

# The Billboard

APRIL 25, 1953

THE AMUSEMENT INDUSTRY'S LEADING NEWSWEEKLY

PRICE: 25 CENTS

## TV Film Comes to Fore In Biggest Conclave in History

### NARTB Meet To Keep Sights On AM Power

Video to Enjoy Its First Big Huddle Since Freeze Lift

WASHINGTON, April 18.—The spotlight will be on television and TV film more prominently than ever before at the 31st annual convention of the National Association of Radio and Television Broadcasters in Los Angeles April 28-May 1, which is likely to be the largest conclave in the association's history. With a record number of TV film exhibitors scheduled for the convention in the heart of the movie industry and with over two-score more TV stations on the air than when the NARTB held its last convention, industry interest is at an unparalleled peak. Pre-registration is at an all-time high for the conclave, the association's first convention since the TV freeze was lifted by the Federal Communications Commission April 14, 1952.

While the emphasis will turn heavily to TV and TV film, radio will continue to share the spotlight. Amidst TV's phenomenal expansion, industry leaders are keeping sight of radio's continued potency and the ever-growing public for both of the media. Significantly, this week NARTB Vice-President Frank Doherty predicted that the combined incomes of TV and radio "within a few years" would reach \$1,700,000,000 annually, 25 per cent of the nation's total advertising budget (see separate story). Recognition of the vast expansion of both media will be acknowledged by Brig. Gen. David Sarnoff, chairman of the board of the Radio

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### IKE GLOBALLY VIA TV FILM

WASHINGTON, April 18.—The White House has enlisted TV film to spread President Dwight D. Eisenhower's peace offensive speech around the globe. Copies of TV film takes of the President's talk this week before the American Society of Newspaper Editors were rushed abroad to be made available to TV stations wherever possible.

### ASCAP CLASSICAL BATTLE

## Guarantees Would Halt BMI Snitches

By IS HOROWITZ

NEW YORK, April 18.—Publisher members of the American Society of Composers, Authors and Publishers, who have watched with increasing ire the inroads made by Broadcast Music, Inc., in the field of serious music, are seeking by positive action to hold in its ranks composers who have been tempted by BMI gold. The tussle between the two organizations has implications far beyond the performance money that might accrue from contemporary longhair works. Of paramount importance is the matter of prestige, both here and abroad, that is vested in an imposing roster of respected composers.

It became known this week that two top ASCAP firms have recently shelled out guarantee deals to composers whose switch-over from the society to BMI was a matter of near imminence. The Music Publishers Holding Corporation has pacted David Diamond to an exclusive contract and

Chappell has inked a similar deal with composer Gail Kubik. In both cases the financial guarantees were in excess of what reasonable optimism would indicate the composers could earn back for the publishers in music sales, rentals and performances. Also, in both cases, the writers were known to be mulling acceptance of lucrative BMI offers.

Diamond, who joined ASCAP in 1946, has won numerous awards here and abroad for his compositions, has written several film scores, and is known in American concert halls for his "Tempest" overture and other works. His "Romeo and Juliet" opus has been recorded by Columbia. Kubik, who also holds a number of important awards for composing, has been an active educator and writer of radio scores. He won special attention with his score for the film cartoon, "Gerald McBoing Boing."

Most important recent defection from ASCAP serious music

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### PUSH INCREASES FOR ADAMS AS ASCAP'S PREXY

NEW YORK, April 18.—At press time this week the name of Stanley Adams continued to be even more prominently mentioned as the likeliest candidate for the presidency of the American Society of Composers, Authors and Publishers. Some caucusing occurred during the week, and it was ascertained that in addition to writer backing, Adams continued to gain supporters among the publisher members of the Society's board of directors. Adams is the youngest member of the board—45 years of age. Despite his youth, he has been a member of the board for 10 years and a member of the Society for 20 years.

Traditionally, the board meets on the last Thursday of April to elect the president and other officers of the Society. As of this week, that was still the plan, altho there was some conjecture that the board might be called into session prior to the last Thursday in April.

### Vidfilm Firms Rush Exhibits To Convention

Seize Major Role As Opportunity to Sell Their Story

HOLLYWOOD, April 18.—TV film, for the first time, will play a major role in a convention of the National Association of Radio and Television Broadcasters. TV film outfits are flocking to this year's conclave, beginning here Tuesday (28), as never before, and the subject of film programing will receive more attention than in any previous NARTB convention.

The convention is being seized upon by vidfilmmakers as a great opportunity to tell the TV film story and spread the philosophy of the use of film, and also to make or solidify contacts with the hundreds of station executives who will attend. The entire period of the convention will be used by the film fraternity as an arena for a gigantic sales pitch for their product.

#### Exhibits

More than a dozen TV film outfits will set up exhibits at the convention and others will be represented by observers. The filmeries will showcase their newest product, as well as warm up their station relationships generally. Some of them plan to hold their own special sales meetings simultaneously with the convention.

Consolidated Television Sales will bring in its entire nationwide sales staff to the convention. United Television Programs will also bring in its sales force. Motion Pictures for Television

(Continued on page 7)

## Congressmen Back Filmmakers In Drive for Slashing of Tax

WASHINGTON, April 18.—A powerful array of more than 30 congressmen will join movie industry witnesses Monday (20) in

### Agency Signs Indust'l Shows

NEW YORK, April 18.—The William Morris office is now going into the industrial show business with both feet. It concluded a deal with Cappel, MacDonald & Company, merchandising and sales experts of Dayton O., and is now in a position to have the edge on the big industrial shows put on for such major outfits like General Motors, Westinghouse, etc.

Heretofore, the Morris office acted as a club date agent on a

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urging the House Ways and Means Committee to recommend exemption of movie theaters from the federal 20 per cent admissions tax. The committee's quickie hearing on legislation to grant this relief is regarded as certain to result in an early committee go-ahead on Rep. Noah Mason's (R., Ill.) bill for the tax exemption. Some members of the committee are predicting that its report will be made quickly enough so that House floor action will be reached within a month on the Mason Bill.

Tho headed for this cut-and-dry conclusion, Monday's (20) hearing will be a highly vocal and colorful one, launched by screening of a 22-minute Metro-Goldwyn-Mayer film, which will be entered as Exhibit A, graphically portraying arguments for the movie case. Four witnesses are scheduled to speak for the Council of Motion Picture Organizations. COMPO witnesses will include

Col. H. A. Cole, of Dallas, and Robert W. Coyne, New York, both registered on the Hill under the Federal Lobbying Act. Other COMPO witnesses scheduled are Pat McGee, of Denver, and Al

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### Ritz Bros. to Debut at Copa

NEW YORK, April 18.—The Ritz Brothers will play the Copacabana May 14, in their first date in that spot since it's been in business.

The three brothers, Harry, Al and Jimmy, booked thru Lou Irwin, will come in for four weeks at \$10,000. Their previous cafe date in the New York area was at Bill Miller's Riviera.

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# Billboard Backstage

By BOB FRANCIS

For 10 years now at about this season, this reporter's fancy turns to thoughts of the Donaldson Awards. And it doesn't turn lightly, either. In fact, I am certain that I have made something of a spectacle of myself from time to time over the last decade in my enthusiasm for their promotion. This must be true, because I am still smarting from the scars of a hilariously scurrilous harpooning by the mysterious George Nivleps in Theater Arts magazine a couple of months back.

Touching briefly but pithily on the Donaldson Awards, the Nivleps essay stated without equivocation that Francis "rushes up and down Broadway in an annual fever under the conviction that nobody will vote for them and that the U. S. mails will likely suspend just as the ballots are filed in the post boxes." The charge is readily admitted. The fever starts along about the middle of April and reaches a boiling point a month later when the ballots are finally distributed. But to aver that Francis stuffs ballots into the pockets of sundry local bartenders, cab drivers, etc., in order to swell the vote is a rank and foul canard, completely meritless of the dignity of a denial. Anyway, there are a lot of tipplemixers and taxi-jockeys in the Broadway neighborhood who are profound students of the theater,

and there even used to be a waiter in an all-night ham-and-egg joint on Seventh Avenue who could have given Jed Harris a hell of a run for his money in a dramaturgy argument. If this Nivleps really got around, he'd know that.

But dismissing Mr. Nivleps' scurvy wit, the Donaldson Awards are serious business for everybody concerned with them from launching to wind-up. It looks like a simple business. But when you consider the amount of work that goes into the annual operation from compiling the season's record of eligibility credits, printing these in booklet form together with the ballots, seeing that both get into the hands of the voters, tabulating the returns, making sure that the names of the winners are properly inscribed on the gold keys and scrolls which are the prizes, to final arrangements that the latter be distributed to the maximum credit of all concerned, plenty of headaches along the way can be imagined. But to us on The Billboard, they're worth it. They are the paper's contribution to the living theater—to make possible annual recognition of the best in practically all lines of theatrical achievement via a completely democratic vote of the people who know theater best—those who work in it. There are many awards, perhaps too many, for

theatrical achievement given by limited and self-perpetuating groups, but the Donaldson Awards remain unique. Anyone from a stagehand to a producer has a right to his say in the matter. All of us who take part in their promotion are proud to be in on it.

