75 violinists presented background music. Among the nibblers: Leo Corrigan, honorary chairman of the board of DCO . . . and others. Inspecting the built-for-the-occasion sound-and-light show built around four aquariums were: Mr. and Mrs. M. C. Cramer . . . and others.

At 7:25, Persian dancers put on a show that attracted Messrs and Mmes N. Bunker Hunt . . . and others.

Cossack Dancers burst into the room at 7:45, to the delight of viewers including Messrs and Mmes Joe Porter . . . and others.

At 8 pm, six costumed trumpeters heralded the dinner hour, and guests streamed up the escalators, through two rows of girls costumed in silver and into the all-red Regency Ballroom to be seated for dinner. Tables of eight were centered with fruit-bearing orange trees.

Jerry Gray and his Orchestra presented music for dancing between the several dinner course, and a man with a walkie-talkie cleared the dance floor for each course that was brought forth in parade form. That's where the elephant act came in.

The dessert course, for instance, was led in by a huge elephant and a baby elephant (who behaved beautifully), the girls in costume, a golden coach (yes, there was DCO vice-president and General Manager Lawrence Kelly riding in the coach), the Cossack and Persian dancers and umpteen elephant ice carvings topped with spun sugar.

Mrs. Clint Murchison Jr. was dressed all in gold, complementing the silver and gold ball theme very nicely.

"CALIFORNIA, HERE I COME" and "DEEP IN THE HEART OF TEXAS" were two of the songs used in the food presentation.

Robert Goulet's performance contained a dollop of audience participation that included some horseplay with society photographer Robert Hemmi's camera.

Summation: The evening was a razzle-dazzle mixture of glamour and show biz, gourmet dining, and Barnum and Bailey, overstatement and understatement . . . a tricky combination handled very well indeed.

Several Photographs accompanied this article.

Dallas Morning News [Dallas, Texas], Apr 24, 1969, Section A Page 16:

Dallas After Dark – Tonetti Brings Voice, Charm to Cabana – By FRANCIS RAFFETTO

Robert Goulet will be the piece de resistance for the May 7 benefit for the Dallas Civic Opera in the Fairmont's International Ballroom. Goulet will present a program and there will be dancing. His wife, Carol Lawrence will be appearing in the hotel about then.

Dallas Morning News [Dallas, Texas], Apr 27, 1969, Section E Page 1:

Elephants, Gold, Chrysanthemums To Highlight Bow By ANN DONALDSON, Society Editor

There's a city ordinance against fireworks . . . but that's all that will be missing at the grand opening of the Fairmont Hotel May 7 benefiting the Dallas Civic Opera.

Le Bal de Dallas, for which tickets are \$150 per person, begins with a 7 pm reception in the International Ballroom, and a silver and gold theme will be used.

At the reception there will be a variety of caviar representing different nations. Four pearl-filled aquariums, supplemented with sound, light, and projection, will denote the countries where the caviar originated. Complementing the caviar will be red, green, and clear vodka.

During the reception, 75 violinists will serenade the guests, and Cossack dancers will perform.

At 8 pm, heralds will sound trumpets to signal the dinner hour, and costumed girls will lead the way to the Regency Ballroom upstairs.

Courses will be served in parade form, beginning with the soup course led by two live elephants. Atop each elephant will be a cauldron, steaming with dry ice, and a costumed girl who will throw "gold" nuggets to the crowd. Waiters, costumed in gold and silver, will follow with the soup, garnished with edible gold nuggets.

Pheasant of the sea is the second course, and the third course will be chrysanthemum-petal salad garnished with saffron. The main course, veal soublese, will be served with (among other things) tiny potatoes wrapped in edible gold foil.

Grand finale will be the dessert parade led by the two elephants and a golden coach. In the coach will be a "special personage" who will be presented with a single rose by each of 40 costumed girls. Next in the parade will come waiters carrying 20-inch sparklers and the dessert; a creation of pineapple decorated sculptures of spun sugar.

Following dessert, Robert Goulet will present a program and there will be music for dancing.

May 8, 1969 [Thursday] thru May 28, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Carol Lawrence; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Carol Lawrence was unable to perform her show on Wednesday, May 21st, due to a recurring throat problem. It is likely Jerry Gray and his Orchestra provided an evening of dancing.

Carol Lawrence Show – Including:

I Get Along Without You Very Well – v Carol Lawrence

Free Again – v Carol Lawrence

My Man – v Carol Lawrence

The Music That Makes Me Dance – v Carol Lawrence

“West Side Story” Medley – v Carol Lawrence

Dallas Morning News [Dallas, Texas], May 9, 1969, Section C Page 6:

Dallas After Dark – Carol Captures Venetian Crowd – By HARRY BOWMAN

To come right out with it, Carol Lawrence is a beauty and so is her show.

The vivacious brunette sang and danced her way to a standing ovation Thursday evening when she made her solo bow as a club performer at the Fairmont’s Venetian Room.

Miss Lawrence’s voice is not one of exceptional quality but her style is strictly class and that is, after all, what counts.

Her material has been selected wisely and every bit of it, whether it is a blues, torch, an uptempo tune, or a romantic ballad, fits her voice like a glove. Her voice has power and emotional substance and what more could anyone ask.

She is also something of a quick-change artist, appearing in no less than four costumes during her 45-minute act.

At one point, she received an expert assist from her husband when, as is the lot of husbands everywhere, she found it necessary to call on him to hook the back of her dress.

This fact becomes a bit more impressive when you realize her husband is Robert Goulet.

She is thoroughly professional and as she moves sleekly about the stage her self-assurance is always in evidence.

Her show is, for the most part, extremely fast paced. Even the slower numbers move right along and the costume changes take up remarkably little time.

Particularly effective were some well thought-out and cleverly arranged combination of tunes.

One of these was “I Get Along Without You Very Well,” a song she made seem newer than it is, and “Free Again,” a torchy number strictly of today.

Perched on a piano and swinging a feather boa she delivered Fannie Brice’s immortal “My Man” in combination with “The Music That Makes Me Dance” a song from “Funny Girl” which is based on you know who’s life.

One number found her dancing and singing to Bill and Harry, two silent, but very cooperative, dancing partners.

One of her better bits was her top hat routine with six men selected at random from the audience, one of who happened to be Dallas golfer Gay Brewer. Another named Hiram and this may well be remembered, among other things, of course, as the night Hiram became a star.

Whatever else she may do, Carol Lawrence will most likely be remembered as the original star of "West Side Story" and her medley from that show is a superb bit of staging. Not only does she sing the songs beautifully, but she somehow seems to assume, once again the character of Maria.

Dallas Morning News [Dallas, Texas], May 23, 1969, Section A Page 19:

Dallas After Dark – *MacRae Show Set For Music Hall* – By HARRY BOWMAN

Incidentally: Carol Lawrence's recurring throat problems recurred Wednesday night and she was unable to do her show at the Venetian Room.

Her doctor says it is absolutely nothing serious, just a slight case of vocal strain caused by Carol's having to compensate for a faulty microphone. A day's rest and she's back in shape.

The hotel assures us all remaining shows will go on as scheduled.

May 29, 1969 [Thursday] thru Jun 11, 1969 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Sergio Franchi; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Sergio Franchi Show – Including:

To Life – v Sergio Franchi

If I Were A Rich Man – v Sergio Franchi

Lonely Is The Man Without Love – v Sergio Franchi

Didn't We – v Sergio Franchi

Eric Knight was Sergio Franchi's accompanist

Dallas Morning News [Dallas, Texas], May 30, 1969, Section C Page 10:

Dallas After Dark – Franchi Flair at Fairmont – By HARRY BOWMAN

Sergio Franchi came to the Fairmont's Venetian Room Thursday night and his big, romantic tenor is probably still rattling a rafter or two in the farthest reaches.

Franchi, fresh from a record-setting engagement at New York's Americana Hotel, projects a personable, old-world presence. He possesses a courtly, continental manner and despite the fact that he dwells mostly on familiar, romantic ballads, his Italian romanticism comes on strong. This is due in no small part, of course, to his lightly accented English.

Franchi has studied opera but it is the rather more lucrative field of show tunes and ballads that he has attained success.

Traces of his operatic training are still very much in evidence. His voice is full, well placed, and pointed. He can vary his tone as very few pop singers can. From a powerful forte he can, with ease, throttle down to a beautiful pianissimo.

As a showman, he has both style and flair and is able to keep his cool even against competition from an unruly public address system, which, on one occasion, shattered the mood of a romantic number.

His act is free of gimmicks or ploys. He is a relaxed, unpretentious performer and an altogether likeable personality.

Two of his most effective numbers were "To Life" and "If I Were A Rich Man" from "Fiddler on the Roof."

In a more popular vein came "Lonely Is The Man Without Love," popularized by Engelbert Humperdinck, and "Didn't We," a sentimental Jim Webb song to which the rather large crowd its undivided attention.

Franchi proved to be very fast with the ad lib and quite an accomplished story-teller, too. He doesn't push his humor; it just happens.

Franchi recently completed a co-starring role in the film "The Secret of Santa Vittorio" with Anthony Quinn, Anna Magnani and Virna Lisi. Miss Lisi's name was brought up occasionally during the course of the evening.

Jerry Gray's house band, augmented by Franchi's own accompanist, Eric Knight, provided excellent backing.

Sergio Franchi will appear nightly at the Venetian Room, except Mondays, until June 11.

Patti Page takes over on June 12.

Dallas Morning News [Dallas, Texas], Jun 6, 1969, Section A Page 16:

Loew's Believes Dallas One Of Top Markets

Article and Photograph with caption:

Film-snipping at the opening of the new Loew's Theater including singer Sergio Franchi, appearing at the Fairmont Venetian Room.

June 12, 1969 [Thursday] thru July 2, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Patti Page; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Patti Page was rushed to the Dallas Methodist Hospital on Wednesday, July 2nd before appearing at the Venetian Room. Kay Starr filled-in for Patti Page on Wednesday evening for an impromptu performance.

Patti Page Show – Including:

Gentle On My Mind – v Patti Page
Little Green Apples – v Patti Page
Release Me – v Patti Page
Sophisticated Lady – v Patti Page
Tennessee Waltz – v Patti Page
How Much Is That Doggie In The Window – v Patti Page
Cabaret – v Patti Page
Love Song – v Patti Page

Dallas Morning News [Dallas, Texas], Jun 13, 1969, Section C Page 19:

Dallas After Dark – Page Charm at Fairmont – By HARRY BOWMAN

Miss Patti Page, who used to be known as “the singing rage,” came on rather tamely Thursday night at the Fairmont’s Venetian Room.

But the quiet way has always more or less been the Page way, and her way with a ballad (or even doggies in windows) has found wide acceptance with the public.

And so it was with the Venetian crowd Thursday.

She is all class as she goes about her vocalizing with a lady-like demeanor. Her style is silk compared to the denim of today’s sound and isn’t it welcome.

This is not to imply, however, that she is not of today and strictly up to date.

She most certainly proved it with numbers like “Gentle On My Mind” and Bobby Gussell’s “Little Green Apples.” This is a beautiful song and she does it expertly.

But it is nice that the gentler touch can still be found and the melody of a shameless romantic song can still be felt.

But if, you are particularly fond of the Patti Page of “Tennessee Waltz” days, that one is here too (it still sounds amazingly fresh) along with “How Much Is The Doggie In The Window?”

The accent in the Page show is definitely and almost entirely on music and that is as it should be. Very little time does she waste on inane banter with the audience. They came to hear her sing, not talk to her.

She has the aura and presence of a star, and her musical phrasing is never anything but perfect.

Each number is heightened by special lighting effects. All are impressive, and in the case of the "Tennessee Waltz" number the effect is quite striking. A mirrored globe sends hundreds of light refractions scampering around the room, almost in waltz time.

Alex Von Saher was special lighting consultant and he did a superb job.

Miss Page was visually beautiful in a white tiered and sequined gown and proved her artistry by moving effortlessly from the country-western mood of "Release Me" to Duke Ellington's bitter and incisive "Sophisticated Lady."

One could quarrel perhaps with her closing number, which got a bit confused in its staginess, but there was absolutely nothing wrong with her "Cabaret," which included a bit of Louis Armstrong vocalizing, and the pure romance of her newest recorded effort, "Love Song."

It certainly was.

At a press conference earlier in the day, Miss Page revealed that her home town of Claremore, Okla., has quite an honor in store for her. During the annual November Will Rogers Memorial Celebration, Claremore's Second Street will become Patti Page Boulevard.

During her career, Miss Page has sold something like 60 million records, and if pressed to name her personal favorite she admits she rather leans toward "Old Cape Cod," but "Tennessee Waltz," of course, has much sentiment connected with it. It alone has sold over 6 million copies.

She acquired her professional name in a rather unusual manner. The Page Milk Co. sponsored a radio show in Tulsa titled "Meet Patti Page" on which she was featured vocalist during her high school years. When she left Oklahoma after being discovered by musician Jack Rael, still her personal manager, the milk company, owner of the name, gave her permission to keep it for her own.

She has recently added another facet to her busy life. She is now part owner and executive vice-president of Roma Royale, Inc., a cosmetics firm with national headquarters in Dallas.

This easily makes her one of the nation's loveliest lady executives.

This singing lady executive will hold forth at the Venetian Room through July 2. Kay Starr takes over July 3.

Photograph of Patti Page with caption included in this article:

Patti Page . . . a silky style, a glamorous show.

Texas Jewish Post [Fort Worth, Texas], Jun 19, 1969, Page 7:



Dallas Morning News [Dallas, Texas], Jun 24, 1969, Section C Page 7:

Dallas After Dark – Donna Dunn Bows At Black Garter – By HARRY BOWMAN

PATTI PAGE, now in the middle of a highly successful stand at the Fairmont's Venetian Room, was made an honorary citizen of Texas Monday in ceremonies at Sanger-Harris. State Rep. Chris Semos presented her with the certificate of citizenship signed by Gov. Preston Smith.

Patti has proven to be the Fairmont's most popular attraction. The Venetian Room has posted SRO sign a number of times, and there was at least one occasion when people were turned away for the second show.

Patti, by the way, will return to Dallas this winter. A close friend of hers, Virginia Warren, is being married here Dec. 13, and Patti will fly in from New Orleans (she'll be appearing at the Roosevelt's Blue Room) to be matron of honor.

No one can accuse the Fairmont of not looking ahead. The hotel has signed Roger Miller for an engagement beginning May 14, 1970. Miller, of "King of the Road" and "Little Green Apples" fame, recently closed at Las Vegas' Riviera.

Closer at hand for the Fairmont, though, is a vacancy. The hotel has found itself with three open weeks beginning July 24. There are conferences with a couple of well-known names, but no one has been signed.

Denton Record-Chronicle [Denton, Texas], Jun 27, 1969, Page 1:

Views – By Bill Rives

Patti Page, the singin' rage, is a sleek and lovely woman, with a great voice and a figure to match.

'Twas not ever thus, as she herself has often admitted. Miss Page, now appearing at the Fairmont Hotel in Dallas, in the Venetian Room, was a plumpish girl when she was growing up in Oklahoma.

Patti was born in Claremore, Okla, one of 11 kids. She got her start in show business singing for a radio station in Tulsa. She was carrying her real name, Clara Fowler.

Later, she went to Oklahoma City and sang on a radio program there. The program was sponsored by the Page Milk Co. of Oklahoma City, and was called "The Patti Page Hour." She kept the name.

McKinney Courier-Gazette [McKinney, Texas], Jun 29, 1969, Page 6:

The Entertainment Scene – By MIKE ALEXANDER

Believe it or not we in the McKinney area are in the "middle of the most" and biggest entertainment values this side of the Rockies. Within an hour's drive to Dallas or Fort Worth one can see the latest Broadway plays as well as a generous sampling of films, stage, and recording artists, such as Patti Page who is exuding that Page magic in the elegant Venetian Room at the Fairmont Hotel in Dallas.

Dallas Morning News [Dallas, Texas], Jul 2, 1969, Section A Page 18:

Dallas After Dark – Rene Noel Singing at Club Village – By HARRY BOWMAN

At the Fairmont: It will be Oklahoma night Wednesday at the Venetian. It is Patti Page's closing night and the hotel has received many requests for reservations from Oklahoma City (where Patti's mother lives) and Tulsa (where Patti grew up).

Following Kay Starr on Thursday for three-weeks at the Venetian Room will be Sheila MacRae, known to television viewers as Mrs. Ralph Kramden on "The Jackie Gleason Show."

With Shelia opening July 24 and Carol Channing going in August 14, it will be a quartet of ladies back to back for the Fairmont's showroom.

Dallas Morning News [Dallas, Texas], Jul 3, 1969, Section A Page 10:

Patti Page III – Kay Starr Steps In Day Early

Singer Kay Starr firmly believes in “the show must go on” – even if it’s a day early.

Miss Starr was scheduled to open at the Fairmont Hotel’s Venetian Room Thursday night.

Singer Patti Page was to close her run at the Fairmont Wednesday night.

Just before her early show, Miss Page became ill. She was taken to Methodist Hospital, where at first it was feared she had suffered a heart attack.

After a series of tests at the hospital, Miss Page was released. Her manager said she was suffering from severe exhaustion.

Upon hearing of Miss Page’s illness, Miss Starr, already checked into the Fairmont, volunteered to go on in her place Wednesday night.

With no rehearsal and just about an hour’s notice, she presented an impromptu show to hearty and sustained applause.

Los Angeles Times [Los Angeles, California], Jul 3, 1969, Page 25 Part 1:

Singer Patti Page Taken to Hospital

DALLAS (AP) – Singer Patti Page was rushed to Dallas’ Methodist Hospital Wednesday night for treatment of exhaustion and was unable to appear for her closing performance at the Fairmont Hotel. Miss Page, hospital sources said, suffered shortness of breath in her hotel room. She was treated for exhaustion at the hospital and released, but later returned for some rest on the advice of her physician.

Singer Kay Starr, who was scheduled to open at the hotel’s Venetian Room Thursday night, gave one show in place of Miss Page.

Brownwood Bulletin [Brownwood, Texas], Jul 3, 1969, Page 4:

Patti Page Hospitalized

DALLAS, Tex. (AP) – Singer Patti Page, suffering from exhaustion, entered a hospital Wednesday night to rest.

She was unable to appear for a closing performance at the Fairmont Hotel.

A hospital spokesman said Miss Page had been overworking and “hadn’t been eating very well.”

July 3, 1969 [Thursday] thru July 23, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Kay Starr; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

July 3rd was the 54th birthday of Jerry Gray.

Kay Starr Show – Including:

Henry Mancini Medley – Jerry Gray and his Venetian Room Orchestra, including:

Dear Heart

The Pink Panther

Moon River

God Bless The Child – v Kay Starr

Hard Hearted Hannah – v Kay Starr

You're Nobody 'Till Somebody Loves You – v Kay Starr

I Can't Stop Loving You – v Kay Starr

My Man – v Kay Starr

Wabash Cannonball – v Kay Starr

Bonaparte's Retreat" – v Kay Starr

Wheel Of Fortune – v Kay Starr

[Author's Note: Jerry Gray's Orchestra was conducted on the Kay Starr numbers by Wayne Dunston, the personal conductor of Kay Starr.]

Dallas Morning News [Dallas, Texas], Jun 29, 1969, Section C Page 4:

Dallas After Dark – Kay Starr Returns to Dallas – By HARRY BOWMAN

When Kay Starr steps into the spotlight of the Venetian Room Thursday, she will be returning to the city where it almost began for her.

Almost. But not quite.

Kay was born Kathryn Starks in Dougherty, Okla., and at 12 years of age young Katey was certain that stardom had passed her by when her parents made her turn down her first professional offer.

"A man by the name of Bill Whitley asked me to appear in a rodeo at the Texas State Fair in Dallas then go on the road with the show.

"I was going to sing a sad song about a horse that dies and a horse was going to act it out."

That sort of introduction to show business would be hard to follow and live up to so her parent's decision was doubtless a wise one.

But despite that first thwarted attempt, she later made it to Dallas.

One of her first jobs was singing with the riotous hillbilly band of ex-Texas Governor W. Lee (Pappy) O'Daniel. Shortly after this, Kay was featured vocalist on local radio station WRR.

From Dallas, Kay went to Memphis and it was here, at the Carnegie Hall of country music, The Grand Ole Opry, that Kay got her first break in jazz.

Before the advent of her great popular hits like “Wheel of Fortune” and “Bonaparte’s Retreat,” that lusty quality in Kay’s voice got her a start in two completely different singing fields.

She began as a hillbilly singer. “Authentic hillbilly, that is, yodeling,” says Kay.

From there she went on to jazz vocals with big bands.

She made her first record with the great Glenn Miller.

Still too young to travel alone in 1939, Kay had gone to New York with her mother for a singing date with Bob Crosby’s band. While there, Miller called and asked her to fill in for his regular vocalist, Marion Hutton, at a recording session.

“I’ve still got the record,” says Kay. “It sounds like nobody you ever heard. The arrangements were Marion’s and she sings a couple of notches higher than I do.”

Kay made a name for herself in the music field between 1940 and 1945 when she was featured vocalist with the bands of Bob Crosby, Joe Venuti, and Charlie Barnet.

But fate had a put-down for her. Her musical endeavors ended abruptly in 1945 when she was stricken with a serious throat ailment, which threatened to end her career. For a year she sang no songs and hardly even spoke. But it was during this period that she made up her mind to strike out on her own if she ever did sing again.

She did both a year later when Capitol records signed her to a long-term contract. This was the beginning of a formidable 10-year association that produced an impressive string of hits for the little gal who thought she was washed up at 12.

“I have a great love for lyrics,” Kay has stated. “It’s hard for me to sing any song in which the lyrics don’t make sense to me.”

“I like songs which have to do with life. After all, a singer is no more than an actor or actress set to music.”

If this is true, then Kay Starr is a very versatile actress. She sings low-down blues and up-beat, rowdy, happy rhythms.

Perhaps this philosophy is as responsible as that husky voice for her long list of hit records including “I’m The Lonesomest Gal In Town,” “Kay’s Lament,” “Rock And Roll Waltz,” and “Side By Side.”

Kay has learned that no story on her would be complete without mentioning the fact that she is part Indian.

But there is something she would like to get straight about that.

“I don’t mind it when disc jockeys mention it, but the first thing they want me to do is go into a yogi trance. It’s Cherokee-Choctaw-Iroquois, with some German and Irish thrown in.”

From that statement, we’d bet it’s fighting Irish, too.

Photograph of Kay Starr included with caption:

Kay Starr . . . Back where it almost began.

Dallas Morning News [Dallas, Texas], Jul 4, 1969, Section A Page 18:

Dallas After Dark – A Vibrant Kay Starr Takes Over Venetian – By HARRY BOWMAN

Kay Starr made her formal opening at the Fairmont's Venetian Room Thursday night.

Actually, it was her second performance in the room. The first was an impromptu appearance Wednesday evening necessitated by the sudden illness of Patti Page.

Kay Starr is and always has been a belter with class. That fact was never more evident than it was Thursday. And along with the class there is a good share of musical authority and a striking sense of rhythm.

The husky-voiced brunette took possession of the room and staked out a claim that will probably hold good throughout her entire 3-week engagement.

Strictly speaking she is every bit as much stylist as she is vocalist, perhaps more so. She gives her every song a definite stamp of individuality. Her style may be a bit inflexible for universal appeal, but if you like her, you like her. Thursday's Venetian Room crowd liked her very much indeed.

She has an unaffected, almost folksy personality and a somewhat rustic sense of humor. She can turn a line into a laugh in an offhand manner that proves there is still some Oklahoma gal lingering around the edges of the sophisticated lady.

There were times when she did not really need all the amplification her microphone afforded her. But she isn't all bombast either. She can, when the occasion calls for it, float a song nicely.

Some of her finer moments came with "God Bless The Child," "Hard Hearted Hannah," which suits her voice particularly well, and "You're Nobody 'Till Somebody Loves You."

Her Country-Western background still influences much of what she does as evidenced in "I Can't Stop Loving You." But country-western has never been bigger than it is now so that makes her act altogether of today.

She was also effective on Fanny Brice's "My Man" which she has recently recorded in an album with Count Basie.

Aided by a cooper gentleman from the orchestra she made something of a novelty out of "Wabash Cannonball" as if it wouldn't have been anyway. After a nearly interminable introduction she got around to "Bonaparte's Retreat" but to judge from the audience's reaction, it was worth the wait. And when the first notes of "Wheel of Fortune" sounded, enthusiastic applause all but drowned out the music. This song is, of course, to her what "Tennessee Waltz" is to Patti Page.

Jerry Gray's orchestra was conducted quite expertly by Miss Starr's own conductor, Wayne Dunston.

Jerry Gray's orchestra remains almost a show in itself. He started the evening off with a medley of Henry Mancini tunes including "Dear Heart," "The Pink Panther," and his greatest hit, "Moon River."

And speaking of Gray, Thursday was his birthday and his orchestra serenaded him with the traditional song.

McKinney Courier-Gazette [McKinney, Texas], July 6, 1969, Page 6, That's Entertainment:

'Area Wise' by Mike Alexander

Miss Kay Starr has just opened a three-week engagement at the Fairmont Hotel's elegant Venetian Room. One of Kay Starr's first real jobs was singing with the riotous hillbilly band of Texas; colorful ex-governor W. Lee (Pappy) O'Daniel. The group was known as the Light Crust Dough Boys. She later did a singing stint at WRR in Dallas. Kay made a name for herself in jazz circles between 1940 and '45 when she was featured with Bob Crosby, Joe Venuti, and Charlie Barnet bands. After four years away from Capitol, Kay resumed the successful combination once again in 1959. Her recent Capitol albums include MOVIN' ON BROADWAY; THE JAZZ SINGER; ONE MORE TIME; ALL STARR HITS; I CRY BY NIGHT; and JUST PLAIN COUNTRY.

Photograph with caption:

MISS Kay Starr begins a three-week engagement at the Fairmont Hotel's Venetian Room on July 3, closing July 23.



MISS KAY STARR begins a three-week engagement at the Fairmont Hotel's Venetian Room on July 3, closing July 23.

Kay Starr Fairmount Headliner



MISS KAY STARR

Miss Kay Starr begins a three-week engagement in the Fairmont Hotel's Venetian Room July 3, closing July 23. A native of Oklahoma, her career began in Dallas at the State Fair of Texas, and in her early career she was a hill-billy singer with ex-governor W. Lee (Pappy) O'Daniel and the Light Crust Dough Boys. Her mother currently resides in Dallas, so this engagement will be a "sentimental journey home."

Dallas Morning News [Dallas, Texas], Jul 25, 1969, Section B Page 1:

Sam Blair – Best Goes More Than Halfway

Closing night for Kay Starr in the Fairmont's Venetian Room was a rouser. Kay isn't related to Bart, but both have two important assets in common. They have great smiles and they pursue their jobs with wonderful enthusiasm. Mix those with talent and good things are just bound to happen.

Kay, who has spun that Wheel of Fortune countless times since she was a 12-year-old singing on WRR here, had another special football touch to her final show.

In the audience were Gussie Nell Davis and Irv Dreibrodt, who have developed their roles as producers of halftime entertainment to a level of rare excellence.

[Author's Note: Gussie Davis founded the Kilgore College Rangerettes and Irv Dreibrodt was the director of the SMU Mustang marching band for 25-years.]

July 24, 1969 [Thursday] thru August 13, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Shelia MacRae; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Shelia MacRae Show – Including:

Is That All There Is? (opener) – v Sheila MacRae

Nice Girls Don't Stay For Breakfast – v Sheila MacRae

Impersonations of Carol Channing, Eva Gabor, and others – Sheila MacRae

Texas Jewish Post [Fort Worth, Texas], Jul 24, 1969, Page 6:



Miss Shelia MacRae opens a three-week engagement at the Fairmont Hotel's Venetian Room on July 24, closing August 13. Currently appearing in the "Honeymooners" sketch as Alice Kramden on the Jackie Gleason Show, Miss MacRae is a talented impressionist and singer in nightclubs, theatre and on major network television programs.

Dallas Morning News [Dallas, Texas], Jul 20, 1969, Section C Page 4:

Versatile Performer Due In Venetian Room

One of the most successful current figures in show business, Sheila MacRae, opens in the Fairmont Hotel Thursday for a 3-week engagement.

She has recently signed for a fourth season on the Jackie Gleason TV show and is now working on her forthcoming daily TV series which will be syndicated.

The MacRae family is very much in the news in relation to show business. Daughter Meredith is appearing in "Petticoat Junction" and is making headlines with Joe Namath, New York Jet football star, in "Norwood."

Heather MacRae, another daughter, has received good notices in Broadway's "Hair." Sheila's son, Gar, soon will join his sister in this production.

Husband Ron Wayne is the producer for the Gleason TV show and he is acting as executive producer for her new TV daily show.

The couple is occupying its time prior to the Fairmont opening here to lining up guests for Miss MacRae's first show.

Miss MacRae has been described by *Variety*, the influential show business publication, as "one of the best satirical comediennes of our time."

Her TV role as "Alice Kramden" on the Gleason show was a difficult one, in that she followed a fine comedienne, Audrey Meadows, who had her own loyal following.

The redheaded performer was born in England but grew up in New Orleans. She started in the business at the instigation of another redhead, Lucille Ball. She did impressions of Carol Channing, Zsa Zsa Gabor, Lena Horne, Dinah Shore, and Lucy herself.

With Gordon MacRae, she became one of the top night club acts and was frequently seen on many network TV shows. She also appeared in book shows, using her talents of mimicry, singing, and comedy.

Her appearance in the Fairmont's Venetian Room follows that of Kay Starr.

Dallas Morning News [Dallas, Texas], Jul 25, 1969, Section A Page 11:

Dallas After Dark – TV Miss Kramden Dazzling In Life – By FRANCIS RAFFETTO

Jackie Gleason's "Alice Kramden" came to town Thursday night, in the person of blonde Shelia MacRae starting three weeks in the posh Fairmont Hotel's Venetian Room. And in the flesh she is as dazzling as Gleason's make-believe wife in the cold-water, 1-story walkup in New York is frumpy.

Sometimes, famous personages seen at close range are disappointing, and frankly, Miss MacRae did not look Thursday night in the Fairmont exactly like she looks in the photograph alongside.

She had on a black sequined pants suit, which was glamorous enough, but perhaps the top of the pants suit could be combined with the bottom of the ermine trimmed gown in the picture, and this is what the boys in the backroom would really appreciate.

The MacRae singing voice will never be engulfed by the Metropolitan Opera press gang and dragooned into service as a coloratura soprano. But what Miss MacRae sings, she sings accurately and well, despite opening night troubles with the heat and the sound system.

I must be used to Miami Beach's ice cold air conditioning," said TV's Alice Kramden, mopping her pearly brow.

Her syncopated version of "Nice Girls Don't Stay For Breakfast," however, soon made most of the audience forget either the heat or the chill.

Miss MacRae's long suit is impersonation, and on her opening night she took over the hurdles such theater luminaires as Carol Channing, Eva Gabor, and others. She is good at mimicry and at characterization.

Someday, the highest authority of all in that night club in the sky should decree that henceforth for girl singers and performers at least, no ringsider from here to eternity shall be allowed to smoke a cigar. It has happened before and Miss MacRae did it again – pleading for mercy and pointing to her eyes and throat.

Miss MacRae's husband, Ron Wayne, is producer of the Gleason show and will also produce Sheila's forthcoming daily TB series. She said in the Fairmont, too, that she has been asked to do "Mama" this fall. So she sang the title song to prove her familiarity.

The performer used her striking blonde hair actually as a stage prop, upswept at the beginning, then combed and dropped to portray her various mimicry subjects.

Much of Miss MacRae's material was original and freshly done for her act. Especially interesting and novel was her opener "Is That All There Is?"

She said after three years in Florida, most of it probably working on the Gleason TV show, she is thrilled to be in Texas. This was before she sampled the air conditioning or the cigar.

"We really call him The Great One," she said about Gleason, her TV boss. "What's he like? He's larger than life, and that stuff in his cup is really booze, and what you think are teeth in his big, gorgeous smile are really ice cubes!"

In passing, Miss MacRae took a sideswipe at today's movies with "Elizabeth Taylor's latest movie is so dirty, 18-year-old girl is allowed in unless accompanied by a lesbian."

As Barbra Streisand, she notes: "Noses are in and bosoms are out, so there!" And, tipping just one more of her gags: "This is an Italian import, this gown. I let down the hem and a couple of meatballs fell out. So I put them back in!"

The versatile Miss MacRae no doubt will bloom in great effect in her three weeks in the Venetian Room. She praised the Jerry Gray house band and established a good rapport with the Texas audience. And we hope she enjoys her stay here.

Photograph of Sheila MacRae with caption included in article.

Sheila MacRae . . . Song and wit at the Fairmont.

McKinney Courier-Gazette [McKinney, Texas], July 27, 1969, Page 5, That's Entertainment:

'Area Wise' by Mike Alexander

Alice Kramden came to Dallas Thursday night, but you would not have recognized her.

Shelia MacRae, who is the ever-loving Alice to Jackie Gleason's loquacious Ralph on TV's "The Honeymooners," enchanted her opening night audience at the Fairmont Hotel's new Venetian Room with a stylish variety of song and mimicry.

Miss MacRae is perhaps at her best when babbling excitedly as Eva Gabor about her two favorite subjects, men and money, or when gushing cream and syrup as Carol Channing. Her show is a clever mixture of song and humor done in a sleek and swift fashion.

My loosening her blond hair, Miss MacRae becomes a nervous and unpredictable Barbra Streisand. This number was certainly the highlight of the show. Miss MacRae has mastered the mannerisms and speech patterns of Streisand. Her slouch and often quoted "Gods" are perfection of the Streisand style.

Against the elegant décor of the Venetian Room, Miss MacRae was ably accompanied by the Jerry Gray Orchestra. The Venetian Room offers excellent dining and dancing every evening except Mondays. Miss MacRae will be in the Venetian Room through August 13 to be followed by Carol Channing.

The Billboard, Sep 6, 1969, Page 38, Commercials:



SHEILA SONE, left, representative for Kelly Nason Inc. in New York, supervises a recording session with artist Sheila MacRae in the WFAA recording studio, Dallas. Clarence Bruyere, WFAA recording manager, guides the session – radio programs for ABC radio sponsored by Griffin Shoe Polish. Nason is the agency for Griffin. Miss MacRae was performing at the Fairmont's Venetian Room, Dallas.

August 14, 1969 [Thursday] thru September 3, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Carol Channing; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Carol Channing Show – Including:

Big Band Era Medley – Jerry Gray and his Venetian Room Orchestra, including:

A String Of Pearls

Johnson Rag

Shades Of Gray

I'm Just A Little Girl From Little Rock – v Carol Channing

Hello Dolly with special lyrics by Jerry Herman – v Carol Channing

Cecilia Cisson and Marlene Dietrich impersonations – Carol Channing

Abie Baby – v Carol Channing

Carmen Miranda impersonation – v Carol Channing

Brigitte Bardot impersonation, Homesick Blues – v Carol Channing

Diamonds Are A Girl's Best Friend – v Carol Channing

Dallas Morning News [Dallas, Texas], Aug 15, 1969, Section C Page 6:

Dallas After Dark – Carol Captivates Venetian Crowd – By HARRY BOWMAN

Carol Channing is a living, breathing happening and for the next three weeks will definitely be the blonde Venetian Room visitors will prefer.

The tousled-haired comedienne brought her unique talents to Dallas Thursday night and brilliantly demonstrated why she is one of the most-sought-after show business personalities in the world today.

She opens her large, thickly-lashed eyes as if she was seeing the world for the very first time and is loving everything she sees.

She is a slightly larger than life personality and a tremendously engrossing performer. At the conclusion of her show Thursday she was given a clamoring, standing ovation and it could not have been more deserved.

Describing the Channing versatility is a tall order. To begin with, she has an astonishing mobile face that can assume the vacant characteristics of a kewpie doll one moment and the sultry look of an improbable movie siren the next.

Her voice is as flexible as her facial expressions. At times it is husky and wistful but it can also be the coo of a friendly pigeon or plummet to basso profundo depths.

She has a clincher of an opening in "I'm Just A Little Girl From Little Rock," one of her famous songs from "Gentlemen Prefer Blondes."

After a hilariously hesitant start while standing in a brightly shimmering dress that would knock 'em dead in Arkansas (or practically any place else for that matter) she can do no wrong and for a full hour she keeps getting better.

Miss Channing seems to get as much amusement out of her material as her audience. And speaking of material, much of what she does is aimed strictly at her Dallas audience. Particularly her heavily and comically detailed observations on the local Fairmont establishment.

Even though she appeared in "Hello Dolly" for a total of 1,272 performances she never could sing the title song. Being the star of the show it was sung to her by a male chorus. But now, thanks to special lyrics supplied by Jerry Herman, the show's composer, she gets her chance and it is an experience. She even gives it a Russian flavor.

But it is at impersonations that she shines her brightest.

It will be good news to the initiated that she gets around to both Cecilia Cisson and Marlene Dietrich. Both routines are masterpiece.

Miss Cisson is the portrait of a silent screen star who, for reasons best left to Miss Channing to explain, found bridging the gap into talkies somewhat more than difficult.

The Dietrich bit is an unerringly perfect impression of the ageless glamor star. But even while eerily accurate it contains enough of the strictly comic element to take it out of the realistic realm and make it a comic marvel.

One of her newer numbers, "Abie Baby," from "Hair," is a bit of whimsy that defies description.

Another of her impersonations is a Carmen Miranda-like swinger and, although Miss Channing had to do without the fruit bowl headdress ("all the fruit stands were closed," she explained) she got her point across beautifully.

There is also Brigitte Bardot's baby doll version of Lady Macbeth's sleepwalking in which she provides her own basso translation and a mythical former Ziegfeld girl stranded in Paris singing "Homesick Blues," another number from "Gentlemen Prefer Blondes."

The evening reaches something of a sparkling highlight, (literally) during her "Diamonds Are A Girl's Best Friend" number.

In order, on supposes, to prove the song's point, she tosses out glittering bracelets to the audience.

Diamonds may be a girl's best friend, but that song couldn't have a better friend than Miss Channing.

There is really no one else like her and she will be at the Venetian Room for three weeks.

Jerry Gray starts the evening off on a nostalgic note by playing a medley of songs popular during the big band era of the '30s and '40s including "String Of Pearls," "Johnson Rag," and "Shades Of Gray."

Gray has a very fine orchestra, but it would be even more enjoyable if he would throttle down the volume to more comfortably fit the confines of the room.

Photograph of Carol Channing included in this article.

McKinney Courier-Gazette [McKinney, Texas], Aug 17, 1969, Page 3:

The Entertainment Scene – By Mike Alexander

Lorelei Lee may have left Little Rock broken hearted, but she leaves Dallas devastated.

Carol Channing opened her engagement at the Fairmont Hotel's beautiful Venetian Room Thursday evening with a glitter array of song and humor.

None of the diamonds in which Miss Channing wears on her eye-filling costumes glitter as brightly as the star herself. She enveloped her opening night audience with her warm glow and sparkle.

Clad in a dazzling costume, Miss Channing opened her show with "Little Girl From Little Rock" which is from the musical "Gentlemen Prefer Blonds." It was in "Blonds" that she immortalized "Diamonds Are A Girl's Best Friend" and created perhaps the most loveable of all gold diggers, Lorelei Lee.

During the "Diamonds Are A Girl's Best Friend" number, she tossed diamond bracelets to her audience, thus adding to the excitement of the number.

Diamonds and Dolly are Carol Channing. An evening with Miss Channing would not be complete without "Hello Dolly," and the audience was not disappointed. Miss Channing does "Carol's Dolly," a new version written by Jerry Herman, to the delight of the audience.

Because Miss Channing did not sing the title song from her smash hit, "Hello Dolly," it is sung to her. The new song has been arranged especially for her.

"Dolly" grossed \$17,000,000 during Miss Channing's 1,272 performances as that loveable matchmaker, Dolly Levi. In 1964 she won the Tony Award which resulted in the New York Critics' Circle giving the show its award as the best musical and Miss Channing as the best performer.

On April 21, 1968, she also received a special TONY Award for her over-all contribution to the legitimate theater.