So here they come again for a 10th time, and my temperature is rising already. It will be sizzling by the time those 7,000-odd ballots go out next month. Incidentally, this Nivleps character may take note. Last week, I was caught dead-center of Seventh Avenue via a sudden light switch. A taxi practically took the buttons off my coat. I was just about to sound off a fitting complaint, when a grinning face poked out from back of the wheel. "Hey, Bob," it yelled, "ain't it about time for them theater awards?" Another unemployed actor, no doubt!

Bob Francis was rescued from the drama department of The Brooklyn Eagle by The Billboard in July, 1943. Since early 1944 he has served as legit editor and critic and staffman-in-charge of The Billboard-sponsored Donaldson Awards, a task that takes up most of his time in the spring of the year.—Editor.

# Highlight Reviews

## ABC Rings Bells First Time Out With New 'Album' Series

By BOB FRANCIS

If the first sample aired via ABC's new half-hour showcase series can be taken as a criterion, the net has, in the series itself, one of the hottest TV properties to unveil in a long time. It is evident that this reporter is not alone in his opinion, since come Sunday (26), "ABC Album" will be taken under the sponsorship wing of the Plymouth division of the Chrysler Motors Corporation, thru the N. W. Ayer & Son agency, and its title changed to "Plymouth Playhouse."

Everything about Sunday's (12) initial seg, an exceedingly well-written melo called "Justice," by Halstead Welles, smacked of top-drawer projection. Donald Cook, who skeds to host and intro the entire series, contributed a bang-up job of background narration to a yarn tied into the function of free legal aid for the ignorant and under-privileged. The plot, dealing with the problem of a rugged, saloon-keeping bigamist and a wife who found him out, was simple and compact for fitting into a short time span, but packed

more than ample suspense and human interest. A reporter suspects that a hefty part of its impact was due to superb playing of the leads by Paul Douglas and Lee Grant, plus sensitively imaginative direction by Ralph Nelson. Be that as it may, there wasn't a loose end in "Album's" first half hour from start to finish.

If the series can be kept at this level, when commercials are added, it ought to build for a host of Sunday night viewers of new Plymouth cars, and set up ABC with some fine series for the fall. It has, however, set itself a hell of a standard to shoot at.

### ABC Album

**TELEVISION** — Reviewed Sunday (12), 7:30-8 p.m., EST. Sustaining via the American Broadcasting Company TV. Executive producer, Herbert Brodwin. Director, Ralph Nelson. Writer, Halstead Welles. Host, Donald Cook. Cast: Paul Douglas, Lee Grant, John Lehne.

# Picture Business

By LEE ZHITO

**HOLLYWOOD, April 18.**—Memo to: Delegates attending the National Association of Radio and Television Broadcasters' convention here next week (April 27-May 2).

Subject: Be sure not to miss these points of interest:

Networks are girding themselves for bigger, better and more Hollywood TV origination. See the huge Columbia Broadcasting System studios at Beverly and Fairfax boulevards, so constructed as to permit continuous additions of new buildings on a multi-acre tract in the center of town. See the equally impressive National Broadcasting Company studios in Burbank adjacent to the Warner Bros. Studios. This is only the beginning for NBC with more studios to be opened on its 29-acre site. See the 23-acre American Broadcasting Company Television Center in Hollywood. This was converted from the old Vitagraph Studios where sound movies were born and where some of the all-time great movies of the past were shot, including Al Jolson's "The Jazz Singer." But before you see these, be sure to read in this issue **Harry Acker-**

**man's** article, "Scope Unlimited," for an insider's explanation why the networks are going all-out for elbow room.

Ever see TV films produced? Go out to the Hal Roach lot and watch them in action there. Or hit the California Studios lot and see the Gross-Krasne Company shoot "Big Town." Or go over to General Service Studios and watch Desilu Productions roll cameras on the "I Love Lucy" series.

Want to see how big the TV film industry has become? Take in the above-mentioned studios and observe the high-keyed activity. Go to Motion Picture Center, drop in at Eagle-Lion and watch Leon Fromkess' Arrow Productions shoot "Ramar of the Jungle," go out to RKO-Pathé and see "Four Star Playhouse" and "Terry and the Pirates" in action. See how many hands are involved in the completion of a TV film. See at first hand the tremendous number of man hours it takes, the skilled and costly talents that go into a film. Go to Acme Labs and see the millions of feet of film that are processed. Let them give you a tour of the place, and be sure to take in the

newly opened General Film Lab, located near the Hollywood Palladium. Visit some of the other labs and then start feeling the pulse of the four-year-old baby industry that's booming with the vigor of an old-timer.

And while I'm handing out tips on reading, don't miss **Hal Humphrey's** article on the NARTB code. Watch some of the local Hollywood TV shows and see if you agree with him. Read **Klaus Landsberg's** warning on TV sales practices which, according to Landsberg, are sprouting up in the keenly competitive LA market. Don't miss **Norman Nelson's** report on the rich Southern California market and then look around at the far-flung Los Angeles area with renewed appreciation of the rapid growth of this area.

For a delightful historical backdrop to the development of the broadcast industry here, **Walter Bunker's** article, "I Remember Radio," is must reading. You will then realize how big and fast things grow under the California sun.

And that reminds me, be sure you don't miss the sun.

## Copa Digs the Mad Durante With SRO for Tumult King

By BILL SMITH

This was one of those old-time Copa openings, with mobs struggling to get in, tables jammed together like a big New Year's Eve and the dance floor diminished in size thru the use of extra tables. Side balconies (Burma Road), both right and left, were not only full, they were overflowing.

The reason for all this sharply increased business was Jimmy Durante.

It no longer makes much difference what Durante does; it's how he does it that makes him a phenomenon of showbiz. His almost unlimited vitality—he's almost 62—is amazing. Whether he does the beret routine, breaks up the props or charges around the floor, he generates an electricity that is contagious. This time in he brought his usual assistants, Eddie Jackson, Jack Roth, Jules

Buffano, plus Wanda Smith's Cover Girls (five), not to mention three or four extra people who "ad libbed" their way into the act. All these people meant that Durante didn't work quite as hard by himself, or do as much time. But if the quantity was reduced, the quality was still of the same old high standard.

### Smith Girls

Durante was brought on by the Wanda Smith girls, all tall, all lookers and all stacked, via a special "Evening With James." The girls then segued into a Durante strutaway, with Durante's voice piped in for offstage effects. This was followed by another special, "Formula for Suckers" (very clever lyrics), for which the girls removed skirts, displaying cheer-pulling gams, and added spice.

Durante (he's finished changing his clothes) loped on to enthusiastic yells and applause and went right to work—some bits with

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### COMING UP

(Week of April 20)

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### CLOSED

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# Legit Line-Up

By BOB FRANCIS

Equity Council is recommending an amendment to the org's constitution which will give a considerable portion of its junior membership a break. Currently, a junior member is required to complete 30 weeks of playing time before achieving senior status and a right to vote in union meetings. The council proposes to reduce this span to 24 weeks. The proposed amendment will be put to a vote at the annual membership meeting on June 5. . . . The Sadlers Wells Ballet will open its Metopera stand September 13 with a revised full-length "Swan Lake." Also new here on its agenda will be a full-length "Sylvia," "Homage," "Daphnis and Chloe" and "Don Juan." . . . **Geraldine Page**, currently co-starring in "Mid-Summer," is a practical certainty for a lead role in "Tea and Sympathy," the **Robert Anderson** drama which will tee off the Playwrights' Company new season in late September. **Elia Kazan** will direct. . . . **James Withers Elliott**, who revived "The Bat" last January for a run of a few weeks, intends to bring the ancient thriller back for a second try, probably opening May 4. . . . **Bobby Clark**, absent from the Stem since 1950, may sign up to appear in the as-yet-untitled **Arnold Auerbach-Arnold Hewitt** song-and-dancer

about the silent movies. No music or lyrics have yet been turned out, but Clark likes the script.

The New York Drama Critics Circle voted **William Inge's** "Picnic" the best American play of the season, the Theater Guild's "Love of Four Colonels" the best foreign play, and "Wonderful Town" the best musical, at its annual award meeting Tuesday (14). **Tennessee Williams' "Ca-Real"** ran a bad second to "Picnic" in the aisle experts' voting, while "Dial 'M' for Murder" gave "Colonels" a stout run in the foreign division. "Town" was practically a unanimous song-and-dancer choice, pulling 20 out of the 21 ballots cast. "Hazel Flagg" received the lone tally. Presentation of the annual awards is skedded for a special ceremony at the Theater Guild's offices Monday (20). The Guild sponsored both plays. . . . **Newbold Morris**, chairman of the board of the New York City Center, announced this week that the Center will institute a public drive for funds for the first time in its 10-year existence. Goal is \$200,000, to meet current obligations and guarantee re-opening next fall with a margin of safety, after mounting several new productions in ballet, opera and drama fields. Morris stressed that this sets no prece-

dent for annual fund drives, pointing out that the org's original capital despite constantly rising costs, has lasted almost 10 years.

. . . **Shirley Booth** will not renew her run-of-the-play contract for "Time of the Cuckoo" which expires May 31. The **Arthur Laurents** comedy will give its last performance at the Empire on Decoration Day. Producers **Robert Whitehead** and **Walter Fried** intend to tour the show next fall. The star definitely plans to come back to the Stem next season and, if the script is ready, her next play will be **Horton Foote's** dramatization of **Edna Ferber's** novel "So Big." . . . That eminent drummer, **Bill Doll**, has turned producer of a new play about Sherlock Holmes, scripted by **Ouida Rathbone**. Mrs. R's husband, **Basil**, will play the title role, and **Reginald Denham** will direct. Practice starts in late August, with a Stem opening skedded for mid-October. . . . Set designer **David Ffolkes** has teamed up with **Roger Paul Myers** to present a musical version of "Alice in Wonderland." New title will be "Wonderful Alice." Ffolkes will contribute the book as well as sets and costumes, and Myers will be responsible for the tunes and lyrics.

## The Billboard

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## Washington Once-Over

By BEN ATLAS

WASHINGTON, April 18.—Thousands of gratuitous letters have been pouring into Radio Corporation of America from TV set owners commenting on their black-white reception during RCA's field-testing of its compatible color TV. Practically all of the letters have praised the reception. Most enthusiastic was the televiewer who, after watching a program on his black-white set, wrote to RCA: "Just saw your color TV, and it's wonderful."

### DANCING BEAUTIES PLEASE SOLONS . . .

Seen and heard at this week's color TV demonstrations before the House Interstate and Foreign Commerce Committee in Princeton, N. J., and New York:

At National Broadcasting Company's Colonial Theater where some blond lovelies in filmy dancing attire paraded before the congressmen after giving a repeat performance of some of their color TV show stunts, one committee member remarked drooling, "We never get witnesses like these in Washington." . . . A newsman who was visibly impressed by the pulchritude whispered to a congressman, "Color TV will never take the place of women." . . . One congressman who paid little heed to the dancing girls was Rep. James I. Doliver (R., Ia.), whose interest centered on a small bull calf that was in the color TV show. Doliver, a country boy from Iowa, surveyed the calf and said, "Yup, it's a Guernsey." . . . When CBS President Stanton was explaining to committee members at the Columbia studio that the skin tones of the lady performers were faithfully reproduced on the color TV sets which the congressmen had just viewed, Chairman Charles A. Wolverton (R., Ill.) looked at a ballerina and remarked, "I'd say that the skin tones were very good to start with." . . . After answering several questions from the congressman, Stanton asked during a pause, "Are there any more questions?" Red Buttons, who was one

of the performers on the CBS color show, piped up, "yeah, when do we get paid?" . . . Members of the Wolverton committee observed strict protocol when Stanton invited them to pose singly in front of a color TV camera. Chairman Wolverton was first to comply. Other committee members followed him according to their seniority. . . . Committee members had a hard time squeezing into the small chamber reserved by Paramount Pictures Corporation for its demonstration of the Lawrence color tube. Seats were so scarce that a Paramount veepee leaped to his feet and gave up his chair in the rear of the room when venerable Adolph Zukor quietly made an unexpected appearance.

### SEN. TOBEY, FCC HEAD SWAP BON MOTS . . .

Sen. Charles W. Tobey (R., N. H.), chairman of the Senate Interstate and Foreign Commerce Committee, and Chairman Paul A. Walker, of the Federal Communications Commission, enjoyed some whimsical byplay at Thursday's (16) hearing before the Tobey committee on educational TV. When Tobey asked Walker if he thought educators have "moved with reasonable speed" to apply for channels reserved for them, Walker replied: "You and I have been teachers—you know how slow the educational movement is." . . . At another juncture, Tobey suggested "a grass roots drive" to stress the importance of educational TV. "I think what we need to do is to go to the great networks," said Tobey, "and ask for time on the radio and TV for Walker, Hennock (FCC Commissioner Frieda Hennock) and Tobey to go out to the people and enthrone them over it and have them come a-running." Walker interjected sadly, "I have been criticized very seriously for doing that." Tobey shouted, "I bless you for doing it." . . . Sen. Edwin C. Johnson (D., Colo.) produced a chuckle when he interrupted a hot discussion by committee members and FCC witnesses on how much of an extension beyond June should be granted for reservation of educational TV channels. Suggestions ranged from six months to eternity. Senator Johnson interjected, "I am not only confused, but I am frustrated," then the burly senator added with feigned melancholy, "I will shut up." Chairman Tobey implored, "Please don't."

## NARTB Focus on Television Won't Dim Radio's Spotlight

Confab to Keep Eye on AM Power, Tho TV Enjoys Post-Freeze Peak

Continued from page 1

Corporation of America, in a keynote address at the convention's first general session at 11 a.m. Wednesday, April 29. Sarnoff as keynote will set a precedent which the association expects to follow by inviting a major figure in the industry to keynote each convention hereafter.

Further indicative of the unparalleled interest in the expanding TV-radio industry is the prospect of a record attendance for the seventh annual NARTB Broadcast Engineering Conference which will run concurrently with the convention. The engineering conference is tailored to the needs of TV, AM and FM engineers, and according to Raymond Guy, of National Broadcasting Company, chairman of the General Guidance Committee, and NARTB Engineering Manager Neal McNaughten, the committee was able to schedule only 40 per cent of the material available for the session.

More manufacturers and distributors of broadcasting equipment have been booked for dis-

play space than ever before for the annual exposition. Hotel accommodations at the Biltmore and Statler hotels in Los Angeles, where convention activities will be centered, have become so scarce two weeks in advance of the convention opening, that some delegates already were beginning to make reservations at other hotels. C. E. Arney Jr., NARTB secretary-treasurer, reported from Los Angeles that more than 1,200 pre-registrations had already been received at headquarters, nearly double the 650 at a comparable date at last year's convention. Exhibits Manager Arthur Siringer reported from Los Angeles that a vast array of the latest models in heavy and light equipment for both TV and radio broadcast service will be on hand to comprise the biggest exposition of its kind in the industry's history.

At least three Federal Communications Commission members—Chairman Paul A. Walker and Commissioners Robert T. Bartley and George E. Sterling—

have already accepted invitations to the conclave. Several congressmen have indicated interest in attending. Showmanship will be the convention byword, according to Clair R. McCollough, president of the Steinman Stations, and chairman of the association's 1953 convention committee. McCollough will open the convention at 10 a.m. Wednesday morning and will introduce Sarnoff as keynote. Sarnoff will be presented with a plaque honoring him for his numerous contributions to the art of radio and TV broadcasting. NARTB President Harold E. Fellows will follow Sarnoff on the program with a major address. In the afternoon Fellows will preside and a floor discussion will be featured by a special panel of AM members. Thursday's (30) general session will be opened by Robert D. Swezey, general manager of WDSU, New Orleans, who will preside, with a major address by Thad M. Brown Jr., NARTB vice-president in charge of TV affairs. A panel discussion on UHF-TV will be held Thursday morning, followed by a panel discussion on "Film's Place in Television."

NARTB President Fellows will preside over a luncheon that day and the feature address will be delivered by the chairman of the FCC. A general session topic during the afternoon will be "Small Market Television," with panel discussion participants to include W. D. Rogers Jr., president-general manager, KDUB-TV, Lubbock, Tex., as chairman; Faines Kelley, general manager, WFMV-TV, Greensboro, N. C.; Robert Lemon, general manager, WTTV (TV), Bloomington, Ind.; Lawrence H. Rogers, general manager, WSAZ-TV, Huntington, W. Va., and James D. Russell, president-general manager, KKTU, Colorado Springs, Colo. Workshop sessions that afternoon will include a labor workshop on TV and radio. Other Thursday "workshops" will feature radio programs, radio merchandising and sports and public events. The annual banquet will be held that night. Friday (1) will feature a panel discussion by FCC Chairman Walker and Commissioners Bartley and Sterling.

The Television Code Review Board will take up a major discussion of the TV code that morning, with John E. Fetzer, president-general manager, WKZO-TV, Kalamazoo, Mich., presiding. Fetzer is chairman of the TV Code Review Board. Other participants will include Mrs. A. Scott Bullitt, president, KING-TV, Seattle; E. K. Jett, vice-president-TV director, WMAR-TV, Baltimore, and Leonard Reinsch, managing director, WSB-TV, Atlanta. The convention will adjourn after an annual business meeting presided over by Justin Miller, NARTB chairman of the board and general counsel.

### ENNDS IN VIEW

## Compromise May Settle Web Tiff

NEW YORK, April 18.—A hot battle is in progress between legalites representing the National Broadcasting Company and Pearson Pharmacal Company over the latter's decision to pull out on two TV sponsorship contracts with the web. Involved are Pearson's bankrolling, for Ennds, of "Eye Witness" on alternate weeks, and "Ethel and Albert," a new series slated to tee off next Saturday (25). It's deemed likely that a settlement early next week will have the sponsor sticking with the latter show, but pulling out of "Eye Witness."

The scrap started about two

weeks ago, shortly after the premiere of "Eye Witness." Pearson was agitated about the roasting the show got from most critics, and began holding sessions with NBC program and sales execs. The show airs Mondays, 9-9:30 p.m., and is produced by Robert Montgomery's outfit, Neptune Productions. As the debate grew more heated about what could and could not be done about "Eye Witness," Pearson toppers decided to pull out, not only on that show, but on "Ethel and Albert," which goes into the 7:30-8 p.m., Saturday, slot.

At this juncture, NBC toppers turned the matter over to the web's legal department for possible action on a breach of contract suit. Attorneys for the sponsor and the web have been meeting continuously since, with a compromise expected. This is expected to allow Ennds to slide out of the "Eye Witness" deal, while it would honor its pact for "Ethel and Albert" at least thru the first 13-week cycle.