Awards were passed out to Miss Channing Thursday night at the Venetian Room in Dallas. There was a warm welcome and a great show of enthusiasm over Miss Channing's stunning show.

Irving Daily News [Irving, Texas], Aug 20, 1969, Page 3:

Carol Channing – Glittering show explodes at the Fairmont By JULIA FUNK

The charismatic Carol Channing blew into town Friday for literally one of the most glittering openings in Dallas entertainment history.

Everybody seemed to love her – the tall girl with the rusty-hinge voice, who looks when she chooses like a Campbell soup kid who's just had her ice cream cone snatched by a bully. The cotton-candy hair, brown eyes like headlights, fronded with black lashes as long and friendly as her waving arms, are signatures of this entertainer who, for one hour Thursday night, had 'em on her hip.

Her impersonations are memorable – the sex kitten Brigitte Bardot as Lady McBeth, the convulsing convolutions of a lead-lidded Marlene Dietrich, displaying her underpinnings to beat advantage, the hilarious sibilations of Cecilia Cisson, the silent screen star – who couldn't survive the talkies. Pointless, but robust, was the number from HAIR, "Abie, Baby," but a good one for giving Miss Channing a further chance to project her steam-roller personality.

She will be appearing for the next three weeks at the Venetian Room of the Fairmont.

Texas Jewish Post [Fort Worth, Texas], Aug 21, 1969, Page 2:

DALLAS DOINGS – WITH CLARE

Bride and groom of yesteryear, Mr. and Mrs. Emmanuel Feiger, 6554 Greenwich Lane, were honored by a dozen of their friends at a dinner party in the Venetian Room at the Fairmont Hotel, on August 20 [Wednesday] to celebrate their anniversary.

Texas Jewish Post [Fort Worth, Texas], Aug 21, 1969, Page 6:

Photograph with caption:

Carol Channing, one of the brightest stars in show business is currently appearing in the Venetian Room of the Fairmont Hotel.

September 4, 1969 [Thursday] thru September 24, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with The Mills Brothers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Including . . . September 19, 1969 [Friday]:

Jerry Gray and his Orchestra, with The Mills Brothers, and The Swinging Gait a popular young group from Dallas; Mary Kay Cosmetic's Sixth Annual Golden Goblet Banquet, 2,000 attendees, Unknown Room, Fairmont Hotel, Ross at Akard, Dallas, Texas.

The Mills Brothers Show – Including:

Yellow Bird – v The Mills Brothers

You're Nobody 'Till Somebody Loves You – v The Mills Brothers

Paper Doll – v The Mills Brothers

Glow Worm – v The Mills Brothers

My Shy Violet – v The Mills Brothers

Cab Driver – v The Mills Brothers

McKinney Courier-Gazette [McKinney, Texas], Aug 31, 1969, Page 3:

The Entertainment Scene – By PUCHIE ROSE

The celebrated Mills Brothers will be appearing Sept 4-24 at the beautiful Venetian Room at the Fairmont Hotel in Dallas.

One of the all-time popular singing groups in show business today, the Mills Brothers began their singing career in their home town of Piqua, Ohio back in 1926. Now, over 41 years later, they are still giving forth with an effortless, relaxing delivery which has won and kept for them so many millions of loyal fans.

The Venetian Room has certainly become the leader in quality entertainment in this area, presenting a scintillating array of popular stars.

Dallas Morning News [Dallas, Texas], Sep 5, 1969, Section C Page 5:

Dallas After Dark – Mills Bros. Weave True Song Magic – By FRANCIS RAFFETTO

The word for the Mills Brothers is custard smooth.

Unquestionably middle-aged, stocky, graying, they stood in the spotlight in the swank Venetian Room of the Fairmont Hotel Thursday night and accomplished a two-fold purpose. They brought back an era to the middle-aged with songs like "Paper Doll" and "Yellow Bird." And they also instructed the young in the art of harmony, modulated song, expert showmanship, and impeccable phrasing.

"On the 18th of September, we start our 43rd year," the audience was told. Yet the sound, the rhythm and enthusiasm was as young as a rock group, and the Mills Brothers quite evidently drank in the appreciation from an opening night audience not all senile and gray.

The oldest of the four Mills Brothers died in 1936. He had sung bass, played the guitar, and imitated instruments. He was replaced by Norman Brown, who also passed on two weeks ago, leaving the original trio of Mills Brothers.

The Mills Brothers' father had sung bass with his sons, and retired 10 years ago. So that this is a homogenous group, blending song in a formula tested and worn over the years. The melody is understated, the harmony is muted, and the end result is smooth and melodic.

Wearing dark blue tuxedos – although expertly tailored, the Mills Brothers could not youthen the portly frames – the brothers led off with “Yellow Bird,” soft and sentimental.

The Jerry Gray Fairmont orchestra, a big band, read the charts expertly and provided flute obligatos on this that brought out the tenderness of the piece.

“You’re Nobody ‘Till Somebody Loves You” needed no explanation for the enthusiastic opening night audience. By the time “Paper Doll” arrived on the scene, the Mills Brothers were in command of the room, entirely.

“Glow Worm,” one of their trademarks, was an import from Germany in 1905, revived by the Mills Brothers in 1952. It had the imprint of familiarity, but was refreshingly melodic. In this number as much as any, the Mills Brothers revive syncopation and show the younger generation how to change keys smoothly and effortlessly.

Several times during the evening the brothers invited the audience to join in. “Who is this Mitch Miller?” smiled the spokesman after a particularly valiant effort from the assemblage.”

“We do have something new as well as old,” they claimed, singing a song “My Shy Violet.”

This may have been new, but was as stylized and measured as any typical Mills song, and the lyrics certainly will not capture a rock audience: “My shy violet . . . but you became a wild, wild rose . . .”

There was a gust of applause when the familiar strains of “Cab Driver” sounded. “Cab Driver, don’t start the meter, let it race, Cab Driver. I want to see her face . . .”

Nostalgia there is in quantity with the Mills Brothers. But this is not the sole reason for their attraction. They are expert song stylists, smoothly professional with a grace almost disappeared from the professional stage.

They may turn back a page to yesterday, but they also afford a glimpse of what tomorrow could offer to professionals willing and able enough to work to this perfection.

Max Schallinger, handsome general manager of the Fairmont, is enthusiastic about the great success of Carol Channing in the Venetian Room and the promise of patronage for the Mills Brothers now replacing her.

“This has vindicated our belief that quality entertainment will be eagerly accepted,” said Schnallinger. ‘You may be assured that our entertainment policy from now on will be the finest entertainment we can book.’

The Denton Record-Chronicle [Denton, Texas], Sep 12, 1969, Page 17:

Famous Mills Brothers Now Playing In Dallas

DALLAS – One of the all-time popular singing groups in show business today, the Mills Brothers, are appearing through Sept 24 at the Venetian Room at the Fairmont Hotel.

The celebrated Mills Brothers began their singing career in their home town of Piqua, Ohio, back in 1925, as “child prodigies” at 11, 12, 13, and 15, their first billing being “Four Boys and A Guitar.”

Their father, a concert singer and one of the town’s leading barbers, had taught the boys to sing from childhood. They scored an immediate hit, and in the summer of 1930, a radio scout discovered them and brought them to Cincinnati, Ohio.

After ten weeks and 150 radio broadcasts, they headed for Broadway. Columbia Broadcasting System arranged an audition and immediately signed them to a C.B.S. sustaining contract – five nights weekly at the staggering sum of \$250 per week, which was scale. That started the Mills Brothers on the road to success. They remained in Manhattan for three solid years.

Now, over 41 years later, they are still giving forth with an effortless, relaxing delivery which has won for them so many millions of loyal fans. They have never changed their distinctive sound over the years.

The outstanding quality about the Mills Brothers and their many fine Dot recordings is consistency, consistency in fine performance. They have long been noted for their great record hit “Paper Doll” which has sold over four million Decca and Dot Records, and which they have sung successfully in 27 foreign countries.

Many other well-known songs which they introduced and became all-time sensational record hits were “Glow Worm,” “Lazy River,” “Poor Butterfly,” “Across The River From The Alamo,” “The Jones Boy,” “You Always Hurt The One You Love,” “I Found A Million Dollar Baby,” “I’ll Be Around,” “Basin Street Blues,” “Your Nobody Till Somebody Loves You,” “Yellow Bird,” “Opus One,” “Manana,” “Standing On The Corner,” and countless more.

The Mills Brothers, composed of Donald, Harry, and Herbert, with guitarist Norman Brown, have always been great favorites in the United States. Additionally, Europe’s and the Far East’s millions have been given the treat of seeing and hearing the famous group six times.

The Mills Brothers have known the ups and downs of a 41-year career in show business. They are among the very few top-ranking singing acts which were at the top, fell off a little, and have returned once again to the highest pinnacle of popularity today in 1969.

Dallas Morning News [Dallas, Texas], Sep 16, 1969, Section A Page 14:

Dallas After Dark – Four Coins Jingle at Garter – By FRANCIS RAFFETTO

The Mills Brothers, now reigning in the Fairmont’s glittering Venetian Room, will take Jerry Gray and the house band for support and entertain 2,000 Mary Kay Cosmetic consultants at the firm’s sixth annual Golden Goblet banquet at the hotel Friday.

“The Swinging Gait,” popular young group from Dallas, will also be featured. The beauty experts will converge from over the nation for the 2-day seminar and banquet, and for added zip, five pink 1970 Cadillacs will go to the top five Mary Kay consultants.

September 25, 1969 [Thursday] thru October 15, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Lou Rawls; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Lou Rawls Show – Including:

Musical salute to former Venetian Room stars – Jerry Gray and his Venetian Room Orchestra

This Is My Song (Sergio Franchi)

Tennessee Waltz (Patti Page)

Wheel Of Fortune (Kay Starr)

Hello Dolly (Carol Channing)

Lazy River (The Mills Brothers)

The Life That I Lead – v Lou Rawls

The Shadow Of Your Smile – v Lou Rawls

Dallas Morning News [Dallas, Texas], Sep 26, 1969, Section C Page 9:

Dallas After Dark

***Lou Rawls Soulin' At The Venetian* – By HARRY BOWMAN**

The big sound in the pop music world today is soul and the big man on the soul scene is Lou Rawls.

One visit to the Venetian Room, where Rawls opened a three-week stay Thursday night, is all it will take to convince anyone that his popularity is richly deserved.

There is really nothing unique or different about Rawls voice. It is his unbridled intensity that sets him apart as something special.

He injects a great deal of feeling into everything he does. His involvement with his music is unusually intense. At times he seems to almost immerse himself in his numbers.

“We are going to sock it to you softly on the soul side” Rawls told his large audience. That is what the crowd came for and that is what it got.

Soul, which can be a style as well as a type, comes in several varieties and Rawls demonstrated all of them in the course of his show. And if at some time during the evening your foot doesn't begin tapping the lush red carpet that covers the Venetian Room floor there has got to be something wrong with you.

Rawls is a forceful singer with a strong, solid voice. His songs come across with much vitality and there is a consistently driving beat that never fails to heighten their effect.

His exceptional phrasing of the lyrics and unfailing sense of rhythm is evident throughout whether he is delivering a strictly soul sound, as in “The Life I Lead” or throttles down to a slower tempo for “The Shadow Of Your Smile.

While the accent is definitely on music, Rawls introduces his songs cleverly and during his brief conversations with the audience displays a very pleasant personality and a wry sense of humor. He even plugs his records inoffensively and that is usually the height of bad taste in a performer.

Orchestra leader Jerry Gray started the evening off with a musical salute to former Venetian Room stars by playing a song identified with each performer. Included in the medley were "This Is My Song" (Sergio Franchi), "Tennessee Waltz" (Patti Page), "Wheel Of Fortune" (Kay Starr), "Hello Dolly" (Carol Channing), and "Lazy River" (The Mills Brothers).

Lou Rawls will occupy the Venetian Room through Oct. 15, after which soft-sell singer Roger Miller will take over the spotlight.

The Denton Record-Chronicle [Denton, Texas], Sep 26, 1969, Page 10:

Lou Rawls Plays Dallas

DALLAS – Lou Rawls, nightclub, television, and recording star, whose popularity will earn him close to a million dollars this year, is appearing in the Venetian Room at the Fairmont Hotel through Oct 15.

Wherever he goes, Lou Rawls plays to sellout audiences and each succeeding single record and album tops previous sales figures at the top of the charts. Awards have been heaped on him in Europe, as well as at home, and more recently his talents were parlayed into a special guest appearance in "Joshua Watson," a segment of "The Big Valley" television series which stars Barbara Stanwyck and Peter Breck on ABC-TV.

In London, Hamburg, Amsterdam, and wherever else Lou has performed, it was the same story. He has been showered with awards: In 1967 he was selected as Billboard's number one male singer and received the coveted Grammy Award as the number one rhythm and blues singer.

Lou Rawls has been declared the most excitingly talented entertainer America has yet produced. He has emerged as not only a name of stature among the few "real stars" but as a unique combination of creative artist and commercial success. A man who has discovered the formula of maintaining a great mass of public appeal without compromising his art.

Life Magazine said "Lou Rawls has a way of taking over a song that's already a hit and making in his own."

Lou can be called the man who brought Soul singing into its own with the musical forms such as folk, jazz, opera, pop, and the classics.

Dallas Morning News [Dallas, Texas], Oct 2, 1969, Section B Page 8:

Dallas After Dark

***Kitt Receives Date* – By PHILIP WUNTCH**

Meanwhile, Lou Rawls is doing excellent business at the Fairmont's Venetian Room, playing at the club through Oct 15.

October 16, 1969 [Thursday] thru November 5, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Roger Miller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

Roger Miller Show – Including:

Medley of 1968 Oscar-Nominated Songs – Jerry Gray and his Venetian Room Orchestra

Talk To The Animals

The Bare Necessities

The Eyes Of Love

The Look Of Love

Thoroughly Modern Millie

Dang Me – v Roger Miller

Do-Wacka-Do – v Roger Miller

Kansas City Star – v Roger Miller

Engine, Engine, Number Nine – v Roger Miller

Husbands And Wives – v Roger Miller

In The Summertime – v Roger Miller

England Swings – v Roger Miller

King Of The Road – v Roger Miller

Little Green Apples – v Roger Miller

Cute – featuring Roger Miller's drummer, Marty Allred

[Authors Note: The Jerry Gray Orchestra was expanded to “almost” 20 musicians, plus Roger Miller's musicians on string bass, guitar, and drums.]

The Denton Record-Chronicle [Denton, Texas], Oct 19, 1969, Page 1:

Views – By *Bill Rives*

In these days of nudity on film and stage, dirty novels, suggestive dating, etc., it's a genuine pleasure to be a witness to some plain, old-fashioned entertainment.

I don't suppose Roger Miller, the balladeer, would like to hear his performance called plain and old-fashioned, but I mean it strictly in the highest complimentary sense.

In his show at the Fairmont Hotel in Dallas, he just sings and plays the guitar and tells a few jokes. He's backed by three expert musicians of his own, in addition to the hotel's band.

Roger Miller is a true, grown-up country boy. He was born in what he calls, for the benefit of his Dallas audiences, a suburb of Dallas - Fort Worth. but he grew up on a farm in Erick, Okla.

He did the farm chores beginning at 5 am and then walked three miles to a one-room school.

His closest friend was a guitar, which he paid for by doing odd jobs and going without lunch for a year. At the end of each day, he'd climb to the top of a hayloft and pluck at his guitar.

He wrote songs that ranged over the human emotions, and songs, songs of happiness, songs of struggle.

Miller was in the Korean War and then worked in Amarillo, Tex, as a fireman until he fell asleep and didn't hear an alarm. Then he headed for Nashville, Tenn., the home of country and western music, and in that field, he eventually became a star.

He still sings country and western songs, basically, although he wears stylish semi-mod suits and performs in fancy clubs.

Miller tells his Dallas audiences that the biggest thing in Erick, Okla. when he was a kid was to see the train go through town. It was really something, he said, particularly since there weren't any tracks.

That's a sample of Miller's rather oddball sort of humor.

He says he used to watch his dad and an uncle and a cousin doing their thing. "They'd sit around and get blind, roarin' drunk. Then one of 'em would leave and the other two would try to guest who was missin'."

He says he knew a fellow once who had yellow jaundice and went to a party dressed as an ear of corn. "On the way home, he cut across a field and the hogs ate him."

Cornball? Well, when Roger Miller tells it, it's funny.

[Author's Note: We include this "review" to complete the record with contemporaneous articles. Personally, this guy Bill Rives does not produce the quality of journalism to appear on the back page of *The Denton Record-Chronicle*, let alone the front page.]

Texas Jewish Post [Fort Worth, Texas], Nov 13, 1969, Page 14:

DALLAS DOINGS – WITH CLARE

Mr. and Mrs. Stanley Schepps observed their 16 th wedding anniversary November 1, with Mr. and Mrs. Melvin Cohen, by dining in the Pyramid Room at the Fairmont Hotel and proceeding to the Venetian Room to catch Roger Miller's act.

October 17, 1969 [Friday]:

Burlington Times-News [Burlington, North Carolina], Oct 17, 1969, Page 6-A:

Bob Hope Taking It Easy ?? by MARILYN BECK

[Author's Note: Bob Hope, John Davidson, Michele Lee and others were appearing in Dallas at the SMU Bob Hope Theater. Included were comments on the Fairmont Hotel.]

..... Before I jetted out, I had a chance to see that city's new Fairmont Hotel. Even by Texas standards, it is plush. Our guide pointed out that the gourmet restaurant there, "you kinda got to figure dinner will set you back about \$40 to \$50 a head."

It's becoming the place to play for touring celebs. Jack Jones opened the hotel in May, Ella Fitzgerald and Lou Rawls have already done their hitches and Phyllis Diller opens in January.

I was impressed that the lush appointments carried through even to the elegant cutlery. Evidently, guests have been equally impressed. The general manager reports that in four months' time, the hotel's suffered a loss of \$30,000 in stolen silverware.

November 6, 1969 [Thursday] thru November 26, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Eartha Kitt; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

[Author's Note: John Gary filled in for Eartha Kitt during her second show on her final night of November 26, 1969. She had performed four songs and then abruptly walked off the stage. John Gary, who was in the audience, stepped up to perform the rest of the show.]

Eartha Kitt Show – Including:

Burt Bacharach Medley – Jerry Gray and his Venetian Room Orchestra, including:

What's New, Pussycat?

My Heart Belongs To Daddy – v Eartha Kitt

I Can't Give You Anything But Love – v Eartha Kitt

Where – v Eartha Kitt

I Think I've Been Had – v Eartha Kitt

What Happened Tonight – v Eartha Kitt

Several Songs In French – v Eartha Kitt

When Will I Learn – v Eartha Kitt

Mad About The Boy – v Eartha Kitt

Free Again – v Eartha Kitt

I'm An Old-Fashioned Millionaire – v Eartha Kitt

C'est Si Bon – v Eartha Kitt

Dallas Morning News [Dallas, Texas], Oct 2, 1969, Section B Page 8:

Dallas After Dark

***Kitt Receives Date* – By PHILIP WUNTCH**

FAIRMONT BOOKINGS: The Fairmont Hotel has what promises to be one of the most talked about bookings of the season with the engagement of Eartha Kitt at the Venetian Room, Nov 6-26.

The smokey-voiced singer will replace the previously announced Frank Gorshin, who was originally booked for the November period at the club. Gorshin is starring on Broadway as Major Jimmy Walker in the musical "Jimmy."

In Miss Kitt, the Venetian Room has landed an entertainer who has never been out of the public eye – or ear. She has always maintained a vocal interest in politics, long before it becomes "in" for entertainers to espouse political ideals.

November 27, 1969 [Thursday] thru December 17, 1969 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with John Gary; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Dance to the Big Band Sound of the Jerry Gray Orchestra.

John Gary also filled in for Eartha Kitt during her last show on Nov 26, 1969.

John Gary Show – Including:

Henry Mancini Hits Medley – Jerry Gray and his Venetian Room Orchestra, including:

Baby Elephant Walk

Days Of Wine And Roses

The Windmills Of Your Mind – v John Gary

Malagueña – v John Gary

Unchained Melody – v John Gary

The Student Prince Medley, including:

Serenade – v John Gary

Imitations, including Gregory Peck – John Gary

MacArthur Park – v John Gary

If You Go Away – v John Gary

Fairmont Hotel “Christmas Carol” – December 1, 1969 thru December 31, 1969:

Dallas Morning News [Dallas, Texas], Nov 25, 1969, A17:

Fairmont Schedules Carol For Christmas

Charles Dickens' "Christmas Carol" has been selected as the theme of the Fairmont Hotel's special buffet luncheons in the Venetian Room Dec 1-31. The month-long celebration will be highlighted by a parade to be held in downtown Dallas, a specially-ornamented Christmas tree in the Fairmont lobby, and a trip to San Francisco sponsored by American Airlines.

PEGGY MITCHELL, window display decorator of Neiman-Marcus, was display consultant for the Fairmont's decorations. The main backdrop in the center of the Venetian Room will consist of mounted panels of blowups from original drawings found in ancient editions of the Dickens novel. The panels will depict the famous characters from the story, including Ebenezer Scrooge, Tiny Tim, and the Crachit family.

THE GIANT Christmas tree, to be held in the hotel lobby near the Pyramid Room, will have an Old World look, including jeweled velvet ornaments and baroque gold angels. The color scheme red against the green of the tree, will be predominantly gold. The other lobby decorations will fit into the Dickensian atmosphere. The floor-to-ceiling tree will be trimmed in a ceremony Saturday, Nov 29.

Jerry Gray, Venetian Room bandleader, will play Christmas music at an organ to be placed in the lobby.

A parade celebrating the Fairmont "Christmas Carol" will be held at 11 a.m., Saturday, Dec 6. Including floats from such companies as Dr. Pepper and American Airlines, the giant parade will march south on Akard to Commerce, east to Ervay, and north to Ross and back to the hotel.



Christmas Carol **PARADE**

**MON.
DEC. 8
11 AM**

- Beautiful floats
- Mickey Mouse • Minnie Mouse
- Robin Hood • Snoopy
- Jerry Gray Band
- John Gary
- Berean Orphan Choir from Mexico

Parade Route
From Fairmont Hotel South on Akard to
Commerce, East to Ervay, North to Ross
and back to hotel.
Sponsored by Fairmont Hotel

December 18, 1969 [Thursday] thru January 7, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Aliza Kashi; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Aliza Kashi Show – Including:

Christmas Overture – Jerry Gray and his Venetian Room Orchestra, including:

Santa Claus Is Coming To Town

Winter Wonderland

Jingle Bells

Silver Bell

Those Were The Days – v Aliza Kashi

Didn't We – v Aliza Kashi

The Whiffenpoof Song (Baa! Baa! Baa!) – v Aliza Kashi [sung in Hebrew]

When Irish Eyes Are Smiling – v Aliza Kashi [sing in Japanese]

Rock-A-Bye Your Bambino – v Aliza Kashi

Medley of Mod songs, including:

Aquarius – v Aliza Kashi

Eleanor Rigby – v Aliza Kashi

Born Free – v Aliza Kashi

[Author's Note: The Aliza Kashi Show review also acknowledges Jerry Gray with "One of the brightest moments of his dance music occurred with his version of 'A Lot Of Living To Do'."]

Texas Jewish Post [Fort Worth, Texas], Dec 11, 1969, Page 9:



Aliza Kashi, beautiful Israeli singing star and TV personality will open at the Venetian Room of the Fairmont Hotel on December 18 for a three-week engagement

Texas Jewish Post [Fort Worth, Texas], Dec 25, 1969, Page 4:

New Year's Eve At The Fairmont
1969-1970

★ ★ ★ ★ ★

IN THE VENETIAN ROOM


Lavish Gourmet Dinner
Entertainment by **Aliza Kashi**
Dancing to Jerry Gray's Orchestra
Noise Makers and Favors

Tickets and information may be obtained
through the Fairmont Hotel Venetian
Room Reservations, 748-5454, Extension 283.

★ ★

IN THE PYRAMID
Gala Dinner

Enjoy cocktails and dancing to a Trio
and Jose Singer in the
Pyramid Bar.



the hotel that lives up to Dallas

Texas Jewish Post [Fort Worth, Texas], Jan 1, 1970, Page 16:

. . . Mr. and Mrs. Jack Stein, 7133 Northaven Rd, including children from Huntsville, Alabama, and the Eastman School of Music in Rochester, NY . . . will enjoy the fabulous performance of Aliza Kashi at the Fairmont's Venetian Room this Saturday.

January 8, 1970 [Thursday] thru January 28, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Nancy Ames; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Nancy Ames Show – Including:

Jimmy Webb Medley – Jerry Gray and his Venetian Room Orchestra, including:

 Didn't We

 By The Time I Get To Phoenix – featuring Jerry Gray on piano

Make Your Own Kind Of Music – v Nancy Ames

Spinning Wheel – v Nancy Ames

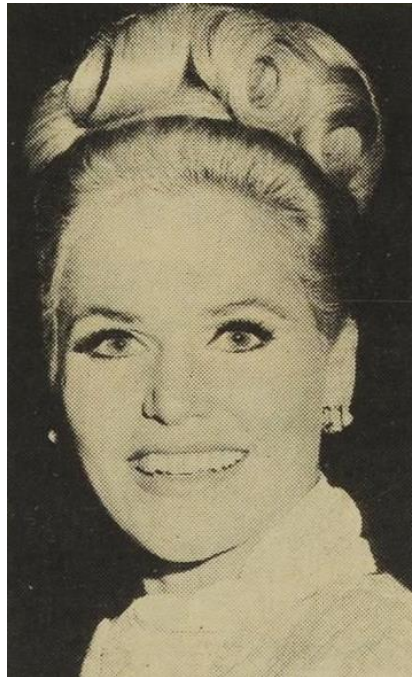
Lady Love – v Nancy Ames

The Games People Play – v Nancy Ames

Tulsa Country – v Nancy Ames [composed by Nancy Ames]

See The Friendship There – v Nancy Ames [composed by Nancy Ames]

Texas Jewish Post [Fort Worth, Texas], Jan 8, 1970, Page 16:



Nancy Ames, opening now at
Fairmont Hotel in the Venetian Room

January 29, 1970 [Thursday] thru February 18, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Fran Jeffries; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Jerry Gray was not present on February 4th and 5th due to illness.

Fran Jeffries Show – Including:

Salute To Fairmont Hotels Medley – Jerry Gray and his Venetian Room Orchestra, including:

I Left My Heart In San Francisco

The Eyes Of Texas

The Very Thought Of You – v Fran Jeffries

The Games People Play – v Fran Jeffries

Son Of A Preacher Man – v Fran Jeffries

[During the dance segment, Jerry Gray included an upbeat version of Shenandoah.]

Texas Jewish Post [Fort Worth, Texas], Jan 29, 1970, Page 9:



Miss Fran Jeffries, well-known entertainer will be appearing in the Venetian Room at the Fairmont Hotel January 29 thru February 18.

February 19, 1970 [Thursday] thru March 11, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with The New Supremes – Mary Wilson, Jean Terrell, and Cindy Birdsong; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:00 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Special Sunday Afternoon Concert, March 8th, 5:00 pm.

A surprise guest artist appeared in the 11:00 p.m. show of opening night – Diana Ross.

The New Supremes Show – Including:

Salute to Duke Ellington – Jerry Gray and his Venetian Room Orchestra
You'll Never Walk Alone – v The Supremes featuring Jean Terrell [sister of boxer Ernie Terrell]
Windmills Of Your Mind – v The Supremes featuring Mary Wilson
One Note Samba – v The Supremes featuring Cindy Birdsong
Don't Rain On My Parade – v The Supremes
The Happening – v The Supremes
Something – v The Supremes
You Keep Me Hangin' On – v The Supremes

[During the dance segment, Jerry Gray included I'll Never Fall In Love Again and the Romeo and Juliet Theme.]

Texas Jewish Post [Fort Worth, Texas], Feb 19, 1970, Page 19:



The new Supremes, left to right, Mary Wilson, Jean Terrell and Cindy Birdsong, will open a three-week run at the Venetian Room of the Fairmont. Miss Terrell is the new member of the group, replacing Diana Ross.

Dallas Morning News [Dallas, Texas], Feb 27, 1970, C9:

Dallas After Dark:

By PHILLIP WUNTCH

SPECIAL SUPREMES SHOW: The Supremes, doing excellent business at the Fairmont's Venetian Room, will give a special performance at the Fairmont, Sunday, March 8 at 5 p.m.

Tickets for the special concert performance at \$5.

The concert is planned to accommodate those who would like to see the Supremes but are not members of the Venetian Room. The concert will be in either the Regency Room or the International Room of the Fairmont. The Supremes will be supported by the Jerry Gray Orchestra, the Venetian Room's house band.

Longview Morning Journal [Longview, Texas], Mar 1, 1970, Sunday Magazine, Page 12:

Photograph of The Supremes with caption:

THE SUPREMES IN DALLAS – Mary Wilson, Cindy Birdsong, and Jean Terrell, who make up The Supremes are solid, singing hits in night club and on record, are appearing in Dallas' Fairmont Hotel through March 11, backed by the music of Jerry Gray's Orchestra.

Dallas Morning News [Dallas, Texas], Mar 11, 1970, D6:

Dallas After Dark:

By PHILLIP WUNTCH

The Supremes' Sunday afternoon public concert at the Venetian Room turned out to be a success despite slow early advance sales. In fact, the Fairmont may just continue the policy for many of their acts.

Bandleader Jerry Gray is the envy of every man on the Fairmont staff at the moment. The reason? Jerry is teaching lovely Cindy Birdsong of the Supremes how to sight read music. That other Supreme, Mary Wilson, celebrated her birthday Friday night on the Venetian stage, with club manager Jeff Kokdemir wheeling out a giant cake.

Valley Morning Star [Harlingen, Texas], Apr 6, 1970, Page 14:

***In Hollywood* – By FLORABEL MUIR**

Skeptics who wondered how Diana Ross and the Supremes would make out after going their separate ways can find the answer by checking the lines outside the showrooms where there are playing.

Diana had the waiters trying to put tables on top of tables at the Eden Roc in Miami, and the Supremes played to SRO audiences in Dallas for their debut at the Fairmont Hotel before joining Diana in Miami for their Deauville Hotel engagement.

February 26, 1970 [Thursday]:

Texas Jewish Post [Fort Worth, Texas], Feb 26, 1970, Page 6, Dallas:

Jerry Gray, Venetian Room Maestro, Started Band at Age 12

Meet Jerry Gray, conductor at The Fairmont's Venetian Room.

Jerry's career has been devoted exclusively to music. He started at age seven as a violinist. He was concert master of the Boston Junior Symphony Orchestra at age 12 and simultaneously had his own jazz band. In his early teens Jerry wrote arrangements to other professional bands. He soon joined the first Artie Shaw Orchestra as first violinist and arranger and then he joined Glenn Miller as arranger for another three years. He freelanced in the same field for radio orchestras such as Andre Kostelanetz until rejoining Glenn Miller in the military.

After the war Jerry became conductor/arranger for radio shows.



Margaret Whiting, Billy Vaughn, and Vic Damone are but a few of the stars for which he has arranged records. He also scored television shows, motion pictures, and musicals.

He had his own band, Jerry Gray and his Band of Today, which is still in existence and is booked for the Jazz Concert at Irvine College, Newport.

His orchestra has performed at major night clubs, hotels, theaters, and ballrooms, including road tours for the Nat Cole Show, Judy Garland Show, and the Barbra Streisand Concert Tour. His creativity is exemplified in composing such hits as "String of Pearls" and "Pennsylvania 6-5000," and orchestrating such motion pictures as "What Did You Do In The War, Daddy?" and "Pink Panther."

He graduated from the Boston Conservatory of Music after having received his first musical training from his father, a professional music teacher, and is an accomplished musician on the violin, piano, and accordion.

During the war, Jerry served with Major Glenn Miller's service band as an instrumentalist, arranger, and conductor during the Major's absences. He received the Bronze Star for meritorious service and an honorable discharge.

Jerry was born in Boston, Massachusetts. He is married and has three children. Recently Jerry made the curtain just in time at the Fairmont. "One of the kids had a birthday," said Jerry. "I had to be there to sing 'Happy Birthday.'"

If you happen to be in the Fairmont's Venetian Room one of these enjoyable nights, you may have the pleasure of seeing Jerry strike up the band for a "Happy Birthday" sung to a party of well wishers.

It goes along with Jerry's infectious smile – and it's all part of having a good time.

March 22, 1970 [Sunday]:

Plano Star-Courier [Plano, Texas], Mar 22, 1970, Page 9:

Cast Rehearsing For PFAL 'OZ'

Director Paulette Barlow Jones and Producer Mrs. Robert Forney report that cast and crew are nearing readiness for the slightly modernized version of the "Wizard of Oz," to be staged at the Plano High School Auditorium April 3 and 4 under sponsorship of the Plano Fine Arts League.

.....

Holders of tickets to the evening performances are eligible for door prizes to be awarded at the April 4 performance including two memberships to the Fairmont's Venetian Room, Dallas, Texas.

Plano Star-Courier [Plano, Texas], Apr 9, 1970, Page 2:

"Dreams really do come true" was the theme Saturday night not only for the final performance of the Plano Fine Arts League production of "The Wizard of Oz," but also for the winners of a number of exciting gifts.

An estimated 2,500 to 3,000 persons saw the four performances of the slightly modernized version of "Oz" at the Plano High School Auditorium. R. T. Dry of the Goodyear Tire Center won two separate memberships to the exciting Venetian Room of the new Fairmont Hotel in Dallas.

March 12, 1970 [Thursday] thru April 1, 1970 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Ed Ames; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Ed Ames Show – Including:

Hits Of The Swinging Forties Medley – Jerry Gray and his Venetian Room Orchestra, including:

Begin The Beguine

American Patrol

A String Of Pearls

Pennsylvania 6-5000

Try To Remember – v Ed Ames, accompanied only by piano, and with no microphone

The Call The Wind Maria – v Ed Ames

If I Had A Hammer – v Ed Ames

Leave Them A Flower – v Ed Ames

Burt Bacharach Medley – v Ed Ames

Leave Them A Flower – v Ed Ames

Who Will Answer – v Ed Ames

Blowin' In The Wind – v Ed Ames

Three Good Reasons – v Ed Ames

The Impossible Dream – v Ed Ames

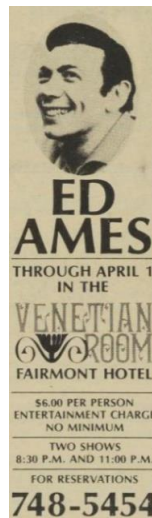
Texas Jewish Post [Fort Worth, Texas], Mar 19, 1970, Page 17:

Ed Ames Now At Venetian

Ed Ames is now appearing in the Venetian Room of the Fairmont Dallas Hotel through April 1. Two shows nightly: 8:30 and 11:00 p.m.

In line with his unlimited drive, which includes movies, TV, stage, and night clubs, he now wants to direct and produce films. "As an actor," he remarks, "I have my philosophy about the art of directing. Someday, hopefully. I can tackle it with professional zeal." Ed probably will!

Texas Jewish Post [Fort Worth, Texas], Mar 19, 1970, Page 15; and Mar 26, 1970, Page 6:



April 2, 1970 [Thursday] thru April 22, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Frank Gorshin; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Sunday Afternoon Concert, 5:00 pm. Jerry Gray and his Orchestra also played for dancing.

Frank Gorshin Show – Including:

April In Paris Medley – Jerry Gray and his Venetian Orchestra
Impressions, including Marlon Brando, Lee Marvin, Kirk Douglas, Rod Steiger – Frank Gorshin
I Gotta Be Me – v Frank Gorshin
That's Life – v Frank Gorshin
Life Is A One-Way Street – v Frank Gorshin
There's No Business Like Show Business – v Frank Gorshin
Mammy – v Frank Gorshin

Texas Jewish Post [Fort Worth, Texas], Apr 2, 1970, Page 11:

Frank Gorshin Now Starring In Venetian Room

Photograph with caption:

Frank Gorshin, well-known impressionist-humorist and singer will be appearing at the Fairmont's Venetian Room, April 2-22.

Texas Jewish Post [Fort Worth, Texas], Apr 2, 1970, Page 14:

FRANK GORSHIN
THROUGH APRIL 22
IN THE
VENETIAN ROOM
FAIRMONT HOTEL
\$6.00 PER PERSON
ENTERTAINMENT CHARGE
NO MINIMUM
TWO SHOWS
8:30 P.M. AND 11:00 P.M.
Sunday Concert
With Jerry Gray's Orchestra,
Buddy Freed, Musical Director
5:00 P.M.
Tickets—\$5.00 each
On sale at the following
locations:
Front Desk, Fairmont Hotel—
Helmut Marcus (downstairs only)
Reserved Seats Only
FOR RESERVATIONS
748-5454



**FRANK
GORSHIN**

THROUGH APRIL 22
IN THE

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ROOM**

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— Neiman Marcus (downtown only)
Reserved Seats Only

FOR RESERVATIONS
748-5454

Corpus Christi Caller-Times [Corpus Christi, Texas], Nov 14, 1969, Page 3-D: The Stars At
El Paso Herald-Post [El Paso, Texas], Nov 14, 1969, Page 5B:
The Abilene Reporter-News [Abilene, Texas], Nov 14, 1969, Page 7-A:
Corpus Christi Caller-Times [Corpus Christi, Texas], Nov 18, 1969, Page 5-B: The Stars At
El Paso Herald-Post [El Paso, Texas], Nov 18, 1969, Page 8B:
The Abilene Reporter-News [Abilene, Texas], Nov 18, 1969, Page 9-A:
The Abilene Reporter-News [Abilene, Texas], Jan 6, 1970, Page 5-B:
Amarillo Globe-Times [Amarillo, Texas], Jan 6, 1970, Page 16:
Lubbock Avalanche-Journal [Lubbock, Texas], Jan 6, 1970, Page B-7:
El Paso Herald-Post [El Paso, Texas], Feb 3, 1970, Page 10B:
The Abilene Reporter-News [Abilene, Texas], Feb 17, 1970, Page 9-A:
Lubbock Avalanche-Journal [Lubbock, Texas], Mar 3, 1970, Page C-10:
Lubbock Avalanche-Journal [Lubbock, Texas], Apr 14, 1970, Page 14-D:
El Paso Herald-Post [El Paso, Texas], Apr 28, 1970, Page 8B:
Amarillo Globe-Times [Amarillo, Texas], May 12, 1970, Page 2:
Lubbock Avalanche-Journal [Lubbock, Texas], May 26, 1970, Page 2-C:
The Abilene Reporter-News [Abilene, Texas], Jun 23, 1970, Page 5-A:
El Paso Herald-Post [El Paso, Texas], Sep 1, 1970, Page 10B:
Corpus Christi Caller-Times [Corpus Christi, Texas], Sep 15, 1970, Page 7-A:
El Paso Herald-Post [El Paso, Texas], Oct 13, 1970, Page 10B:
El Paso Herald-Post [El Paso, Texas], Oct 13, 1970, Page 10B:
The Abilene Reporter-News [Abilene, Texas], Dec 16, 1969, Page 4-C:
Amarillo Globe-Times [Amarillo, Texas], Feb 3, 1970, Page 2:
Lubbock Avalanche-Journal [Lubbock, Texas], Feb 3, 1970, Page A-5:
Amarillo Globe-Times [Amarillo, Texas], Mar 3, 1970, Page 9:
The Abilene Reporter-News [Abilene, Texas], Mar 17, 1970, Page 5-A:
Lubbock Avalanche-Journal [Lubbock, Texas] Mar 31, 1970, Page 4-C:
Amarillo Globe-Times [Amarillo, Texas], Apr 14, 1970, Page 2: There's (Left Advertisement)
The Abilene Reporter-News [Abilene, Texas], Apr 28, 1970, Page 8-B:
Lubbock Avalanche-Journal [Lubbock, Texas], May 15, 1970, Page A-11:
El Paso Herald-Post [El Paso, Texas], May 28, 1970, Page B-10:
The Abilene Reporter-News [Abilene, Texas], Jun 9, 1970, Page 6-B:
Amarillo Globe-Times [Amarillo, Texas], Jun 9, 1970, Page 5:
Lubbock Avalanche-Journal [Lubbock, Texas], Jun 23, 1970, Page A-9:
El Paso Herald-Post [El Paso, Texas], Jul 7, 1970, Page B-10:
The Abilene Reporter-News [Abilene, Texas], Jul 21, 1970, Page 8-B:
Corpus Christi Times [Corpus Christi, Texas], Jul 21, 1970, Page 5-B: (Right Advertisement)
Lubbock Avalanche-Journal [Lubbock, Texas] Aug 4, 1970, Page B-7:
Corpus Christi Times [Corpus Christi, Texas], Sep 1, 1970, Page 4-B:
Corpus Christi Times [Corpus Christi, Texas], Oct 13, 1970, Page 7-A:
Lubbock Avalanche-Journal [Lubbock, Texas], Oct 27, 1970, Page A-9:



The stars at night are big and bright

Carol Channing, Jack Jones, Sonny and Cher. The only place to see them in Dallas is at the Fairmont Hotel.