## Franco Joins Crosley Sales

CINCINNATI, April 18.—Carlos A. Franco, veteran New York agency executive, has joined the Crosley Broadcasting Corporation radio and television stations as a consultant, it was announced Wednesday (15) by James D. Shouse, chairman of the board of the Crosley organization, and R. E. Dunville, president of the Cincinnati firm.

Franco will be consulted on sales and allied problems for the Crosley operations in Cincinnati, Dayton, O.; Columbus, O.; Atlanta and New York, the Crosley execs reported. He will divide his time among the Crosley offices in New York, Chicago and Cincinnati.

From 1935 to 1949, Franco was with Young & Rubicam when that firm made major purchases of broadcasting time. Later he served in an executive capacity with the Kudner Advertising Agency and the William H. Weintraub Company. In addition, the broadcasting and advertising industries elected him to various positions, including the chairmanship of the radio-TV committee of the American Association of Advertising Agencies. During the war he served as a consultant for the Inter-American Affairs Committee, headed by Nelson Rockefeller.

## Chrysler Conditions May Kill NBC Pact

NEW YORK, April 18.—The National Broadcasting Company this week was leading its competitors in the race to snag the new Chrysler video show. Certain conditions demanded by the advertiser, however, have given the Columbia Broadcasting System and the American Broadcasting Company a new lease on life.

BBD&O, the agency for Chrysler, intends to program a drama, either live or film, packaged by Wendell Catchings and called "Medallion Theater." It would like Tony Minor to produce. NBC-

TV is agreeable to this since he is on a play-or-pay contract with the web and worked infrequently last season.

Chrysler, however, is said to want NBC-TV to collapse "Your Show of Shows" to an hour so that it can use its 10-10:30 Saturday night slot. NBC-TV's program chief Bud Barry has refused this demand, consequently opening up a door which was practically shut to its rivals.

## Pontiac Mulls Garroway Seg

NEW YORK, April 18.—The Pontiac Division of General Motors this week was considering reviving the "Garroway at Large" evening TV show for next fall. The variety show, featuring Dave Garroway, has been off the air for a couple of seasons, but Garroway is known to be ready and willing to bring it back, via the National Broadcasting Company.

Some question existed at Pontiac as to whether Garroway could add this chore to his fronting for "Today," the 7-9 a.m. across-the-board news show. Charles C. Barry, NBC program chief, said in answer to this that "Garroway is a strong and healthy young man."

### HOBBLED

## DC Parents Thumb Down Oater Segs

WASHINGTON, April 18.—Washington kiddies and their parents disagree on television shows. Small fry have expressed a preference for Hopalong Cassidy, Pick Temple, Roy Rogers, Gene Autrey, Gabby Hayes, the Lone Ranger and the Texas Rangers, but parents in a recent survey conducted by the Charles A. Stewart Parent-Teacher Association of nearby Arlington, Va., voted the TV cowpokes in the 28th to 64th place out of a list of 64 programs seen in the Washington area. Parents in 115 homes told why they relegated the Western programs to bottom of the list: "Too much shooting and fighting," "disrespect for constituted authority and human life," "too many bar-room scenes" and "bad speech."

## Predicts \$1.7 Bil Take By AM-TV in Few Years

WASHINGTON, April 18.—Richard P. Doherty, National Association of Radio and Television Broadcasters vice-president, predicted this week that the combined incomes of radio and television in the next few years would reach \$1,700,000,000 annually and would constitute "at least 25 per cent of the total advertising budget of the nation." Doherty told the Worcester Advertising Club at Worcester, Mass., that he based his forecast on "the proven record which broadcasting has displayed in selling goods and services." He estimated that an annual TV revenue of one billion dollars would profitably support

600 or more TV stations and four TV networks.

Anticipating that greater sales volumes and lower per unit profit margins will be the key to success in the next two years, Doherty declared: "Advertising is the prime force which will accomplish this result. . . . Radio and television are going to be the most effective means of overcoming today's and tomorrow's consumer resistance."

Doherty warned ad men that the "advertising man who forgets radio and resists TV will soon be relegated to the case histories of effective means of overcoming to-

# Urges 'Long Count' For Educational TV

WASHINGTON, April 18.—Chairman Paul A. Walker, of the Federal Communications Commission, fearful that commission reservation beyond June 2 of 242 TV channels exclusively for education might run into a court "attack," is urging Congress to continue the reservation by joint resolution. Members of the Senate Interstate and Foreign Commerce Committee who expressed themselves at a hearing Thursday (16) on educational TV, were unanimously in favor of some period of extension, but were unable to determine how long that extension should be. Under current FCC rules, commercial stations will be able to petition for the reserved channels after June 2, altho there is nothing in the rules which say the commission

must make grants to these stations. Commissioner Frieda B. Henock will push the case for educational TV by showing how economically a TV station can be operated, when the hearing is resumed Tuesday (21).

Walker assured the committee that the commission "undoubtedly between now and June 2 will take some official action" on the whole question of whether to continue to reserve the coveted channels, and called for correspondence on the subject so that the FCC would have "a firm basis on which to act."

Sen. John Bricker (R., Ohio) contended that no "court would upset you in giving a reasonable time for the educational institutions to work out their program," and described the exclusive TV channels as offering "the greatest possibility as to educational advantage and progress that we have had in your lifetime and mine." Committee Chairman Charles W. Tobey (R., N. H.) concurred, admitting, "educational TV would have the first call in my heart and mind over commercial TV." Elaborating Tobey said, "one is a dollars and cents proposition—the other is a great social affair, going out to the youth of the country."

# Joel Grey Is Latest Addition To ABC Roster

NEW YORK, April 18.—Latest addition to the growing talent roster of the American Broadcasting Company is youthful comic Joel Grey, who was packed this week after negotiations between Bob Weitman for the web and the William Morris office. The deal came as a blow both to the Columbia Broadcasting System and the National Broadcasting Company, each of which had hopes of snaring Grey. CBS, in fact, had expected to star the comic in a summer series in the Jackie Gleason time.

Weitman this week also was on the verge of concluding a deal with Sammy Davis Jr., young Negro nitery star who has received accolades on the basis of TV guest shots. Thid deal should be buttoned up early next week, also thru the Morris office. Weitman will meet with Grey and Davis next week in preliminary talks about TV vehicles for the fall. Previously inked by Weitman were Ray Bolger, Danny Thomas and George Jessel. Other negotiations are still being conducted.

# 'Blue Book' TV Program Survey Urged By Walker

WASHINGTON, April 18.—The way to get good TV-Radio programming, Chairman Paul A. Walker, of the Federal Communications Commission, opined today "is not by having seven commissioners sit around and make measurements of the feminine neckline or edit the jokes of famous comedians." Nevertheless, Walker advocated a periodic survey by the commission, similar to the 1946 "Blue Book Report," to focus "the attention of the public on the manner in which the broadcast licensees are living up to their obligations."

Addressing the Ohio University Institute for Education by Radio-Television at Columbus, Walker said the FCC has never "been guilty of censoring and I hope the day will never come when the commission or any other government body is given a supply of Blue pencils and turned loose on the broadcasting industry—that is the road to the police state." Recalling the "many times" he and his colleagues had been "belabored with charges of censorship, socialism and government domination" by the industry and "particularly by the trade press" during his 19 years service in government communications, Walker nevertheless expressed

satisfaction that "We have not done our job so badly."

Keith Tyler, Institute director, found the attendance in line with that of last year with nearly 1,000 registered. The speech of Earl James McGrath, U. S. Commissioner of Education, was read by his assistant, W. A. Stewart, who stated that there were 25 channels, out of the 242 set aside for educational use, which have been applied for, and predicted 25 more applications by the June deadline. With the many phases of legislation and various agencies to be cleared, he called the showing of educators so far "substantial."

On the subject of legislative hearing coverage, Morris Novik, radio consultant, told the Institute that Congress must adopt rules to protect the rights of witnesses, but that broadcasters should not stop covering hearings while waiting for Congress to take this step. But radio and TV have the responsibility of giving comprehensive and non-partisan coverage of these hearings, Novik said. He cited an instance in which an accusation of a witness was given full TV airing, but the rebuttal two weeks later was not covered.

Four of the five first place awards to national TV shows, made by the Institute, went to programs on the National Broadcasting Company. "Meet the Press" won the public affairs awards; "Watch Mr. Wizard" was named top kiddie show; and "It's a Problem" and "National Farm and Home Hour" both won in the "special interest" category. Culture award went to Standard Oil of California for its West Coast music show, "Standard Hour."

## COMEBACK

# Heatherton Big Draw on TV and P.A.'s

NEW YORK, April 18.—Now specializing in kid shows on TV, Ray Heatherton has made one of the more amazing comebacks in show-business. Heatherton works five and a half hours each week on WOR-TV, on two different shows. His local stints, which are commercially s.r.o. bring him an estimated \$1,000 weekly.

But out of his "Merry Mailman" kid stanza, Heatherton has developed a personal appearance package for Saturday matinees at local theaters which nets him an additional \$500 weekly. He has been breaking local house records recently with his troupe, which gets about 40 per cent of the net take.

For example, the Paramount Theater, Staten Island, drew a record-breaking \$1,202 for one performance. The reason that Heatherton has been able to attract these audiences is the generous plugging he gives his theater dates on his video shows. He is now negotiating with a chain of drive-in theaters for Saturday appearances this summer.

# 'Bid' Moves to Du Mont Web

NEW YORK, April 18.—The Charles Antell-sponsored "What's Your Bid" is moving to the Du Mont Television Network on May 3. It goes into the 10 p.m., Sunday, slot currently occupied by "The Arthur Murray Show."

Murray will vacate April 26 to go to the Columbia Broadcasting System. "Bid" was previously on the American Broadcasting Company. Antell's agency is TV Advertising Associates of Baltimore.

## NEWS CAPSULES—COAST TO COAST

# Nielsen May Revise Radio Sampling To Perfect Multiple-Set Response

NEW YORK, April 18.—The A. C. Nielsen Company may before long revise the sample for the Nielsen Radio Index to give more perfect representation to multiple-radio homes. This possibility came to the fore this week when the Columbia Broadcasting System signed an indorsement to its contract with Nielsen by which CBS agreed to pay its share of the additional cost that would be intailed in such a move. Nielsen will not go ahead with the sample change before the other three radio networks sign up for it. The sample change is made possible by the perfection of a new audimeter that can record tune-ins on as many as 3 radios and one TV receiver in a single home.

The Nielsen Coverage Service, carried out last spring, revealed that some 44 per cent of the nation's radio homes owned two or more radios. But only about 28 per cent of the present NRI sample are multiple-radio homes. The re-distribution of audimeters that this adjustment would entail would be too costly for one network to cover by itself. The switch-over may also mean reducing the frequency with which some NRI reports are published.

### CBS NEW BIZ UP 85 PER CENT . . .

NEW YORK — WCBS-TV has racked up an estimated \$1,500,000 in new business billings for the first three months of 1953. The

station's new business revenue is up 85 per cent for this period over last year's volume. George Dunham, the general sales manager of the station, attributes the substantially higher revenues in 1953 to longer contracts and heavier weekly schedules bought by advertisers.

### AB-PT REPORT \$5.7 MIL EARNINGS . . .

NEW YORK — Consolidated earnings of American Broadcasting-Paramount Theaters, Inc., for the first quarter of 1953 totaled an estimated \$5,732,000. This was a considerable increase over Paramount's earnings for the first quarter of 1952. But revenue from operation was down from \$1,805,000 to \$1,480,000. The difference was \$4,252,000 in capital gains, which came mainly from the sale of WBKB, Chicago.

### SAYS RADIO WILL OUTLAST COMPETITION . . .

OKLAHOMA CITY, Okla. — "The relatively low operating cost and relatively small initial investment of radio stations is the best guarantee that radio will survive any dip in business better than will competitive media," Kevin Sweeney told a meeting of advertising people here Monday (13). He reported that after five years of maximum TV competition, New York and Los Angeles

radio stations are still prospering, with some hitting their highest billings ever. On the other hand, New York newspapers have dropped in circulation a quarter billion copies a year in the face of an increase in the number of families.

### SCHICK TO TAKE HIATUS . . .

NEW YORK — Schick electric razors this week notified the Columbia Broadcasting System that it would take eight-week hiatus for its alternate week show, "Crime Syndicated." Carter Products, which shares the time period with Schick, has evinced an interest in going on a regular weekly schedule during the summer with "City Hospital," its current show, in the slot.

### PLAN W. COAST 'HOWDY DOODY' . . .

NEW YORK—There is a possibility that the National Broadcasting Company will originate a separate "Howdy Doody" show from the West Coast, with another emcee handling Bob Smith's host chores with duplicate puppets. Object would be to give the kid show additional sponsor appeal in that territory, via live "peanut gallery" studio audiences and off - the - air merchandising thruout the area by the new em-

(Continued on page 6)

## NBC PUBLIC RELATIONS

# Reorganization Looms; See Eiges in Top Slot

NEW YORK, April 18.—A radical alteration in the chain-of-command procedures of the National Broadcasting Company's public relations setup is expected to take place when the web fills Edward Madden's post as veepee in charge of public relations and assistant to the president.

NBC's press veepee Syd Eiges reportedly leads the race to inherit the job, which heretofore has been considerably complicated by the fact that several of the network's public relations divisions operate on an autonomous basis.

Right now NBC's West Coast p.r. department reports to John West, web's Western network veepee; NBC's Chicago p.r. headquarters also operates on its own, and only the New York press staff is directly responsible to Eiges. By-passing Madden, Eiges has been reporting directly to web president Frank White. The situa-

tion stands to become even more frantic shortly, when NBC's new Film Division starts operating its own public relations-publicity department at full speed, and Ted Cott launches still another separate ballyhoo section in his new owned & operation station post.

If Eiges takes over the top spot, trade sources anticipate that one of his first moves will be to try to simplify the present public relations maze of command via a more efficient one-man-on-top setup similar to that of David Jacobs, Columbia Broadcasting System public relations chief.

Meanwhile, among staffers who formerly reported to Madden, Stockton Helffrich, manager of continuity acceptance, now reports to veepee and general attorney Thomas Ervin. Kathryn Cole, information department manager, and Cornelius Sullivan, public relations representative, will report to Eiges.

# FCC Issues Grants for 6 Tele Outlets

WASHINGTON, April 18.—Six grants for new TV stations, including two more to operate on a share-time basis, were issued this week by the Federal Communications Commission. The new batch, divided 50-50 between VHF and UHF stations, brings to 452 total TV authorizations, including 344 post-freeze grants.

The commission granted construction permits to Minnesota Television Public Service Corp., Minneapolis, and WMIN Broadcasting Co., St. Paul, for new TV stations at Minneapolis and St. Paul, both to operate on VHF Channel 11 on a share-time basis.

Other CP's this week went to Tri-State Television, Inc., Waterloo, Ind., UHF Channel 15; KGMO Radio-Television, Inc., Cape Girardeau, Mo., UHF Channel 18; Hudson Valley Broadcasting Co., Inc., Albany, N. Y., UHF Channel 41, and the Reporter Broadcasting Co., Abilene, Tex., VHF Channel 9.

# CBS Eyes AM Of TV Shows

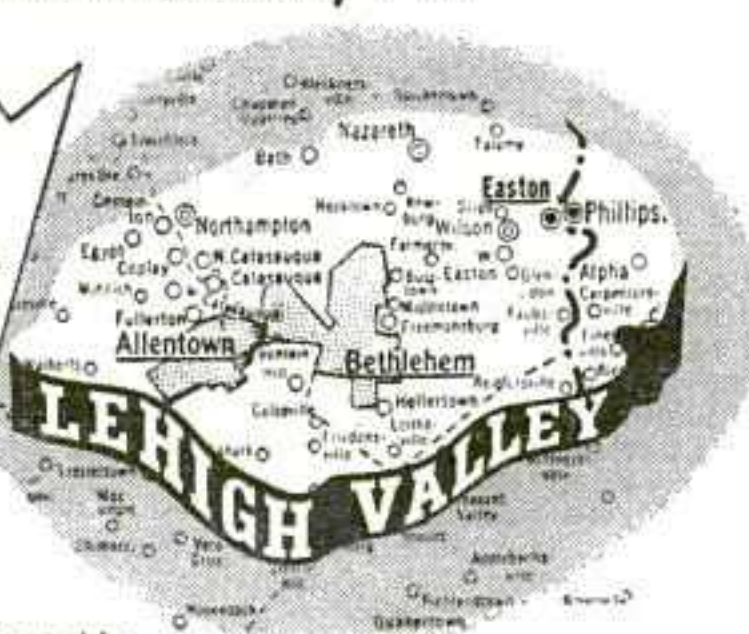
NEW YORK, April 18.—The Columbia Broadcasting System's radio network this week was trying to get two sponsors who have just bought time on CBS-TV to use the same network for the AM versions of their properties. Old Gold has just switched "Two for the Money" from the National Broadcasting Company's TV network to CBS-TV and should not be long in following with the taped version of the show.

General Electric, which has placed its Ray Milland film vehicle, "Meet Mr. McNutley," on CBS-TV, is the other client who is being wooed by CBS radio.

Selling Allentown, Bethlehem, Easton

# WLEV-TV Bethlehem, Pa.

the only single medium reaching the entire



A Steinman Station



Represented by **ROBERT MEEKER Associates** New York Chicago Los Angeles San Francisco

**WWJ**  
NBC AFFILIATE in DETROIT  
OWNED AND OPERATED BY THE DETROIT NEWS  
NATIONAL REPRESENTATIVE THE GEORGE P. HOLLINGBERY CO.

**COPY CATS**

**WNEW Will Plug First Originations**

NEW YORK, April 18.—Taking a satirical swipe at stations which have appropriated its news-and-music format recently, local indie WNEW is scheduling a series of special "copy cat" spots thruout its programming schedule next week. Campaign is designed to remind the consumer that WNEW originated the music-and-news concept of radio programming.

Spot copy will push the theme "a carbon copy is never quite as good as the original," while a page ad in The N. Y. Journal American next week will proclaim WNEW as "the most copied station in America—if you live in New York or near-by States you don't have to accept carbon copy radio."

Highlight of the campaign will be a musical jingle taunt, recorded by a group of kids—"Copy cat, Copy Cat, other stations copy us no matter what we do, etc." The carbon copy ad theme is the brainchild of WNEW sales promotion director, Ken Klein.

**Buys R. Q. Lewis**

NEW YORK, April 18.—Another advertiser new to network radio, Webster-Chicago, this week bought the Robert Q. Lewis "Waxworks" on the Columbia Broadcasting System.