The Fairmont is a Texas kind of hotel—big, warm and hospitable. Everything is totally new, but the atmosphere is Old World. Velvet and crystal and marble in the lobby. A doorman in livery. Champagne service in the lobby. A concierge. 600 rooms and suites—each elegant, each different. A pool and terrace. The Pyramid Restaurant with its extraordinary wine cellar. And Neiman-Marcus.

Isn't this reason enough for you to come to the Fairmont? It's about time you enjoyed a little extravagance.

deep in downtown Dallas.



the hotel that lives up to Dallas
Ross at Akard, Dallas, Texas 75201
See your travel agent, write,
or call (214) 748-5454

The Three Fairmonts
Fairmont Hotel & Tower, San Francisco
Fairmont Roosevelt, New Orleans
Fairmont Hotel, Dallas



There's this new hotel that even outdoes Texas.

The Fairmont. Big, warm and hospitable. Totally new, but with an Old World atmosphere. Velvet and crystal and marble everywhere. The doorman in livery. A concierge. Champagne service in the lobby. 600 elegant rooms and suites. Show business stars in the Venetian Room. The Pyramid Restaurant with its extraordinary wine cellar. A pool and terrace. And Neiman-Marcus.

So if you take your pleasures Texas-sized, head for the Fairmont. It's got a great location.

Fortunately it's in Dallas.



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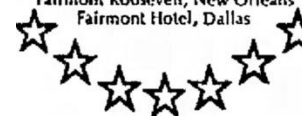
So if you take your pleasures Texas-sized, head for the Fairmont. It's got a great location.

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or call (214) 748-5454

The Three Fairmonts
Fairmont Hotel & Tower, San Francisco
Fairmont Roosevelt, New Orleans
Fairmont Hotel, Dallas



April 23, 1970 [Thursday] thru May 13, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Edie Adams; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray's Orchestra also played for dancing.

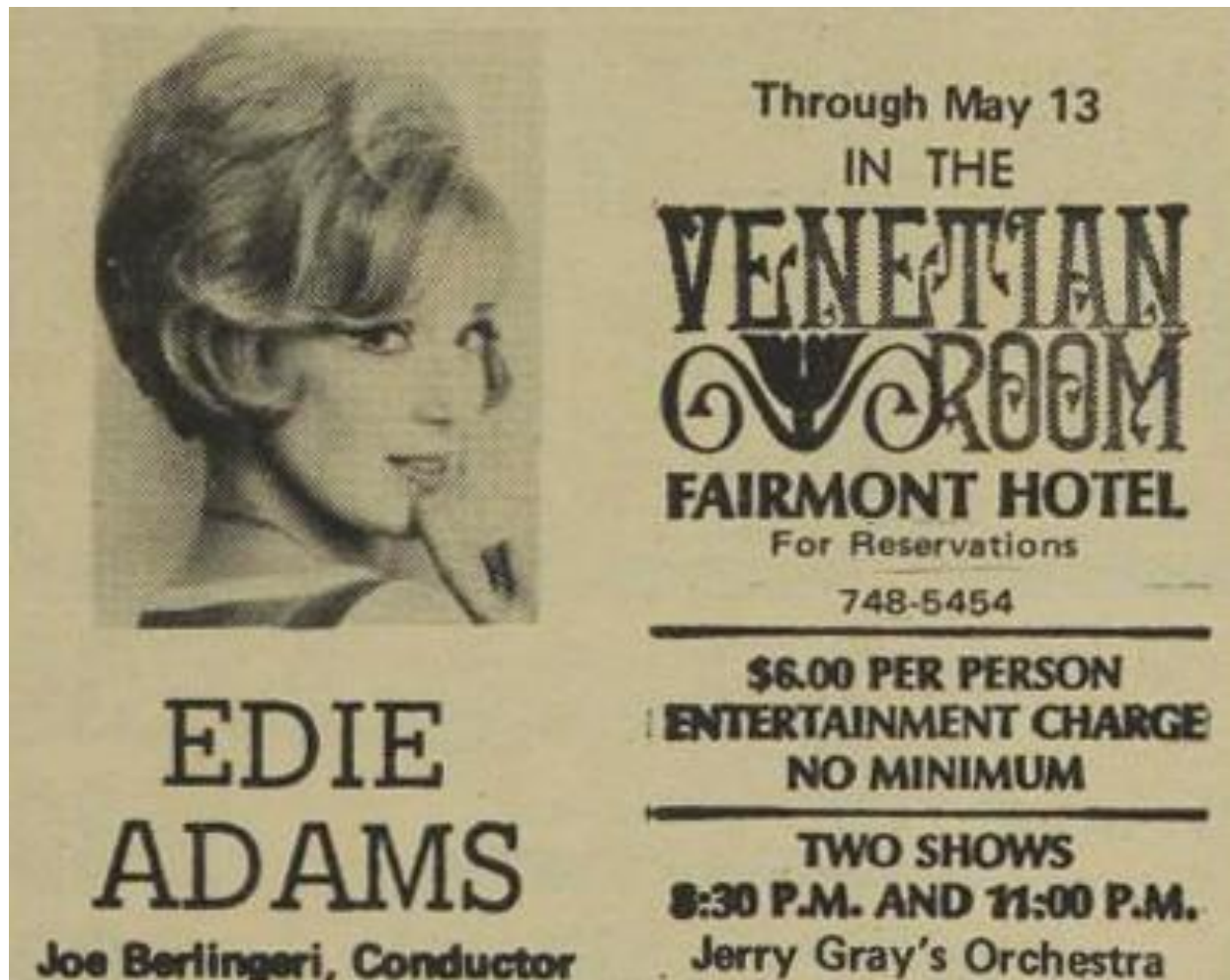
Edie Adams Show – Including:

Big Band Medley – Jerry Gray and his Venetian Room Orchestra
I'll Never Fall In Love Again – v Edie Adams
It's Getting Better – v Edie Adams
Applause, Applause – v Edie Adams
My Way – v Edie Adams

Joe Berlinger – Conductor

[Author's Note: Zsa Zsa Gabor joined Edie Adams on stage one evening for a series of improvised, Las Vegas-type comedy.]

Texas Jewish Post [Fort Worth, Texas], Apr 30, 1970, Page 18:



Through May 13
IN THE
VENETIAN ROOM
FAIRMONT HOTEL
For Reservations
748-5454

**\$6.00 PER PERSON
ENTERTAINMENT CHARGE
NO MINIMUM**

**TWO SHOWS
8:30 P.M. AND 11:00 P.M.
Jerry Gray's Orchestra**

**EDIE
ADAMS**
Joe Berlinger, Conductor

May 14, 1970 [Thursday] thru May 20, 1970 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Jackie DeShannon; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Jackie DeShannon Show – Including:

Big Band Medley – Jerry Gray and his Venetian Room Orchestra
Two Sleepy People – v Jackie DeShannon
Brighten Hill – v Jackie DeShannon
I Won't Cry Any More – v Jackie DeShannon
Saved – v Jackie DeShannon [wearing a Salvation Army cap]
Bird On A Wire – v Jackie DeShannon
Put A Little Love In Your Heart – v Jackie DeShannon
Spinning Wheel – v Jackie DeShannon
Bye Bye Blackbird – v Jackie DeShannon

[Author's Note: Jackie DeShannon hosted a closing night part for the members of the Jerry Gray Orchestra and several friends, "pouring drinks herself" until the wee hours.]

Dallas Morning News [Dallas, Texas], May 5, 1970, A22:

Dallas After Dark:

By PHILLIP WUNTCH

.....

Edie Adams has nine more days at the Venetian Room before making way for Jackie DeShannon.

Miss DeShannon, who scored in Glen Campbell's show in Fort Worth, starts the Fairmont's trio of one-weekers May 14. She'll be followed by Mel Torme May 21 and Sue Raney, currently in Las Vegas, May 8.

Dallas Morning News [Dallas, Texas], May 10, 1970, C2:

Dallas After Dark:

By PHILLIP WUNTCH

.....

INCIDENTALLY: Another big week for big names are coming up on the Dallas night scene.

Jackie DeShannon is due Thursday at the Fairmont's Venetian Room for a special one-week run.

Miss DeShannon is a girl of many talents. She sang her way to the charts via "What The World Needs Now Is Love, Sweet Love" and "Put A Little Love In Your Heart" and also composed the song "Holly Would" – one of the most exquisitely haunting contemporary tunes.

Dallas Morning News [Dallas, Texas], May 13, 1970, A19:

Dallas After Dark:

***Fairmont's Jackie Retains Her 'Cool'* – By PHILLIP WUNTCH**

Jackie DeShannon, opening a week's run Thursday at the Venetian Room, sat in her Fairmont Hotel suite, looking completely relaxed and completely feminine.

For an entertainer off stage, that's rare. But Jackie has somehow managed to keep both her serenity and her femininity in a business that often sends its participants into the "valley of the dolls."

Jackie DeShannon, though, is an old pro despite her 25 years. "I had my own show when I was six," she recalled. "I sang religious music and I had to stand on an apple box in order to reach the mike. I've been in show business ever since.

"I went to art school and became very involved in art," the long-haired blonde stated. "It helped me to relate to other things. It opened up another sense, you might say. Even now, when I come to a new city, I love to visit the museums."

JACKIE'S BIGGEST have been the recordings of "What The World Needs Now" and "Put A Little Love In Your Heart." She has also written numerous songs, including the haunting "Holly Would."

"I write songs as I feel them. Sometimes I'll put a phrase down on paper without realizing exactly why I'm writing it. Then, around eight months later, I'll remember something that happened to me previously that made me write that phrase," she said. The lyrics to her songs are often exquisite. The words to "Holly Would," for example, glow with an ivory tinge.

Jackie was last seen in the Dallas area when she shared billing with Glen Campbell in a Fort Worth concert two months ago. She has also traveled with the Beatles, Harry Belafonte, and Roger Miller.

"So much of the romance has been taken out of traveling, though," she said. "I love riding on trains. I am one of the few left who do. When I play the Fairmont in San Francisco, I'm going to take the train from Los Angeles. I'm going to wear a mid-dress and take along a big book of Shakespeare. I'll rent several suites on the train so all my friends can go along, too. That's the way Sarah Bernhardt would have done it. She knew how to travel."

AFTER SO MANY concert dates, Miss DeShannon is looking forward to a club engagement. "Night club work is like what I imagine doing a musical play would be similar to. It's warm, personal. There's more magic between you and the audience. You're not a little pinspot in a giant arena," she commented.

Aside from being an art enthusiast, Jackie is an avid fan of films. "I'd love to do some sort of film work. I'd just like to be a part of them, whether acting or working behind the scenes. Actually, I feel performing a song on a nightclub stage is a form of acting."

"I'm mad about foreign films. I loved 'Jules and Jim' and was thrilled when I got to see Jeanne Moreau in person. I loved 'Elvira Madigan' too, and the early Bergman films like 'The Virgin Spring.' I don't much care for the later Berman films and I didn't like Fellini's newest, 'Satyricon.' You need a good stiff drink to sit through that one," she laughed.

JACKIE'S IDOL is French movie star Catherine Deneuve. In fact, she recently wrote a song, "Francoise," about Miss Deneuve's later sister, actress Francoise Dorleac, who was killed in a car accident several years ago,

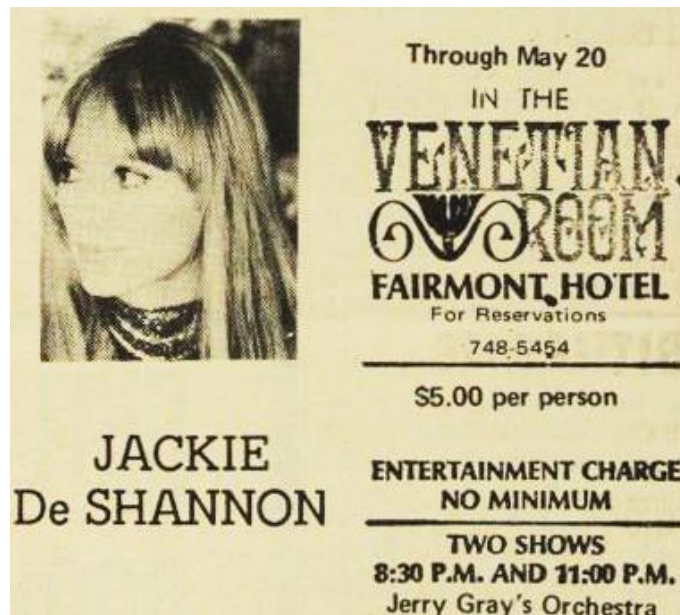
The Imperial recording star, incidentally, has an album coming out shortly entitled "To Be Free." She also has a new single, "Hanging On Hurts So Bad."

In the 19 years of show business since she had that first children's radio show, Miss DeShannon has naturally crossed paths with many stars. She admits a personal favorite is Glen Campbell.

"I knew Glen before he became famous. He used to play guitar on one of my records. He's still one of the most unaffected people in show business."

The same might be said of Miss Jackie DeShannon. Without seeming to try to, she puts a lot of romance back into show business.

Texas Jewish Post [Fort Worth, Texas], May 14, 1970, Page 15:



Through May 20
IN THE
VENETIAN ROOM
FAIRMONT HOTEL
For Reservations
748-5454

\$5.00 per person

ENTERTAINMENT CHARGE
NO MINIMUM

TWO SHOWS
8:30 P.M. AND 11:00 P.M.
Jerry Gray's Orchestra

**JACKIE
De SHANNON**

Dallas Morning News [Dallas, Texas], May 15, 1970, C10:

Dallas After Dark:

Jackie Lights Up The Venetian Room – By HARRY BOWMAN

Despite all the obvious evidence (and it is pretty heady and convincing) Jackie DeShannon may not be a real girl at all.

To judge from her opening Thursday night in the Venetian Room, it seems quite possible that she is actually a Roman candle with long hair and a white pant suit.

Jackie waltzed into the Fairmont's posh showroom with the most contemporary act the place has seen since Lou Rawls. Her singing style is of the no-holds-barred variety and she almost literally lit up the room.

The soft-spoken blonde delivers her songs without any theatrical trappings and the accent is definitely on music. And it is music of today.

SHE GOES BACK to the past only occasionally with numbers like "Two Sleepy People" and "Bye Bye Blackbird." But these are only brief trips with good songs.

The show is "up" all the way in today's terms, and to use one of her own words, she is "groovy."

There is more than just a touch of country-western in much of what she does but what could be more in these days than country-western.

Early in the evening she gets around to a couple of her big numbers, Burt Bacharach's and the highly rhythmic "Put A Little Love In Your Heart."

She faltered only slightly in her version of "Spinning Wheel." She kept searching for the tricky rhythms of the song and if she never quite found them she still delivered the tune in a solid professional manner.

Her own composition, "Brighten Hill," she practically coaxed across.

VERY EFFECTIVE was "I Won't Cry Any More," a song made famous by the late Dinah Washington. There was more than a trace of Miss Washington's style in Jackie's rendition but that is only natural.

One of her brighter moments came when she donned a Salvation Army cap and dived head-long into "Saved." If you don't get a sudden case of gospel during this number then you probably already have more than you need.

By far, the standout number was Leonard Cohen's "Bird On A Wire." It is a highly dramatic piece and had a tremendous effect on the audience.

If it is today's songs solidly wrapped up in today's styles you want, you can do no better than spend an evening at the Venetian Room.

Jackie DeShannon will convince you that they are indeed writing songs like they used to. Aren't you glad to hear that?

JERRY GRAY began the evening with a musical guessing game by playing a medley of Big Band tunes from the 40s.

Gray has a great faculty for adopting the styles of a variety of orchestras to his own superb group.

Dallas Morning News [Dallas, Texas], May 22, 1970, B3:



—Dallas News Staff Photo.

Thanks to Jackie

Cowboys quarterback Craig Morton presents autograph football to singer Jackie DeShannon during her performance at the Fairmont Hotel. The presentation was in gratitude for her loyalty as an avid Cowboys fan, and also for her contributions during last week's anti-drugs rally at the Cotton Bowl.

The Billboard, Aug 19, 1972, Page T-35, Spotlight on Texas:



Jackie DeShannon and Craig Morton of Dallas Cowboys fame

[Author's Note: Date Uncertain, yet likely between May 14 and May 20 of 1970]

May 21, 1970 [Thursday] thru May 27, 1970 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Mel Torme; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Mel Torme Show – Including:

Spinning Wheel – v Mel Torme
Raindrops Keep Fallin' On My Head – v Mel Torme
The Games People Play – v Mel Torme
Windmills Of My Mind – v Mel Torme
Porgy and Bess Medley, including:
 It Ain't Necessarily So – v Mel Torme
 Bess, You Is My Woman Now – v Mel Torme
Bye Bye Blackbird – v Mel Torme

May 28, 1970 [Thursday] thru June 3, 1970 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Sue Raney; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing.

Sue Raney Show – Including:

Jimmy Webb Medley – Jerry Gray and his Venetian Room Orchestra, including:

Up, Up, and Away

Didn't We

Watch What Happens – v Sue Raney

How About Me – v Sue Raney

For Once In My Life – v Sue Raney

Whoever You Are, I Love You – v Sue Raney

Raindrops Keep Fallin' On My Head – v Sue Raney

Breathless – v Sue Raney

Some Of These Days – v Sue Raney

Buddy Freed – Musical Director

[Author's Note: Jerry Gray visited the Fairmont Roosevelt in New Orleans, May 29th and 30th.]

Texas Jewish Post [Fort Worth, Texas], May 28, 1970, Page 10:

SOMETHING SPECIAL

Photograph with caption:

Sue Raney now appearing in the Venetian Room of the Fairmont Hotel May 28 through June 3, two shows nightly, 8:30 and 11:00 p.m.

Texas Jewish Post [Fort Worth, Texas], May 28, 1970, Page 11:

THRU JUNE 3
IN THE
VENETIAN ROOM
FAIRMONT HOTEL
For Reservations
748-5454

\$5.00 per person

ENTERTAINMENT CHARGE
NO MINIMUM

TWO SHOWS
8:30 P.M. AND 11:00 P.M.
Jerry Gray's Orchestra

SUE RANEY

June 4, 1970 [Thursday] thru June 24, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Jack Jones; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Jack Jones Show – Including:

Medley of 1969 Oscar-Nominated Songs – Jerry Gray and his Venetian Room Orchestra

The Windmills Of Your Mind

Chitty Chitty Bang Bang

For Love Of Ivy

Funny Girl

Star!

I Had A Dream – v Jack Jones

Something – v Jack Jones

The Games People Play – v Jack Jones

God Bless The Child – v Jack Jones

Brother, Where Are You – v Jack Jones

Early Hits Medley, including:

Wives And Lovers – v Jack Jones

Lollipops And Roses – v Jack Jones

The Impossible Dream – v Jack Jones

[Author's Note: The Medley of 1969 Oscar-Nominated Songs was initially arranged by Jerry Gray for his friend Henry Mancini.]

Texas Jewish Post [Fort Worth, Texas], Jun 4, 1970, Page 9:

Photograph with caption:

Popular singer, Jack Jones will be appearing in the Venetian Room of the Fairmont Hotel June 4 thru June 24, with two shows nightly, 8:30 and 11:00 p.m.

Texas Jewish Post [Fort Worth, Texas], Jun 4, 1970, Page 8:



THRU JUNE 24
IN THE
VENETIAN ROOM
FAIRMONT HOTEL
For Reservations
748-5454

\$5.00 per person

ENTERTAINMENT CHARGE
NO MINIMUM

TWO SHOWS
8:30 P.M. AND 11:00 P.M.
Jerry Gray's Orchestra

JACK JONES

Dallas Morning News [Dallas, Texas], Jun 26, 1970, C9:

Dallas After Dark:

By PHILLIP WUNTCH

.....

INCIDENTALLY: Jazz Great Billy Daniels and Hal Frazier stopped at the Venetian Room Wednesday night to catch Jack Jones' closing night. Billy also enjoyed a reunion with John Wayne; their children attended school together in California.

The Paris News [Paris, Texas], Sep 6, 1970, Page 4:

Singer Jack Jones Weds Stewardess

HOUSTON (AP) – Singer Jack Jones was married Saturday night to Gretchen Roberts, a Braniff International stewardess in Houston.

.....

The couple met last June on a blind date when Jones was appearing at the Fairmont Hotel in Dallas. They will live in Sherman Oaks, California, where Jones has a home.

June 25, 1970 [Thursday] thru July 15, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Frankie Laine; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, June 28th and July 12th, 5:00 pm.

Special Show advertised for Monday, June 29th, 9:00 p.m.

The Venetian Room was closed on Sunday, July 5th.

Frankie Laine Show – Including:

Tribute To Big Band Era – Jerry Gray and his Venetian Room Orchestra, including:

Georgia On My Mind

You Made Me Love You

Mule Train – v Frankie Laine

High Noon – v Frankie Laine

I Believe – v Frankie Laine

Lord, You Gave Me A Mountain – v Frankie Laine

Bridge Over Troubled Water – v Frankie Laine

My Way – v Frankie Laine

Dallas Morning News [Dallas, Texas], Jun 26, 1970, C9:



**FRANKIE
LAINE**

**THROUGH JULY 15th
IN THE**

**VENETIAN
ROOM
FAIRMONT HOTEL**

**\$8.00 PER PERSON
ENTERTAINMENT CHARGE
NO MINIMUM**

**TWO SHOWS
8:30 P.M. AND 11:00 P.M.
SPECIAL SHOW-9:00 P.M.
MONDAY, JUNE 29th**

FOR RESERVATIONS

748-5454

July 16, 1970 [Thursday] thru August 5, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Brenda Lee and the Casuals, Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Brenda Lee Show – Including:

Salute To Glenn Miller and Artie Shaw – Jerry Gray and his Venetian Room Orchestra, including:

Begin The Beguine

Pennsylvania 6-5000

The Saint Louis Blues March

Bridge Over Troubled Water – v Brenda Lee

Rowin' On A River – v Brenda Lee

One Of Those Songs – v Brenda Lee

Don't Tell Mama – v Brenda Lee

The Casuals – Richard Williams, piano; John Orr, bass; Archie Barnes, guitar; Denny Freeman, drums; and Terry Weems, trumpet. Jac Murphy has joined Jerry Gray for the Lee engagement.

Grand Prairie Daily News [Grand Prairie, Texas], Jul 10, 1970, Page 7, Area Entertainment:

Fairmont Presents Brenda

Songstress Brenda Lee holds a unique position in today's world of popular music. Barely into her twenties, she is able to look back on a career already filled with musical achievement and recognition seldom attained by an entertainer twice her age.

Backed by her multi-faceted six-man crew, The Casuals, she will appear in the Venetian Room of the Fairmont Dallas Hotel July 16 – August 5 in two nightly shows at 8:30 and 11 p.m.

In the fast-paced competitive atmosphere of her field Brenda has travelled the width and breadth of her own nation as well as 45 countries, recorded nearly two dozen best-selling albums and twice as many singles and appeared at the most elegant nightclubs in the world.

Brenda's career began quietly with little indication of the worldwide recognition that lay only a few years away. By the age of six, she was well-seasoned to the feel of a live audience, but her first major step came when she was 12.

Dub Allbritten, while in Augusta, Ga., happened to hear the tiny girl with the natural vocal audiances sit up and take a long second look. Under his guidance, Brenda began her career with Decca Records by recording "Jambalaya" by Hank Williams.

This was followed by other well-known songs, including "Sweet Nothin's," until in 1958, she recorded "Rockin' Around The Christmas Tree" which was her first million-seller.

Record World, Aug 29, 1970, Page 45:

Nashville Report – By RED O'DONNELL

Brenda Lee did so well at Fairmont Hotel, Dallas engagement last month, she's been booked for return in Dallas.

August 6, 1970 [Thursday] thru August 16, 1970 [Sunday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Bobby Stevens and The Checkmates; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Bobby Stevens and The Checkmates Show – Including:

Hawaiian Medley – Jerry Gray and his Venetian Room Orchestra, including:

Tiny Bubbles

Hawaiian War Chant

Walk On By – v Bobby Stevens and The Checkmates

I Have A Dream – v Bobby Stevens and The Checkmates

Sweet Caroline – v Bobby Stevens and The Checkmates

I Who Have Nothing – v Bobby Stevens and The Checkmates

Them Changes – v Bobby Stevens and The Checkmates, featuring “Sweet Louie” Smith

MacArthur Park – v Bobby Stevens and The Checkmates

Brenda Lee attended the opening performance of Bobby Stevens and The Checkmates.

August 18, 1970 [Tuesday] thru August 26, 1970 [Wednesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Frankie Avalon; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concert, 5:00 pm.

Frankie Avalon Show – Including:

The Magic Flea Overture – Jerry Gray and his Venetian Room Orchestra

I'll Never Fall In Love Again – v Frankie Avalon

Didn't We – v Frankie Avalon

Save The Country – v Frankie Avalon

Sweet Caroline – v Frankie Avalon

Hi De Ho – v Frankie Avalon

MacArthur Park – v Frankie Avalon

I Want You Near Me – v Frankie Avalon

Something's Burning – v Frankie Avalon

Venus – v Frankie Avalon

[Author's Note: Frankie Avalon co-hosted the “Our Little Miss Pageant” telecast from Six Flags while appearing at the Venetian Room.]

August 27, 1970 [Thursday] thru September 6, 1970 [Sunday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Leslie Gore, Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Leslie Gore Show – Including:

The Magic Flea Overture – Jerry Gray and his Venetian Room Orchestra [repeat performance]
Hey Jude – v Leslie Gore
It's Getting Better – v Leslie Gore
Didn't We – v Leslie Gore
The World I Used To Know – v Leslie Gore
Crazy Carousel – v Leslie Gore
Leaving On A Jet Plane – v Leslie Gore

Texas Jewish Post [Fort Worth, Texas], Aug 27, 1970, Page 11:

Photograph with caption:

Leslie Gore, TV and recording artist, appearing in the Venetian Room of the Fairmont Dallas Hotel through September 6, with two shows nightly; 8:30 and 11:00 p.m.

September 8, 1970 [Tuesday] thru September 16, 1970 [Wednesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Ray Stevens; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concert, 5:00 pm.

Ray Stevens Show – Including:

Salute To The Big Band Era – Jerry Gray and his Venetian Room Orchestra, including:
 Serenade In Blue
 Opus #1
Proud Mary – Ray Stevens
Ahab The Arab – Ray Stevens
Gitarzan – Ray Stevens
Along Came Jones – Ray Stevens
Rock And Roll Medley, including:
 Rock Around The Clock – Ray Stevens
 Blue Suede Shoes – Ray Stevens
Little Green Apples – Ray Stevens
Ray Charles Medley – Ray Stevens
Everything Is Beautiful – Ray Stevens
America, Communicate With Me – Ray Stevens

Jerry Gray dance segment included My Way

September 17, 1970 [Thursday] thru September 27, 1970 [Sunday] [10-night engagement]:

Jerry Gray and his Orchestra, with O. C. Smith, Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Including . . . September 18, 1970 [Friday]:

Jerry Gray and his Orchestra, and possibly O. C. Smith; Mary Kay Cosmetic's Seventh Annual Golden Goblet Banquet, 2,000 attendees, Regency Ballroom, Fairmont Hotel, Ross at Akard, Dallas, Texas.

O. C. Smith Show – Including:

What The World Needs Now – v O. C. Smith
For Once In My Life – v O. C. Smith
Can't Take My Eyes Off You – v O. C. Smith
Little Green Eyes – v O. C. Smith
Baby, I Need Your Lovin' – v O. C. Smith
Wichita Lineman – v O. C. Smith

Jerry Gray dance segment during Intermission included Mame and Bridge Over Troubled Water.

Grand Prairie Daily News [Grand Prairie, Texas], Sep 17, 1970, Page 8:

Venetian Room Features Record, Stage Artist

O. C. Smith, the "Little Green Apples" man, is appearing in the Venetian Room of the Fairmont Hotel in Dallas tonight through Sept. 27, with two shows nightly at 8:30 and 11 p.m.

Smith, who performs on stage, record, television and radio, has sold almost a million copies of his first hit single, "The Son of Hickory Holler's Tramp." His latest album, "For Once In My Life," includes such selections as "Wichita Lineman," "Cycles" and "Stormy."

Out of school in 1953, Smith went directly into the Air Force.

"My job classification was Air Police, but I did so much work for Special Services, that I was singing most of the time. I spent 15 months in Alaska . . . and that's as cool as you can get!"

After being discharged in New York, Smith began playing clubs in the surrounding area, including the famed Catskills.

We sang everything – ballads, uptempo, blues. In 1961 he joined the Count Basie band, and the next two years he traveled to Europe five times, to the West Indies and across the United States.

In 1963, he left Basie and began singing in night clubs in New York, Chicago and Miami before Columbia Records signed him to a contract.

September 29, 1970 [Tuesday] thru October 7, 1970 [Wednesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Dick Jensen and the Duncan Sisters, Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concert, 5:00 pm.

Including . . . October 5, 1970 [Monday]:

Jerry Gray and his accordion; Oktoberfest German food and autumn celebration, Venetian Room luncheon buffet, Fairmont Hotel, Ross at Akard, Dallas, Texas.

Dick Jensen Show – Including:

Big Band Overture – Jerry Gray and his Venetian Room Orchestra, including:

In The Mood

Marie

Big Noise From Winnetka

Help Yourself – v Dick Jensen

Spinning Wheel – v Dick Jensen

Everything Is Beautiful – v Dick Jensen

Yesterdays – v Dick Jensen

This Is My Life – v Dick Jensen

Lone Ranger comedy bit – Dick Jensen

Hawaiian Medley, including:

Tiny Bubbles – v Dick Jensen

Grand Prairie Daily News [Grand Prairie, Texas], Oct 1, 1970, Page 11:

Dick Jensen Appears At Fairmont Hotel

Singer, dancer, comedian Dick Jensen, who stages and arranges his appearances, will perform in the Venetian Room of the Fairmont Hotel in Dallas at 8:30 and 11:30 p.m. nightly through Oct. 7.

Born April 19 in Honolulu, the son of a fuel depot fireman, Dick became interested in music at about five when he would sit and listen to his uncles and aunts singing at luaus. Being one of six children, Dick grew up loving music as a “family happening.” His mother played the guitar while all the kids sat around with ukuleles or spoons and sang in harmony. His first experience on a stage, however, came when he was in the fourth grade and put together a group for a teacher’s show . . . giving out with heart crushers like “Old Mill Stream.”

When Dick was 17 he left the islands to accept a swimming scholarship at the University of Washington. It was there that he put together a group who became the hit of the campus.

Dick returned home three years later to introduce the rock scene on Honolulu’s famous “Waikiki Strip.” He became the hit of the night club circuit as the first entertainer to make the islands “Swing.” After two and a half years, Jensen returned to the mainland where he has been working top clubs in such places as Las Vegas, Reno, Seattle and Sacramento.

The sincerity he feels when he sings gets to his audiences, whether he is performing a ballad, a rock tune or a Broadway show stopper. It all probably comes from the days when he sat with his family and played the ukulele and sang in harmony.

October 8, 1970 [Thursday] thru October 18, 1970 [Sunday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Lou Rawls; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Lou Rawls Show – Including:

Big Band Overture – Jerry Gray and his Venetian Room Orchestra, including:

Georgia On My Mind

You Made Me Love You

You Make Me So Very Happy – v Lou Rawls

Beautiful To Remember – v Lou Rawls

Stormy Monday Blues – v Lou Rawls

Love Is A Hurting Thing – v Lou Rawls

Autumn Leaves – v Lou Rawls

On A Clear Day – v Lou Rawls

Shadow Of Your Smile – v Lou Rawls

Memory Lane Medley, including:

A Very Good Year – v Lou Rawls

Win Your Love – v Lou Rawls

Dead End Street – v Lou Rawls

Including . . . October 16, 1970 [Friday]:

Lou Rawls lead the community singing for the 200th birthday celebration for Ludwig van Beethoven, at One Main Place Plaza, backed by the Dallas Symphony Orchestra.

[Author's Note: A few of the visiting celebrities at the Fairmont this weekend are former President Lyndon Johnson and Lady Bird, Steve Allen, Miss America Phyllis George, and William Holden.]

October 20, 1970 [Tuesday] thru October 28, 1970 [Wednesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Manuel; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concert, 5:00 pm.

Manuel Show – Including:

Swinging Forties Medley – Jerry Gray and his Venetian Room Orchestra
Love Me Tonight – v Manuel
For Once In My Life – v Manuel
The Music Played – v Manuel
If I Were A Rich Man – v Manuel
Spinning Wheel – v Manuel
I Who Have Nothing – v Manuel
The World We Knew – v Manuel
A Time For Us – v Manuel
My Way – v Manuel

Jack Feierman – music arrangements for Manuel

Including . . . October 25, 1970 [Sunday]:

The Modernaires, currently at the Hyatt House's Regents Room, stopped by the Venetian Room Sunday night for a visit with old friend Jerry Gray. Paula Kelly Jr. and Martha Dickinson were touring with their Mom and Dad on this Dallas engagement, along with Tommy Traynor who was the boy singer for Jerry Gray in the early 1950's. Autie Goodman may have been also with the Modernaires at this time.

Sadly, Harold "Hal" Dickinson passed away three weeks later on November 18, 1970.

Jerry Gray was on the back cover of *Variety* two weeks previous.

Texas Jewish Post [Fort Worth, Texas], Jul 9, 1970, Page 10:

PIONEER WOMEN PLAN ART BOUTIQUE AUCTION TO INCLUDE DINNER AND SHOW

A planning committee for the forthcoming Art Auction met recently at the home of the Chairman, Mrs. Murray Munves, for a "Kickoff" Mini Brunch.

The Gala event, sponsored by the Rishona Chapter of the Pioneer Women, will be held on **Sunday, October 25th** at the Fairmont Hotel. A Champagne Dinner and Auction Sale will be held after which the guests will enjoy the wonderful show in the magnificent Venetian Room.

Record World, Oct 17, 1970, Page 150:

Manuel in U.S. Bow

European recording star Manuel will debut in the United States at the Fairmont Dallas Hotel, Dallas, Texas, Oct 20-28. Having appeared in concerts throughout Europe, the mid-east and Russia, this will mark his first appearance in the states.

Billboard, Nov 7, 1970, Page 25:

Talent In Action

Manuel – Fairmont Hotel, Dallas

A standing ovation complemented European recording artist Manuel on his American debut at the Venetian Room of the Fairmont Hotel Oct 20. A top singing star throughout Europe, the Mideast and Russia, Manuel got off on a fine start in the States with his robust, clear voice delivering brilliantly the exciting arrangements of Jack Feierman.

He is gifted in giving grace to little French songs as well as giving dynamic performances and top vocal workouts on such songs as "Love Me Tonight," "For Once In My Life," "The Music Played." His European treatments of both French and American songs captured the enthusiastic audience, from his rousing "If I Were A Rich Man" and "Spinning Wheel" to his compelling renditions of "I Who Have Nothing," "The World We Knew," and "A Time For Us."

The 25-year-old singer, born in Beirut, Lebanon, won first place in male singers at the 1969 international music festival in Athens, Greece, and his record "La Guerre Est Fine" sold over two million copies in Europe and Russia. He has not yet signed with an American recording company.

MARGE PETTYJOHN

October 29, 1970 [Thursday] thru November 18, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Jane Morgan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Jane Morgan Show – Including:

Big Band Nostalgia Overture – Jerry Gray and his Venetian Room Orchestra, including:
songs of Clyde McCoy, Ted Weems, Russ Morgan, and Sammy Kaye

Raindrops Keep Fallin' On My Head – v Jane Morgan

Milord – v Jane Morgan

Fascination – v Jane Morgan

Johnny Cash – v Jane Morgan

Edith Piaf Medley – v Jane Morgan

I'll Never Fall In Love Again – v Jane Morgan

I Wish I Were In Love Again – v Jane Morgan

Hey Big Spender – v Jane Morgan

Ten Cents A Dance – v Jane Morgan



Possibly Jane Morgan at the Venetian Room

Texas Jewish Post [Fort Worth, Texas], Oct 29, 1970, Page 14:

Photograph with caption:



Jane Morgan, one of the great singers in show business, will be appearing in the Venetian Room of the Fairmont Hotel in Dallas October 29 through November 18, in two shows nightly, at 8:30 and 11:00 p.m.

November 19, 1970 [Thursday] thru December 9, 1970 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Lainie Kazan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Lainie Kazan had a medical emergency. Jerry Gray filled-in the first three nights, Thursday thru Saturday, Nov 19-21. The Venetian Room was closed on the fourth night, Sunday, Nov 22.

Lainie Kazan Show – Including:

What The World Needs Now Is Love – v Lainie Kazan

Both Sides Now – v Lainie Kazan

Over The Rainbow – v Lainie Kazan

The Trolley Song – v Lainie Kazan

Something – v Lainie Kazan

MacArthur Park – v Lainie Kazan

If You Go Away – v Lainie Kazan

John Hammond – Musical Conductor

Dallas Morning News [Dallas, Texas], Nov 19, 1970, A17:

Kazan Opening Postponed

Lainie Kazan, who had been scheduled to open a 3-week engagement Thursday night at the Fairmont Hotel's Venetian Room, has been forced to postpone her opening until either Saturday or Tuesday, Fairmont spokesmen said Wednesday.

Miss Kazan was stricken with a blood clot Tuesday and is currently recuperating in a Los Angeles hospital. The dark-haired singer had drawn one of the biggest advance reservations rushes in the history of the Fairmont clubroom.

Dallas Morning News [Dallas, Texas], Nov 20, 1970, A13:

Jerry Gray Into The Breach For Ailing Lainie Kazan

Bandleader Jerry Gray will provide dance music for Venetian Room patrons Friday night prior to Lainie Kazan's Saturday opening, the Fairmont Hotel announced Thursday.

The Jerry Gray Orchestra has been providing the Venetian Room music since the club opened in April of 1969. Gray, noted arranger and conductor, wrote many of the Glenn Miller – Artie Shaw arrangements.

Dallas Morning News [Dallas, Texas], Nov 21, 1970, A5:

Lainie Kazan Opening Reset For Tuesday

Vocalist Lainie Kazan has been forced to postpone her scheduled opening at the Fairmont Hotel Venetian Room a second time.

Originally due to open Thursday night, Miss Kazan suffered a blood clot, the result of an old foot injury, and was hospitalized in Los Angeles.

Fairmont officials learned late Friday that her doctor wouldn't release her from the hospital in time to appear here Saturday, and a new opening date has been set for Tuesday.

Jerry Gray, one-time arranger for the Glenn Miller and Artie Shaw orchestras and presently leading the Venetian Room band, will play for dancing Saturday. The Venetian Room will be closed Sunday and Monday.

Including . . . November 24, 1970 [Tuesday]:

Jerry Gray – reunion with Burt Bacharach and the 32 musicians traveling with Bacharach.

Dallas Morning News [Dallas, Texas], Dec 2, 1970, C9:

At the Fairmont's party for Burt Bacharach last week, maestro Jerry Gray enjoyed a reunion not only with Burt but also with the 32 members of Burt's band, virtually all of whom had played in one of Jerry's bands through the years.