Sponsorship begins June 7 in the Sunday night 10-10:30 time period.

**Nev. Acts Set For NBC Seg**

NEW YORK, April 18.—Sidney Piermont will leave for the Coast to take over the booking and production chores for the National Broadcasting Company's summer replacement of "Show of Shows." The format, which calls for Hoagy Carmichael as the permanent attraction plus name bands, will feature guest stars. Piermont intends to draw on Las Vegas, Nev.; Reno, Nev., and Lake Tahoe, Nev., for his guests, in the belief that most of the attractions will be working in that area. To get them to do the show, a deal of two straight shots will be offered each attraction.

**Am. Radiator Hot For TV Package**

NEW YORK, April 18.—The American Radiator & Standard Sanitary Corporation, one of the largest manufacturers of bathroom fixtures, this week was plumbng the video package market thru Batten, Barton, Durstine & Osborn, its agency. The advertiser is interested in getting into network TV by next season, an advertising medium which it has never used.

BBD&O has submitted for its consideration alternate sponsorship of "Circle Theater," the Armstrong show. American Radiator, however, has not made any decision and is considering other properties.

**Top Ad Agencies Wage War For Huge Broadcast Billings**

**Recent Spending Surge Adds \$10 Mil. To BBD&O Acc'ts; Y&R Gets \$7.25 Mil.**

By LEON MORSE

NEW YORK, April 18.—The continuing up-beat in spending for broadcasting media this week found new heat added to the competition between the three top agencies, in the country — J. Walter Thompson, Young & Rubicam, and Batten, Barton, Durstine & Osborn. The agency which undoubtedly has made the most progress in acquiring heavy-spending new accounts during the first three months of 1953 is BBD&O.

This agency has racked up an estimated \$10,000,000 or more gain in new billings for this period. During the last week BBD&O has accepted accounts which will add \$6,000,000 to its billings. General Mills has turned over about \$3,000,000 billings for Betty Crocker mixes, an account that was handled by Dancer-Fitzgerald-Sample. Chrysler Motors has ordered BBD&O to buy a TV show which should run about \$2,500,000. Maine sardine, a smaller fish, also is new to the agency and should spend between \$500,000 and \$750,000 its first year. And Lever Brothers turned over a \$4,000,000 whopper in its Surf product to BBD&O several weeks ago, in addition to which it is expected to spend substantially more on advertising its Swan soap this year.

The Y&R story is highlighted

by \$7,250,000 of TV bankrolling by several of its accounts for the first quarter of the year. The agency will handle Procter & Gamble's new Paul Winchell show for Cheer, a bonanza of \$2,500,000. "My Favorite Husband" should run about \$1,000,000 for each of two Y&R advertisers — Simmons mattress and International Silver. General Foods will spend about \$1,000,000 for 10 Bob Hope programs during the season. General Electric has given the agency half of a \$2,000,000 baby in "Meet Mr. McNutley." And Singer will spend about another \$750,000 to go weekly next season with "Four Star Playhouse." This does not consider a new Y&R account, Robert Burns division of General Cigar, which is also on the verge of buying a video show.

J. Walter Thompson has run a weak third to these two hot outfits, but this week picked up about \$1,500,000 in billings from Quaker Oats, which moved several of its Aunt Jemima line from Price, Robinson & Frank.

The increase in revenues by Y&R and BBD&O, according to trade observers, should have these agencies breathing closely on Thompson's neck in terms of gross domestic billings. Thompson is estimated to have grossed \$145 millions in 1952, to Y&R's \$120 millions and BBD&O's \$118

millions, but about 30 of Thompson's millions are said to be from foreign accounts. Neither of the other agencies grosses a comparable figure from foreign advertisers.

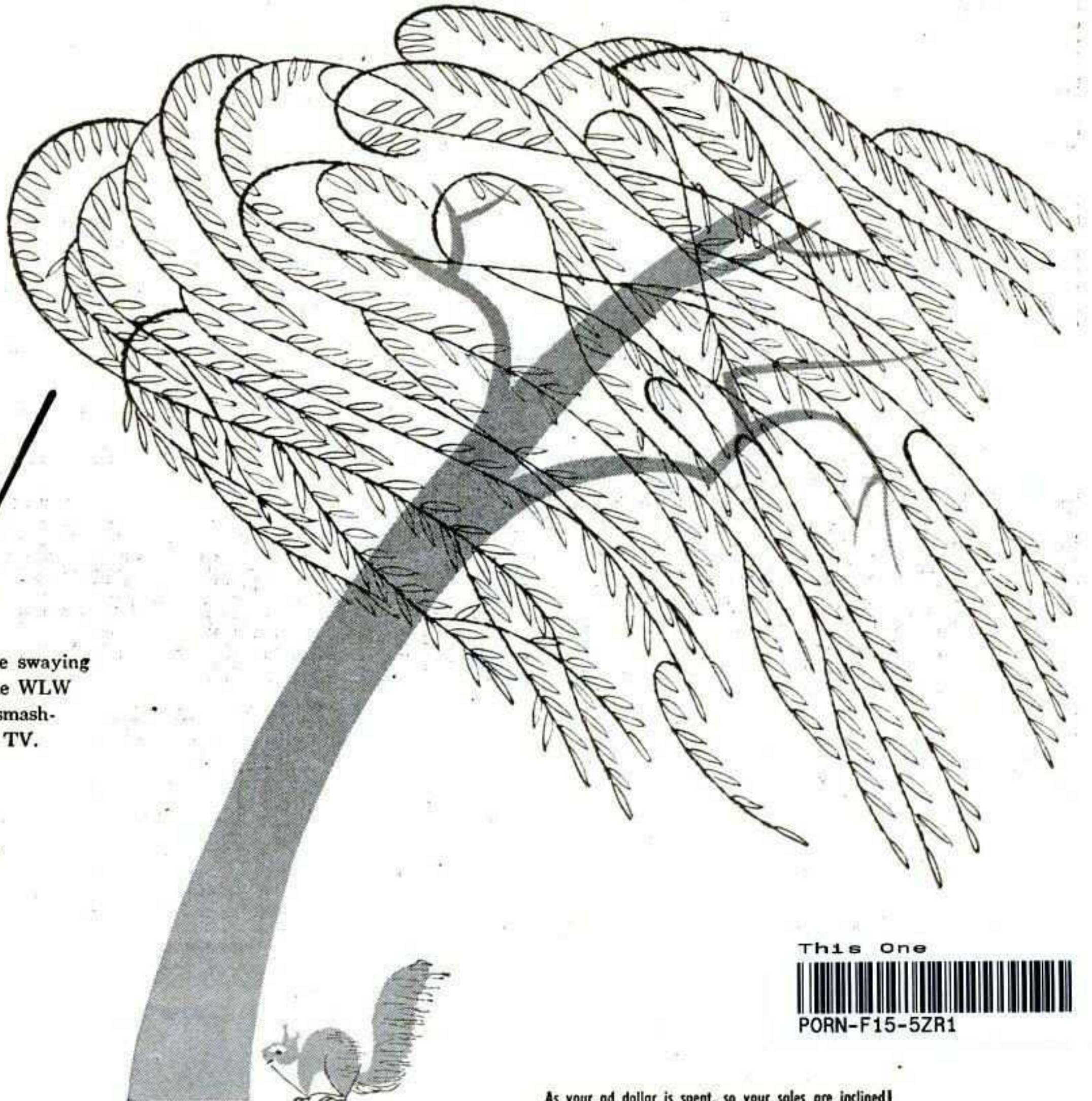
In terms of advertiser's radio and TV activity, Y&R and BBD&O are far outdistancing Thompson. Estimates are that in 1952 BBD&O grossed \$40 million, Y&R \$36 million, and Thompson \$27 million from broadcasting media. The buying activity so far this year in radio and TV should close the gap slightly between the first two agencies, but separate them more from Thompson. BBD&O has several big TV buys pending.

**Glidden Quits Kate Show**

NEW YORK, April 18.—Glidden Paints this week decided to cancel its 15-minute participation in the Kate Smith TV show and hunt for a stanza of its own. The bankroller is seeking an evening program which would fly its banner come fall.

Glidden currently sponsors the 3:30-3:45 p.m., Friday, segment of the Kate Smith airer via the National Broadcasting Company.

*Talk about swaying!*



But this is nothing compared with the swaying power of the mighty WLW Stations. The WLW Stations' reputation for swaying people and smashing sales records is tops in both AM and TV.

and here's why!

Because the WLW Stations have the talent.

Because the WLW Stations have radio and television's only Client Service department.

Because the WLW Stations cover a market area bigger and richer than the N. Y. market.

Which all goes to show you that the WLW operation is no small "lean-to"—but rather a giant advertising force that makes sales sway its advertisers' way!

Yes, when it comes to swaying, Crosley knows which way the sales wind blows!

This One



PORN-F15-5ZR1

As your ad dollar is spent, so your sales are inclined!

**CROSLEY** broadcasting corporation

# House Group Hot on Color; Maps 4-Month Test Period

WASHINGTON, April 18. — Highly enthusiastic over what they saw at this week's color TV demonstration in Princeton, N. J., and New York, members of the House Interstate and Foreign Commerce Committee headed by Chairman Charles A. Wolverson (R., N. J.) intend to give the industry a breathing spell for further field testing before filing a report urging Federal Communications Commission approval of compatible color TV standards. Chairman Wolverson said he is in favor of allowing four months to elapse for field testing.