Jerry had an extra special Thanksgiving present this year; his wife, Joan Barton Gray, is happily back in town after spending time in Houston as a heart patient.

Dallas Morning News [Dallas, Texas], Dec 14, 1970, C14:

Dallas After Dark:

– By PHILLIP WUNTCH

INCIDENTALLY: John Davidson, playing to huge crowds at the Fairmont's Venetian Room, quietly celebrated his birthday over the weekend. The word-of-mouth on John's act has been great; and that onstage warmth evidently doesn't end when the curtain goes down. Fairmont staffers say he's one of the nicest and unegotistical performers to have played the hotel.

San Antonio Express [San Antonio, Texas], Jan 12, 1971:

***The Aces On Bridge* – By IRA G. CORN JR.**

Lainie Kazan, celebrated singer and TV personality, recently visited Dallas, home of the Aces, for a singing engagement at the Fairmont Hotel. During her stay, a couple of our bachelor Aces managed to arrange a friendly bridge match.

Lainie maintained that she really didn't know too much about bridge. But being a good sport, she consented to play a short team match.

Observe Lainie's play of today's game contract.

Well played by Lainie. She found the only way to force an entry to cash the diamond ace. She obviously knows more about bridge than she claims.

[Author's Note: The full game sequence was published in this interesting article.]

December 10, 1970 [Thursday] thru December 20, 1970 [Sunday] [10-night Engagement]:

Jerry Gray and his Orchestra, with John Davidson; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11 pm; except Monday. Jerry Gray and his Orchestra also playing for dancing. Sunday Afternoon Concerts, 5:00 pm.

John Davidson Show – Including:

Holiday Overture – Jerry Gray and his Venetian Room Orchestra

Somewhere – v John Davidson

More – v John Davidson

Daydreams comic impressions routine – John Davidson

My Way – v John Davidson

Audience-participation with Medleys of Love Songs – v John Davidson

[Author's Note: John Davidson was the headliner on Saturday afternoon, December 12th, at the Park Cities YMCA Tri-Hi-Y-Teens car wash.]

Including . . . November 28, 1970 [Saturday]:

Jerry Gray sampled winning Camp Fire Girls dessert treats in the Fairmont Hotel lobby,

Dallas Morning News [Dallas, Texas], Nov 30, 1970, C3:



Best by Taste Test

Orchestra leader Jerry Gray, seated, and Fairmont Hotel sous chef Ulrich Engle sample winning dessert treats in the annual recipe contest of the Camp Fire Girls, held Saturday in the Fairmont Hotel lobby.

Including . . . December 1970:

Jerry Gray played Christmas music on an organ placed in the Fairmont Hotel lobby.

Dallas Morning News [Dallas, Texas], Nov 30, 1970, B9:

Fairmont To Repeat Dickensian Buffet

The Fairmont Hotel will repeat its theme of Charles Dickens' "Christmas Carol" for its Venetian Room luncheon buffet during the month of December.

The Christmas Carol Buffet, a repeat of last year's highly successful luncheon theme, will be open to the public Tuesday.

Jerry Gray, Venetian Room bandleader, will play Christmas music at an organ to be placed in the lobby.

Grand Prairie Daily News [Grand Prairie, Texas], Dec 6, 1970, Page 3:

Actor Appears In Venetian Room

"The John Davidson Show" was a summer replacement in the "Tom Jones" time slot on the ABC television network in the summer of 1969.

John Davidson, television and movie actor, will be appearing at the Venetian Room of the Fairmont Hotel in Dallas Dec. 10-20 with two shows nightly, 8:30 and 11 p.m.

The versatile actor and singer first vaulted into the limelight after he co-starred in the television hit "Foxy."

December 22, 1970 [Tuesday] thru January 4, 1971 [Monday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Steve Logan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concert, 5:00 pm.

Steve Logan Show – Including:

Holiday Overture – Jerry Gray and his Venetian Room Orchestra
Proud Mary – v Steve Logan
Happy Heart – v Steve Logan
Happy Together – v Steve Logan
Clementine – v Steve Logan
My Bonnie – v Steve Logan
I've Gotta Be Me – v Steve Logan
Something – v Steve Logan
Exodus – v Steve Logan
A Time For Us – v Steve Logan
The Joker – v Steve Logan
Sweet Caroline – v Steve Logan

Dallas Morning News [Dallas, Texas], Dec 27, 1970, C5:



January 5, 1971 [Tuesday] thru January 20, 1971 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Fran Jeffries; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Fran Jeffries Show – Including:

New Year's Medley – Jerry Gray and his Venetian Room Orchestra
Raindrops Keep Fallin' On My Head – v Fran Jeffries
Nostalgia Medley, including
 You'll Never Know – v Fran Jeffries
 I'll Get By – v Fran Jeffries
 It Had To Be You – v Fran Jeffries
For Once In My Life – v Fran Jeffries

Steve Schaffer – Musical Director, conductor, drummer, fiance

January 21, 1971 [Thursday] thru February 10, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Lana Cantrell; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Lana Cantrell Show – Including:

MacArthur Park – v Lana Cantrell
Get Together – v Lana Cantrell
This Is My Life – v Lana Cantrell
We've Only Just Begun – v Lana Cantrell
Does Anybody Know What Time It Is? – v Lana Cantrell
So Long, Dearie – v Lana Cantrell
Two For The Road – v Lana Cantrell
Applause – v Lana Cantrell
My Way – v Lana Cantrell

Jerry Gray scored a dulcet arrangement of the Theme From Love Story in his dance segment.

February 11, 1971 [Thursday] thru March 3, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Roger Miller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Roger Miller Show – Including:

Little Green Apples – v Roger Miller

The Last Word In Lonesome – v Roger Miller

England Swings – v Roger Miller

The Denton Record-Chronicle [Denton, Texas], Jan 29, 1971, Page 9A:

DALLAS – Roger Miller, singer, composer, and humorist, will be appearing in the Venetian Room of Dallas' Fairmont Hotel Feb 11 through March 3.

Miller, referred to as a modern-day Will Rogers, will perform two shows nightly, 8:30 and 11 p.m.

Best known for his music, Texas-born Miller has won 11 Grammy awards (the recording industry's counterpart to the Oscar) in two years, more than any other person in history.

Three of the five albums he has cut for Smash Records have resulted in Gold Albums, indicating sales in excess of \$1 million.

During the last six months, Miller has managed to squeeze into his schedule two trips to England, a television show in Germany, a college tour, and an appearance on "The Hollywood Palace" while he works on his forth-coming book, "Thoughts Have No Accent."

Miller's formal education ended with the eighth grade, and he cannot read or write music. After composing a new song, Miller must plunk it out on his guitar while a more learned individual commits it to paper.

His latest hit, "Code Of The West," the theme from the movie "Waterhole No 3," is the only hit he has ever had that he did not write himself.

His most famous tune is "King Of The Road." Miller's other hits include "Chug-A-Lug," "England Swings," "You Can't Rollerskate In A Buffalo Herd," "Do-Wacka-Do," and "Atta Boy, Girl."

March 4, 1971 [Thursday] thru March 24, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Mel Torme; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Mel Torme Show – Including:

Big Band Tribute – Jerry Gray and his Venetian Room Orchestra, including:
Russ Morgan, Vincent Lopez, and Ted Weems

Mel Torme Overture – Jerry Gray and his Venetian Room Orchestra, including:
Mountain Scenery
The Christmas Song

Mountain Scenery

Didn't We – v Mel Torme

I Walk The Line – v Mel Torme

Big Band Salute – Jerry Gray and his Venetian Room Orchestra, featuring Mel Torme on drums

Porgy and Bess Medley – v Mel Torme

Whose Garden Was This? – v Mel Torme

Quiet Nights – v Mel Torme

Girl From Ipanema – v Mel Torme

Bye Bye Blackbird – v Mel Torme

Jerry Gray played a My Fair Lady Medley during the dance segment.

Including . . . March 21, 1970 [Sunday]:

Mel Torme performed as a special guest artist with Anshel Brusilow and the Dallas Symphony Orchestra in a Supper Pops Concert at the Fairmont Hotel at 7:00 p.m.

March 25, 1971 [Thursday] thru April 14, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Buddy Greco; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Buddy Greco Show – Including:

Duke Ellington Salute – Jerry Gray and his Venetian Room Orchestra

MacArthur Park – v Buddy Greco

The Lady Is A Tramp – v Buddy Greco

Keep The Customers Satisfied – v Buddy Greco

The More I See You – v Buddy Greco

Didn't We – v Buddy Greco

April 15, 1971 [Thursday] thru May 5, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Barbara McNair; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Barbara McNair Show – Including:

The Lawton Constitution [Lawton, Oklahoma], Apr 20, 1971, Page 12:

TUESDAY TATTLETALE – Bill Crawford

PR gal Betty Holloway sends an attractive sked slated for the Fairmont Hotel's posh Venetian Room; where Barbara McNair currently is performing through May 5.

Booked for the summer spotlight are Sonny & Cher, May 6-26; Jimmie Rodgers, May 27-June 16; John Gary, June 17-July 7; Mel Carter, July 8-28; and Leslie Uggams, July 29-Aug. 18.

May 6, 1971 [Thursday] thru May 26, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Sonny & Cher; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Sonny & Cher Show – Including:

Grand Prairie Daily News [Grand Prairie, Texas], May 23, 1971, Page 3:

News clipping

May 27, 1971 [Thursday] thru June 16, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Jimmie Rodgers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Monday. Jerry Gray and his Orchestra also played for dancing. Sunday Afternoon Concerts, 5:00 pm.

Jimmie Rodgers Show – Including:

Dallas Morning News [Dallas, Texas], Jun 21, 1971, A17:

MONDAY SWINGS AT THE VENETIAN ROOM



FAIRMONT HOTEL

Cover Charge — Closed Sundays — Shows 8:30 and 11 p.m. 748-5454

[Author's Note: The Fairmont Hotel has changed the Sunday/Monday schedule. Up to now, the Venetian Room entertainment was scheduled for Tuesday thru Sunday evenings, with no entertainment on Monday evening. Now, the Venetian Room entertainment is scheduled from Monday thru Saturday evenings, with no entertainment on Sunday evening. The Sunday afternoon Concert was discontinued.]

June 17, 1971 [Thursday] thru July 3, 1971 [Saturday] [3-week Engagement]:

Jerry Gray and his Orchestra, with John Gary; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

In celebration of Independence Day, the Venetian Room was closed both Sunday, July 4th, and Monday, July 5th.

John Gary Show – Including:

The Atlanta Constitution [Atlanta, Georgia], Jul 10, 1971, Page 2-T:

The Answer Man

You're in luck. A member of the John Gary fan club in Atlanta recently sent us a letter with the up-to-the-minute information about the talented singer.

Wrote Mrs. Mary Wells: "June 25-27, the fan club held a reunion at the Fairmont Hotel in Dallas, where John is now appearing. John has a 'new look' with beard, longer hair, and mod clothes, but his voice is as wonderful as ever."

July 6, 1971 [Tuesday] thru July 17, 1971 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Joan Rivers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Joan Rivers Show – Including:

July 19, 1971 [Monday] thru July 28, 1971 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Mel Carter; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Mel Carter Show – Including:

July 29, 1971 [Thursday] thru August 18, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Leslie Uggams; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Leslie Uggams arrived in Dallas Wednesday, July 28th for rehearsal, but was ill and ordered to bed rest by her doctor. Jerry Gray and his Venetian Room Orchestra provided the entertainment for opening night, Thursday, the 29th.

Leslie Uggams Show – Including:

August 19, 1971 [Thursday] thru September 8, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Nancy Ames; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

The Venetian Room was closed for Labor Day, Monday, September 6th.

Nancy Ames Show – Including:

September 9, 1971 [Thursday] thru September 29, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Dick Jensen; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Dick Jensen Show – Including:

September 30, 1971 [Thursday] thru October 20, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Lou Rawls; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Lou Rawls Show – Including:

October 21, 1971 [Thursday] thru November 2, 1971 [Tuesday] [11-night Engagement]:

Jerry Gray and his Orchestra, with Peggy Lee; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Peggy Lee Show – Including:

Gazette Telegraph [Colorado Springs, Colorado], Nov 10, 1971, Page 14A:

Looking at Hollywood by NORMA LEE BROWNING

“ROYALTY’ IN DALLAS

GOOD MORNING AND GOOD NEWS: Our favorite singer, Miss Peggy Lee, whose concerts are sellouts wherever she goes called from Dallas to tell us her week-long engagement at the Fairmont Hotel there has broken all existing records. She flew into Dallas on a “mild tornado . . . it was raining sideways” (her description, not mine), but even the mayor came out to the airport to meet her . . . “We’ve been treated like royalty,” Peggy said. And she’ll no doubt also be treated like royalty when she checks into the Windy City on Thursday for a four-day stint, beginning Thursday at the Mill Run Theater, with her 23-piece orchestra and master impressionist Frank Gorshin.

Dallas Morning News [Dallas, Texas], Nov 24, 1971, C6:

Dallas After Dark:

Miss Peggy Lee, a lady who knows a good orchestra when she hears one, didn’t take the fine **Jerry Gray** house band at the Venetian Room lightly. Following her appearance there, Miss Lee wrote Jerry a long, complimentary letter, lauding the orchestra for its “attitude of making each performance better than the last . . . In truth,” Peggy Lee continued, “I can say this is one of my favorite orchestras anywhere.” And that’s big praise for the lady who was Benny Goodman’s band singer.

November 3, 1971 [Wednesday] thru November 10, 1971 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Phyllis Diller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Phyllis Diller Show – Including:

November 11, 1971 [Thursday] thru December 1, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Jack Jones; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Jack Jones Show – Including:

December 2, 1971 [Thursday] thru December 22, 1971 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Marilyn Maye; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Marilyn Maye Show – Including:

December 23, 1971 [Thursday] thru December 29, 1971 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Manuel; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Manuel Show – Including:

December 30, 1971 [Thursday] thru January 19, 1972 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Carol Channing; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

[Author's Note: 1971 Penn State football team was staying at the Fairmont for the Cotton Bowl.]

Carol Channing Show – Including:

New Year's Medley – Jerry Gray and his Venetian Room Orchestra

I'm Just A Little Girl From Little Rock – v Carol Channing

Diamonds Are A Girl's Best Friends – v Carol Channing

Impressions of Marlene Dietrich, Carmen Miranda, and Cecelia Sisson – v Carol Channing

Everyone Who Is Anyone Is Jewish This Year – v Carol Channing

Abie, Baby – v Carol Channing

Calypso Pete- v Carol Channing

Roaring Twenties Medley, including

 You're The Cream In My Coffee – v Carol Channing

 Button Up Your Overcoat – v Carol Channing

 Ain't Misbehavin' – v Carol Channing

Hello, Dolly – v Carol Channing

Dallas Morning News [Dallas, Texas], Dec 28, 1971, D1:

Carol's Glad To Be Grand Marshal

To some, the highlight of a parade is the floats; to some, it is the bands; but to many who see the Cotton Bowl Parade Saturday the highlight will be seeing Carol Channing, the parade's grand marshal.

"I am so happy to be the grand marshal," Miss Channing said Monday. "I truly am. It's such a thrill being in the center of the arena at the football game, and the parade, of course. That's the real highlight."

Opening a 3-week engagement at the Fairmont Hotel, Miss Channing arrived in Dallas Sunday night to begin rehearsals.

"People here are so warm. I always look forward to coming here, especially for New Year's Eve," she said in her whispery voice, her trademark eyes wider than seemed possible.

"It's strange in Dallas. People can drink as much as they like, and still be ladies and gentlemen. Only a few cities are like that. In New York, it's no fun New Year's Eve. People get drunk and rowdy," she said.

She said she had spent Christmas with her family, producer-husband Charles Lowe and son Channing Lowe, for the first time in many years. "It's so sad, Christmas has always been two more shows.

"This year though, we finished up a (television) special with Dick Van Dyke the 23 rd and Channing came down from Williams College.

"And they're all coming down for New Year's. It should be grand," she said, smiling.

Relaxing on the living room sofa in her suite at the Fairmont, Miss Channing talked of how happy she was with the way her family and career meshed.

"Charles is producer or co-producer of all my shows so we're equally involved in the theater and shows, and my son Channing is very interested in the theater too," she said.

"We're geared for touring. Wherever we go, we just set up these pictures and things around the room and it's instant home," she said. "Without them, living in hotel rooms would be horrible."

Amarillo Globe-Times [Amarillo, Texas], Dec 31, 1971, Page 1:

Or if you would like something more expensive for ringing in the New Year, blonde Carol Channing will perform at the Venetian Room of the Fairmont Hotel, price \$35 per person.

Miss Channing, apparently to prove that all . . . [unreadable] . . . health at the Venetian Room and then arising in time to be grand marshal of the Cotton Bowl Parade which begins at the incredible hour – to show folk – of 9:30 a.m.



Grand Marshal – New Year's Day Cotton Bowl Parade

Lubbock Avalanche-Journal [Lubbock, Texas], Jan 1, 1972, Page 12-A:

Diller Hits Big 'D' At Same Time

DALLAS (UPI) – Comedienne Phyllis Diller, “Mrs. Motormouth,” hit Dallas Friday for her New Year’s Eve piano debut. When the comedienne arrived at the Fairmont Hotel, friend Carol Channing was on hand to greet her along with a bevy of Penn State fans.

The Waxahachie Daily Light [Waxahachie, Texas], Jan 3, 1972, Page 7:



TWO CUT-UPS – Comedienne Phyllis Diller practices at the piano for her New Year’s Eve debut with the Dallas Symphony Orchestra while Carol Channing – who is appearing at the Fairmont Hotel – mocks her approval even if it’s with closed ears. (UPI Telephoto)

Dallas Morning News [Dallas, Texas], Jan 2, 1972, C2:

Dallas After Dark:

By PHILIP WUNTCH

.....

INCIDENTALLY: CAROL CHANNING continues her gleeful spree at the Fairmont's Venetian Room this week. Enough said. The lady is a living legend, a powerhouse entertainer – and she's breaking opening weekend records at the Fairmont.

The Star-News Newspapers [Wilmington, North Carolina], Mar 11, 1972, Page 7:

Carol Channing shares working-mother worry

DALLAS (UPI) – Carol Channing, like many a working mother, worries that her career takes her away from her family too much.

"I guess all career mothers feel guilty," she said, batting big brown eyes, "but I've read where the most well-adjusted children come from homes where both parents have careers and that made me feel better."

Miss Channing, 5'9" of arms, legs, eyes, and Broadway bounce, is married to a television producer, Charles Lowe. Their 18-year-old son, Channing Lowe, is studying at Williams College.

"He wants to be a writer and I'm so proud. I don't guess this has been the worst training in the world for him," Miss Channing said.

Their family life is one of suitcases land hotels . . . one-third of the year at the Beverly Wilshire in Hollywood, one-third at the Waldorf Astoria in New York, and one-third in London.

"It's a lovely life," she said, "people are always dying to feel sorry for me, but I haven't washed a dish in years and I don't intend to."

At their suite at the Fairmont Hotel in Dallas, a copy of "Variety" dominated the coffee table, but the television and desk top were covered with family pictures.

"You see, when my family gets angry with me, I don't have to bake them brownies or darn their socks," she said. "I just give an extra special performance and they always know. They forgive and tell me afterwards I'm not so bad after all."

Miss Channing kept her giant red hat, tied on her blonde bouffant while she chatted and her husband worked at the desk on all the details necessary to keep her on stage, screen, in style.

The hat matched her red blouse and black leather gaucho pants. At 51, she still has great legs.

"I admit I have to treat myself like a boxer in training. Exercise and diet are the important thing. But everyone has to find out what schedule fits with his body and stick with it," she said.

Her act at the Fairmont, a strenuous one-woman sing-and-talk-athon with costume changes, broke her old attendance records at the hotel.

Her show is a combination of all the things that made her famous: "Diamonds Are A Girl's Best Friend," and "I'm Just A Little Girl From Little Rock" from "Gentlemen Prefer Blondes" . . . "Hello Dolly" . . . a medley of old tunes like "Ain't Misbehavin'" . . . plus her famous imitations of Marlene Dietrich, Carmen Miranda, and Cecilia Sisson.

"If I could have any wish in the world, it would be to keep performing," she said and she blinked those three-inch false eyelashes to show she meant it.

"I'm terribly lucky my husband is gifted as a producer-organizer and I'm gifted as a performer and our child likes both of us. That way my career meshes with the family instead of tearing it apart."

Her whirling career includes television performances on "Laugh-In," "The Flip Wilson Show," and "The Dick Van Dyke Show." David Merrick is working up a musical for her in New York, and a play is being scripted for her in London. A sequel to "Thoroughly Modern Millie" and a movie version of Thornton Wilder's "The Skin Of Our Teeth" are being considered.

"The thing I'm the most excited about is an album of country western music we're working on. I can feel the music right down to my toes and besides, my son wants me to do it," she said.

January 20, 1972 [Thursday] thru February 8, 1972 [Tuesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Lainie Kazan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Lainie Kazan Show – Including:

Over The Rainbow – v Lainie Kazan
Johnny One Note – v Lainie Kazan
Something – v Lainie Kazan
MacArthur Park – v Lainie Kazan
Peel Me A Grape – v Lainie Kazan
I Love You, Porgy – v Lainie Kazan
Porgy, I'm Your Woman Now – v Lainie Kazan

Grand Prairie Daily News [Grand Prairie, Texas], Jan 6, 1972, Page 8:

Two Singers To Perform

Two internationally known performers have been scheduled for appearances at the Venetian Room of the Fairmont Hotel in Dallas.

Singing star Lainie Kazan will have two shows nightly at 8:30 and 11 beginning Jan. 20 through Feb. 8.

Jazz singer Ella Fitzgerald will hold shows at the same hours beginning Feb. 9 through March 1.

February 9, 1972 [Wednesday] thru March 1, 1972 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Ella Fitzgerald; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Ella Fitzgerald Show – Including:

Duke Ellington Medley – Jerry Gray and his Venetian Room Orchestra, including:

Caravan
Satin Doll

The Saint Louis Blues – v Ella Fitzgerald

Begin The Beguine – v Ella Fitzgerald

Close To You – v Ella Fitzgerald

Alone Too Long – v Ella Fitzgerald

The Tommy Flanagan Trio [Tommy Flanagan, Ed Thigpen, and Keeter Betta] featured on:

Night And Day – v Ella Fitzgerald

They Can't Take That Away From Me – v Ella Fitzgerald

Dancing On The Ceiling – v Ella Fitzgerald

Hello Dolly – v Ella Fitzgerald

Sweet Georgia Brown – v Ella Fitzgerald

That Old Black Magic – v Ella Fitzgerald

Indian Summer – v Ella Fitzgerald

March 2, 1972 [Thursday] thru March 22, 1972 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with John Davidson; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

John Davidson Show – Including:

The Lawton Constitution-Morning Press [Lawton, Oklahoma], Mar 19, 1972, Page 2D:

By Bill Crawford

DALLAS DOIN'S: John Davidson, who is performing in the Fairmont Hotel's Venetian Room, is looking forward to the upcoming TV Emmy nominations since he may be honored for his performance in "U.S.A."

Mark Black, LHS grad, is on a management trainee program at the posh Fairmont Hotel, where singer Johnny Mathis will be entertaining following Davidson's engagement.

March 23, 1972 [Thursday] thru April 5, 1972 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Helen Reddy; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Helen Reddy Show – Including:

April 6, 1972 [Thursday] thru April 22, 1972 [Saturday] [15-night Engagement]:

Jerry Gray and his Orchestra, with Johnny Mathis; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Jerry Gray and his Venetian Room Orchestra filled-in for Johnny Mathis on Monday, April 10 th, who appeared at the Academy Awards in Los Angeles.

Johnny Mathis Show – Including:

April 24, 1972 [Monday] thru April 26, 1972 [Wednesday] [3-night Engagement]:

Jerry Gray and his Orchestra, with Gloria Loring; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Gloria Loring Show – Including:

April 27, 1972 [Thursday] thru May 17, 1972 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Eddie Fisher; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Eddie Fisher Show – Including:

The Denton Record-Chronicle [Denton, Texas], May 7, 1972, Page 19E:

Metro Monitor CALENDAR – Happenings

DALLAS' Fairmont Hotel presents Eddie Fisher at 8:30 and 11 p.m. in the Venetian Room through May 17. Tickets available at the hotel at 748-5454.

The Denton Record-Chronicle [Denton, Texas], Jun 26, 1972, Page 12A:

The Brownsville Herald [Brownsville, Texas], Jun 28, 1972, Page 3-B:

News clipping

May 18, 1972 [Thursday] thru June 7, 1972 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Sarah Vaughan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Sarah Vaughan Show – Including:

Denton Record-Chronicle [Denton, Texas], May 14, 1972, Page 15, Metro Monitor Calendar:

Thurs. 18

DALLAS, The Fairmont Hotel hosts Sarah Vaughan in the Venetian Room through June 7. Shows at 8:30 p.m. and 11:00 p.m. Closed Sunday.

June 8, 1972 [Thursday] thru June 17, 1972 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Jimmy Dean; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Jimmy Dean Show – Including:

June 19, 1972 [Monday] thru July 1, 1972 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Jose Feliciano; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Jose Feliciano Show – Including:

July 3, 1972 [Monday] thru July 8, 1972 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Marion Love; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Marion Love Show – Including:

July 10, 1972 [Monday] thru July 19, 1972 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Gloria Loring; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Gloria Loring Show – Including:

Bill Haley Lives [satiric spoof of the 1950's music], including:

American Pie – v Gloria Loring

Goody, Goody – v Gloria Loring

The Dove – v Gloria Loring

Holly Would – v Gloria Loring

Everything I Own – v Gloria Loring

I Don't Want To Leave – v Gloria Loring [her own composition]

Jesus Christ Superstar Medley, including:

Everything's All Right – v Gloria Loring

I Don't Know How To Love Him – v Gloria Loring

July 20, 1972 [Thursday] thru July 29, 1972 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Richard Harris; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Richard Harris Show – Including:

July 31, 1972 [Monday] thru August 9, 1972 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Bobby Goldsboro; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Bobby Goldsboro Show – Including:

Denton Record-Chronicle [Denton, Texas], Aug 6, 1972, Page 15F:

Mon. 7

DALLAS' Fairmont Hotel is presenting Bobby Goldsboro through Wed. in the Venetian Room. Shows at 8:30 and 11 p.m. nightly except Sundays.

August 10, 1972 [Thursday] thru August 30, 1972 [Wednesday] [3-week Engagement]:

Jerry Gray and his Orchestra, with Leslie Uggams; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

[Author's Note: There is written Venetian Room conflict between Leslie Uggams' closing night and Cathy Carlson's opening night. Both are shown as August 30th.]

Leslie Uggams Show – Including:

Denton Record-Chronicle [Denton, Texas], Aug 6, 1972, Page 15F:

Thurs. 10

DALLAS' Fairmont Hotel begins engagement of Leslie Uggams in the Venetian Room, to last through Aug. 30. Shows at 8:30 and 11 p.m. nightly except Sundays.

The Billboard, Aug 19, 1972, Page T-38 Spotlight On Texas:

Fairmont Tops In Dallas

Money well spent is not money lost, according to the philosophy of Max Schnallinger, who manages and books the famous Venetian Room at the Dallas Fairmont Hotel.

"We have an overall objective in this company, and it simply is impossible to make money on the club. We figure instead to lose about \$100,000 a year," Schnallinger said.

But the benefits, he feels, are worth it. Calling the Dallas room the most successful in the three city chain, his idea is to provide good entertainment for the people of Dallas.

"Once we get the local people into the hotel, they encourage their visiting friends to stay there. It creates a good spirit, and it fills the rooms," Schnallinger points out.

The individual manager in the Fairmont chain books acts depending upon his own judgement and taste. If he makes a bad mistake, he gets burned. The Austrian-born manager has not been burned yet.

At the start, he worked with a limited budget of \$10,000 weekly. Now he can go as high as \$40,000 for an act such as Richard Harris. "We don't have to worry about acts such as these. They pay for themselves." Harris and Johnny Mathis have been the biggest draws at the hotel so far, but there have been other big ones such as Peggy Lee, Carol Channing and Jack Jones.

The club seats 400 people, and there are two shows a night. The cover varies, but top names bring in as much as \$10. But between 28 and 32 musicians must be paid, too.

Born in Salzburg, Schnallinger has worked in 15 different countries, and has spent his last six years in the United States. One of these was spent at the Fairmont in San Francisco. For the past three years he has been developing the club for the Dallas hotel, probably the finest hotel in all of Dallas.

Photograph with caption on Page T-35:

Jackie DeShannon and Craig Morton of the Dallas Cowboys meet at the Fairmont's Venetian Room.



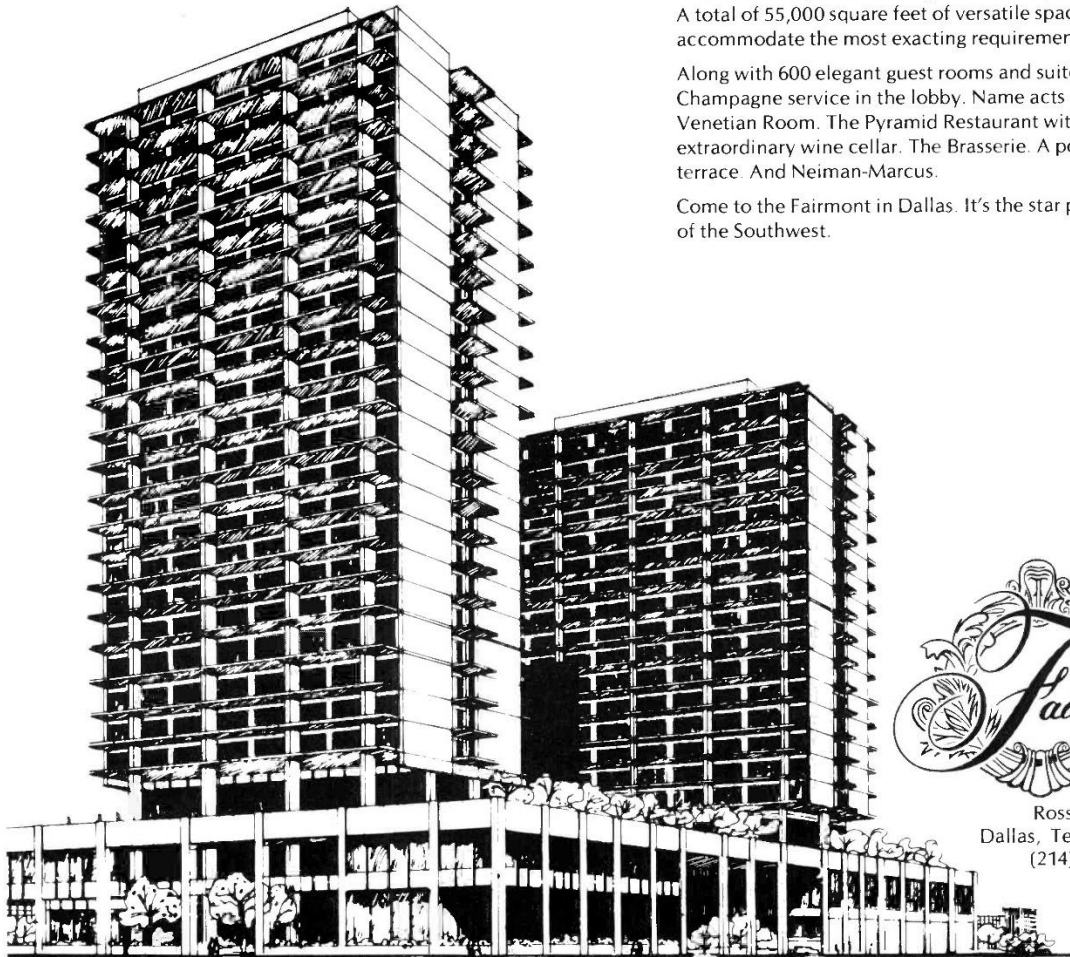
[Author's Note: Although unknown, this photograph was likely taken during the May 14-20, 1970 appearance of Jackie DeShannon at the Venetian Room.]

Come and make
beautiful music
at the Fairmont.
Number one hotel
in Dallas.
A smash hit
in the Southwest.

A great hotel, the Fairmont. Totally new but with an Old World atmosphere. With superb facilities for business and pleasure. 24 meeting and function rooms. Two ballrooms, each holding more than 2,000 people. A total of 55,000 square feet of versatile space to accommodate the most exacting requirements.

Along with 600 elegant guest rooms and suites. Champagne service in the lobby. Name acts in the Venetian Room. The Pyramid Restaurant with its extraordinary wine cellar. The Brasserie. A pool and terrace. And Neiman-Marcus.

Come to the Fairmont in Dallas. It's the star performer of the Southwest.



Ross at Akard
Dallas, Texas 75201
(214) 748-5454

August 30, 1972 [Wednesday] thru September 6, 1972 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Cathy Carlson; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

[Author's Note: There is written Venetian Room conflict between Leslie Uggams' closing night and Cathy Carlson's opening night. Both are shown as August 30th.]

Cathy Carlson Show – Including:

September 10, 1972 [Sunday]:

Denton Record-Chronicle [Denton, Texas], Sep 10, 1972, Page 3F:

A Touch of Elegance – Venetian Room Offers Top Talent

Carol Channing in 18th Century Venice?

John Gary, Ella Fitzgerald, The Mills Brothers, and Lou Rawls performing against a backdrop of Ernesio Becker-Colonna murals?

Can a modern artist and his audience find happiness in a supper club with velvet walls and gold moldings, where 14 7-foot wall chandeliers set the room aglow with reflections from antiqued smoke-gray mirrors?

They can – and do – at the Venetian Room in the Fairmont Hotel in Dallas.

The Dallas Venetian Room reflects the opulence of 18th Century Venice and duplicates the world-famous show room of the Fairmont Hotel and Tower in San Francisco.

For Dallas residents and visitors to Dallas, it means top-name entertainment in an elegant supper club atmosphere, with the finest foods served in elegant surroundings.

The Venetian Room has already been the scene of two festivals – the Oktoberfest, when German foods and schnapps were served and hotel staff, dressed in Bavarian costumes, served and occasionally broke into impromptu dances; and Indian Summer, the festive season of autumn. A special fest will be held there each month, in keeping with the season.

The great names of show business are backed by Jerry Gray's 10-piece orchestra for dancing between shows.

The décor includes Scenes of Venice painted on glass and mounted in arched niches, with smoked mirror panels in between. Rich reds are used in the banquettes, the carpet and chairs.

Located on the lobby level, the Dallas hotel's Venetian Room will seat approximately 400 for each of two shows nightly. Luncheon is served daily, with reservations required for the evening performances.

[Photograph of the Venetian Room, with orchestra in the background. No caption.]

Dallas Morning News [Dallas, Texas], Sep 10, 1972, C1/6:

Venetian Anchors Away

No U.S. battleship was ever christened with more spectacle than will take place at noon Friday when the Fairmont Hotel unveils its "S.S. Venetia" as the serving table for the popular Venetian Room Sunday through Friday noon buffets.

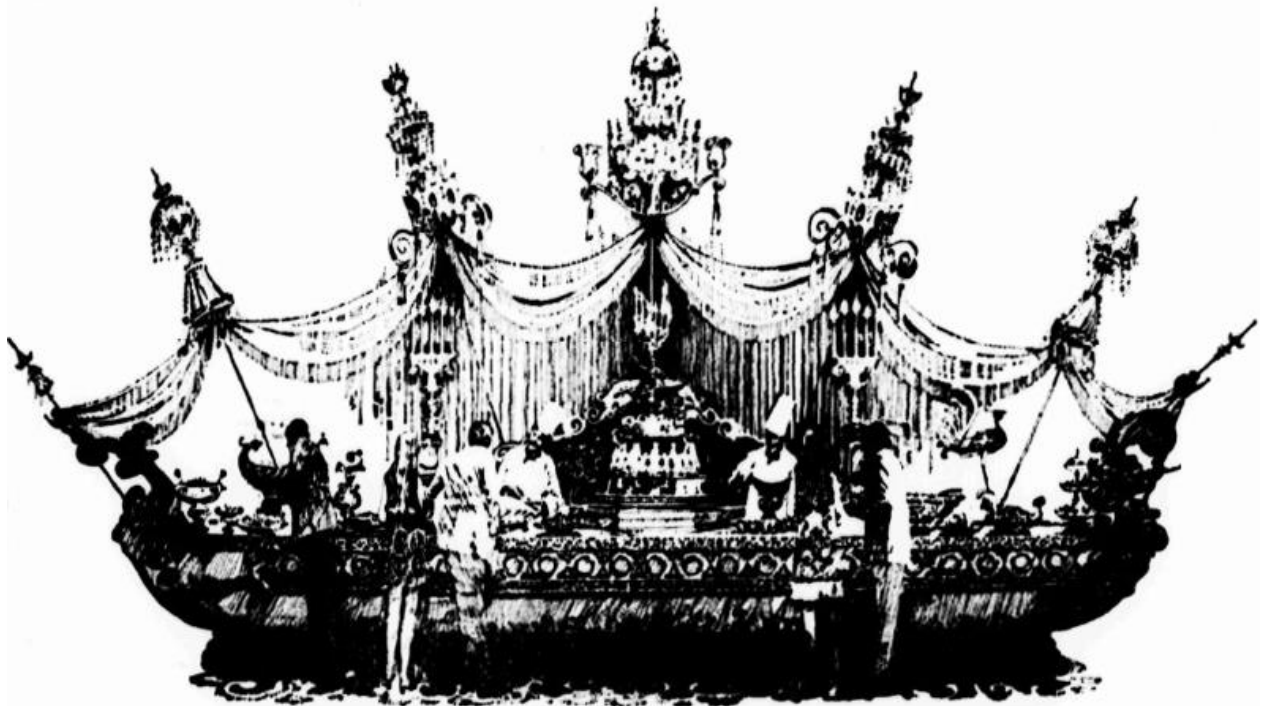
The 40-foot barge is a replica of the craft which served as transportation for the Doges of Venice as they cruised the canals of that Italian city a few centuries back.

The Navy, represented by the Dallas recruiting district headquarters, will be in charge of the christening of the S.S. Venetia in a ceremony highlighted by lights, music, and sound.

Members of the Venetian Room kitchen staff will join Navy side boys and color guard as a boatswain's mate pipes the dignitaries "aboard" the Venetian Room, including Commander E. B. Smedberg of the recruiting district: Richard Swig of San Francisco, president of the Fairmont Hotel Corp., and Max Schnallinger, manager of the Dallas Fairmont, accompanied by their wives.

After Commander Smedberg makes a brief talk on the significance of Navy boat christening, Mrs. Swig will break a bottle of champagne over the bow of the S.S. Venetia. Swig will present the boat to Commander Smedberg who, in turn, will commission Schnallinger as captain of the craft.

The S.S. Venetia will be a permanent decoration for the buffet, the room abandoning the series of "motif" buffets which have been offered for several years. The Venetian Room also will institute a policy of service cold foods from the barge buffet, with hot dishes being ordered on an a la carte basis from the kitchen. The barge has been constructed that it can be removed after the noonday buffet to make room for the nighttime special entertainment in the Venetian Room.



'S. S. Venetia' Ready for Christening

September 7, 1972 [Thursday] thru September 16, 1972 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Roy Clark; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Roy Clark Show – Including:

Denton Record-Chronicle [Denton, Texas], Sep 10, 1972, Page 15F:

Mon, 11 – DALLAS's Fairmont Hotel is presenting Roy Clark, through Sat. All performances at 8:30 and 11 p.m. in the Venetian Room, each night except on Sun.

Billboard, Sep 23, 1972, Page 38:

Country Singer Clark In Sophisticated Setting

DALLAS – Dot artist Roy Clark opened here last week for a nine-day run, the second country artist to ever appear at the Dallas Fairmont Hotel's Venetian Room.

Preceding him was Roger Miller in the fall of 1970.

(Jimmy Dean also appeared there this summer, but Betty Holloway, director of public relations, said "he prefers not to be billed as a country artist.")

For the room that seats up to 425, Clark commanded a \$10 cover charge, with dinner running from \$7.50 to \$14.50 per person. Clark was voted top comedian in 1970 by the Country Music Association, and also had been cited by the Academy of Country and Western Music.

Flyer with Booked Schedule for September 18, 1972 [Monday] thru November 21, 1972 [Tuesday]:

Mitzi Gaynor Sept. 18-23

FRANK GORSHIN Oct. 2-8

Diahann Carroll Oct. 16-25

JERRY GRAY
Dancing nightly to the
fabulous Jerry Gray Orchestra
Featured Nov. 6-7

BOBBY DARIN Sept. 25-30

Melba Moore Oct. 9-14

**Oct. 26-
Nov. 4** **Tony Bennett**

Connie Stevens Nov. 8-21

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Open 24 hours
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Gallery
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• Ice Cream Spectaculars
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Open 11 am

VENETIAN ROOM BUFFET
The most Spectacular food presentation in the world
Your taste will confirm what your eyes won't believe: the only international luncheon buffet of its kind. Served daily 11:45 to 2:30 p.m. except Christmas. Valet/carp parking, Monday-Friday.

Open 11 am
LOBBY BAR

Fairmont Dallas

TRAVEL THE FAIRMONT WAY
Fairmont Hotel and Tower, San Francisco
Fairmont Roosevelt Hotel, New Orleans
Fairmont Hotel, Dallas
Fairmont Mayo Hotel, Tulsa
Fairmont Colony Square Hotel, Atlanta
(Opening in June, 1974)

Fairmont Hotel, Ross at Akard Dallas, Texas 75201

September 18, 1972 [Monday] thru September 23, 1972 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Mitzi Gaynor & Her Four Fellows; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Mitzi Gaynor Show – Including:

Lubbock Avalanche-Journal [Lubbock, Texas], Sep 7, 1972, Page 4-A:

IN NEW YORK WITH EARL WILSON:

. . . The Fairmont Hotel in Dallas is rebuilding its stage to Mitzi Gaynor's specifications – though she'll be there only six days.

September 25, 1972 [Monday] thru September 30, 1972 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Bobby Darin; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Bobby Darin Show – Including:

Beyond The Sea – v Bobby Darin with clever lyrics
Help Me Make It Through The Night – v Bobby Darin
Impressions of Dean Martin, Humphrey Bogart, John Wayne, Bing Crosby, and Clark Gable
Bridge Over Troubled Waters – v Bobby Darin
If I Were A Carpenter – v Bobby Darin
Midnight Special – v Bobby Darin
Mack The Knife – v Bobby Darin
Splish, Splash – v Bobby Darin

Bob Rozario, conductor
Tommy Amato, drums
Terry Kellman, lead guitar
Paul Gormley, fender bass

October 1, 1972 [Sunday]:

Jerry Gray and Bobby Darin; Bobby Darin Amusement Company Concert, Jones Hall, 615 Louisiana Street, Houston, Texas.

The Baytown Sun [Baytown, Texas], Oct 1, 1972, Page 11:

that's entertainment

The Bobby Darin Amusement Company will appear at 8 pm Sunday at Houston's Jones Hall.

[Author's Note: Dean Martin backed the Bobby Darin Amusement Company television summer series during 1972. It was telecast on NBC on Thursday evenings. This suggests Bobby Darin used the program name to spin off a road concert tour. Jerry Gray was reported to accompany Bobby Darin from Dallas to Houston for this concert. It is unknown if Jerry Gray participated in the concert.]

October 2, 1972 [Monday] thru October 7, 1972 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Frank Gorshin; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Frank Gorshin Show – Including:

October 9, 1972 [Monday] thru October 14, 1972 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Melba Moore; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Melba Moore Show – Including:

October 16, 1972 [Monday] thru October 21, 1972 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Paul Anka; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Paul Anka Show – Including:

October 23, 1972 [Monday] thru October 25, 1972 [Wednesday] [3-night Engagement]:

Jerry Gray and his Orchestra, with Marian Love; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Marion Love Show – Including:

October 26, 1972 [Thursday] thru November 4, 1972 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Tony Bennett; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Tony Bennett Show – Including:

November 6, 1972 [Monday] thru November 7, 1972 [Tuesday] [2-night Engagement]:

Jerry Gray and his Orchestra; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

As Tuesday, November 7th was the national presidential election day, the Venetian Room management contracted with Jerry Gray and his Venetian Room Orchestra to provide the entertainment for both the 6th and 7th.

Dallas Morning News [Dallas, Texas], Nov 7, 1972, A17:



Featured Nov 6 and 7
One of the great big band
leaders, composers, arrangers.
Dance the night away

November 8, 1972 [Wednesday] thru November 21, 1972 [Tuesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Connie Stevens; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Connie Stevens was unable to perform on the last night, Tuesday, November 21st due to laryngitis. The Venetian Room was dark November 21st as a result.

Connie Stevens Show – Including:

Dallas Morning News [Dallas, Texas], Nov 21, 1972, A23:

Voiceless Stevens

Singer Connie Stevens, suffering from laryngitis, will not perform Tuesday night at the Venetian Room. The Fairmont showroom will be dark Tuesday night, reopening Wednesday for Fran Jeffries' engagement.

November 22, 1972 [Wednesday] thru November 29, 1972 [Wednesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Fran Jeffries; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Fran Jeffries Show – Including:

Haven't We Met – v Fran Jeffries

The Very Thought Of You – v Fran Jeffries

Fabulous Forties comical medley, mocking Alice Faye and Betty Grable, including:

 You'll Never Know – v Fran Jeffries

 I'll Get By – v Fran Jeffries

 The More I See You – v Fran Jeffries

 It Had To Be You – v Fran Jeffries

 More Than You Know – v Fran Jeffries

Put A Little Love In Your Heart – v Fran Jeffries

Make It With You – v Fran Jeffries

Ain't Misbehavin' – v Fran Jeffries

That's All – Fran Jeffries

Denton Record-Chronicle [Denton, Texas], Nov 26, 1972, Page 13, Metro Monitor:

Picture of Fran Jeffries with caption:

AT THE VENETIAN ROOM – Singer and actress Fran Jeffries is the current attraction at the Fairmont Hotel in Dallas, where she sings in two performances nightly through Wednesday. Following her engagement at the Fairmont will be the Supremes, who will perform from Thursday to Dec. 13 twice nightly except Sundays.

November 30, 1972 [Thursday] thru December 13, 1972 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with The Supremes; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

The Supremes were Mary Wilson, Jean Terrell, and Lynda Laurence.

The Supremes Show – Including:

Theme From Shaft – Jerry Gray and his Venetian Room Orchestra
Cabaret – v The Supremes
I Guess I'll Miss The Man – v The Supremes
MacArthur Park – v The Supremes
Stop In The Name Of Love – v The Supremes
For Once In My Life – v The Supremes
Reflections – v The Supremes
Somewhere – v The Supremes

December 14, 1972 [Thursday] thru December 27, 1972 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with D'Aldo Romano; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

D'Aldo Romano Show – Including:

Holiday Music Medley – Jerry Gray and his Venetian Room Orchestra
Al Di La – v D'Aldo Romano
Something – v D'Aldo Romano
Serenata – v D'Aldo Romano [in Spanish]
Te Dejo La Ciudad Sin Mi – v D'Aldo Romano [in Spanish]
Mexico – v D'Aldo Romano
Delilah – v D'Aldo Romano
Crawfish – v D'Aldo Romano
The First Time Ever I Saw Your Face – v D'Aldo Romano
MacArthur Park – v D'Aldo Romano
I Got Love – v D'Aldo Romano

December 28, 1972 [Thursday] thru January 6, 1973 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Peggy Lee; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; will be open on Sunday, New Year's Eve, and closed on Monday, Jan 1st. Jerry Gray and his Orchestra also played for dancing.

Peggy Lee Show – Including:

Opening Overture – Jerry Gray and his Venetian Room Orchestra
Superstar – v Peggy Lee
Someone Who Cares – v Peggy Lee
Fever – v Peggy Lee
Is That All There Is? – v Peggy Lee
Razor – v Peggy Lee
When I Found You – v Peggy Lee
Just For A Thrill – v Peggy Lee
Just In Time – v Peggy Lee
I'll Be Seeing You – v Peggy Lee

Lou Levy – Musical Director for Peggy Lee

The Jerry Gray Venetian Room Orchestra was augmented by 15 additional pieces.

Dallas Morning News [Dallas, Texas], Dec 24, 1972, C1:

DALLAS AFTER DARK

Miss Peggy Lee at the Fairmont – By PHILIP WUNTCH

Even before the lady introduces herself, you know who she is.

Her voice smokes and smolders. It flirts with the listener and finally rewards him with a warm, friendly glow.

The lady is, of course, Miss Peggy Lee, who opens an eagerly-awaited return engagement at the Fairmont Hotel's Venetian Room Thursday and will continue through Jan 6.

When Miss Peggy Lee (all her publicity refers to her as "Miss Peggy Lee") travels, she does so in style. She will bring an entourage of four musicians, a lighting director, a hairdresser and a wardrobe mistress. This time, she is also bringing along new microphones and equipment – and, to a large degree a new act.

"The act will be very much different from last time," the lady said. "We always leave in that little section of old favorites. But have you heard my latest album? I'll do a lot from it."

MISS LEE'S latest album is called "Norma Delores Egstrom from Jamestown, North Dakota" – which indeed does spell out the early years of Miss Lee's life. The name "Peggy Lee" was invented by a Fargo radio station production manager.

Right now, Miss Lee has particular reason to be excited. She has formed a motion picture production company and will produce "Claire de Lune," a film version of the life of Claude Debussy. The film script, based on the novel by Pierre Le Mure, author of "Moulin Rouge" and "Beyond Desire," is currently in the planning stage and Miss Lee is watching over every facet of the planning.

"It's quite a thrilling project. Developing the screenplay may take one or two years on its own. We're sticking as close as possible to Le Mure's book. This is the sort of thing that I would like to do well, and I am learning – slowly but surely – as I go," she said.

THE FILM will present Debussy in a new light. "He was really a colorful character, a true lover. And you don't often think of him that way," she laughed.

Might there be a role on-screen for Miss Peggy Lee, the new movie executive? After all, Miss Lee won an Oscar nomination for her dramatic performance as an alcoholic in "Pete Kelly's Blues."

"There is a role. It's a small role, but a nice role. I'd like to audition for it. If I'm not right for it, I won't do it. It's the role of a woman who Debussy meets early in his career. She loves him enough to realize that she's holding him back, and she gives him up. Her last scene is very sad, sort of like my last scene in 'Pete Kelly's Blues' as far as its impact goes," she said.

THE PROJECT will provide Miss Lee with a strong outlet for her interest in classical music. "When I was traveling with Benny Goodman's band, I used to carry around a lot of Debussy and play it on my phonograph," the singer-composer recalled.

Miss Lee was originally set to play at the Fairmont's Venetian Room through Jan 13. But she cut her Fairmont engagement down a week when she was pegged to do a television tribute to Duke Ellington on Jan 10. An actual telecast date has not been set yet.

Miss Lee recently broke all attendance records at Caesars Palace in Las Vegas. The performer whose previous record she broke was – Miss Peggy Lee.

"That really makes you feel good, when you break your own record at a room," she said.

Judging from the reservations pouring into the Fairmont's Venetian Room, it could happen again in Dallas.

Dallas Morning News [Dallas, Texas], Dec 29, 1972, C6:

DALLAS AFTER DARK

***Miss Peggy Lee At Venetian Room* – By PHILIP WUNTCH**

Miss Peggy Lee opened Thursday night at the Venetian Room of the Fairmont Hotel.

Need I say more? The name is legendary, and so is the lady. In this instance, the legend is more than substantiated by the fact. Onstage, Miss Lee is quietly smoldering dynamite.

Her voice is subdued, but it is a dictionary of connotations, and her eyes roll with suggestiveness. She is exquisitely gowned and coiffed and lovingly lit. As a performer, she carefully doesn't disappoint her fans. The packed Venetian Room came to eat out of her hands, and she gave them a full and choice feast.

Her arrangements are expert, quite possibly the finest I've heard at the Venetian Room. The melodic "Superstar" and "Someone Who Cares" are as graceful and tender as one could wish. The blistering "Fever" on the other hand, appropriately knowing and sophisticated.

MISS LEE can be sweet and vulnerable or saucy and feline. She is not only a singer but also an actress who sings. This is irrevocably proved, of course, by “Is That All There Is?” the song which is indelibly linked with her name. With the stirring orchestra, you sometimes have to strain to hear the lyrics – but the lyric, and her delivery, are masterpieces.

She performs “Razor” in jaunty, memorable style and turns good-naturedly feline for “When I Found You.” Her version of “Just In Time” checks in with a sophisticated, hard-driving pace. She signs off with a sweet, soft “I’ll Be Seeing You.”

The opening night crowd awarded her with a standing ovation. It was the sort of reception which befits a legend who is still very much a human, gracious performer. After all is said, “Superstar” and “Someone Who Cares” provide the sort of memories you want to take with you and lock up.

FAIRMONT RINGSIDE: The **Jerry Gray** Orchestra, augmented by a minimum 15 additional pieces, performed smoothly and stirringly throughout the evening. Special praise must be given Lou Levey, musical director for Miss Lee.

Lots of excitement at the Venetian Room these days, not only with Miss Lee’s triumphant opening, but also for the bookings of Ella Fitzgerald and Nancy Wilson.

KVIL was well-represented at the Thursday opening, and with good reason. There’s an exciting “KVIL Night with Miss Peggy Lee” in the very near future.

Photograph of Peggy Lee with caption:

Miss Peggy Lee . . . Fire and warmth at Fairmont’s Venetian Room.

Our New Year's Eve is Miss Peggy Lee

It's a perfect party. A wondrous way to celebrate New Year's Eve— with the peerless Miss Peggy Lee. Her performance puts our party in a class by itself. Continuous entertainment throughout the evening with the Jerry Gray Orchestra. Choose one of the two package plans described below.

To purchase tickets: come to The Bottle Shop in the Fairmont Hotel lobby. The Bottle Shop is open 10 am to 9 pm, Monday through Saturday. Sales in person only.

For any additional information, call 748-5454, ext. 138.



Fairmont Hotel
Ross at Akard

PACKAGE A:
In the Venetian Room, 8:30 pm to 2 am, show at 9:00 pm. Dinner served from a special New Year's Eve menu. Price: \$45 per person including dinner, dancing, entertainment charge, tax, gratuities and favors. Alcoholic drinks additional.



PACKAGE B:
In the Regency Ballroom, 9 pm to 2 am, show at 11 pm. A midnight buffet breakfast will be served. Price: \$24 per person including dancing, entertainment charge, midnight breakfast, tax, gratuities and favors. Alcoholic drinks additional.

Dallas Morning News [Dallas, Texas], Jan 1, 1973, D6:

DALLAS AFTER DARK

***New Year's Cheer Enlivens Rooms* – By PHILIP WUNTCH**

They did it at the Venetian Room under the official supervision of Mayor Wes Wise after listening to the caressing voice of Miss Peggy Lee.

What “they did” of course, was to celebrate New Year’s Eve with the most festive spirit seen in recent years. Never mind about the Cowboy’s game outcome. The mood was chin-up all the way. 1972 may have had its share of disappointments for some, but it went out like a champion.

THE FAIRMONT Hotel had overflow crowds in both the Venetian Room and the Regency Ballroom. Miss Lee performed a 9 p.m. show in the Venetian Room and then moved upstairs to the Regency Ballroom for an 11 p.m. show. She closed both shows appropriately with “I’ll Be Seeing You.”

At midnight Mayor Wise and bandleader Jerry Gray rang in the New Year at the Venetian Room. Upstairs at the Regency Ballroom, Jim Mitchell of WFAA-Ch 8 did the midnight honors.

A special section of the Regency Ballroom had been devoted to KVIL radio station, which hosted a “KVIL New Year’s Night at the Fairmont.” The Fairmont, as well as other major hotels in the city, is sponsoring a bus caravan to the Cotton Bowl game Monday. The Venetian Room, ordinarily closed on Sunday evenings, will be closed New Year’s Day.

THE PATRONS flocked to the Venetian Room in record numbers. And the \$45 per person (including dinner, taxes, gratuities) which the Fairmont showroom charged must have been a citywide record in itself.

The showroom was completely packed.

“I would say this was probably a record, attendance wise, for us,” said Venetian Room manager Bernd Wohlschlaeger. “Everybody in clubs in Dallas had a good Christmas, and Christmas is usually the toughest time of the year. And now New Year’s Eve has turned out to be sheer dynamite. So the holiday season has really been good this year.”

Dallas Morning News [Dallas, Texas], Jan 4, 1973, A31:

Broadcast Beat

Cosell Heads Sports Show – By HARRY BOWMAN TV-Radio Editor

PEGGY LEE, currently breaking every record possible at the Fairmont Hotel's Venetian Room, has been added to the guest roster for CBS' upcoming special “Duke Ellington . . . We Love You.”

January 8, 1973 [Monday] thru January 13, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Jerry Vale; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Jerry Vale Show – Including:

Count Basie Overture – Jerry Gray and his Venetian Room Orchestra
Help Yourself – v Jerry Vale
Al Di La – v Jerry Vale
Too Young – v Jerry Vale
For The Good Times – v Jerry Vale
Til – v Jerry Vale
Speak Softly Love – v Jerry Vale
I Have But One Heart – v Jerry Vale
Will You Still Be Mine – v Jerry Vale
Nat King Cole Medley, including:
 Unforgettable – v Jerry Vale
 Mona Lisa – v Jerry Vale
 Walking My Baby Back Home – v Jerry Vale
 Smile – v Jerry Vale
My Love Forgive Me – v Jerry Vale
Mala Femina – v Jerry Vale
My Way – v Jerry Vale

Columbia Records, well represented at the Venetian Room opening, hosted a cocktail party honoring Jerry Vale in between shows.

January 15, 1973 [Monday] thru January 20, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Lorna Luft; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Lorna Luft Show – Including:

Big Band Tribute to Russ Morgan, Ted Weems, Sammy Kaye, and Clyde McCoy – Jerry Gray
They Can't Take That Away From Me – v Lorna Luft
Motion Picture Ball [novelty number with dancers Sal Angelica and Pat O'Hara] – v Lorna Luft
Medley of 1950's Hits, including:
 Sincerely – v Lorna Luft
 Splish Splash – v Lorna Luft
 Rock Around The Clock – v Lorna Luft
 Sh-Boom – v Lorna Luft
Will You Still Love Me Tomorrow – v Lorna Luft
Medley, including:
 It All Depends On You – v Lorna Luft
 Them There Eyes – v Lorna Luft
 Carolina – v Lorna Luft

Gene Palumbo – Musical Director
Lee Gurst - drummer

January 22, 1973 [Monday] thru January 27, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Jerry Lewis; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Jerry Lewis Show – Including:

Opening Overture – Jerry Gray and his Venetian Room Orchestra

Comedy a la Jerry Lewis, including:

 Where Or When – Jerry Lewis on trumpet

 Tea For Two – Jerry Lewis tap dance

Al Jolson Medley, including:

 Mammy

 Rockabye Your Baby

January 29, 1973 [Monday] thru February 7, 1973 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Joel Grey; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Joel Grey Show – Including:

Opening Overture with Cabaret and George M – Jerry Gray and his Venetian Room Orchestra
George M. Cohan Medley, including:

It's A Grand Old Flag – v Joel Grey

H-A-R-R-I-G-A-N – v Joel Grey

Give My Regards To Broadway – v Joel Grey

Yankee Doodle Dandy – v Joel Grey

Our Love Is Here To Stay – v Joel Grey

Doodly Do – v Joel Grey

Lean On Me – v Joel Grey

Anthony Newley Medley – v Joel Grey

Cabaret Medley – v Joel Grey

For All We Know, We May Never Meet Again – v Joel Grey

Everett Gordon – Musical Director

Denton Record-Chronicle [Denton, Texas], Jan 26, 1975, Page 15D Metro Monitor:

Metro Monitor CALENDAR

Mon. 29

DALLAS' Fairmont Hotel's Venetian Room hosts singer Joel Grey in two nightly performances except Sundays, through Feb. 7. Times and reservations available at (214) 748-5454.

Denton Record-Chronicle [Denton, Texas], Feb 2, 1973, Page 13 Metro Monitor:

Metro Monitor CALENDAR

Fri. 2

DALLAS' Fairmont Hotel's Venetian Room hosts singer Joel Grey in two nightly performances except Sundays, through Wednesday. Times and reservations available at (214) 748-5454.

The next guest in the Venetian Room will be Robert Goulet, who will perform twice-nightly schedule through Feb 17.

Texas Monthly, Feb 1973, Page 25:

Joel Grey thru Feb 7.

February 8, 1973 [Thursday] thru February 17, 1973 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Robert Goulet; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

[Author's Note: We acquired an original autographed photo from this engagement, to be scanned.]

Robert Goulet Show – Including:

Opening Overture, Jerry Gray and his Venetian Room Orchestra, including:

On A Clear Day

If Ever I Would Leave You

Fiddler On The Roof Medley – v Robert Goulet

Sunrise, Sunset – v Robert Goulet

To Life – v Robert Goulet

Michel Legrand Medley, including:

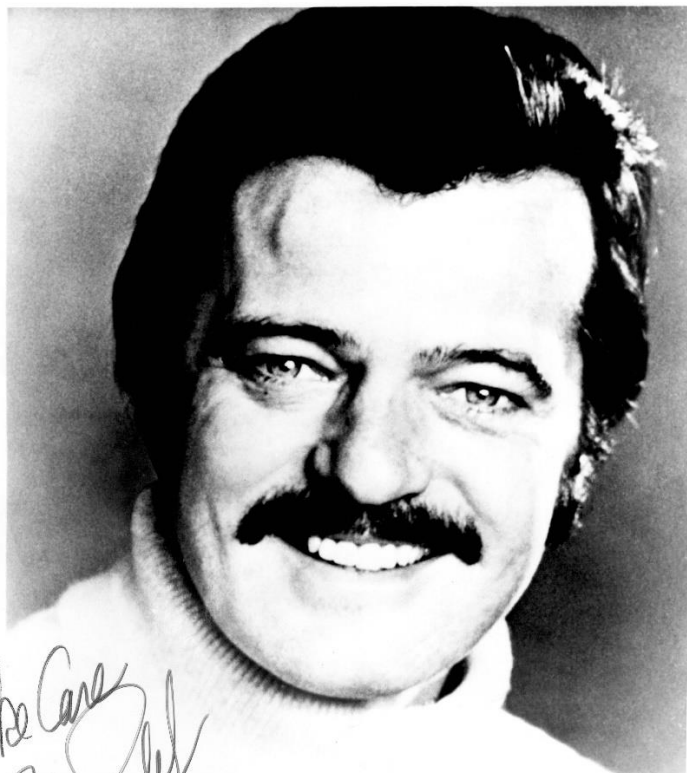
The Summer Knows – v Robert Goulet

Summer Me, Winter Me – v Robert Goulet

Just A Little Lovin' – v Robert Goulet

Maybe This Time – v Robert Goulet

ROBERT GOULET



*Take Care
BR Goulet*

VENETIAN ROOM Feb. 8-17
Two shows nightly,
closed Sunday.
entertainment charge
Jerry Gray Orchestra

[Original Autographed Photograph]

Denton Record-Chronicle [Denton, Texas], Feb 2, 1975, Page 13 Metro Monitor:

Metro Monitor CALENDAR

Fri. 2

DALLAS' Fairmont Hotel's Venetian Room hosts singer Joel Grey in two nightly performances except Sundays, through Wednesday. Times and reservations available at (214) 748-5454.

The next guest in the Venetian Room will be Robert Goulet, who will perform twice-nightly schedule through Feb 17.

Texas Monthly, Feb 1973, Page 25:

Jack Jones Feb 8-17
Balance TBA

The Billboard, Feb 17, 1973, Page 14, Who-Where-When:

Jack Jones Feb 8-28

February 19, 1973 [Monday] thru February 28, 1973 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Gloria Loring; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

The Jerry Gray Venetian Room Orchestra was conducted by George Cherb in Jerry's absence, at least on opening night.

Gloria Loring Show – Including:

Killing Me Softly – v Gloria Loring

Oh Babe – v Gloria Loring

Old-Time Medley, including:

My Blue Heaven – v Gloria Loring

Baby Face – v Gloria Loring

Blues Medley, including:

Am I Blue – v Gloria Loring

As Time Goes By – v Gloria Loring

Song Sung Blue – v Gloria Loring

March 1, 1973 [Thursday] thru March 10, 1973 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with The Friends Of Distinction; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Normally 4 members, Dani McCormick was ill in Los Angeles. The remaining three were Dianne Jackson, Floyd Butler, and Harry James Elston

The Friends Of Distinction Show – Including:

Big Band Million-Seller Medley – Jerry Gray Venetian Room Orchestra

Medley of Hits, including:

Grazing – v The Friends Of Distinction

Love Or Let Me Be Lonely – v The Friends Of Distinction

Going In Circles – v The Friends Of Distinction

Time Waits For No One – v The Friends Of Distinction

Get Together – v The Friends Of Distinction

Free The People – v The Friends Of Distinction

I Need You – v The Friends Of Distinction

If You Really Love Me – v The Friends Of Distinction

What's Going On – v The Friends Of Distinction

What's Happening Brother – v The Friends Of Distinction

Ray Cork – Musical Director

March 12, 1973 [Monday] thru March 21, 1973 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Roger Miller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Roger Miller Show – Including:

Dang Me – v Roger Miller

Buffalo Herd – v Roger Miller

Chug-A-Lug – v Roger Miller

Orange Blossom Special – v Roger Miller

England Swings – v Roger Miller

Husbands And Wives – v Roger Miller

Little Green Apples – v Roger Miller

Me And Bobbie McGee – v Roger Miller

King Of The Road – v Roger Miller

March 22, 1973 [Thursday] thru April 5, 1973 [Thursday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Ella Fitzgerald; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Ella Fitzgerald Show – Including:

Down In The Depths (On The 90th Floor) – v Ella Fitzgerald
Good Morning, Heartaches – v Ella Fitzgerald
Body And Soul – v Ella Fitzgerald
What's Going On – v Ella Fitzgerald
I Love You, Porgy – v Ella Fitzgerald
A House Is Not A Home – v Ella Fitzgerald
Taking A Chance On Love – v Ella Fitzgerald
Some Of These Days – v Ella Fitzgerald
Sweet Georgia Brown – v Ella Fitzgerald
You've Got A Friend – v Ella Fitzgerald

Tommy Flannagan – Conductor and piano
Steve Ettelson – drums
Keter Betts - bass

Dallas Morning News [Dallas, Texas], Mar 18, 1973, C3:

Dallas After Dark:

Ella, Bette, Brenda – All Divine Ladies!

This is the week for female performers – “divine” female performers.

In chronological order, there is the divine Ella Fitzgerald, opening a 2-week engagement Thursday at the Fairmont Hotel's Venetian Room.

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Ella, on her previous Fairmont visit, was reluctant to talk about the past. But she would if pressed.

During the middle 1930's Ella was a contestant in one of the New York City amateur shows. “I sang because I was too nervous to dance,” the shy performer has commented. “And I couldn't believe it when I won \$10 First Prize at the Harlem Opera House.”

If, at first she sang because she was too nervous to dance, why did she continue to sing?

“The reason I continue to sing . . . I love people and I love to be loved by people. When you get that two-way love going, that's something,” the upcoming Venetian Room superstar said.

With Ella, Bette, and Brenda, it should be a week to remember. And one to keep all night people busy.

PHILIP WUNCH

Dallas Morning News [Dallas, Texas], Mar 21, 1973, B10:

Broadcast Beat – By HARRY BOWMAN TV-Radio Editor

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“**THE TIMEX ALL-STAR SWING FESTIVAL**,” a widely acclaimed musical special hosted by Doc Severinsen and featuring some of the swing musicians, will have world's greatest jazz and an encore telecast on NBC and Channel 5 May 2 at 9 p.m.

Among the performers featured on the show are Ella Fitzgerald (she opens Thursday at the Fairmont Hotel's Venetian Room), Benny Goodman's original quartet (Lionel Hampton, Gene Krupa, Teddy Wilson), Duke Ellington and his orchestra, Count Basie and his orchestra, the Dave Brubeck Quartet with Paul Desmond, singer Joe Williams, and trumpeters Bobby Hackett and Dizzy Gillespie.

Can you imagine a more impressive lineup?

Dallas Morning News [Dallas, Texas], Mar 23, 1973, D4:

Dallas After Dark:

***Ella's Back At Fairmont* – By PHILIP WUNTCH**

Ella Fitzgerald is a legend.

She is also an empress and a sorceress, a master and a magician. She has been called the “first lady of song” – and that seems like an understatement.

Ella opened Thursday night at the Fairmont's Hotel's Venetian Room for a 2-week engagement. The memory of the love affair between artist and audience should last much longer than that.

Ella herself has a magnetic love affair going; it's with perfect pitch and eloquent phrasing, and it works both ways between the lady and the song's lyrics.

The packed house saluted Ella's every vocal inflection and her every gesture – and with her magnificent arms, she made many broad and sweeping gestures which only serve to ingratiate her to her audience. I haven't seen such a reception since . . . well, since the last time Ella Fitzgerald played the Fairmont.

Surely Cole Porter must have written the suggestive, saddened “Down In The Depths On The 90th Floor” for no one but Ella. What she does with it is exotic. Equally memorable is her variation of Billie Holiday's “Good Morning, Heartaches” – stimulating, sensual, and melancholy!

Her version of “Body And Soul” makes it seem every inch the classic it is. And, in a more recent vein, she takes Marvin Gaye's intense, driving “What's Going On” and handles it in her own distinctive style, making it something very special.

She also does a marvelous “I Love You, Porgy” which seems to fill the room with smoky moodiness; it was highly stylized with the indelible Ella individuality. Also triumphant were “A House Is Not A Home” and “Taking A Chance On Love.”

She really gets down to the jazz of things with “Some Of These Days” and “Sweet Georgia Brown” and closes with an appropriately warm “You've Got A Friend.”

She had many friends indeed opening night (two standing ovations), and she'll make many more during her Venetian Room stay. You don't argue with an empress when she so totally and unimpeachably deserves the throne.

Incidentally: The Jerry Gray Orchestra kept in perfect cadence with Ella every step, giving grand support to a grand performer.

Special words must be said for Tommy Flanagan, Ella's pianist and conductor; Steve Ettelson, drummer; and Keter Betts, bass. They are all superb.

Photograph of Ella Fitzgerald with caption:

Ella Fitzgerald . . . Brings rare artistry to the Venetian Room.

Dallas Morning News [Dallas, Texas], Mar 28, 1973, A27:

Dallas After Dark:

Brenda A Veteran At 28 Years Of Age – By PHILIP WUNTCH

Brenda Lee, performing through Saturday night at the Losers club, is now at another peak of her colorful career.

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Incidentally: Great mutual admiration society going between Ella Fitzgerald, at the Fairmont, and Brenda Lee, at the Losers. The two ladies exchanged compliments at the Egyptian Restaurant, accompanied by Fairmont bandleader Jerry Gray.

Dallas Morning News [Dallas, Texas], Mar 29, 1973, C1:

Sour Notes Aren't In Her Repertoire

Ella Fitzgerald Sings No Sad Refrains On Her Highs, Lows – By JANE ULRICH

Ever-blooming Ella Fitzgerald

Dallas Morning News [Dallas, Texas], Apr 1, 1973, C1:



Ella Fitzgerald at the Venetian Room . . . Her range and completeness as a singer make it clear she has master of the great vocal artistry.

World Of Music:

Ella Fitzgerald's Art – A Personal Appraisal – By JOHN ARDOIN Music Editor

One of the prime musical events of the current season is not to be heard in the concert halls of Dallas, but in the Venetian Room of the Fairmont Hotel. Here, until next Thursday, shines the compelling artistry of Ella Fitzgerald.

Hearing Miss Fitzgerald again last week (happily, one of the many times) reminded me anew that the lines which set off great singing need no adjusting between the world of classic song and that, for want of a better word, of “pop.”

The qualities which make Miss Fitzgerald so major an artist are no different than those which make us value equally well the rarity of a singer such as Victoria de los Angeles. And Miss Fitzgerald’s range and completeness as a singer make it abundantly clear that there is no reason to settle for less taste and finish in popular singers than in so-called “classical” ones.

I think what always attracts one first to a singer – and singing remains the most natural means of musical sharing – is the actual sound of a voice. The hues and textures of a singer’s timbre are a magnet to a listener’s response. If you don’t like the sound, all the artistry in the world is not going to draw you close.

And one of the main criterions of a sound is that it be individual, that it be immediately recognizable, that it be like no other. This fact is behind the pros and cons which have always swirled about Maria Callas. It is the factor which gives Elisabeth Schwarzkopf’s voice its identity. It is the basis for my response to Ella Fitzgerald.

Like all important singers, Miss Fitzgerald could not be mistaken for someone else. Her sound is honey-coated and a personalized orange-brown, full in the lower register and capable of any flight upward she chooses to undertake.

But where sound creates the initial affair between a listener and a singer, it is a singer’s way of looking at the world through music which turns the affair into real love. If a singer has little to say and no individual way with which to say it, all the lovely sounds in the world are not going to make up the difference.

Miss Fitzgerald like a Callas or a De los Angeles, has plenty on her mind and her own way of airing it. She knows just which word in a musical sentence should be highlighted to make sense of the whole, even which syllable within the word is the most important. This may not be a conscious thing – it rarely is in the great – but it is an unmistakable phenomenon.

With this there comes a prodigious and innate mastery of rhythm. This all-important give and take in music, this tension and relief, is the backbone of performance. You hear it as readily in the piano playing of Vladimir Horowitz as you did in the wizardry of the late Art Tatum.

Miss Fitzgerald used it most insinuatingly in her singing of a ballad, that area of “pop” music she most completely owns. And she uses it in tandem with marvelous long lines, for she breathes like a thoroughbred, another shared asset with her “classical” sisters.

Nothing bugs me more than to hear a “pop” singer chop up a vocal line with random, unmusical breathing because she lacks the technique or intelligence to create a more beautifully arched phrase.

But a great singer must also be mistress of all technical matters. It requires much less to sing “Boheme” than “Norma,” and many so-called serious singers fake their way through a career on half a technique and a limited repertory. Virtuosity and variety are the other side of the vocal coin, and this too is a prominent part of Miss Fitzgerald’s art.

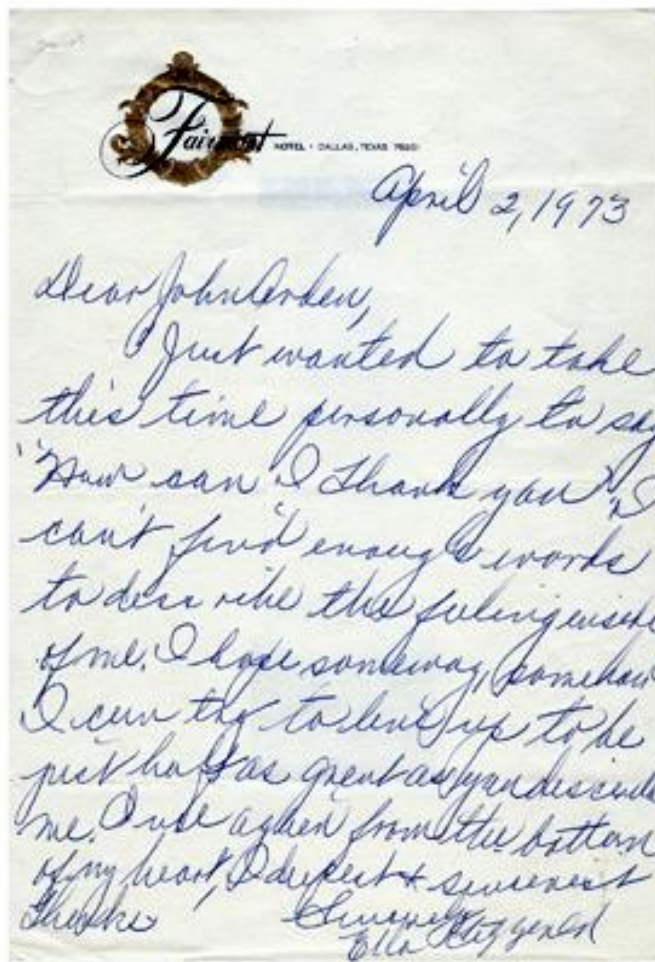
I remembered one night hearing “Jazz At The Philharmonic” in which she took off with a sax in a spiral of coloratura which would have put Joan Sutherland to shame. And nowhere does her sense of fantasy and virtuosity merge more telling than in her renowned scat singing, where abstract syllables or nonsense words form a platform with which she builds a sky-reaching, cheer-raising musical experience, one always new and fresh.

I respond to her singing of nearly everything. But most of all to her deep, moving way with a ballad.

Here one senses the ultimate requirement of a singer – communication. It is that reaching beyond art to form a bond with an audience, that giving back of what life has given you, that very personal and emotional shoring of yourself.

My idea of heaven would be to listen to an evening of all Gershwin or Porter ballads by Miss Fitzgerald. And if I had my way, and this was the best possible of all worlds, I would be at the Fairmont every night while she is here. For she is something to cherish, this very great lady of song.

Personal correspondence from Ella Fitzgerald to John Ardoin, Dallas, Texas, Apr 2, 1973:



April 2, 1973, Dear John Ardoin,

Just wanted to take this time personally to say how can I thank you. I can't find enough words to describe the feeling inside of me. I hope someday somehow I can try to live up to be just half as great as you describe me. Once again from the bottom of my heart, deepest and sweetest thanks. Sincerely, Ella Fitzgerald.

April 6, 1973 [Friday] thru April 14, 1973 [Saturday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Johnny Mathis; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Johnny Mathis Show – Including:

April 16, 1973 [Monday] thru April 25, 1973 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Gigi Galon; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Gigi Galon Show – Including:

April 26, 1973 [Thursday] thru April 28, 1973 [Saturday] [3-night Engagement]:

Jerry Gray and his Orchestra, with Frankie Avalon; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Frankie Avalon Show – Including:

April 30, 1973 [Monday] thru May 1, 1973 [Tuesday] [2-night Engagement]:

Jerry Gray and his Orchestra, with Cynthia White; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Cynthia White Show – Including:

May 2, 1973 [Wednesday] thru May 5, 1973 [Saturday] [4-night Engagement]:

Jerry Gray and his Orchestra, with Lainie Kazan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Lainie Kazan Show – Including:

The Lawton Constitution [Lawton, Oklahoma], May 3, 1973, Page 5C:

..... Lainie Kazan is performing this week in the Fairmont Hotel's Venetian Room in Dallas.

May 7, 1973 [Monday] thru May 19, 1973 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Nancy Wilson; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Nancy Wilson Show – Including:

The Billboard, May 5, 1973, Page 22, Who – Where – When:

Nancy Wilson

May 21, 1973 [Monday] thru May 26, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Enzo Stuarti; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Enzo Stuarti Show – Including:

May 28, 1973 [Monday] thru June 2, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Carolyn Daye; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Carolyn Daye Show – Including:

June 4, 1973 [Monday] thru June 13, 1973 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Thelma Houston; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Thelma Houston Show – Including:

The Billboard, Jun 16, 1973, Page 19, Who – Where – When:

Thelma Houston

June 14, 1973 [Thursday] thru June 23, 1973 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Jim Bailey; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Jim Bailey Show – Including:

The Billboard, Jun 2, 1973, Page 18, Who – Where – When:

Jim Bailey

June 25, 1973 [Monday] thru June 30, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Lily Tomlin; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Lily Tomlin Show – Including:

July 2, 1973 [Monday] thru July 7, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Patti Jo; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Patti Jo Show – Including:

July 9, 1973 [Monday] thru July 14, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Michael Allen; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Michael Allen Show – Including:

July 16, 1973 [Monday] thru July 18, 1973 [Wednesday] [3-night Engagement]:

Jerry Gray and his Orchestra, with John Gary; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

John Gary Show – Including:

July 19, 1973 [Thursday] thru July 25, 1973 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Julie Budd; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Julie Budd Show – Including:

July 26, 1973 [Thursday] thru August 4, 1973 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Lou Rawls; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Lou Rawls Show – Including:

August 6, 1973 [Monday] thru August 11, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Leslie Uggams; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Leslie Uggams Show – Including:

August 13, 1973 [Monday] thru August 18, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Phyllis Diller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Phyllis Diller Show – Including:

August 20, 1973 [Monday] thru August 25, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Kaye Stevens; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, 8:30 and 11:00 pm; closed Sunday. Jerry Gray and his Orchestra also played for dancing.