On the basis of current developments, the timetable for color TV continues to point to 1955 as first opportunity for any start of commercial color TV set sales to the public on something more than an introductory scale. Chances are it will be early fall before the Wolverson committee files its report on color TV. Inasmuch as Chairman Wolverson has said that he hopes not only to allow several months for field tests but also for industry witnesses to testify. In all likelihood, a formal demonstration of color TV will be presented to the Federal Communications Commission later this year, making it possible for the FCC to hand down compatible color TV standards by the year's end. If the timetable is followed, according to expert industry opinion, the bulk

of 1954 would be consumed for cooling up and paving the way promotionally for color TV sets. The price of early color TV sets is still a matter of conjecture, but most industry experts who have discussed this on or off the record continue to cite a figure of 50 per cent above the price of present black-white TV sets.

Wolverson and his colleagues came away favorably impressed with what they observed both at RCA's color demonstration in Princeton, N. J., and with Columbia Broadcasting System's disk system color TV in New York. Consensus of all the committee members was that compatible standards should be adopted as quickly as FCC can find it possible to do so. The RCA demonstration was a phenomenal improvement over what was seen in 1950 preparatory to FCC's issuance of standards under the CBS system. There was a remarkable fidelity of color, and virtually little drift and color diffusion in the RCA color this week. The tri-color tube in many respects showed superiority to the Lawrence tube, in that soft pastel shades on the RCA system came out fairly true on the screen, whereas the Lawrence tube which is being developed by Chromatic Laboratories, Inc., in CBS's demonstration revealed a greenish cast to the picture. The Lawrence tube was

shown adequate in operating on the compatible standards of the National Television Systems Committee color.

An exchange of letters between Sen. Edwin C. Johnson (D., Colo.), ranking Democrat on the Senate Interstate and Foreign Commerce Committee, and Gen. David Sarnoff, board chairman of RCA, was released this week, with Johnson voicing high encouragement to RCA to proceed full speed ahead with its color TV. "I am convinced that under your leadership and driving force," Senator Johnson wrote to General Sarnoff, "compatible color television will become a reality in spite of all obstacles." The senator urged the RCA board chairman to avoid being dismayed by any opposition. "Your efforts at devising a compatible color television system will long be remembered as a magnificent achievement of science," the senator wrote. "For reasons best known to themselves there may be those who desire to drag their feet at that point. Please do not allow them to slow you down. You are on the right track. Please keep up the steam."

General Sarnoff replied in part: "You may feel assured that we will not be dismayed, that we will not slow down, and that no rocks thrown at us by anyone who may wish to delay color television can shatter our determination and pur-

# PLOT 'IDEA' POOL FOR NBC-OWNED STATIONS

NEW YORK, April 18. — An "idea network," which will provide the National Broadcasting Company's owned and operated stations with package productions, promotion and merchandising plans is the first project on the agenda for Ted Cott in his new post with NBC's o&o stations division. Under the supervision of Charles Denny, NBC's o&o veepee Cott is making a survey of the programming picture at all of NBC's five o&o stations in an effort to determine which shows currently being aired would best fit into the new package plan.

Drawing on the best programming of the stations, Cott and company will package the prefabricated tools of shows (set designs, script, merchandising operation, artwork, etc.) thus enabling the stations to augment the packages with local talent and, put the shows on the air in record time. Advantage to the stations is twofold, since the package plan automatically lowers production costs on the local level and also provides NBC spot sales with an attractive five-market package buy to offer national advertisers.

Cott is also lining up a plan to cut down the unit cost of film programming for the stations via a joint-buying set-up. Once the package plan gets underway, it will also be offered to NBC affil-

iate stations. Working with Cott on the o&o project will be WNBC-WNBT programming head Dick Pack; advertising, merchandising and sales promotion director Max Buck, and Cott's assistant, Frank Fitzgerald, plus, of course, the other NBC o&o station heads.

Cott will continue as veepee in charge of WNBC and WNBT here. However, a station manager will also be appointed for the two Manhattan outlets. John Reber, NBC's national spot sales manager for TV, is reportedly top contender for the post.

## News Capsules

• Continued from page 4

see. "Howdy" is currently aired on the NBC network, but under the new set-up the Hollywood show would be substituted from Los Angeles to Denver and from Seattle to San Diego, Calif.

## FCC GETS BREATHER ON RULING SQUAWKS . . .

WASHINGTON — On the recommendation of the Federal Communications Commission, Sen. Charles W. Tobey (R., N. H.), chairman of the Senate Interstate and Foreign Commerce Committee, last week introduced a bill to extend from 15 to 30 days the period in which the FCC must act after protests to proposed rulings are filed. The commission urged this change in the law, claiming that 15 days was inadequate time to accurately evaluate protests.

## CANADA SETS BMI CLINICS . . .

TORONTO — The first BMI Clinic in Canada has been scheduled by Assistant General Manager Harold Moon for May 19 in Calgary at the Palliser Hotel. This will be followed by one in Regina on May 21; then May 23 in Winnipeg. A clinic has been marked in for June 29 at the Hotel Vancouver for the British Columbia Association of Broadcasters. The first Eastern meeting will be at Amherst, N. S., under the sponsorship of the Atlantic Association of Broadcasters on May 22.

## KFAC, HOLLYWOOD, IN NEW QUARTERS . . .

HOLLYWOOD—Radio Station KFAC last week formally opened its new studios in Prudential Square following its move from quarters it occupied since first going on the air 23 years ago. New location is in a two-square-block shopping area in the heart of Miracle Mile on Wilshire Boulevard. Move was made without a hitch or loss of broadcast time for the 24-hour station. The change necessitated transfer of 28 tons of classical recordings, representing 36,000 disks. It took 11 van loads for the records alone, the library being the largest in classical field in the West.

## INTROS BILL FOR SENATE TV STUDIO . . .

WASHINGTON—A bill to provide the Senate radio-television correspondents' gallery in the Capitol with a TV studio was introduced this week by Sen. Homer Ferguson (R., Mich.) for himself and Sen. Burnet R. Maybank (D., S. C.). Studio would be constructed on the gallery (spectators' floor of the Senate wing of the Capitol. An appropriation for this project was authorized by the senators, but no sum was stipulated.

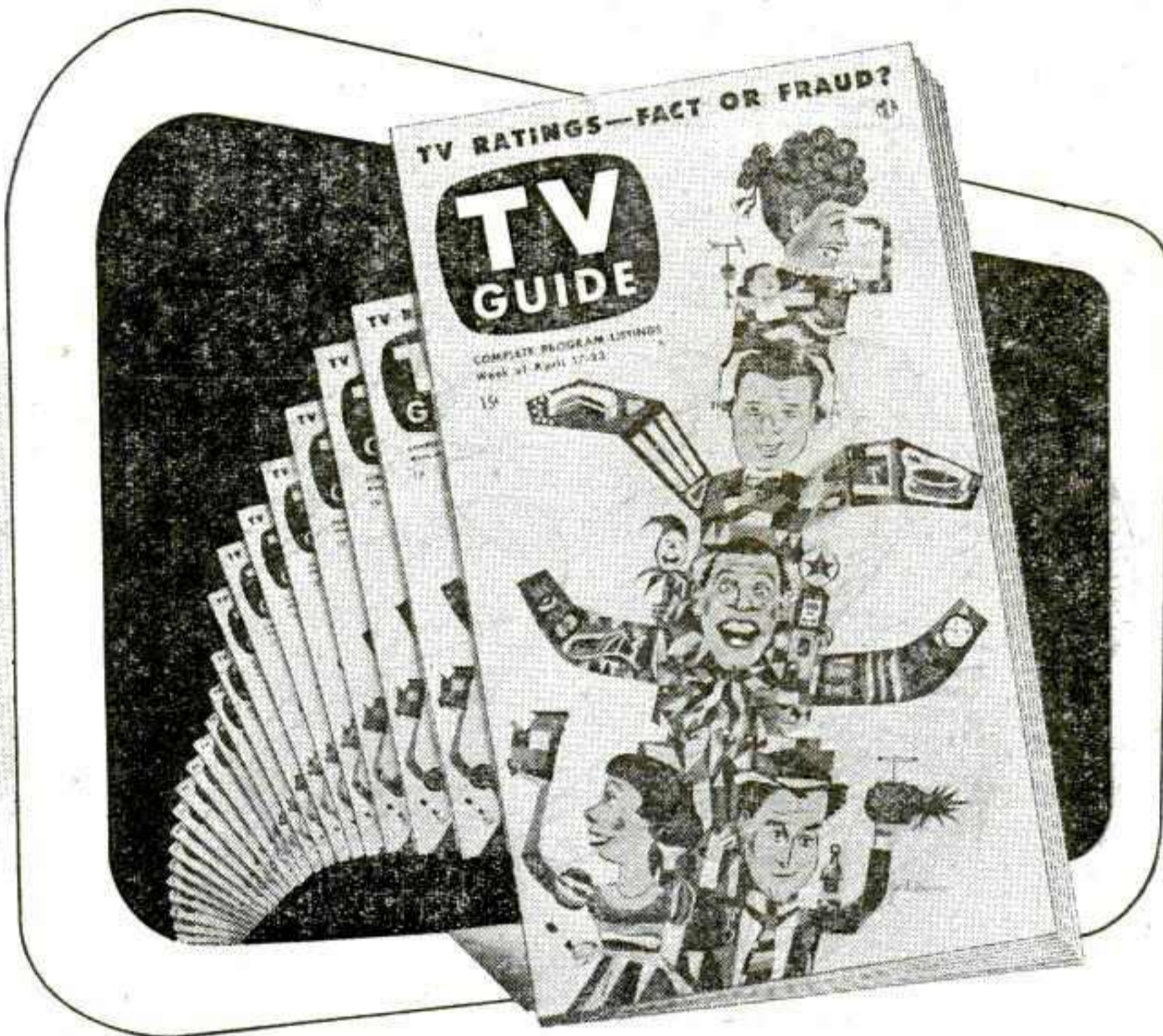
## JULES GREEN QUILTS SAPHIER . . .

NEW YORK — Jules Green, veepee in charge of the James L. Saphier packaging activities here, this week resigned after more than five years with the firm. Jim Shulke, of Young and Rubicam, will probably replace him. Green's plans are indefinite.

## COAST COLORCASTS FOR TEST PURPOSES . . .

HOLLYWOOD — Several TV stations will transmit colorcasts this summer to permit various set manufacturers to test newly developed tubes that will show both color and black and white TV. This was revealed by Ralph Batcher, chief engineer of the Radio-Television Manufacturers' Association, convening here this week. Batcher said that preliminary color transmission has been developed so that the black and white tubes now in use will be

(Continued on page 38)



## The Big Star in YOUR TV PICTURE!

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ROGER W. CLIPP                      JAMES T. QUIRK  
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Published and edited on a platform of Service to Television!

**NEW SERIES**

# 'Camera's Eye' Is Marketed By TeeVee Co.

NEW YORK, April 18. — The TeeVee Company is beginning sales on a new 15-minute show entitled "The Camera's Eye." Each installment consists of seven or eight sequences of varied interest. There are 39 segments in the series, which is narrated by Wendell Niles.

**MYSTERY SERIES FILMED IN LONDON . . .**

NEW YORK — Paramount TV Productions' new half-hour mystery series has been titled "Mayfair Mystery House." Ed and Harry Lee Danziger are currently producing the series in London.

**'WHAT TO DO' NEW AMA PIX . . .**

NEW YORK—Marshall Hester Productions is readying a series of six five-minute shows for the American Medical Association to be released June 15 on a public service basis. Entitled "What to Do," the show stars Nancy Craig and is directed by Mitchell Grayson.

**CHICAGOANS GET TV 'BUCK ROGERS' . . .**

HOLLYWOOD—The TV rights to "Buck Rogers" have been acquired from the John F. Dille Company of Chicago by a group consisting of Max Gilford, Robert Howard, Louis Meunier and Bert D'Armand. They plan to shoot a series of 26 half-hour TV films. They also plan a radio series. The group has set up headquarters at the Hal Roach lot.

**CHARTER OAK ON COOKING SERIES . . .**

NEW YORK — Charter Oak Tele-Pictures is readying a new TV film cooking series, featuring home economist Dione Lucas, currently appearing on a live show for NBC. The 26 half-hour films will be shot at the rate of two a day here, according to Charter Oak, via the use of live TV techniques and a special intercom system between director and cameraman, devised by Ira Cavrell, director of photography for the series. Shooting on the first two films starts this week.

**UTP BALLY**

## Org Distribs Press Book To Clients

NEW YORK, April 18.—United Television Programs this week began distributing to stations and advertisers a new promotion kit that stresses movie exploitation values. The kit contains a comprehensive press book which outlines stunts, schemes and clever attention getting ideas directed at potential viewers.

Not neglected, however, in the press book, are the usual promotion devices such as window and truck streamers, posters, envelope stuffers, material to replace vacationing columnists and free movie mats for tie-ins. UTP has already arranged a clever gimmick in cooperation with Iroquois Beer, which sponsors "Heart of the City" in Buffalo. On May 8, the stars of the program, Pat McVey and Jane Nigh, will be flown to Buffalo to become king and queen of the Newspaper Guild Ball there. Similar tie-ups are being arranged with sponsors in Detroit and Chicago later in the year.

## ABC Option On 'Passport'

NEW YORK, April 18. — The American Broadcasting Company has taken an option on "Passport to Adventure," a half-hour film series starring Cesar Romero, from the William Morris office. Morris is the sales agency for Hal Roach, which produces the package.

The option makes it mandatory that sponsors wishing to buy the property use ABC-TV network facilities.

## LUCY'S BABY SUPPLIES ALIBI

HOLLYWOOD, April 18.—High-rated "I Love Lucy" can now add a new feather to its multi-plumed cap. This week it saved a man from a robbery conviction. A Compton, Calif., jury deliberated for less than 10 minutes and returned with a not guilty verdict after Duane Curtis Pattillio pleaded innocence of a Long Beach drive-in theater robbery on the night of January 19. His alibi: He was home watching the birth of Lucy's baby on TV, miles from the scene of the crime.

**NBC; CBS**

## 2 Webs May Use M-G-M Film Clips

NEW YORK, April 18.—There is a good possibility that Metro-Goldwyn-Mayer next season will have clips from its new feature films airing on two competing TV shows. The National Broadcasting Company this week was negotiating with M-G-M for use of such clips on the "Colgate Comedy Hour." They currently are being shown via Ed Sullivan's "Toast of the Town" on the Columbia Broadcasting System in the same 8-9 p.m., Sunday, time slot.

If the deal goes thru, the film firm will have to stagger clips of its new releases between the rival stanzas, unless NBC program veepee Charles C. Barry manages to snag an exclusive out of the talks, cutting out CBS. Sullivan has such an exclusive with 20th Century-Fox, whose clips he has been using in addition to those from M-G-M.

## 3d Run for Erwin Films

NEW YORK, April 18. — The Stu Erwin film show, which is now in re-run via the American Broadcasting Company, this week was renewed for another 52-week period by General Mills. The show airs 7:30-8 p.m. Fridays. Renewal is effective about July 1. The film was produced by Hal Roach Jr. Agency is Dancer-Fitzgerald-Sample, and the products plugged are Gold Medal Flour and Wheaties.

## Web. Chi 1st Quar. Net Is \$84,773

NEW YORK, April 18.—In a report to stockholders this week, Webster-Chicago announced that the company had achieved a profit of \$84,773 after taxes for the first quarter of 1953.

Sales for the period were \$6,945,058, highest first-quarter gross in the company's history. This amounted to an increase of 90 per cent over the same period last year.

# Colgate to Launch Experiments in Shooting TV Commercials in Color

NEW YORK, April 18.—Experiments in shooting TV commercials with a new color film process, about to be launched by Colgate - Palmolive - Peet, will serve a twofold purpose. The firm is seeking to prepare itself for the arrival of color-TV so that no matter how soon tint video arrives Colgate will be able to put multichrome film plugs into its shows. Also, the tests are being used to determine whether the present Colgate packages are satisfactory for use on color TV film; if they show any negative qualities, the firm is likely to draw up new packages which will show to best advantage on the commercials and drop the use of any which prove poor for color TV no matter how well established they may be.

The experimental shooting is being done on stock supplied to

# TV Filmers Move Up Front In Biggest NARTB Confab

## Flood of Exhibits to Sell Stations' Execs the Vidfilm Program Story

Continued from page 1

will have several of its branch heads as well as its local and New York sales managers present. New York-based execs of Official Films used their trip westward for sales purposes, and while on the West Coast they are understood to be searching for additional syndication properties.

Several of the TV film execs will participate in a discussion panel on "Film's Place in TV," along with several station heads. Paul Adanti, WHEN, Syracuse, will chair the discussion.

The TV film outfits that will exhibit and the rooms at the Biltmore Hotel they will occupy are as follows: Columbia Broadcasting System Television Film Sales, 2134; Commodore Productions, 2328; Consolidated Television

Sales, 2107; Harry S. Goodman Productions, 2300-2302; The March of Time, 2317-18; MPV, 2118; NBC Film Division, 2305-08; Official Films, 2356; RCA Recorded Program Services, 2200-2202; Screen Gems, 2235; Standard Television, 2350; The Tee Vee Company, 2120; Telenews Productions, 2130-2131; UTP, 2100-01 and 2322.

The Frederick W. Ziv Company, which is a radio transcription as well as a TV film firm, plans to exhibit its transcription operation only. Ziv will set up at rooms 2216 and 2217. Another exhibitor with a film slant to show is Teleprograms, Inc., producer of the Sloan Foundation supported "American Inventory" program on the National Broadcasting

Company. Teleprograms will locate in Room 2340.

Telenews will use the occasion to test the syndication potential of its "For Women Only" show. It will also showcase its new "Build-a-Show Film Library." On the basis of stations' reactions to the latter package at NARTB, Telenews will decide whether or not to distribute the library itself.

## Guild Films on Velvet With New Liberace Series

NEW YORK, April 18.—In the record time of two months, Guild Films has sold its "Liberace" video film package to 34 markets. Its gross revenues under 26-week firm contracts will already total \$338,500, slightly more than the production cost of the film which is estimated at \$12,500 per episode.

Since the market potential of the property is still great, Reuben Kaufman, Guild prexy, estimates that the program may rack up a \$1,000,000 syndicated gross first run. The program is fully sponsored in every city and as of the moment is under option for 18 more cities.

It has many clients for multiple cities among which are Bowman Biscuit for five in the