Kaye Stevens Show – Including:

August 27, 1973 [Monday] thru September 1, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Daphne Davis [Australian comedian-impressionist]; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Venetian Room was closed on Labor Day, September 3rd.

Daphne Davis Show – Including:

[Author's Note: The show time on both Friday and Saturday evenings were moved to 30-minutes later about September 1, 1973. This is confirmed by several different sources.]

September 1973:

Texas Monthly, September 1973:

Venetian Room, Fairmont Hotel, Ross and Akard (748-5454). The only club in town pulling in names like the Supremes, Peggy Lee, Tony Bennett, etc.

Opens 7:30 with shows at 8:30 and 11:00 Mon thru Thur, 9:00 and 11:30 Fri and Sat. Dinner approximately \$7.50. Cover \$8-\$12 depending on show.

September 4, 1973 [Tuesday] thru September 10, 1973 [Monday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Helen O'Connell; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Helen O'Connell Show – Including:

[Author's Note: The show time on both Friday and Saturday evenings were moved to 30-minutes later about September 1, 1973. This is confirmed by several different sources.]

September 8, 1973 [Saturday]:

The Billboard, Sep 8, 1973, page T-12 (Spotlight On Texas):

Jerry Gray Leads Fairmont Orchestra For Guest Acts

Back in "that" era, Jerry Gray was working as a violinist and chief arranger for the Artie Shaw band. Among his arrangements was a Shaw classic, "Begin The Beguine." Then Gray worked for Glenn Miller, while Miller was a civilian and after he went into the army. There he wrote a few songs such as "String Of Pearls," "Pennsylvania 6-5000," "Sun Valley Jump," and others, and arranged the famous Miller songs.

He still collects royalties and performance for these, more now for some of them than at the beginning. A lot of it comes from Europe.

Gray has had a colorful career. He did studio work in New York, and had his own band for the Philip Morris Show. He moved to the West Coast, and did the Campbell Soup Show. He recorded for Decca in 1949, then formed a dance band and toured for a number of years.

Then, in 1969, Jerry Gray settled down. He really hasn't intended to. He agreed to go to the Fairmont Hotel in Dallas for what he thought would be a couple of months, and now is about to start his fifth year there.

"Here I found a new audience, and people were wonderful. It's an atmosphere I had never encountered before," he said. Gray recalls that Jack Jones was the opening act at the Fairmont. "We played the overture first, with eight brass, five saxes, strings, and the whole works. It was a great experience."

Gray says his job, fronting the orchestra, allows him not only to play with the great performers of today, but to see all of his old friends as they come through. Naturally they stay at the Fairmont. It's where the great shows are, and it is an incredibly beautiful and fantastically-operated hotel.

The talent speaks for itself: Peggy Lee, Johnny Mathis, Tony Bennett, Lou Rawls, Patti Page, Carol King, Julie Budd, Roy Clark, Richard Harris, Mitzi Gaynor, Ella Fitzgerald, just to name a few.

"People said this hotel would never make it with this sort of entertainment," Gray says. "It not only has made it, but it has been a great boon to Dallas."

And the man who makes it all work is Max Schnallinger, a handsome, articulate (though with a trace of his native Austrian) man, who has made entertainment meaningful in the Dallas area. He operates on a budget of from \$10,000 to \$40,000 weekly, and has proven that Dallas is a big music town.

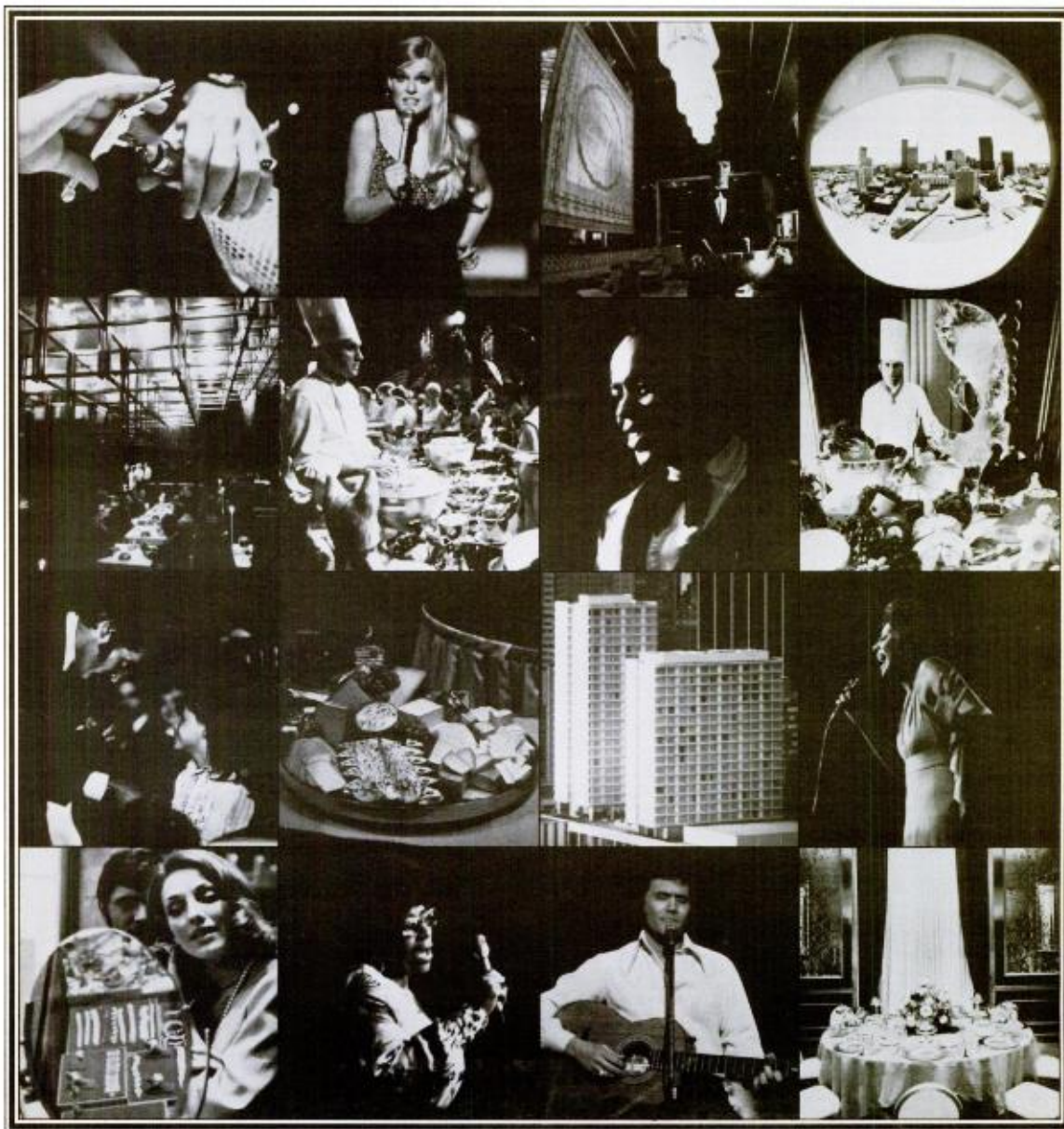
Schnallinger operates the Venetian Room, which often is overflowing beyond its 400 seat capacity. This man, with faith in his adopted city, came out of the Fairmont chain in San Francisco, and has turned the Fairmont of Dallas into the showcase of the southwest. The room "reflects the opulence of the 18th Century Venice and duplicates the world famous show room of the Fairmont Hotel and Tower in San Francisco."

Able assisting Schnallinger is vivacious, energetic, and cooperative Betty Holloway, a one-time school teacher who has given promotion and publicity a meaningful twist. A native of Wichita Falls, Texas, Betty spent much of her life in Fort Worth (BS, TCU) taught in small towns and big towns, did some newspaper work, then got into the public relations field. Always on the run, she carries a portable radio by which she can be paged at any time, and she frequently is.

The Billboard, Sep 8, 1973, page T-12 (Spotlight On Texas):

*Fashion meets fame
meets pheasant meets fortune
meets function meets fantasy.*

The Fabulous Fairmont. Dallas.



Fairmont Hotel, Ross at Akard, Dallas, Texas 75201, (214) 748-5454

September 11, 1973 [Tuesday] thru September 16, 1973 [Sunday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Roger Williams; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Due to a unique scheduling for this last-minute booking, the Venetian Room was open this Sunday, September 16th for a special evening with Roger Williams.

Roger Williams Show – Including:

[Author's Note: The show time on both Friday and Saturday evenings were moved to 30-minutes later about September 1, 1973. This is confirmed by several different sources.]

September 17, 1973 [Monday] thru September 22, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with The Lettermen; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Lettermen Show – Including:

[Author's Note: The show time on both Friday and Saturday evenings were moved to 30-minutes later about September 1, 1973. This is confirmed by several different sources.]

The Billboard, Sep 8, 1973, Page 16, Who – Where – When:

The Lettermen

Denton Record-Chronicle [Denton, Texas], Sept 14, 1973 Page 11 Metro Monitor:

Arts and Theater Calendar

Fri. 14

DALLAS' FAIRMONT HOTEL Venetian Room presents the Lettermen through Sep 22. The trio presents two shows nightly at 8:30 and 11 p.m. Monday through Thursdays, and 9 and 11:30 p.m. Friday and Saturday

September 24, 1973 [Monday] thru September 29, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Larry Storch with Jody Donovan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Larry Storch with Jody Donovan Show – Including:

[Author's Note: The show time on both Friday and Saturday evenings were moved to 30-minutes later about September 1, 1973. This is confirmed by several different sources.]

October 1, 1973 [Monday] thru October 6, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Bobby Vinton; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Bobby Vinton Show – Including:

October 8, 1973 [Monday] thru October 13, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Patti Page; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Patti Page Show – Including:

October 15, 1973 [Monday] thru October 20, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with The Mills Brothers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Mills Brothers Show – Including:

Grand Prairie Daily News [Grand Prairie, Texas], Oct 12, 1973, Page 9, Area Entertainment:

The Mills Brothers will sing at the Venetian Room of the Dallas Fairmont Hotel Oct. 15-20. They will give two shows nightly Monday through Saturday; their first show is at 8:30 p.m. Monday-Thursday; 9 p.m. Friday and Saturday. The second show begins at 11 p.m. Monday through Thursday and 11:30 p.m. Friday and Saturday.

October 22, 1973 [Monday] thru October 27, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with George Kirby; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

George Kirby Show – Including:

October 29, 1973 [Monday] thru November 3, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Cass Elliot; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Cass Elliot Show – Including:

November 5, 1973 [Monday] thru November 10, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Edie Adams with Pete Candoli; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Edie Adams with Pete Candoli Show – Including:

November 12, 1973 [Monday] thru November 17, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Richard Harris; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Richard Harris Show – Including:

November 19, 1973 [Monday] thru November 24, 1973 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Kelly Garrett; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Venetian Room was closed on Thanksgiving evening, November 22nd.

Kelly Garrett Show – Including:

November 26, 1973 [Monday] thru December 5, 1973 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Mel Torme; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Mel Torme Show – Including:

Dialogue in Swing; Intimate Conversations with the Stars of the Big Band Era, Fred Hall, P 84/85:

FRED: *I Surrender, Dear.*

MEL: *I Surrender, Dear.* I used to break Jerry Gray up, who wrote that arrangement, because when I worked with him and the house band at the Dallas Fairmont Hotel, I would sing the complete sax chorus of all those things he wrote – I mean the combined sax chorus, not the solos. But *I Surrender, Dear.* Boo-dee-do dee-do (sings several bars). I mean just extraordinary stuff – just great stuff – all those '38 and '39 records of the band. Buddy Rich made an enormous difference in the band. As did Georgie Auld.

[Author's Note: Extracted from interview between Mel Torme and Fred Hall, July 1985. This portion of the interview centered around the Jerry Gray 1938 arrangement of *I Surrender, Dear* for Artie Shaw and his Orchestra.

Mel Torme's comments on Gray's talents are representative of the respect held in the industry for the arranger-bandleader. "Jerry is a great musical arranger and writer . . . he is certainly one of my musical heroes."]

December 6, 1973 [Thursday] thru December 12, 1973 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Dawn's New Ragtime Follies with Tony Orlando; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Dawn's New Ragtime Follies with Tony Orlando Show – Including:

The Odessa American [Odessa, Texas], Dec 6, 1973, Page 10C:

Nightclubs Open

SAN FRANCISCO (AP) – Richard L. Swig, president of the Fairmont Hotels, says there'll be no final curtain call in big name nightclub entertainment in his hotels as long as he's alive and booking.

In an era when hotel nightclub after hotel nightclub has gone to featuring lesser-known performers or shut down, the Fairmont hotels in San Francisco, Dallas, and New Orleans still present top names. Aside from those, the only hotels outside Las Vegas regularly featuring are the Astoria in New York and the Palmer House in Chicago.

Swig is even expanding; next city – Atlanta.

December 13, 1973 [Thursday] thru December 15, 1973 [Saturday] [3-night Engagement]:

Jerry Gray and his Orchestra, with Jaye P. Morgan; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Jaye P. Morgan Show – Including:

December 17, 1973 [Monday] thru December 26, 1973 [Wednesday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Cathy Carlson; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Cathy Carlson Show – Including:

Including . . . December 21, 1973 [Friday] thru December 23, 1973 [Sunday] [3-night Engagement]:

Jerry Gray and his Band of Today, A Tribute to Glenn Miller, 8 pm to Midnight, Disneyland's 19th Annual Fantasy On Parade, Main Street Plaza Gardens, Disneyland, Anaheim, California.

La Verne Leader, The Bulletin [La Verne, California], Dec 6, 1973, Page 26

Disney's XMAS Season To Offer Good, Family Fun

Disneyland will feature an outstanding array of family entertainment during the Christmas season, including the enchanting "Fantasy On Parade," as the Park welcomes guests for the Holidays, Dec 21 through Jan 1.

.....

Big band sounds will emanate from Main Street's Plaza Gardens as Jerry Gray and his Band of Today offer a tribute to Glenn Miller on Dec 21-23, and Ray McKinley and his Orchestra perform Dec 26-30.

Santa Cruz Sentinel [Santa Cruz, California], Dec 9, 1973, Page 27:

Disneyland Readies Its Holiday Shows

ANAHEIM – Disneyland will feature an outstanding array of family entertainment during the Christmas season, including "Fantasy on Parade," as the Park welcomes guests for the holidays, Dec 21 through Jan 1.

The entire park will be decorated to capture the spirit of the season, with everything from a 60-foot Christmas tree to miles of holly and hemlock.

Disneyland's biggest decoration, however, will be "Fantasy on Parade," combining Disney magic with the holiday atmosphere for a pageant the entire family can enjoy.

Featuring the talents of more than 500 performers, the parade will showcase scenes from such Walt Disney film Classics as "Fantasia," "Snow White," "Mary Poppins," "Pinocchio," and "Jungle Book."

They will be joined this year by the delightful band of characters who head the cast of "Robin Hood," the latest Disney full-length animated feature, which is scheduled for release during the holidays.

Santa Claus himself will also be on hand for all of the parade's 19 performances in a toy-filled sleigh, headed by eight of the most comical reindeer this side of the North Pole.

Dec 21 will mark the beginning of the celebration, with the solemn Candlelight Caroling Ceremony capturing the true significance of the season.

Joined by 1,000 choir voices, famous motion picture star Cary Grant will narrate "The First Christmas" as a highlight of the ceremony, which will be presented Dec 21 and 22 at 6 p.m.

"Fantasy on Parade" will premiere Dec 21 with a 9 p.m. performance. Beginning Dec 22, the pageant will be presented twice daily at 2 and 9 p.m., with the exception of 2 p.m. only performances on Dec 24, 25, and 31 and Jan 1.

The exciting sound of Jose Feliciano will be featured on the Tomorrowland Stage Dec 21-23 with the hit-making DeFranco Family slated for Dec 26-30.

Big band sounds will emanate from Main Street's Plaza Gardens as Jerry Gray and his Band of Today offer a tribute to Glenn Miller on Dec 21-23, and Ray McKinley and his Orchestra perform Dec 26-30.

The daytime lineup will include the Mike Curb Congregation on Tomorrowland Stage daily, except Dec 25 and Jan 1.

Disneyland will close its holiday season and usher in the new year in its usual spectacular fashion, with a gala party Dec 31. Featured entertainers will include Flash Cadillac and the Continental Kids, the Spinners, and Bob Crosby and his band featuring the Bobcats. The comedy duo of Skiles and Henderson will also be on hand, adding to the festivities.

The Sun-Telegram [San Bernardino, California], Dec 16, 1973, Page D-3:

DISNEYLAND – Candlelight Caroling Ceremony with Cary Grant Friday, Saturday at 6. Jose Feliciano on Tomorrowland Stage Friday, Saturday, Sunday (Dec. 23) nights. Jerry Gray and His Band of Today at Plaza Gardens same three nights. Admission free after payment at gate of \$5.35, under 14 \$4.30. Hours 9-7, tomorrow through 10-6, Friday and Saturday 9 a.m. to midnight.

The Sun-Telegram [San Bernardino, California], Dec 23, 1973, Page E-3:

DISNEYLAND – Anaheim, Jose Feliciano tonight on Tomorrowland Stage, Jerry Gray and His Band of Today tonight at Plaza Gardens. Admission free after payment at gate of \$5.35, under 14 \$4.30. Hours today 9 a.m. to midnight, tomorrow 9-6, Tuesday 10-7, Wednesday through Saturday 8 a.m. to midnight.

The Dallas Morning News [Dallas, Texas], Dec 31, 1973, Page A14:

Dallas After Dark – By PHILIP WUNTCH

INCIDENTALLY: Jerry Gray drew over 100,000 to his 3-day Disneyland concert, Dec 21-23. The Venetian Room bandleader drew 30,000 the first night, with the second and third shows building even higher attendance.

Meanwhile, aside from his Venetian Room chores, Jerry is busily arranging the musical selections for Roy Clark's concert with the Carnegie Hall Symphony.

Disneyland's 19th Annual Fantasy on Parade

Mickey's Holiday Gift to You

Opening night Friday, December 21 at 9:00 p.m.
Twice daily from December 22 to January 1 at 2:00 and 9:00 p.m.
(Parades at 2:00 p.m. only on Dec. 24, 25, 31 and January 1)

It's the happiest procession of the season—featuring all your Disney favorites, colorful floats, marching bands, exciting holiday pageantry, and Disney's newest characters, Robin Hood and his Merrie Men.

Entertainment until Midnight

NIGHTTIME

JOSE FELICIANO
On the Tomorrowland Stage.
Performances at 8 p.m. & 10 p.m., Dec. 21, 22 and 23

The DeFRANCO FAMILY
"Heartbeat It's A Lovebeat"
On the Tomorrowland Stage.
Performances at 8 p.m. & 10 p.m., Dec. 26-30

RAY MCKINLEY
AND HIS ORCHESTRA
At the Plaza Gardens.
Continuous from 8 p.m. to midnight, Dec. 26-30

JERRY GRAY
AND HIS BAND OF TODAY
"A Tribute to Glenn Miller" At the Plaza Gardens.
Continuous from 8 p.m. to midnight, Dec. 21, 22 and 23

DAYTIME

THE MIKE CURB CONGREGATION Dec. 21-30

Traditional Candlelight Procession
A stirring musical presentation at 6 p.m. Friday and Saturday, Dec. 21 and 22, featuring a 1,000 voice choir and special guest narrator **Cary Grant**.

Sights & Sounds of the Season
Warm Yuletide trimmings everywhere with strolling carolers, festive window and outdoor decorations, a magnificent 60 ft. Christmas tree, and holiday music throughout the lands.

All at regular Disneyland prices.

Disneyland

© Walt Disney Productions

Open 9 a.m. to midnight, Dec. 21-23
9 a.m. to 6 p.m. Dec. 24; & 10 a.m. to 7 p.m. Dec. 25
Open 8 a.m. to midnight, Dec. 26-30

Disneyland
KAMPUS PLAZA
1000 Main Street
Anaheim, California

December 27, 1973 [Thursday] thru January 9, 1974 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Vic Damone; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Vic Damone Show – Including:

Sing – v Vic Damone
All I Need Is The Girl– v Vic Damone
And I Love You So– v Vic Damone
If– v Vic Damone
Where Is The Love– v Vic Damone
I Can't Stop Loving You– v Vic Damone
On A Clear Day– v Vic Damone
On The Street Where You Live– v Vic Damone
Along Again Naturally– v Vic Damone
I Have But One Heart– v Vic Damone
You're Breaking My Heart– v Vic Damone
An Affair To Remember– v Vic Damone
For The Good Times– v Vic Damone
MacArthur Park– v Vic Damone
This Is My Life– v Vic Damone

Joe Parnello – Musical Director

The Dallas Morning News [Dallas, Texas], Dec 14, 1973, Page A33:

**VIC
DAMONE,
ROASTED
PHEASANT &
A VELVET NIGHT
\$45**

Spend New Year's Eve in style.
Go first-class.
Spend New Year's Eve in the Venetian Room.
Price per person includes a superlative dinner (entrée: pheasant or filet mignon), dancing to the jumping Jerry Gray Orchestra, vocal velvet by Vic Damone, tax, gratuities and free favors.
All alcoholic drinks additional.
Party begins at 8 PM. Show time: 10 PM.
For reservations, call: (214) 748-5454, ext. 138. Or come by The Bottle Shop in the Fairmont Hotel lobby.



**VIC
DAMONE,
FOUR BANDS
AND TWO
COCKTAILS
\$15**

Spend New Year's Eve in motion.
Go. Go. Go. Spend New Year's Eve in the Regency Ballroom.
Price per person includes entertainment by the smooth, swinging, sweet-throated Vic Damone, music by four bands including the Jerry Gray Orchestra, tax, gratuities, free favors and two free trips to the bar. Party begins at 8:30 PM. Show time: 12 midnight. For reservations, call: (214) 748-5454, ext. 138.
Or come by The Bottle Shop in the Fairmont Hotel lobby.



The Dallas Morning News [Dallas, Texas], Dec 30, 1973, Page C1:

Clubs Plan NY Eve – By PHILIP WUNTCH

It's that time of year again.

Vic Damone will be at the Fairmont . . . There's a wide range of cover charges, starting with \$45 per person for the Fairmont's Venetian Room, on down. The Fairmont is also featuring a cheaper rate at its Regency Ballroom, with Vic Damone and the Jerry Gray Orchestra performing at both Fairmont showplaces.

The Dallas Morning News [Dallas, Texas], Jan 2, 1974, Page A20:

Dallas After Dark:

'73 Makes Exit In High Spirits – By PHILIP WUNTCH

Perhaps because it had been such a discouraging year, people seemed doubly anxious to let 1973 go in the highest possible spirits.

Whether they celebrated at the Fair on Greenville Ave. or the Fairmont in downtown Dallas, at the vast concert in Market Hall, or by doing international dances at the Greek Key Club, they celebrated in grand style and on a grand scale.

The Fairmont downtown was throbbing with activity. Jack Schell, assistant program director of KVIL, emceed the party of approximately 1,000 at the Regency Ballroom.

At midnight, Enrique Gonzales, head of the Fairmont's banquet beverage department, jumped out of a laundry cart, representing the baby 1974.

At 10 minutes after midnight, Vic Damone came upstairs from the Venetian Room, which had been equally packed, and gave an informal, 90-minute show. It was just the right note to start off 1974 with – relaxed, working largely with ad-libs and moving out into the audience for an atmospheric approach.

Earlier, the Regency Room entertainment had consisted of the Jerry Gray Orchestra, alternating between the Regency and the Venetian Rooms, the Juvey Gomez Four with Betty Pierce, Dave Smith and his Dixieland Band, and Terry Pierce alternating between the Pyramid and Regency Rooms.

January 10, 1974 [Thursday] thru January 23, 1974 [Wednesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Marlene Dietrich; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Marlene Dietrich Show – Including:

The Dallas Morning News [Dallas, Texas], Jan 11, 1974, Page E2:

[Author's Note: The Dallas Morning News review of opening night was listed in the table of contents for the Jan 11, 1974 issue, page E2, but did not actually appear in this edition. The "News Summary" on page 2A read: Marlene Dietrich brings her legendary charm, husky voice and rich theatricality to the Fairmont's Venetian Room. See Page 2E. It may have appeared in an earlier or later edition of the same day.]

The Lawton Constitution [Lawton, Oklahoma], Jan 18, 1974, Page 3C:

Photo with caption:

IN DALLAS, Marlene Dietrich is appearing at the Fairmont Hotel's Venetian Room in Dallas through Jan. 23. She first sang on the screen in the movie "The Blue Angel" in the 1930's. Her trademark song is "Falling In Love Again.

The Lawton Constitution [Lawton, Oklahoma], Jan 23, 1974, Page 21:

THIS 'N THAT: "Marlene doesn't wear a girdle," observed a Lawton woman who attended Marlene Dietrich's performance last weekend at the Fairmont Hotel's Venetian Room in Dallas. Dietrich, a legend in her time is nearing 73 years of age.

January 24, 1974 [Thursday] thru January 29, 1974 [Tuesday] [5-night Engagement]:

Jerry Gray and his Orchestra, with Frankie Laine; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Frankie Laine Show – Including:

South Rampart Street Parade Overture – Jerry Gray and his Venetian Room Orchestra
Cry Of The Wild Goose – v Frankie Laine
That's My Desire – v Frankie Laine
Mule Train – v Frankie Laine
Rawhide – v Frankie Laine
I Will Take Care Of Your Cares – v Frankie Laine
Everybody's Talking – v Frankie Laine
Proud Mary – v Frankie Laine
Tie A Yellow Ribbon – v Frankie Laine
I Believe – v Frankie Laine
My Way – v Frankie Laine
Jezebel – v Frankie Laine

Including . . . January 27, 1974 [Sunday]:

Memorial Concert, Benefit Show and Dance, for George Cherb, Band Manager and First Trumpet with the Jerry Gray Venetian Room Orchestra; 2:00 pm thru 7:00 pm, International Ballroom, Fairmont Hotel, Ross at Akard, Dallas, Texas.

The Dallas Morning News [Dallas, Texas], Jan 16, 1974, Page D3:

George Cherb, Band Manager, Services Today

[Author's Note: George Cherb was the Jerry Gray Venetian Room Orchestra Band Manager and lead trumpet player for nearly five years. He passed away suddenly Monday, Jan 14th at age 50. He was vice-president of the Dallas Federation of Musicians. He attended the Julliard School in New York City and Southern Methodist University.]

The Dallas Morning News [Dallas, Texas], Jan 15, 1974, Page A15:

The Sunday benefit concert for the family of George Cherb is bringing out some of the strongest names in the business.

The tribute is well-deserved. George, band manager and first trumpet for the Jerry Gray Orchestra, was a fine musician and, more important, a concerned, kind human being. He died two weeks ago, leaving behind a wife and four children. Proceeds from the Sunday concert, planned for 2-7 pm in the Fairmont Hotel's International Ballroom, will go to the Cherb family.

Frankie Laine will put on his entire Venetian Room show for the benefit. Al Hirt and Doc Severinsen will both perform in tribute to Cherb. Don Jacoby, the NTSU Lab Band, Ronnie Dawson and Steel Rail, the Levee Singers, Bettye Pierce, Trella Hart, Abby Hamilton, Lucy Crane, and, of course, the Jerry Orchestra will all perform in concert.

A fitting tribute for a man who is remembered with respect for all who knew him.

January 30, 1974 [Wednesday] thru February 9, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with The Smothers Brothers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Smothers Brothers Show – Including:

February 11, 1974 [Monday] thru February 19, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Donald O'Connor; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Donald O'Connor Show – Including:

February 20, 1974 [Wednesday] thru March 2, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Sergio Mendes & Brazil '77; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Sergio Mendes & Brazil '77 Show – Including:

Denton Record-Chronicle [Denton, Texas], Feb 15, 1974, Page 11 Metro Monitor:

Metro Monitor CALENDAR

Wed. 20

SERGIO MENDES & BRASIL '77 will appear in the Venetian Room of the Fairmont Hotel through March 2, with two shows nightly at 8:30 and 11 p.m. Monday through Thursday and 9 and 11:30 p.m. Friday and Saturday. The popular Latin American group was formerly known as Sergio Mendes and Brasil '66. For tickets information, call (214) 748-5454

March 4, 1974 [Monday] thru March 12, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Lana Cantrell; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Lana Cantrell Show – Including:

March 13, 1974 [Wednesday] thru March 23, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Joey Heatherton; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Joey Heatherton Show – Including:

March 25, 1974 [Monday] thru April 1, 1974 [Monday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Marilyn Maye; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Marilyn Maye Show – Including:

April 2, 1974 [Tuesday] [1-night Engagement]:

Jerry Gray and his Orchestra; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Venetian Room re-scheduled Frank Gorshin back a night to not conflict with the Academy Awards on tonight, April 2nd.

April 3, 1974 [Wednesday] thru April 13, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Frank Gorshin; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Frank Gorshin Show – Including:

April 15, 1974 [Monday] thru April 30, 1974 [Tuesday] [14-night Engagement]:

Jerry Gray and his Orchestra, with Jack Jones; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Jack Jones Show – Including:

Including April 20, 1974 [Saturday] – Jack Jones

Abilene Reporter-News [Abilene, Texas], Apr 23, 1974, Page 3-B:

Galaxy Social Club Travels To Dallas

Galaxy Men's Social Club, an organization at Abilene Christian College, held its 19th annual spring banquet in Dallas this past weekend, with a reception at the home of billionaire H. L. Hunt.

Following the reception, the group went to the Venetian Room at the Fairmont Hotel to hear singer Jack Jones [early show].

May 1, 1974 [Wednesday] thru May 14, 1974 [Tuesday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Peggy Lee; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Peggy Lee Show – Including:

May 15, 1974 [Wednesday] thru May 25, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Shirley Jones and Jack Cassidy; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Shirley Jones and Jack Cassidy Show – Including:

The Dallas Morning News [Dallas, Texas], May 12, 1974, Page C1:



[Original Publicity Picture used in *The Dallas Morning News* article]

May 27, 1974 [Monday] thru June 4, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Milton Berle; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Milton Berle Show – Including:

Grand Prairie Daily News [Grand Prairie, Texas], May 20, 1974, Page 3:

FAIRMONT HOTEL

Veteran of show business Milton Berle will be appearing in the Venetian Room of the Fairmont Hotel May 27-June 4. Two shows will be put on nightly Monday-Saturday. First shows will be at 8:30 p.m. Monday-Thursday and at 9:00 p.m. Friday-Saturday. Second shows will take place at 11:00 p.m. Monday-Thursday and at 11:30 p.m. Friday-Saturday.

June 5, 1974 [Wednesday] thru June 15, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Patti Page; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Patti Page Show – Including:

June 17, 1974 [Monday] thru June 25, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Glenn Yarbrough and The Limelighters; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Glenn Yarbrough and The Limelighters Show – Including:

June 26, 1974 [Wednesday] thru July 6, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Roger Miller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Roger Miller Show – Including:

July 8, 1974 [Monday] thru July 16, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Phyllis Diller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Phyllis Diller Show – Including:

July 17, 1974 [Wednesday] thru July 24, 1974 [Wednesday] [7-night Engagement]:

Jerry Gray and his Orchestra, with Jim Bailey; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Jim Bailey was scheduled through Thursday, July 25th. He cancelled both Thursday shows due to illness. Jerry Gray and the Venetian Room Orchestra filled-in for Jim Bailey.

Jim Bailey Show – Including:

Grand Prairie Daily News [Grand Prairie, Texas], Jul 15, 1974, Page 2:

FAIRMONT

Clothes play a major role in creating the perfect look of the various personalities portrayed by female impersonator Jim Bailey. Opening Wednesday night in the Fairmont's Venetian Room, Bailey will display versatility in voice, dance and dress as he recreates the fame of Judy Garland and the song of Barbra Streisand.

"Judy is easier to capture for a designer than anyone else," according to Bailey, who notes "She'd wear anything from pants to tuxedo, short dresses, coats and long dresses . . . she tried everything."

. . . illusion of Barbra Streisand and he once switched to a tailored pants-look, but found it didn't go over with the fans. "They want to see Barbra as she looked in 'Funny Girl'."

\$70,000 invested in gowns and wigs . . . the dresses varying from \$500 to \$2,500.

When he travels, he uses 52 pieces of luggage to house the gowns and wigs that later transform him into Garland, Streisand, Peggy Lee, and Phyllis Diller.

Bailey will perform two shows nightly Monday through Saturday. The show will run through Saturday, July 27.

July 25, 1974 [Thursday]:

Jerry Gray and his Orchestra, filling-in for Jim Bailey; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

July 26, 1974 [Friday] thru August 6, 1974 [Tuesday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Teresa Brewer; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Teresa Brewer Show – Including:

August 7, 1974 [Wednesday] thru August 17, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Jose Feliciano; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Jose Feliciano Show – Including:

Denton Record-Chronicle [Denton, Texas], Aug 9, 1974, Page 11 Metro Monitor:

Metro Monitor CALENDAR

Fri. 9

JOSE FELICIANO is currently appearing in two shows nightly at the Venetian Room at the Fairmont Hotel in Dallas. The Puerto-Rican guitarist and singer will entertain at 8:30 and 11 p.m. Monday through Thursday; at 9 and 11:30 p.m. Friday and Saturday. For reservations, contact the Fairmont Hotel, (214) 748-5454.

Grand Prairie Daily News [Grand Prairie, Texas], Aug 9, 1974, Page 10, Area Entertainment:

Venetian Room

Jose Feliciano, whose name is synonymous with music around the world, is appearing at the Venetian Room of the Fairmont, Dallas, through Aug 17.

Feliciano means a guitar artistry that's part Spanish and part jazz, part rock and part soul – and totally Feliciano. He is ranked as one of the top musicians in the world. As a singer and entertainer, he has captured North and South America, Europe and the Far East. The blind musician will present two shows nightly, Monday through Saturday.

August 19, 1974 [Monday] thru August 27, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with The Staple Singers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Staple Singers Show – Including:

Denton Record-Chronicle [Denton, Texas], Aug 16, 1974, Page 11, Metro Monitor Calendar:

Denton Record-Chronicle [Denton, Texas], Aug 23, 1974, Page 11, Metro Monitor Calendar:

August 28, 1974 [Wednesday] thru September 7, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Barbara Eden; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Barbara Eden Show – Including:

Denton Record-Chronicle [Denton, Texas], Sep 6, 1974, Page 11, Metro Monitor Calendar:

BARBARA EDEN is currently appearing at the Venetian Room of the Fairmont Hotel through Saturday, with shows at 9 and 11:30 p.m. both nights. The singer-actress is perhaps best known for her continuing role as a genie in a bottle on the TV series, "I Dream of Jeannie." For more information or reservations, contact the Fairmont Hotel in Dallas, (214) 748-5454.

The Odessa American [Odessa, Texas], Jun 9, 1974, Page 9, Weekly TV News Section:

A Big Deal

Barbara Eden has signed a big deal, for many dollars, to do her act with the Fairmont Hotel chain. She'll open at the hotel's Dallas spot.

September 9, 1974 [Monday] thru September 17, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Diahann Carroll; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Diahann Carroll Show – Including:

Denton Record-Chronicle [Denton, Texas], Sep 6, 1974, Page 11, Metro Monitor Calendar:

DIAHANN CARROLL opens a series of performances at the Venetian Room of the Fairmont Hotel in Dallas through Sept. 17. The singer-actress will have two shows nightly, Monday through Saturday. Monday through Thursday, shows will be at 8:30 and 11 p.m. Friday and Saturday, shows are 9 and 11:30 p.m. For reservations, contact the Fairmont Hotel in Dallas at (214) 748-5454.

September 18, 1974 [Wednesday] thru September 28, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Tony Martin and Cyd Charisse; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Tony Martin and Cyd Charisse Show – Including:

Denton Record-Chronicle [Denton, Texas], Sep 27, 1974, Page 11, Metro Monitor Calendar:

September 30, 1974 [Monday] thru October 8, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Diana Trask; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Diana Trask Show – Including:

Pennsylvania 6-5000 – Jerry Gray and his Venetian Room Orchestra
Say When – v Diana Trask
The Games People Play – v Diana Trask
Behind Closed Doors – v Diana Trask
Alone Again, Naturally – v Diana Trask
Country Bumpkin – v Diana Trask
Satin Sheets – v Diana Trask
Snowbird – v Diana Trask
I'm So Lonesome, I Could Cry – v Diana Trask [composed by Diana Trask]
Memphis – v Diana Trask
Release Me – v Diana Trask
If You Want To Hold On (Hold On To Your Man) – v Diana Trask
Stand By Your Man – v Diana Trask

Denton Record-Chronicle [Denton, Texas], Oct 6, 1974, Page 11, Metro Monitor Calendar:

Billboard, Nov 30, 1974, Page 22:

Talent In Action

Diana Trask – Fairmont Hotel, Dallas

Diana has been opening doors ever since her move into country music and this time, through the Jim Halsey Agency, she opened a big one, in the main room of the Fairmont.

She responded by doing her longest show ever, 60 full minutes of the mixture of country and soul which has made her a favorite in every big club she has played. The result was a standing ovation, encore, and trips to other Fairmonts.

Mixing a good line of repartee (which is light and meaningful) into her act, she did the entire route, including a powerful bluesy version of "Alone Again, Naturally," and a strong rendition of Country Music's song of the year, "Country Bumpkin." She did such standards as "Release Me," and her far more modern "If You Want To Hold On (Hold On To Your Man.)"

Into the pop field before she went country, Miss Trask is a study in versatility. She handles each song with a particular finesse, and has that rare blend of showmanship which accentuates her natural vocal abilities.

Almost quietly, she has given a tremendous boost to country music, blending it skillfully with tunes from other categories, but always with that soul quality she has with a country feeling.

BILL WILLIAMS

October 9, 1974 [Wednesday] thru October 19, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Pearl Bailey; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Pearl Bailey Show – Including:

The Lawton Constitution [Lawton, Oklahoma], Oct 9, 1974, Page 8D:

Going To Dallas This Weekend? Here's What's Happening

Bill Crawford's Column

ON THE club scene: Pearl Bailey takes her shoes off in the Venetian Room at the Fairmont Hotel in downtown Dallas this weekend. Reservations may already be done by now, however, Pearl opens tonight at the Fairmont for a 10-day engagement.

Denton Record-Chronicle [Denton, Texas], Oct 11, 1974, Page 11, Metro Monitor Calendar:

PEARL BAILEY continues her appearances at the Venetian Room of the Fairmont Hotel, through Oct. 19. Miss Bailey has long held the honor of being referred to as "one of a kind." Shows are at 8:30 and 11 p.m. Monday through Thursday; 9 and 11:30 p.m. Friday and Saturday, and closed Sunday. For information concerning reservations, contact the Fairmont Hotel in Dallas, (214) 748-5454.

Denton Record-Chronicle [Denton, Texas], Oct 18, 1974, Page 11, Metro Monitor Calendar:

Sat. 19

PEARL BAILEY will make her last two appearances at the Fairmont Hotel at 9 and 11:30 p.m. Miss Bailey is known around the world as a first-rate entertainer. For more information, contact the Fairmont Hotel in Dallas, (214) 748-5454.

October 19, 1974 [Saturday]

The Post-Star [Glens Falls, New York], Oct 21, 1974, Front Page:

[Editor's Notes: Jack Benny was hospitalized after cancelling a performance on Saturday evening at the Fairmont Hotel in Dallas as part of a merchandizing show sponsored by Neiman-Marcus.

Jack Benny passed away two-months later, reported as pancreatic cancer.

October 21, 1974 [Monday] thru October 29, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Lou Rawls; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Lou Rawls Show – Including:

Denton Record-Chronicle [Denton, Texas], Oct 18, 1974, Page 11, Metro Monitor Calendar:

Mon. 21

LOU RAWLS, blues, soul and jazz singer, will perform in two shows nightly through Oct. 29 at the Venetian Room of the Fairmont Hotel in Dallas at 8:30 and 11 p.m. and 9 and 11:30 p.m. Friday and Saturday. For more information, contact the Fairmont Hotel in Dallas, (214) 748-5454.

October 30, 1974 [Wednesday] thru November 9, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with The Pointer Sisters; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Pointer Sisters Show – Including:

November 11, 1974 [Monday] thru November 19, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Mel Torme; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Mel Torme Show – Including:

November 20, 1974 [Wednesday] thru November 30, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Ray Charles; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Ray Charles Show – Including:

Dallas Morning News [Dallas, Texas], Nov 24, 1974, Page A49:



Well-bred, smartly dressed, at the top of its class. That's our turkey. But even on Turkey Day, turkey isn't our only main course. The Fairmont's master chefs have seen to that. Choose sugar-cured ham or filet of sole Nantua, if you prefer.

And of course, there will be trimmings on top of trimmings.

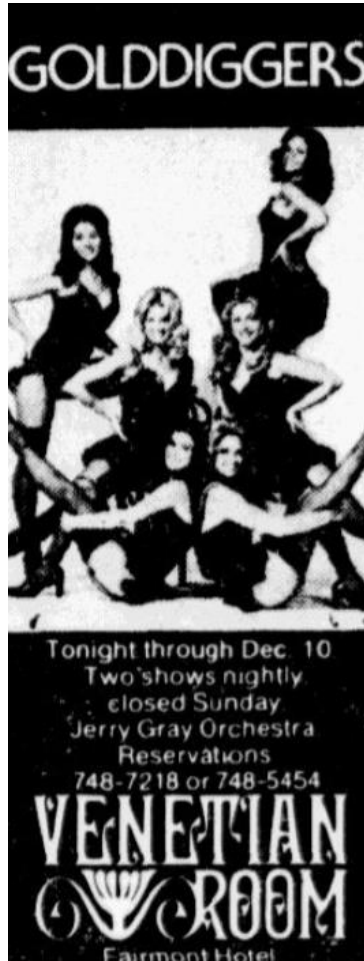
Thanksgiving Day dinner in the Venetian Room, 11 am to 5 pm.
Seatings at 11 am, 1:15 pm, and 3 pm.
Price per person; \$10.

December 2, 1974 [Monday] thru December 10, 1974 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with The Golddiggers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Golddiggers Show – Including:

Dallas Morning News [Dallas, Texas], Dec 10, 1974, Page A10:



December 11, 1974 [Wednesday] thru December 21, 1974 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Kenny Rogers and The First Edition; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Show – Including:

**D Mag
Venetian Room.**

Kenny Rodgers and the First Edition, Dec. 11-21.

Two shows nightly: weekdays 8:30 & 11, weekends 9 & 11:30. Cover varies, \$8-\$15.
Reservations. (*Fairmont Hotel, Ross & Akard/ 748-5454/ MC,BA,AE,DC*)

December 23, 1974 [Monday] thru December 31, 1974 [Tuesday] [8-night Engagement]:


Jerry Gray and his Orchestra, with David Frye; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Opening act for David Frye, Alexander Twice – two brothers with a sense of humor.

David Frye Show – Including:

Christmas Medley – Jerry Gray and his Venetian Room Orchestra
Impressions – David Frye

Dallas Morning News [Dallas, Texas], Dec 16, 1974, A23:



*Spend New Year's Eve
with Marlon Brando,
William Buckley, Jr.,
George C. Scott and
Nelson Rockefeller.*

Through his uncanny impersonations,
David Frye will introduce you to a
flock of celebrities this New Year's Eve.
Two different party packages
are available from the Fairmont:

■


Package A in the Venetian Room:
Dinner from 7 PM. Show time: 9 PM.
Price: \$45 per person including dinner,
dancing, tax, gratuities and favors.
(Alcoholic drinks additional.)

■

Package B in the Gold Room:
Dinner from 7 PM. Show time: 11 PM.
Price: \$35 per person including dinner,
dancing, cocktails, champagne, tax,
gratuities and favors.

■

For reservations:
Come to the Bottle Shop in the Fairmont
lobby between 1 PM and 9 PM, Monday
through Saturday. Or call 748-5454
or 748-7218.

Ross at Akard  Dallas, Texas

D Mag Venetian Room.

David Frye, Dec. 23-31.

Gloria Loring, Jan. 1-8.

Bobby Goldsboro, Jan. 9-21.

Johnny Mathis, Jan. 22-Feb. 1.

Two shows nightly: weekdays 8:30 & 11, weekends 9 & 11:30. Cover varies, \$8-\$15.
Reservations. (*Fairmont Hotel. Ross & Akard/ 748-5454/ MC, BA, AE, DC*)

[Author's Note: The *D Magazine* advance billing promotions demonstrate the difficulty when entertainers or the Fairmont Hotel have last-minute schedule changes, as with Johnny Mathis.]

January 1, 1975 [Wednesday] thru January 8, 1975 [Wednesday] [1-week Engagement]:

Jerry Gray and his Orchestra, with The New Christy Minstrels; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The New Christy Minstrels Show – Including:

When The Saints Come Marching In – v The New Christy Minstrels

Happy Day – v The New Christy Minstrels

Mack The Knife – v The New Christy Minstrels, tribute to Bobby Darin

By The Time I Get To Phoenix – v The New Christy Minstrels

My Beautiful Balloon – v The New Christy Minstrels

Chitty Chitty Bang Bang – v The New Christy Minstrels, in Japanese

A Taste Of Honey – v The New Christy Minstrels

Bobby McGee – v The New Christy Minstrels, featuring Loretta Thompson

Shenandoah – v The New Christy Minstrels

Green, Green – v The New Christy Minstrels

I'll Taste Your Strawberries – v The New Christy Minstrels

McArthur Park – v The New Christy Minstrels

Your Land Is My Land – v The New Christy Minstrels

Everything Is Beautiful – v The New Christy Minstrels

Auld Lang Syne – v The New Christy Minstrels

January 9, 1975 [Thursday] thru January 21, 1975 [Tuesday] [11-night Engagement]:

Jerry Gray and his Orchestra, with Bobby Goldsboro; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Bobby Goldsboro Show – Including:

Jim Croce Hit Medley, including:
 Bad, Bad Leroy Brown – v Bobby Goldsboro
Honey – v Bobby Goldsboro
A Song For Children – v Bobby Goldsboro
I Am A Drifter – v Bobby Goldsboro
Watching Scotty Grow – v Bobby Goldsboro
I Believe In Music – v Bobby Goldsboro
Muddy Mississippi Line – v Bobby Goldsboro
The First Time – v Bobby Goldsboro
Fever – v Bobby Goldsboro

[Author's Note: During a pre-show ceremony, Jerry Gray was presented his long-awaited bronze star by the U.S. Air Force.]

Including January 9, 1975 [Thursday]:

Marshfield News-Herald [Marshfield, Wisconsin], Jan 10, 1975, Page 6:



RECEIVES AWARD 30 YEARS LATE — Band leader Jerry Gray, right, received the Bronze Star medal from Col. Lawrence E. Bortness of Carswell Air Force Base, some 30 years after Gray was cited. Gray was cited for helping maintain the morale of many thousand American troops during World War II by keeping the Glen Miller Orchestra together after the death of Glen Miller. A recent magazine article noted that Gray never did actually receive the medal so the presentation was made Thursday night at the Fairmont Hotel in Dallas, Texas, where Gray has conducted his orchestra since 1969. (AP Wirephoto)

The Pantagraph [Bloomington, Illinois], Jan 15, 1975, Page C-1:

Opulence of the Dallas Fairmont's Venetian Room

Fond Memories Of A Well-Run Hotel

By Lolita Driver, Pantagraph Food Editor

It will be a long time before we forget the Fairmont Hotel in Dallas.

The hotel looked awfully good that October night, after an all-day hassle to get there. With an Ozark 3 ½ hours late arriving in Bloomington, a resulting missed plane in St. Louis and luggage that got left in St. Louis, prospects of a week in Dallas didn't hold much promise.

But things changed.

In spite of an overflow at the hotel because of an Oklahoma-Texas game, management found a cozy little pad on the 18th floor and we were launched for the week.

.....

The Fairmont appointments, décor and service are all first rate.

In 1964, the Fairmont Hotel Co. purchased a half-finished real estate development in downtown Dallas, and owner Richard Swig promised to build the best hotel in the world there. Five years and \$30 million later, he probably did.

Twin 20-story towers were converted wholly to hotel use.

Barbara Dorn, who had supervised restoration of the San Francisco Fairmont Hotel and Tower, was hired to design interiors of the Dallas hotel and to supervise outside architecture. There are 600 guest rooms and suites. The hotel is reputed to be the most expensive in the U.S., with a cost per room over \$50,000.

Food and entertainment are top ticket. A sumptuous buffet lunch is served every day in the glassed, draped, chandeliered Venetian Room, shown above, which by night becomes a supper club booking international show business personalities (like Pearl Bailey the week we were there). The room reflects the opulence of 18th Century Venice.

There is fine dining, too, in the Pyramid Restaurant, with the room getting its name from the floor-to-ceiling inverted pyramid lighting fixture and its walls covered with suede leather panels, made in England, in shades of brown and tan. A 19-foot-high glass wine rack makes a dramatic piece in the Pyramid.

And the third restaurant in the hotel is the Brasserie, a fine coffee shop resembling a sidewalk café.

Fairmont kitchens are directed by Executive Chef Dieter Paul of Germany and many of the food delectable served at the hotel are European in flavor and appearance.

Fairmont touches, for instance: Lemon is served cut in two, wrapped in cheesecloth and tied with a frisky green ribbon. No squirting your adjacent fellow dinner! Butter is made into rosettes, and served on actual rose leaves. Sand in 2-foot-high ashtray pedestals throughout the hotel has the classic F. for Fairmont, label freshly imprinted in it every day.

To get some idea of Fairmont ambience: the hotel orders lobster from Maine, lamb from Chicago, aspic jelly from Germany; pate with truffles from Switzerland; king crab from Alaska and white asparagus spears from Taiwan.

One of its food service trademarks is its carvings, be they elaborate ice sculptures or carvings from vegetables, fruits, butter and tallow.

[Author's Note: This article strays from the music theme, yet it does provide a most descriptive image of the "office" where Jerry Gray worked at for seven years.]

January 22, 1975 [Wednesday] thru February 1, 1975 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Gloria Loring; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Gloria Loring Show – Including:

Let Me Serenade You – v Gloria Loring

Elton John Medley, including:

 Singing My Song – v Gloria Loring

Goody, Goody – v Gloria Loring

Alexander's Ragtime Band – v Gloria Loring

Basin Street – v Gloria Loring

It's A Little Bit Funny – v Gloria Loring

Daniel – v Gloria Loring

He Was Here – v Gloria Loring

I'm A Women – v Gloria Loring

Audience – v Gloria Loring

February 3, 1975 [Monday] thru February 11, 1975 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Ruth Buzzi; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Ruth Buzzi Show – Including:

Denton Record-Chronicle [Denton, Texas], Jan 31, 1975, Page 11 Metro Monitor:

Metro Monitor CALENDAR

Mon. 3

RUTH Buzzi will appear in the Venetian Room at the Fairmont Hotel in Dallas now through Feb. 11. Two shows will be held nightly at 8:30 and 11 Monday through Thursday and at 9 and 11:30 Friday and Saturday.

Grand Prairie Daily News [Grand Prairie, Texas], Jan 31, 1975, Page 10, Area Entertainment:

Ruth Buzzi Appears In Dallas

That delightful TV comic, Ruth Buzzi will appear at the Venetian Room at the Fairmont in Dallas, beginning Monday and continuing through Feb. 11.

Although tombstones are very much a part of her life, there is nothing gloomy about Ruth Buzzi. The multi-faceted young character actress who won hearts intentionally for her hilarious characterizations on the "Laugh In" comedy series has won three television Emmy Award nominations for outstanding individual achievement, plus the Hollywood Foreign Press Association's Golden Globe Award.

First featured as glum Gladys, television's most frequently frustrated man-chaser, Ruth has developed a wide variety of other comedy, singing and dancing roles, including "Busy Buzzi," the gossip columnist from Tinsel Town, her on-the-button impersonations of Kathryn Kuhlman, Doris Sidebottom, the happy drunk, and Shakuntala the magician's assistant.

As for tombstones? They helped put her through school, among other things. Ruth's dad was one of the nation's leading stone sculptors and the proprietor of Buzzi Memorials in Wequetequock (pronounced Wich-uh-tee-kwock), Conn., where Ruth grew up.

February 12, 1975 [Wednesday] thru February 22, 1975 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Tony Bennett; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Tony Bennett Show – Including:

Dallas Morning News [Dallas, Texas], Feb 14, 1975, Page A12:

Tony Bennett
Torrie Zito, Music Director

Two shows nightly,
through Feb. 22,
closed Sunday.
Jerry Gray Orchestra.
Reservations:
748-7218 or 748-5454

VENETIAN ROOM
Fairmont Hotel

The Tony Bennett Mystique.

Tony Bennett doesn't simply sing. He embraces a song.

And audiences don't merely applaud Tony Bennett. They fall in love with him.

Let him cast his spell on you:
February 12-22, two shows
nightly, closed Sunday,
Jerry Gray Orchestra.

Torrie Zito, Musical Director

VENETIAN
ROOM

Fairmont Hotel
Reservations: 748-7222/748-3434



February 24, 1975 [Monday] thru March 4, 1975 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Norm Crosby; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Norm Crosby Show – Including:

Dallas Morning News [Dallas, Texas], Mar 2, 1975, Page C3:



—Dallas News Staff Photo by Clint Grant.

March 1975:

Texas Monthly, Mar 1975:

Venetian Room, Fairmont Hotel

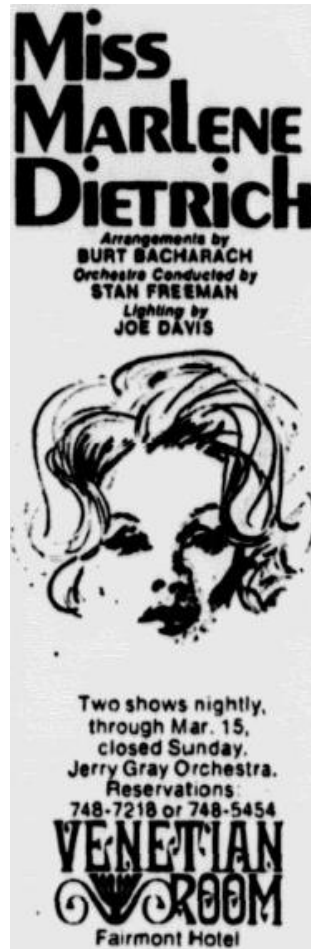
Orchestra leader Jerry Gray was Glenn Miller's arranger.

March 5, 1975 [Wednesday] thru March 15, 1975 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Marlene Dietrich; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Marlene Dietrich Show – Including:

Dallas Morning News [Dallas, Texas], Mar 5, 1975, C6:



March 17, 1975 [Monday] thru March 29, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Cathy Carlson; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Cathy Carlson Show – Including:

Dallas Morning News [Dallas, Texas], Mar 23, 1975, Page C3:

**Cathy
Carlson**

Two shows nightly:
through Mar. 29
closed Sunday
Jerry Gray Orchestra
Reservations
748-7218 or 748-5454

**VENETIAN
ROOM**
Fairmont Hotel

March 31, 1975 [Monday] thru April 12, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Lana Cantrell; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Lana Cantrell Show – Including:

D MAG Venetian Room.

Lana Cantrell. Mar. 31-Apr. 12.
Billy Daniels. Apr. 14-26.
Carol Charming, Apr. 28-May 10.

Two shows nightly: weekdays 8:30 & 11, weekends 9 & 11:30. Cover varies. \$8 - \$15.
Reservations. (*Fairmont Hotel, Ross & Akard/ 748-5454/ MC. BA.AE. DC*)

Grand Prairie Daily News [Grand Prairie, Texas], Apr 4, 1975, Page 10, Area Entertainment:

VENETIAN ROOM

Lana Cantrell, one of the most original talents to appear on the musical scene in several years, is now appearing at the Venetian Room at the Fairmont in Dallas.

The Australian-born singer made her television debut on the Tonight Show and received more fan mail than any previous performer. She was brought back for 12 additional guestings.

There are two shows nightly Monday through Saturday, closed Sunday.

April 14, 1975 [Monday] thru April 26, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Billy Daniels; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Billy Daniels Show – Including:

Grand Prairie Daily News [Grand Prairie, Texas], Apr 13, 1975, Page 5:

Venetian Room

When NBC featured the "Cotton Club '75" special on television, it gave millions of people a chance to see the talent of Billy Daniels, the showman and singing star who has captured the audiences of leading nightclubs and music halls from Las Vegas to the London Palladium with his own special brand of magic.

Daniels will open April 14 in the Dallas Fairmont's Venetian Room, playing two shows nightly through April 26.

Naturally, on the TV special, Daniels sang "That Old Black Magic," the song that boosted him to fame and which has become his personal identification wherever he goes. Billy's personal flair and genius as a performer have kept him on top for years, but even though he has had many other record hits, audiences always call for "That Old Black Magic." Recordings of the song have sold more than five million copies.

DANIELS' CAREER AS a singer began at age 17, when he took a job as a singing waiter in a New York nightclub. His career spans Harlem, Broadway, television and film, and his entertainment travels have taken him all over the world.

In Dallas, the Fairmont shows will be at 8:30 p.m. and 11 p.m. Monday through Thursday; and 9 p.m. and 11:30 p.m. Friday and Saturday. For reservations, call the Fairmont at 748-5454.

April 28, 1975 [Monday] thru May 10, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Carol Channing; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Carol Channing Show – Including:

Little Girl From Little Rock – v Carol Channing
I'm A Jazz Baby – v Carol Channing
Marlene Dietrich impression – Carol Channing
Diamonds Are A Girl's Best Friend – v Carol Channing
Hello Dolly – v Carol Channing – v Carol Channing

Carol Channing Music Director – Peppi Morreale

Dallas Morning News [Dallas, Texas], Apr 27, 1975, C3:

Dallas After Dark:

Diamonds' Friend Back To Dallas – By CONNIE HERSHORN

The amazing Carol Channing will begin her second engagement in the Venetian Room of the Fairmont Hotel on Monday.

Miss Channing opened in 1950 on Broadway in "Gentlemen Prefer Blondes" to rave reviews and has had the rare privilege of knowing no other kind since – whether she is on TV, in nightclubs, or on the concert hall stage.

In her incredible voice, ranging from husky to baby doll, she made diamonds a household word through her roles in "Gentlemen" and "Lorelei" and her smash hits, "Diamonds Are A Girl's Best Friend" and "I'm Just A Little Girl From Little Rock."

She will be at the Fairmont through May 10.

Dallas Morning News [Dallas, Texas], Apr 29, 1975, A1:

A Real Night On The Town With Carol – By JOHN ANDERS

I should have stayed in sports.

The worst gaff you can make in that department is to miss a deadline (my record was 17 days) or show up at the wrong press box (once I covered a night game in College Station only to learn I was supposed to be in Fort Worth for an afternoon game).

Saturday night I made the faux pas of such magnitude it is almost cosmic. If I could have died at that moment I would have lived happily ever after.

It all started so innocently.

Our nightclubs writer Connie Hershorn and I were to join Carol Channing and her husband Charles Lowe for dinner at the Fairmont Hotel's opulent Pyramid Room. Connie and I had looked forward to this evening for almost a month. Indeed, it proved a night to remember.

What can I say? Miss Channing, who opened at the Venetian Room Monday, was charming, lovely, funny, sexy, and utterly fascinating. And yes, she DOES actually talk that way. I loved her more in person than on stage if that is possible.

So, after a fabulous meal it seemed only natural that we should ask her and Charles to join us on an insider's pilgrimage through Texas. Connie had been raving about C&W star Waylon Jennings and Carol suddenly announced, "Let's go see him, tonight."

It seemed like a good idea at the time.

Jennings was playing Fort Worth's Panther Hall, and I could just imagine the stir it would make for Carol Channing, the glittering superstar, to glide through this huge beerhall where young people in jeans and T-shirts stomped, clapped, and too long pulls on Lone Star longnecks. Miss Channing, a true adventuress, was anxious to see Waylon Jennings in his element.

I called Panther Hall, made the arrangements, then left the Pyramid Room to retrieve my car. The Fairmont doorman eyed it suspiciously when I drove up to the front entrance and said I was picking up a few friends. My car, it should be noted, is neither a Cadillac, a Mark IV, nor even a Mercedes. It's a battered 5-year-old Chevy, bereft of air conditioning, and replete with a beer can or two in the back seat.

Connie knew this was typical. Carol and Charles seemed amused but not-plussed. I was mortified.

The worst was yet to come.

Buzzing along toward the Fort Worth Turnpike, Miss Channing was the first to smell smoke. My life flashed before my eyes.

We pulled off the road, I threw up the hood and was immediately engulfed in black smoke.

While Connie was laughing hysterically, Charles was looking for a policeman, and I was contemplating throwing myself on my turn indicator, Carol Channing was rejoicing in the night breezes. "Isn't this Texas air fantastic," she chimed in that impossibly wonderful voice. "I never get out in the clean air. It's wonderful." Then, stepping through the bull nettles and dirt clods in a glittering sequined pants suit, she was ready to flag down a semi (pronounced sem-EYE) truck tooling down the pike.

I could have kissed her. I kept thinking, "What if this had been Marlene Dietrich?"

Charles showed his class under duress by coming up with the only intelligent solution. He suggested that I leave the three of them, search for a service station, and return in a taxi should my car prove inoperative. At this point I was tumbling mindlessly through the dirt.

I jumped in my Chevy and pulled away at a very slow speed. If my car hadn't been smoking, I swear I would have kept on driving to California and gone gratefully off the Malibu cliffs.

At this point, the whole significance of the affair dawned on me. I had just left Carol Channing, her husband, and a valued staffer stranded somewhere between Dallas and Grand Prairie on the Fort Worth Turnpike.

Luckily, I found a service station, was told I could make it back to the Fairmont if I drove slowly, and then returned to pick up my passengers. Carol was stalling about, picking bluebonnets in the moonlight, and taking in the fresh Texas air. She actually seemed to be enjoying herself.

Somehow we made it, still smoking, back to the hotel.

Miss Channing was even gracious enough to call the evening “great fun” and an “adventure,” proving that in addition to her obvious comedic talents, she is a consummate actress, or at the very least, a deeply compassionate woman.

My Chevy has been a decent car for five years. It has taken me through some hard times, but never before has it done me dirty. Yet once was enough. It was as though I had lived 29 years for this one moment, and my own car conspired with the fates to humiliate me.

So.

If anyone is interested in a beat-up, unreliable, 5-year-old Chevy which once took Carol Channing to Grand Prairie, it is for sale . . . cheap.

The morning after, incidentally, my 4-year-old son found a few sequins from Miss Channing’s pants suit in the front seat of my treacherous vehicle.

“What’s this, daddy?” he asked in the tremulous innocence of childhood.

“Son,” I said to him, “Someday, when you’re older, I’ll tell you about it.”

Dallas Morning News [Dallas, Texas], Apr 28, 1975, A16:



Dallas Morning News [Dallas, Texas], Apr 30, 1975, C3:



“Hello Dolly” was introduced into Carol Channing’s act Monday night with her doffing this incredibly feathered hat.

Dallas Morning News [Dallas, Texas], May 4, 1969, Section C Page 1:

OK, Take It From The Top

Carol Channing and her musical conductor Peppi Morreale go through the rigors of a Fairmont rehearsal.

Three photographs of Carol Channing and Peppi Morreale with captions:

- 1) "Look Peppi, this is MY song"
- 2) "But Carol, I'm your musical conductor, trust me"
- 3) "But diamonds are a girl's best frieeeeeeend"



—Dallas News Staff Photos by Clint Grant.

"But diamonds are a girl's best frieeeeeeend."

Dallas Morning News [Dallas, Texas], May 4, 1969, Section C Page 5:

***There's More To A Show Than Meets Audience Eye* By CONNIE HERSHORN**

With bandleader Jerry Gray's "Ladies and Gentlemen, show time's next," the Monday night audience in the Venetian Room of the Fairmont Hotel got set for Carol Channing's opening night – one of several hundred similar events since the opening of the Fairmont in April, 1969.

Her clock-work show was the culmination of days – months sometimes – of work by a lot of people on the Fairmont staff, in addition to Miss Channing and her group.

A show is always the product of coordinated effort – so, in that aspect, this one is not different. But, the Venetian Room shows are put together mostly by long-distance.

This could prove a problem hatchery for a less professional crew. But the same devotion to detail that has made the Dallas Fairmont a Five Star Hotel (one of 10 inns in the country so honored for their overall excellence) for the third year in a row is zeroed in on each of its Venetian Room productions.

The real beginnings of each show is when Fairmont manager, Julian Abio, who does all the booking, signs an artist.

"We try to keep our entertainment varied to please as many tastes as possible," Abio explained. "We watch clubs and TV. We talk to other hotel people.

It's tricky," he said. "Acts that are good in San Francisco are not necessarily good for Dallas.

"We consider all sorts of things," he added, ". . . what conventions we have booked, the age of those attending, whether they like to party or not."

"If we're going to have a lot of women, we try to book in a good-looking man . . . and for men, we try to have a sexy female."

While hotel showrooms are closing all over the country, the Fairmont chain still maintains its big-name policy.

The Venetian Room – 18th century Venice, resplendent in red velvet and gold; 14-foot chandeliers and Renaissance murals – charges a cover that ranges, depending on its artist, from \$7 to \$15 (for the Carol Channings). An evening there costs \$35 to \$76 per person, Abio estimated "roughly."

Even at that, the room only "breaks even" according to the manager.

"But we figure it as part of our over-all environment – part of our quality service. The Venetian Room is in the package you get when you stay at the Fairmont," he stated.

After the artist signs with Abio's Fairmont, fulfilling the details of the contract becomes truly a team effort.

"I start about two weeks before a show opens," explained Jerry Gray, long associated with the Glenn Miller band and the composer of "String Of Pearls" and "Pennsylvania 6-5000" who was brought to Dallas to open the room.

"First I check with the artist's musical director to get everything straightened out and get a list of the extra musicians we'll need.

“My band is 10 men. Most performers contract for extra players. Tony Bennett always wants to be backed by a 35-piece group. Peggy Lee wants lots of strings. Last time she was here, Miss Channing needed an organ.”

“We have a list of hand-picked players we use, guys who cut jingles during the day and some from North Texas.”

“These are real pros, and after looking at an arrangement five minutes before rehearsal, they’re ready,” said Gray.

Most entertainers, he pointed out, rehearse the afternoon prior to opening night, “three, four hours, usually. Some have two rehearsal sessions.”

Another long-distance operation is handled by Tom Smith, building engineer, who is responsible for the lights and the stage.

He and his crew do such things as rent a \$24,000 sound system for Johnny Mathis; rebuild the stage for Mitzi Gaynor; follow Peggy Lee’s detailed lighting diagram for the room’s 30 stage lights and two spots; and build the covered passageway for Marlene Dietrich.

“We come in contact with the artist a week or two before an opening. Sometimes as much as a month when the stage is complicated. Normally there are one or two men operating the lights, but we had five for Sergio Mendes,” Smith said.

“Funny things happen . . . Jimmy Dean picked up police broadcasts on his cordless mike before we got it straightened out and got him on a different wave length. One time we lost an operator at the last minute. Most of the people are just tremendous about things like this. But, we’ve had ‘em from those who see no one to those who eat in the employees cafeteria.

Any personal requests agreed to in the contract, accommodations or for the health or comfort of the headliner, is seen to before he or she arrives. Betty Holloway, the Fairmont’s efficient public relations person, provides a biography and photos to the press, arranges interviews between the artist and the media, and makes arrangements for the press to cover opening night, and a myriad of other coordinating gestures.

All that is left at this time is for the entertainer to arrive and to go through the rehearsal.

During the waning minutes of Miss Channing’s Monday pre-opening run through, there were still a few problems – Miss Channing’s musical director Peppi Morreale’s monitor, he couldn’t hear Carol over the band; a rhythm change in “Diamonds Are A Girl’s Best Friend,” needed honing.

But by the time the T-shirted musicians left to change into their tuxes for the 8:30 show, the band and star and Morreale were ready.



From Carol Channing's 1975 Dallas Fairmont Venetian Room appearance

May 12, 1975 [Monday] thru May 24, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Dana Valery [Sister of singer Sergio Franchi]; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Dana Valery Show – Including:

D Mag Venetian Room.

Dana Valery, May 12-24.

The Mills Brothers, May 26-June 7.

Two shows nightly: weekdays 8:30 & 11, weekends 9 & 11:30. Cover varies, \$8-\$15.
Reservations. (*Fairmont Hotel, Ross & Akard* 748-5454/ MC, BA, AE, DC)

May 24, 1975 [Saturday] and May 25, 1975 [Sunday]:

Jerry Gray and his Band of Today, Disneyland and All That Jazz, 9 pm to 1 am, Frontierland's Golden Horseshoe, Disneyland, Anaheim, California.

Independent Press-Telegram [Long Beach, California], May 18, 1975, Page B-10:
The Sun-Telegram [San Bernardino, California], May 21, 1975, Page C-6:



Razzle Dazzle Rhythm
& Fun

Disneyland & All That Jazz

Saturday & Sunday Night • May 24 & 25

Starring

SARAH VAUGHAN	STAN KENTON AND HIS ORCHESTRA
RAMSEY LEWIS	LOUIE BELLSON AND HIS ORCHESTRA
SISTER SLEDGE	JERRY GRAY AND HIS BAND OF TODAY

Special Added Attractions

TEDDY BUCKNER & HIS JAZZ ALL STARS

JEWEL HALL / GOSPEL BLUES

Plus, More Than 50 Exciting Adventures and Attractions

ALL AT NO EXTRA COST!



Open 9 a.m. to 1 a.m., May 24 & 25

© Walt Disney Productions

Progress Bulletin [Pomona, California], May 21, 1975, Page 44:

Jazz Stars Booked

Sarah Vaughan, Stan Kenton, Ramsey Lewis and Louie Bellson will appear in "Disneyland and All That Jazz" at the Anaheim amusement park Saturday and Sunday.

Also performing will be rhythm and blues artist Syl Johnson, Jerry Gray and his Band of Today and Teddy Buckner and his Jazz All-Stars.

This entertainment will be offered, along with Disneyland's more than 50 major attractions, at no additional cost, as the park will extend its hours to 9 a.m. to 1 a.m. both nights.

Miss Vaughn, whose musical repertoire includes both jazz and contemporary sounds, will appear on Tomorrowland Stage, along with Louis Bellson and his orchestra at 8:30, 10, and 11:30 p.m.

At Tomorrowland Terrace will be Ramsey Lewis with Syl Johnson. Lewis will perform at 9:15, 10:45 p.m., and 12:15 a.m., and Syl Johnson will appear at 8:30, 10, and 11:30 p.m.

Stan Kenton and his orchestra will play at Main Street's Plaza Gardens from 9 p.m. to 1 a.m., with Teddy Buckner and his Jazz All-Stars, featuring gospel and blues artist Jewel Hall, slated for the French Market in New Orleans Square from 8:15 p.m. to 12:15 a.m.

Jerry Gray and his Band of Today will perform from 9 p.m. to 1 a.m. at Frontierland's Golden Horseshoe.

Progress Bulletin [Pomona, California], May 24, 1975, Page 11:

DISNEYLAND, Anaheim – "All That Jazz" tonight and Sunday features Sarah Vaughan, Ramsey Lewis, Sister Sledge, Stan Kenton and his Orchestra, Louis Bellson and his orchestra, Jerry Gray and band, Teddy Buckner and His Jazz All Stars and gospel singer Jewel Hall at different spots throughout the park. Open 9 10 11 a.m. today and Sunday, Monday from 9 a.m. to 10 p.m. for Memorial Day observance.

The Billboard, Jun 7, 1975, Page 8:

Disneyland Jazz

LOS ANGELES – Disneyland hosted "Disneyland And All That Jazz," May 24-25, with Sarah Vaughan, Stan Kenton, Ramsey Lewis and Louis Bellson performing. Syl Johnson, Jerry Gray and his Band of Today, and Teddy Buckner and his Jazz All-Stars were also on the program.

May 26, 1975 [Monday] thru June 7, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with The Mills Brothers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Mills Brothers Show – Including:

June 9, 1975 [Monday] thru June 14, 1975 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Anna Maria Alberghetti; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Anna Maria Alberghetti Show – Including:

Lubbock Avalanche-Journal [Lubbock, Texas], Jun 8, 1975, Page G-3:

Singer To Appear At Fairmont Hotel

DALLAS (Special) – Singer Anna Maria Alberghetti will open a week's engagement in the Venetian Room of the Fairmont Hotel here Monday.

Miss Alberghetti has starred on Broadway, in motion pictures and television.

She will have two Venetian Room shows nightly: 8:30 p.m. Monday through Thursday and 9 p.m. Friday and Saturday; and 11 p.m. Monday through Thursday and 11:30 p.m. Friday and Saturday. Here engagement will end on Saturday.

June 16, 1975 [Monday] thru June 28, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Sergio Mendes and Brazil 77; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Sergio Mendes and Brazil 77 Show – Including:

June 30, 1975 [Monday] thru July 8, 1975 [Tuesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Kelly Garret; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Kelly Garret Show – Including:

Grand Prairie Daily News [Grand Prairie, Texas], Jul 4, 1975, Page 9:

Variety For Weekend

Singer/actress Kelly Garrett will be appearing at the Venetian Room in the Fairmont Hotel in Dallas through July 8. There will be performances at 9 and 11:30 tonight and Saturday night.

Monday through Thursday, shows will be at 8:30 p.m. and 11 p.m.

Kelly has appeared on many national television shows including the "Mike Douglas Show," "The Merv Griffin Show," and the "Tonight Show."

July 9, 1975 [Wednesday] thru July 19, 1975 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Bobby Short; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Bobby Short Show – Including:

Grand Prairie Daily News [Grand Prairie, Texas], Jul 4, 1975, Page 9:

Variety For Weekend

Beginning July 9 Bobby Short will appear at the Venetian Room. Bobby is a noted nightclub performer. He has performed with the Duke Ellington Orchestra, at the Newport Jazz festival and at the White House.

Bobby Short



Two shows nightly, through
July 19, closed Sunday,
impeccable cuisine, dancing
to the Jerry Gray Orchestra.

Reservations:

748-7218 or 748-5454.

**VENETIAN
ROOM**

Fairmont Hotel

July 21, 1975 [Monday] thru August 5, 1975 [Tuesday] [14-night Engagement]:

Jerry Gray and his Orchestra, with Marilyn Maye; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Marilyn Maye Show – Including:

August 6, 1975 [Wednesday] thru August 16, 1975 [Saturday] [10-night Engagement]:

Jerry Gray and his Orchestra, with Buddy Greco; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Buddy Greco Show – Including:

August 18, 1975 [Monday] thru August 30, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Julie Budd; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Julie Budd Show – Including:

**D Magazine
Venetian Room.**

Aug 18-30, Julie Budd;
Sept 22-Oct 4, Lily Tomlin.

Two shows nightly; weekdays 8:30 and 11, weekends 9 & 11:30. Cover varies, \$8-\$15.
Reservations. *Fairmont Hotel, Ross and Akard/748-5454/MC, BA, AE, DC)*

Dallas Morning News [Dallas, Texas], Aug 28, 1975, C7:

Julie
Budd

Two shows nightly, through
Aug. 30, closed Sunday,
impeccable cuisine, dancing
to the Jerry Gray Orchestra.
Reservations:
748-7218 or 748-5454.

**VENETIAN
ROOM**
Fairmont Hotel

September 1, 1975 [Monday]:

Jerry Gray and his Orchestra; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Billy Eckstine was scheduled to perform opening night, Monday, Sep 1st. The music for Billy Eckstine had not arrived, and his opening night was rescheduled to Tuesday, Sep 2nd.

It is likely Jerry Gray and his Orchestra filled-in as the Venetian Room entertainment for Monday, Sep 1st.

September 2, 1975 [Tuesday] thru September 10, 1975 [Wednesday] [8-night Engagement]:

Jerry Gray and his Orchestra, with Billy Eckstine; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Billy Eckstine Show – Including:

September 11, 1975 [Thursday] thru September 20, 1975 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Tony Martin and Cyd Charisse; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Tony Martin and Cyd Charisse Show – Including:

September 22, 1975 [Monday] thru October 4, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Lily Tomlin; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Lily Tomlin Show – Including:

Dallas Morning News [Dallas, Texas], Sep 28, 1975, C1:



Dallas News staf photo by Rick Young.

A conversation with Lily Tomlin is as fascinating as watching her act.

October 6, 1975 [Monday] thru October 11, 1975 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Barbara McNair; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Barbara McNair Show – Including:

Texas Jewish Post [Fort Worth, Texas], Oct 16, 1975, Page 3:

AROUND THE TOWN WITH RENE

NEWS AND NOTES: An exciting evening for several groups of our towners at the Venetian Room of the Fairmont Hotel in Big D last weekend when Ann and Louis Bogart dining with friends, Mary and Ira Guernstein and former Casa musical director Sherman Franks (now associated with vocalist Barbara McNair) and Rose and Elvin Bernstein with friends, were joined by famed vivacious Italian movie star Sophia Loren and her equally famous producer husband Carlo Ponti.


October 13, 1975 [Monday] thru October 25, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Lou Rawls; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Lou Rawls Show – Including:

Dallas Morning News [Dallas, Texas], Oct 9, 1975, A6:

COME SEE
LOU RAWLS!



JOIN TITCHE'S BOX LUNCH BUNCH
WEDNESDAY, OCT. 15,
12:15 TILL 12:50 P.M.
DOWNTOWN AUDITORIUM

Lou Rawls is his name and "soulin'" is his game! Winner of two gold albums, two Grammy Awards, and appearing in the Venetian Room at the Fairmont, starting October 13. And Wednesday only, he's going to be here to greet you at Titché's Box Lunch! You'll also see a cavalcade of the newest fall fashions — sweater shapes, the new Chinoiserie, restaurant suiting, the shawl fling, and late day looks including the new un-basic black. Just imagine . . . all for just 1.50! Don't miss it!

CALL 748-4811, EXT. 2249
FOR RESERVATIONS,
MONDAY-FRIDAY, 9-4:30.

RESERVATIONS MAY ALSO BE MADE
AT THE MISS TITCHE SHOP, ONE MAIN PLACE.

TITCHE'S

October 27, 1975 [Monday] thru November 8, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Brenda Lee; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Brenda Lee Show – Including:

November 10, 1975 [Monday] thru November 22, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Steve Allen and Audrey Meadows; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Steve Allen and Audrey Meadows Show – Including:

Dallas Morning News [Dallas, Texas], Nov 20, 1975, C1:



Dallas News: Clint Grant

Jayne Meadows . . . She's honest about her weaknesses to help others overcome their problems.

November 24, 1975 [Monday] thru November 29, 1975 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Cab Calloway and Cecilia Calloway; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Cab Calloway and Cecelia Calloway Show – Including:

December 1975:

Texas Monthly, Dec 1975:

Venetian Room, Fairmont Hotel. Get all dolled up and enjoy a swanky hotel supper club in the Coconut Grove tradition. (It's like the Sixties never happened.) Particularly expensive if you have dinner.

December 1, 1975 [Monday] thru December 13, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Frankie Avalon; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Frankie Avalon Show – Including:

Dallas Morning News [Dallas, Texas], Dec 2, 1975, A8:

Frankie Avalon Sings With Salvation Army – By NORMA ADAMS WADE

Nightclub singer Frankie Avalon admitted he was “freezing” as he stood on the street corner Monday singing carols with the Salvation Army. The temperature around noon downtown was a gusty 46 degrees. Avalon wore only a mod blue jean suit. The group of businessmen singing with him wore top coats, hats, and gloves.

The occasion was the Salvation Army’s annual promotion of its Christmas fund drive. After the singing, Avalon helped collect donations from the crowd.

Dallas Morning News [Dallas, Texas], Dec 4, 1975, A31:

FRANKIE
AVALON

Two shows nightly, through
Dec. 13. closed Sunday,
impeccable cuisine, dancing
to the Jerry Gray Orchestra.
Reservations:
748-7218 or 748-5454.

VENETIAN
ROOM
Fairmont Hotel

December 15, 1975 [Monday] thru December 27, 1975 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Helen O'Connell; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Helen O'Connell Show – Including:

Texas Jewish Post [Fort Worth, Texas], Dec 18, 1975, Page 10:

Photograph with caption:



Lovely and talented singer Helen O'Connell is currently appearing in the Venetian Room of the Fairmont Hotel, through Dec. 27, in two shows nightly Monday-Saturday.

Including December 15, 1975 [Monday] thru December 24, 1975 [Wednesday]:

Dallas Morning News [Dallas, Texas], Dec 15, 1975, D6:



Don't wait 'til the Night Before Christmas!

*The Fairmont Venetian Room's
holiday goal,
The most wonderful buffet
south of the Pole.*

*We're making salads, strudel,
hors d'oeuvres and spiced wine,
So you and your friends
can pop in and dine.*

*You'll find white-chocolate Santas,
an enormous gold tree.
It's the most delicious buffet
you're likely to see.*

Today through Christmas Day, except Saturday.
Holiday carolers each Sunday
and daily during Christmas week.

Buffet 11:30 a.m. until 2:30 p.m.

Christmas Day seatings 11 a.m.; 1 p.m.; 3 p.m.

Reservations: 748-7218 or 748-5454

**VENETIAN
ROOM**

Fairmont Hotel
Ross at Akard

December 28, 1975 [Sunday]:

Dallas Morning News [Dallas, Texas], Dec 18, 1975, A17:

**The
Manhattan
Transfer**

TOMORROW NIGHT THROUGH JANUARY 10

JAMIE FARR
Jan. 12-17

BEN VEREEN
Feb. 16-18

**THE POINTER
SISTERS**
Jan. 19-31

Petula Clark
Mar. 1-13

Mel Tormé
Feb. 2-14

Two shows nightly, closed
Sunday, impeccable,
cuisine, dancing to the
Jerry Gray Orchestra.
Reservations: 748-7218
or 748-5454.

**VENETIAN
ROOM**
Fairmont Hotel

December 29, 1975 [Monday] thru January 17, 1976 [Saturday] [3-week Engagement]:

Jerry Gray and his Orchestra, with The Manhattan Transfer; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Manhattan Transfer Show – Including:

House Of Blue Lights – v The Manhattan Transfer
Candy – v The Manhattan Transfer
Snootie Little Cutie – v The Manhattan Transfer
Java Jive – v The Manhattan Transfer
Blue Champagne – v The Manhattan Transfer
Tuxedo Junction – v The Manhattan Transfer

Dallas Morning News [Dallas, Texas], Jan 3, 1976, F1:



Dallas News staff photo by Larry Reese.

The Manhattan Transfer as they appear at the Fairmont Hotel's Venetian Room.

The Manhattan Transfer (left to right) – Alan Paul, Janis Seigel, Laurel Masse, and Tim Hauser

[Author's Note: The Manhattan Transfer were the first entertainers at the Dallas Fairmont Hotel Venetian Room (beginning in April of 1969) to be held-over, extending their original closing day of Saturday, January 10th by one week to Saturday, January 17th.]

Dallas Morning News [Dallas, Texas], Dec 24, 1975, A11:

TRANSFER FROM '75 TO '76 AT THE FAIRMONT

"The Manhattan Transfer" brings the wild and wonderful entertainment for our swinging, gala New Year's Eve Party. Music by the Jerry Gray Orchestra. (As a matter of fact, we're having two parties — take your pick.)

VENETIAN ROOM GALA

Timeless Time
8 p.m. - 1 a.m.

Priceless Price
\$75 per person includes a succulent six-course dinner, drinks, wine, dancing, entertainment, tax and gratuity.

Entrancing Entertainment
Manhattan Transfer, among the swingiest, hottest groups in the country, showtime 11:00 p.m.



REGENCY ROOM GALA

Timeless Time
8 p.m. - 1 a.m.

Priceless Price
\$30 per person includes unlimited drinks, dancing, entertainment, tax and gratuity.

Entrancing Entertainment
Manhattan Transfer, showtime 9:30 p.m.

Reservations may be made in person with the front-office cashier at the Fairmont Hotel.



Reservations are confirmed only upon receipt of tickets. For information call 748-5454 or 748-7218.

January 18, 1976 [Sunday]:

Dallas Morning News [Dallas, Texas], Jan 18, 1976, C4:

**VENETIAN
ROOM
Presents**

**THE
POINTER
SISTERS**
TOMORROW NIGHT
THROUGH JAN. 31

Mel Tormé
Feb. 2-14

BEN VEREEN
Feb. 16-28

Petula Clark
Mar. 1-13

NORM CROSBY
Mar. 15-20

**Blood, Sweat
& Tears**
Mar. 22-Apr. 3

FOR RESERVATIONS
CALL
748-7218
or
748-5454
SUPERB CUISINE AND
DANCING TO JERRY
GRAY'S ORCHESTRA

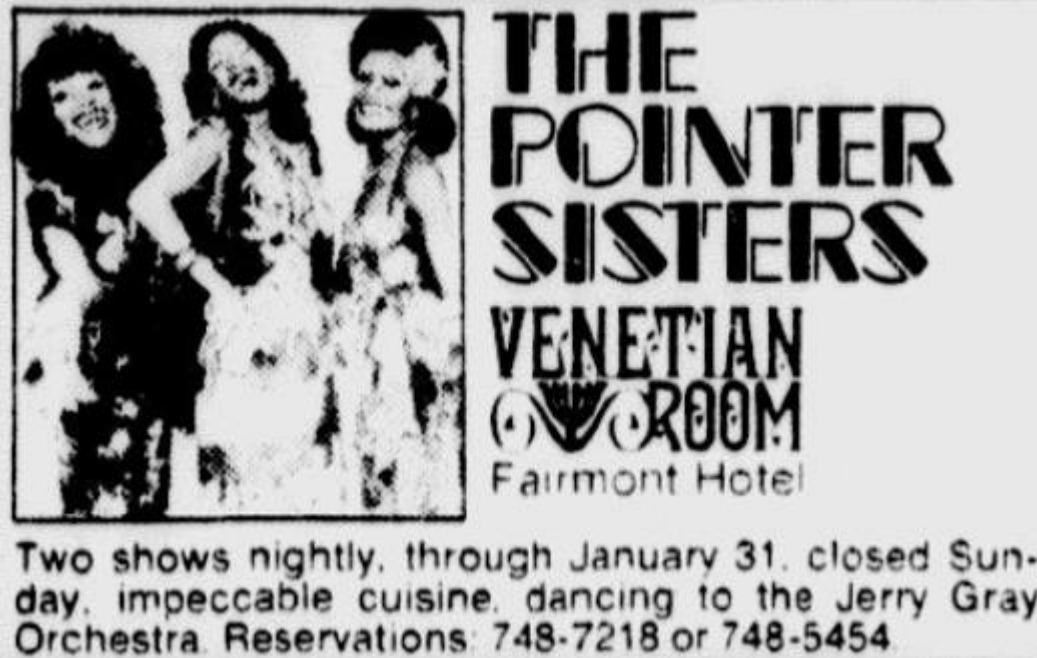
Fairmont
HOTEL
DALLAS

January 19, 1976 [Monday] thru January 31, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with The Pointer Sisters; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Pointer Sisters Show – Including:

Dallas Morning News [Dallas, Texas], Jan 21, 1976, A17:



**THE
POINTER
SISTERS**
VENETIAN
ROOM
Fairmont Hotel

Two shows nightly, through January 31, closed Sunday. impeccable cuisine, dancing to the Jerry Gray Orchestra. Reservations: 748-7218 or 748-5454.

February 2, 1976 [Monday] thru February 14, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Mel Torme; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Mel Torme Show – Including:

Dallas Morning News [Dallas, Texas], Feb 8, 1976, C1:



Dallas News Staff Photo by Larry Provost

Mel Torme in full command at the Venetian Room.

February 16, 1976 [Monday] thru February 28, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Ben Vereen; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Ben Vereen Show – Including:

March 1, 1976 [Monday] thru March 13, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Chuck Woolery; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Chuck Woolery Show – Including:

March 15, 1976 [Monday] thru March 20, 1976 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Norm Crosby; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Norm Crosby Show – Including:

March 22, 1976 [Monday] thru April 3, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Blood, Sweat, and Tears; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Blood, Sweat, and Tears Show – Including:

Dallas Morning News [Dallas, Texas], Mar 28, 1976, C1:



The Paris News [Paris, Texas], Mar 28, 1976, Page 15B, Maggie's Farm by john edmiston:

AT THE stylish Venetian Room at the Dallas Fairmont Hotel, the jazz-rock Blood Sweat and Tears group will be performing this week, with two shows nightly through April 3. For reservations, call 784-7218 or 784-5454.

BS&T was one of the finest jazz-rock outfits of the late 1960's, sharing top billing in that field with Chicago.

April 4, 1976 [Sunday]:

The Dallas Morning News [Dallas, Texas], Apr 4, 1976, Page C1, Entertainment Section:

To musicians, there's no gray area in Jerry's music – By CONNIE HERSHORN

The most Jerry Gray normally says to the audience from the bandstand of the Venetian Room of the Fairmont Hotel is "Showtime is next."

"I've never been comfortable in front of a mike," the publicly reserved band leader admits.

"Jerry," concedes a man who considers Gray one of his idols – Mel Torme, "is not the most personally articulate man I know. But," he said finishing his thought, "when he arranges, he's beautifully musically articulate."

"Funny, as a matter of fact I was on the Merv Griffin show this week and someone asked me who my heroes were," Torme said Tuesday during a phone interview, "and I said that Jerry Gray as an arranger is certainly one."

Torme claims arranging as his greatest thrill ahead of recording countless hits and composing standards like "The Christmas Song."

"Jerry is a great musical arranger and writer. He doesn't use any weird or gimmicky stuff. He has the soul of a romantic . . . the ballads he's done . . . beautiful."

Torme's respect for Jerry Gray's talent is echoed by other performers, including those who appear at the Fairmont backed by Gray's orchestra.

THE GRAY TOUCH was first felt by music fans shortly after 19-year-old Jerry Graziano joined Artie Shaw's band in the '30s as a violinist. ("Changing your name was the thing then," Jerry said diagramming the alteration of Graziano to Gray.)

Before long his greater talent moved him from the bandstand to behind the scenes as head chief arranger and Shaw's "primary associate."



Photograph with caption: Jerry Gray with hospitalized Artie Shaw in the late '30s.

In his four years with the orchestra, Gray's most noteworthy contribution – both to that group and music was his arrangement of "Begin The Beguine" which made Shaw an overnight sensation and a big-name band.

The night that Shaw, who has switched careers many times since, walked off the bandstand and took off for Mexico, Gray's relationship with the band, quite naturally, ended abruptly.

"When Glenn Miller (who had a whole wall of records I'd arranged) heard about it the next day, he called me and offered me a job. I didn't give him an answer and he called back several times. Imagine me, a kid, just ignoring Glenn Miller. I guess you could say I was pretty cocky," a more talky-person-to-person Gray reflected.

He joined Miller as chief arranger, but "my heart wasn't in it," he's quoted in the book "Glenn Miller and His Orchestra" which also has Jerry saying, "I was happier musically with Shaw, but happier personally with Glenn."

Devout Shaw fan, Mel Torme said, "Artie Shaw was my favorite band and eight out of 10 of his great arrangements were Jerry's . . . he created the character of that band . . ."

In spite of Gray's hesitation, he found the seven years with Miller (until the band leader disappeared during a wartime flight across the English Channel in 1944) "beautiful."

"My relationship with him was the greatest I ever had." He found Miller "a quiet, methodical, and fair guy." Miller had asked Jerry to accompany him on that flight to Paris three days before the rest of the band was to take off. Jerry declined and flew over with the band. After Miller's disappearance, he headed the Miller Air Force Band for a while, but soon turned the leadership over to Ray McKinley.

Even though the orchestra was hovering on the brink of stardom when Gray joined it in 1939, it was not yet a top band. Hiring Gray has been noted as one of Miller's smartest moves.

With Gray's arrangements, Miller, like Shaw before him, quickly moved into the top musical echelons with hits such as "The Anvil Chorus," "Moonlight Cocktails," "Chattanooga Choo Choo," "I've Got A Gal In Kalamazoo," and "American Patrol."

Of the last number, Gray says that even though it was originally his arrangement, the band members got such a kick out of playing it that they kept adding their own innovations and pretty soon it became a group effort.

AS A COMPOSER, Gray penned two Miller blockbusters – "String Of Pearls" and "Pennsylvania 6-5000" and some less well known ones including "Sun Valley Jump." (He is now receiving larger royalties in "String Of Pearls" than when it first came out. "Mostly from England," he explained.)

But like Torme, arranging is Jerry's first love. Choosing almost the same words to express his feelings he said, "There is that special thrill in hearing 15 or 20 men interpreting your idea."

Except for his first 1-nighter with Artie Shaw's band "when we played the Adolphus," Gray had never been in Dallas until seven years ago when he was hired by Richard Swig, president of the Fairmont chain, to put together a band for the new hotel (which opening in April, 1969) and "stay with it until things got settled."

Things have settled, but he and his family are still here despite the home they left "temporarily" in California. "Some day we plan to go back," he said, then added, "I guess."

A really fun part of his "gig" at the Fairmont has been playing with and seeing old friends.

One of these, of course, is Torme. "Last time I was in Dallas," the entertainer said, "Jerry and I went to my room and listened to old Shaw tapes for hours."

"Tony Martin . . . I was with him in the Air Force . . . every time Ella Fitzgerald comes to town she has me take her out to Campisi's for Italian food. Each time she says, 'I shouldn't be eating like this,'" Gray said.

Peggy Lee, Tony Bennett, Teresa Brewer, the Mills Brothers – these and many others are the old friends musically articulate Jerry Gray has been gabbing with for 30 years.

April 5, 1976 [Monday] thru April 17, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Billy Daniels; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Billy Daniels Show – Including:

April 19, 1976 [Monday] thru May 1, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Jody Miller; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Jody Miller Show – Including:

May 3, 1976 [Monday] thru May 19, 1976 [Wednesday] [15-night Engagement]:

Jerry Gray and his Orchestra, with Ginger Rogers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Ginger Rogers Show – Including:

Dallas Morning News [Dallas, Texas], May 3, 1976, D5:

Opens Tonight



**GINGER
ROGERS
IN THE
VENETIAN
ROOM
OF THE
FAIRMONT
748-7218**

Superb cuisine
and dancing to
Jerry Gray's Big Band

May 20, 1976 [Thursday] thru May 29, 1976 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with Trini Lopez; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Trini Lopez Show – Including:

May 31, 1976 [Monday] thru June 2, 1976 [Wednesday] [3-night Engagement]:

Jerry Gray and his Orchestra, with Helen O'Connell; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Helen O'Connell Show – Including:

Dallas Morning News [Dallas, Texas], May 31, 1976, A21:

SHE'S HERE

**HELEN
O'CONNELL**

**IN THE
VENETIAN
ROOM
OF THE
FAIRMONT**

748-7218

Superb cuisine
and dancing to
Jerry Gray's Big Band

June 3, 1976 [Thursday] thru June 12, 1976 [Saturday] [9-night Engagement]:

Jerry Gray and his Orchestra, with The Lettermen; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Lettermen Show – Including:

Dallas Morning News [Dallas, Texas], May 31, 1976, A21:



— Dallas News staff photo by Joe Laird

Donny and Gary Pike, left, and Tony Butala form the almost non-stop Lettermen now at the Fairmont's Venetian Room.

June 14, 1976 [Monday] thru June 19, 1976 [Saturday] [1-week Engagement]:

Jerry Gray and his Orchestra, with Lesley Gore; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Lesley Gore Show – Including:

June 21, 1976 [Monday] thru July 3, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with The Mills Brothers; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

The Mills Brothers Show – Including:

July 6, 1976 [Tuesday] thru July 17, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Elaine Stratos; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Elaine Stratos Show – Including:

Dallas Morning News [Dallas, Texas], Jul 7, 1976, A17:

She's Here

**ELAINE
STRATOS
IN THE
VENETIAN
ROOM
AT THE
FAIRMONT
748-7218**

Superb cuisine
and dancing to
Jerry Gray's Big Band

July 19, 1976 [Monday] thru July 31, 1976 [Saturday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Buddy Greco; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Buddy Greco Show – Including:

Dallas Morning News [Dallas, Texas], Jul 21, 1976, A17:

He's Here



**BUDDY
GRECO
IN THE
VENETIAN
ROOM
AT THE
FAIRMONT
748-7218**

Musical Director -
Paul Mathews

Superb cuisine
and dancing to
Jerry Gray's Big Band

August 2, 1976 [Monday] thru August 16, 1976 [Monday] [2-week Engagement]:

Jerry Gray and his Orchestra, with Kay Starr; Venetian Room, Fairmont Hotel, Ross at Akard, Dallas, Texas. Two shows nightly, closed Sunday: Monday thru Thursday, 8:30 and 11 pm; Friday and Saturday, 9 and 11:30 pm. Jerry Gray and his Orchestra also played for dancing.

Kay Starr Show – Including:

Wheel Of Fortune – v Kay Starr
Hard-Hearted Hanna – v Kay Starr
For The Good Times – v Kay Starr
Help Me Make It Through The Night – v Kay Starr
Bonaparte's Retreat – v Kay Starr
Wabash Cannon Ball – v Kay Starr

The Dallas Morning News [Dallas, Texas], Aug 4, 1976, Page 17:

Kay Starr's zeal soars at Fairmont – By CONNIE HERSHORN

When Kay Starr belts out a song, the lady makes it a total commitment involving her whole body as well as her great husky voice. And she comes off with solid musical authority.

And, her show is fun. Whether she is zinging through “Wheel of Fortune” or growling about “Hard Hearted Hanna” her enthusiasm catches the audience and a fine, swingin’ time is had by all.

She opened Monday in the Venetian Room of the Fairmont Hotel for two weeks, and brought the appreciative crowd that almost filled the room to its feet several times during her first show.

She's a super showman with a bubbly personality and a fine enduring talent. She admits to preferring songs that tell stories. “A singer is no more than an actor or actress set to music,” she is quoted as saying.

And she tells her stories well and sensitively.

The hunger she relates in Kris Kristofferson's “For The Good Times” is painfully intimate, and she holds this mood through his “Help Me Make It Through The Night.”

But her mood and manner soar for “Bonaparte's Retreat” and “Wabash Cannon Ball” – a number she did after a quick explanation that she stared out in Dallas with the Light Crust Doughboys. She even did a quicky of their theme to prove she wasn't kidding.

As always, the compliment the entertainer paid to the superb Jerry Gray Orchestra was genuine and well deserved. Monday they seemed especially geared to Miss Starr and her fine show.

The fact that she used to sing with the Glenn Miller band – an orchestra Gray used to arrange for might be a special reason for it. She also sang with Charlie Barnet and Bob Crosby.

And she couldn't have been better than she was Monday night.

Texas Jewish Post [Fort Worth, Texas], Aug 5, 1976, Page 12:

Advertisement with photograph:



The Fairmont Hotel
is pleased to announce the
only 1976 Southwest appearance of

Kay Starr

Venetian Room Dallas August 2-16

closed Sunday

Reservations 748-7218

August 10, 1976 [Tuesday]:

Jerry Gray passes away from an apparent heart attack at his home in Dallas, Texas.

August 11, 1976 [Wednesday]:

The Dallas Morning News [Dallas, Texas], Aug 11, 1976, Front Page:

Finale

Jerry Gray, composer and former arranger for Glenn Miller, Artie Shaw, and other groups of the big band era, died here Tuesday. He had been musical director at the Fairmont Hotel's Venetian Room since it opened in April 1969. Story on Page 11B.

The Dallas Morning News [Dallas, Texas], Aug 11, 1976, Page 11B:

Jerry Gray dead at 58

Jerry Gray, 58, whose band has played in the Venetian Room of the Fairmont Hotel since it opened in April of 1969, died about noon Tuesday of an apparent heart attack and was pronounced dead on arrival at Presbyterian Hospital at 12:30 p.m.

Gray became a major influence in popular music during the big band era primarily as an arranger.

His first big band hit was at age 19 with Artie Shaw's arrangement of "Begin The Beguine."

After the Shaw band broke up, he joined Glenn Miller in late 1939 and is credited with creating the Miller sound.

Two of Miller's big greatest hits, "String Of Pearls" and "Pennsylvania 6-5000" were written by Gray and he arranged such Miller standards as "The Anvil Chorus," "Moonlight Cocktails," "Chattanooga Choo Choo," "I've Got A Gal In Kalamazoo," and "American Patrol."

During this time, too, Gray arranged the music for the band's two movies, "Orchestra Wives" and "Sun Valley Serenade."

He spent seven years with Miller and declined an invitation to join him on the wartime flight across the English Channel in 1944 during which Miller disappeared. For a while after, Gray headed the Miller Air Force Band.

Between his big band career and coming to the Fairmont, Gray arranged the musical scores for such motion pictures as "Pink Panther" and "What Did You Do In The War, Daddy."

With his own band, he toured with Nat King Cole, Judy Garland, Barbra Streisand, and Bob Hope, and played for a number of radio and TV shows.

He originally came to the Dallas Fairmont for the purpose of putting together a band and staying with it "until it got going."

Mel Torme's comments on Gray's talents are representative of the respect held in the industry for arranger-band leader.

“Jerry is a great musical arranger and writer. He is certainly one of my musical heroes.”

Gray was born Generoso Graziano July 3, 1918 in Boston, Mass., and was graduated from the Boston Conservatory of Music.

He is survived by his wife Joan, a daughter and two sons.

The Berkshire Eagle [Pittsfield, Massachusetts], Aug 11, 1976, Page 2:

Jerry Gray, Musician, dies at 58

DALLAS (UPI) – Jerry Gray, a composer, performer, arranger, and conductor in the Big Band era, died at his home Tuesday of a heart attack.

Gray, 58, who composed “A String Of Pearls” and “Pennsylvania 6-5000” was a native of Boston. He was a violinist at 7 and became concert master of the Boston Junior Symphony at 12.

He joined the first Artie Shaw orchestra as violinist and arranger. He arranged the music for Shaw’s “Begin The Beguine” and Vic Damone’s “I Have But One Heart,” both Gold Record winners.

He also scored the motion pictures “Pink Panther,” “The Glenn Miller Story,” and “What Did You Do In The War, Daddy?”

The Sun [Lowell, Massachusetts], Aug 11, 1976, Page 33:

Jerry Gray dies at 58

DALLAS (AP) – Former big band arranger and motion picture score writer Jerry Gray died Tuesday in Dallas of an apparent heart attack.

Gray, 58, was musical director at the Fairmont Hotel here.

Born Generoso Graziano in Boston, Gray was a graduate of the Boston Conservatory of Music.

Gray’s first big arrangement was “Begin The Beguine” for Artie Shaw. He joined Glenn Miller in late 1939 and is generally credited with creating the Miller sound.

August 12, 1976 [Thursday]:

The New York Times [New York City, New York], Aug 12, 1976, Page 34 L:

GRAY – Jerry. We record with deep sorrow the death of our beloved member and colleague, Jerry Gray, in Dallas, Texas, on August 10, 1976. STANLEY ADAMS, President, ASCAP

August 15, 1976 [Sunday]:

The Dallas Morning News [Dallas, Texas], Aug 15, 1976, Page 6:

A quiet man, but not forgotten – By CONNIE HERSHORN

Tony Bennett called him “an understated guy who people might sometimes overlook.”

Louis Bellson said Jerry Gray “was not only a fine musician, but a lovely human being.”

Carol Channing said, “It’s certain Dallas won’t be the same without Jerry.”

The tributes from the entertainers who knew and respected Jerry Gray poured in this week. Gray died in his Dallas home Tuesday, apparently of a heart attack.

Ella Fitzgerald said, “He’ll be missed by everyone. He left so much to music.”

Gray had led the band in the Venetian Room of the Fairmont Hotel for the last seven years and seldom said more than “Show time is next” to the audience.

His first musical love was arranging – a talent that doesn’t attract a lot of public attention, but one that musicians are keenly aware of.

Musicians knew Jerry Gray very well as a person and as a musician.

Bennett, who was interviewed by phone from Harrah’s in Reno where he is performing, commented, “Jerry was such a sweet man. He made everybody feel comfortable . . . like a relative, ya’ know.”

“Jerry had the best musicians. It was like being with Count Basie to sing with his band.”

“Someone called me about 15 minutes ago and told me,” Miss Fitzgerald said from her home in Los Angeles. “I am just sitting here in the den, really in shock.”

“It was a great ball to play the Fairmont. We’d get together with Jerry,” she said including her Tommy Flanagan Trio and road manager, Pete Cavello, “and talk about the old days with the big band. We were like a happy family. Jerry always had a smile for everybody. He’d always take us out to eat Italian food.”

“I loved to sing with Jerry’s great band. You knew when you played that club the music would be played the way it’s supposed to be played. And I’d always do ‘Begin The Beguine’ and say, ‘This one’s for Jerry.’ And he’d smile. It’s a great shock and a great loss,” said the great lady of jazz.

Bellson, considered by many one of the country’s top drummers, had just gotten home to Los Angeles after appearing on the “Tonight Show” from Las Vegas’ Caesar’s Palace when he was interviewed.

“We were talking about him on the show last night,” he said.

“Jerry was not only a fine musician, but a lovely human being. Everybody liked him. After Pearl,” he said referring to his wife Pearl Bailey, “first met him, her reaction was ‘My goodness. What a pleasant little man.’ I’d known Jerry for years. He loved children and animals. And that says a lot about the man’s character.”

“The first time Pearl played the Fairmont and we found out their Jerry Gray was THE Jerry Gray we knew, we didn’t have anything to worry about. You know,” Bellson said, “how singers try to establish their identity – a sound of their own. Jerry did that with the Miller band.”

Gray was the arranger for Glenn Miller from late 1939 until Miller vanished on a flight during World War II in December 1944.

Many besides Louis Bellson give Gray credit for creating the Miller sound.

In a 1955 Billboard magazine poll on the top All Time Popular Standards, four of the top 10 were Gray’s arrangements for Miller. One of these was his own composition “String Of Pearls.”

Two of the other top 10 were pieces arranged by Gray for Artie Shaw, for whom Gray worked until the band broke up in 1939. That’s six out of 10. A good batting average in any league.

It was Gray’s “Begin The Beguine” interpretation that is credited with making Shaw a “top-ranked orchestra.”

“Eight out of 10 of Shaw’s great arrangements were Jerry’s . . . He created the character of that band,” Mel Torme said during an interview last spring.

Shaw was the No. 1 college favorite in ’39. From ’40 to ’42 the top spot followed Gray to Miller, who had not been in the running in earlier polls.

Another performer reached for comment was Miss Channing who, like Bennett and Pearl Bailey and Ella Fitzgerald, had appeared several times with Gray at the Fairmont.

Taking a moment out from rehearsal for a concert in Maine, she said, “It’s certain that Dallas won’t be the same without Jerry. He was truly a lovely person and a performer’s best friend. We all will miss him a lot.”

Two photographs with caption:

Jerry Gray with Artie Shaw and Bob Crosby in the late 40’s.

August 19, 1976 [Saturday]:

Plano Daily Star-Courier [Plano, Texas], Aug 19, 1976, Page 3:

Scholarship

NTSU Starts Music Funds

The North Texas State University One O'Clock Lab Band has established a scholarship fund at the university in memory of music arranger Jerry Gray, leader of the Fairmont Hotel band in Dallas, who died in Dallas Aug. 10.

The scholarship will go to composers and arrangers in the North Texas area to help them further their education in music and jazz education in particular, NTSU lab band conductor Breeden said.

Gray was a major influence in popular music during the big band era, primarily as an arranger, having made his start with Artie Shaw and Glenn Miller. He arranged the musical scores for such motion pictures as "Pink Panther" and "What Did You Do in the War, Daddy."

He had been at the Fairmont since 1969.

"Jerry's steady and constant friendship and use of our students and ex-students of the Lab Bands at North Texas State University was extremely important to all of us, especially many who were thus able to continue an education that might have been ended had it not been for the financial assistance Jerry's employment gave to them," Breeden said.

Gray's support of the NTSU lab band program led to his establishment of the George Cherb Lead Trumpet Scholarship at NTSU several years ago in memory of that musician.

"We are deeply saddened by Jerry's untimely death," Breeden said.

April 5, 1977 [Tuesday]:

Denton Record-Chronicle [Denton, Texas], Mar 24, 1977, Page 6B:

At NT:

.....

For the first time, all nine bands in the NTSU lab band program will participate in the annual spring concert, slated for April 5 in the Coliseum.

Dedicated to the memory of Jerry Gray, the late band leader of Dallas' Fairmont Hotel, the program will feature the internationally known 1 O'Clock Lab Band and the other eight bands in the program performing on two stages.

Tickets to the 8 p.m. event, at \$2 general admission and \$1 in advance (\$2 at the door) for NTSU faculty and students, can be purchased at the Lab Band Hall or the Union ticket office on campus or by writing Box 5038, NT Station, Denton 76203.

Under the direction of Leon Breeden, the lab band program has established a scholarship through the NTSU Educational Foundation in memory of Gray, a longtime friend of NTSU jazz education.

Gray, who frequently hired students and graduates of the lab band program to perform in his orchestra, established a scholarship for NTSU student composers and arrangers, since he was a successful composer and arranger (he wrote the original arrangement of "Begin the Beguine").

Denton Record-Chronicle [Denton, Texas], Mar 31, 1977, Page 6B:

Fund receives donations

Jazz musician Stan Kenton, the company that publishes his music, and Glenn Miller Productions are among those who have sent donations to the Jerry Gray Memorial Scholarship Fund at North Texas State University.

A spokesman for the NTSU lab band program, which established the fund, said Creative World, the company the publishes Kenton's music, has made a donation, as have Glenn Miller Productions and Derek Boulton of Management and Promotion; Boulton has managed several celebrities.

The spokesman also said Local 47 (Hollywood) of the Musicians Union has notified the lab band program that union president Max Herman plans to put a notice about the scholarship fund in the union magazine.

Kenton also sent a telegram to Leon Breeden, lab band director, offering his support of and encouragement for the scholarship fund and the upcoming lab band concert, which will be performed in memory of Gray.

The late composer-arranger, longtime conductor of the orchestra at Dallas' Fairmont Hotel, was a friend of the NTSU lab band program. He established a scholarship for composers and arrangers and hired many students and alumni of the School of Music.

The Jerry Gray Memorial Scholarship will be available to any student in the lab band program.

The concert, the first joint presentation of all nine bands in the program, is slated for 8 p.m. Tuesday in the NTSU Coliseum. Advance tickets are \$2 general admission and \$1 for NTSU students and faculty; all tickets will be \$2 at the door. They may be purchased at the lab band hall or the Union ticket office.

Denton Record-Chronicle [Denton, Texas], Apr 5, 1977, Page 4B:

NTSU lab bands in concert tonight

All nine North Texas State University lab bands will combine musical talents in a spring concert at 8 p.m. Tuesday in the University's Coliseum.

Dedicated to the memory of Jerry Gray, the late band leader for the Fairmont Hotel in Dallas and a longtime friend of NTSU jazz education, the concert will feature the internationally known 1 O'Clock Lab Band.

All tickets are \$2 at the door.

The North Texas Daily [Denton, Texas], Apr 5, 1977, Page 3:

Lab Bands' Concert Will Honor the Late Jerry Gray

By CHRIS ANDERSON, Daily Reporter

The NT Lab Bands' Spring Concert, tonight at 8 in the Coliseum, will be dedicated to the memory of the late Jerry Gray.

J. Frank Lively, administrative assistant of the lab bands, said there will be a formal dedication ceremony at intermission with 10 minutes of music recorded by Jerry Gray. The announcement of the establishment of the recently founded Gray Memorial Scholarship Fund will be made, and letters of personal tribute to Gray will be read.

Tickets to the performance, available at the Union Ticket Office, are \$1 in advance for students, faculty and staff. General admission and tickets at the door are \$2.

"Gray was one of the most well-known jazz composers, arrangers, and band leaders of all time and worked with such greats as Glenn Miller, Ella Fitzgerald, Tony Bennett, Henry Mancini and a list of others," Lively said.

The concert has been organized by Leon Breeden, director of lab bands; Fred McCain, director of the Coliseum; and Lively. The presentation will feature all nine bands.

"We've built one big stage, 80 by 30 feet, which is divided in half so that while one band is playing on one side, another band will be setting up in preparation to play," Lively said. Each band will perform two selections.

9 O'Clock Band under the direction of Chuck Owen:

For Her by Alf Clausen

Pegasus by Hank Levy

4 O'Clock Band under the direction of Ed Eby:

Lift Off by John Berry

Sky Dive by Freddie Hubbard

8 O'Clock Band with Lee Kornegay conducting:
Blues by Duke Ellington and Tommy Newsome
Togetherness by Butch Nordal

7 O'Clock Band with Sparky Koerner
Too High arrangement by Paul Holderbaum
Samba Nice by Tom Kubis

1 O'Clock Band with Leon Breeden
90 Degrees Celcius by Hank Levy
Cosmic Jive by Paul Holderbaum
Stories Of Games Past by Emil Palame

Intermission

Jerry Gray recordings

Announcement of the Jerry Gray Memorial Scholarship Fund

Reading of letters of personal tribute to Jerry Gray

2 O'Clock Band with Roger Dismore conducting
The Second Funktion by John Wasson
K.D.'s Samba by Bill Hoehne

5 O'Clock Band with Tom Gause conducting
Kohoutek by Paul Holderbaum
Ebony Jam by Tower of Power, arrangement Charlie Young

6 O'Clock Band with Bill Collins
Don't Give Me No Bull by Will Miller
Liberated Brother by Horace Silver, arrangement Gene Glover

3 O'Clock Band with Rick Stitzel conducting
Captain Perfect by Alf Clausen
And Miles To Go by Tom Scott, arrangement S.R. Fischer

1 O'Clock Band with Leon Breeden
To Be There by Chuck Owen
Manitu Express by Tom Kubis

September 26, 1977 [Monday]; September 27, 1977 [Tuesday]; and November 28, 1977 [Monday]:

Jerry Gray arrangement; recorded by Jimmy Henderson and the Glenn Miller Orchestra, Studio A, A & M Records, Hollywood, California.

KANSAS CITY (2:18) v Jimmy Henderson/the Moonlight Serenaders Laser Light 17-112

Sun-Standard Newspapers [Blue Island, Illinois], Jul 28, 1977, Page 2:

Crowd Thrills To The Now Glenn Miller Band – By LARRY GALICA

In almost seven years, I think I have listened to more than 200 Glenn Miller records and I don't quite understand why I enjoy the late bandleader's music so much.

What amazes me even more is why so many people of all ages still listen to Glenn Miller's music, a style of sweet and swing sound which was popular almost 35 years ago.

I was determined to find the answers to those two mysteries. So I went to River Oaks Shopping Center in Calumet City last Tuesday night to see and hear the Glenn Miller Orchestra conducted by trombonist Jimmy Henderson. Now, I think I have solved the mysteries.

Listening to records is one thing; but hearing and seeing the band is a unique experience.

You could feel the emotional building in the crowd as the band marched on stage. You could feel your own heart throbbing as you waited in earnest.

For many people like myself who could almost sing every note of the Miller standards, it was a real treat to hear the band play those favorites.

For other people who never heard the band before, it was a new and exciting experience.

Henderson walked on stage and gave the downbeat to the sixteen-piece band. It played the first four notes of Moonlight Serenade, Glenn's theme, and the crowd broke into applause and shouted yelps of delight.

The Glenn Miller orchestra was more than a memory. It was a living tribute to the man who produced the original sound almost a generation and a half ago.

.....

"Glenn Miller's music is his monument," Henderson said before the show. Henderson believes that the Miller band's unique sound draws the crowds, young and old. "It is the most unique sound in the history of contemporary music."

Henderson attempts to continue Miller traditions, yet he tries to keep up with the times. The band still plays what Henderson calls "the war horses." Tuxedo Junction, In The Mood, Don't Sit Under The Apple Tree With Anyone Else But Me, and the rest.

However, the band now plays some modern compositions in the Miller style. The late Jerry Gray, who arranged many of Miller's early hits including A String of Pearls, scored "Kansas City" for the new band, Henderson said.

.....

Following the untimely passing of Jerry Gray in 1976, his recordings have frequently been reissued around the world. These reissues will be included in the extensive Jerry Gray Discography which will eventually be included as an addendum to *The Jerry Gray Story*.

Additionally, there have been many of the Jerry Gray recordings that have been included in various transcribed radio programs, particularly in the 1980's and 1990's.

One such series is "America's Ball Room," which was initially released by Radio Today Entertainment. Their name later changed to

The "America's Ball Room" series were 2-hour programs released on two 12-inch 33 1/3 rpm discs: Side One / Side Three, and Side Two / Side Four.

Jerry Gray material can be found on the following:

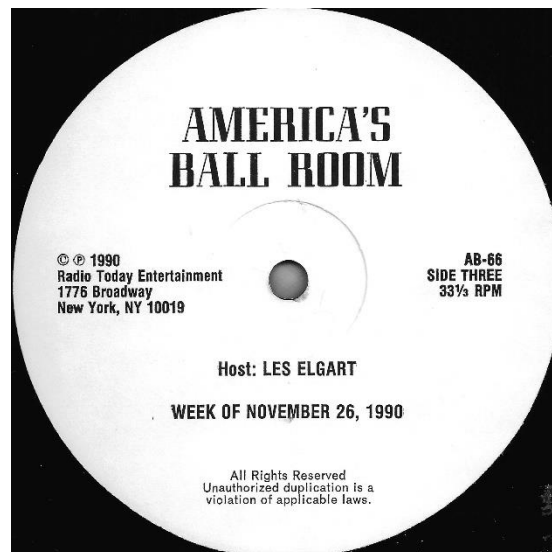
Show #AB-66 with an air date of Nov 26 – Dec 3, 1990. The program host was Les Elgart.

Side Three – Cut 1 – Segment 5
DESERT SERENADE

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=====
                          A M E R I C A ' S   B A L L R O O M
                          C U E   &   T I M I N G   S H E E T
=====
Show #66                      AIR DATE: November 26 - December 3, 1990
=====
                          T H I S   W E E K ' S   H O S T :   L e s   E l g a r t
-----
SIDE THREE - CUT 1 - SEGMENT 5      Running Time  9:29  w/o commercials

MUSIC:                               DESERT SERENADE                               Jerry Gray
                                       MELANCHOLY SERENADE                           Jackie Gleason
                                       EVENING SERENADE                               Syd Lawrence

COMMERCIALS:                          VISA 0196 :60 - BOOTS :60 - BUFFERIN 008 :30
OUT CUE:                                "...only as directed."
LOCAL SPOTS & ID: 1:05
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Show #AB-98 with an air date of Jul 8 – Jul 14, 1991. The program host was Herb Jeffries.

Side Four – Cut 1 – Segment 7
PASSAGE INTERDIT

Other artists on this disc included Les Brown, Frank Sinatra, Duke Ellington, Jeri Southern, Woody Herman, Louis Armstrong, and Artie Shaw.

Show #AB-119 with an air date of Dec 2 – Dec 8, 1991. The program host was Les Elgart.

Side Three – Cut 1 – Segment 7
DESERT SERENADE

This program was a repeat of #AB-66

Show #AB-98 with an air date of Jul 8 – Jul 14, 1991. The program host was Les Elgart.

Side Three – Cut 1 – Segment 7
PASSAGE INTERDIT

Other artists on this disc included Les Brown, Frank Sinatra, Duke Ellington, Jeri Southern, Woody Herman, Louis Armstrong, and Artie Shaw.
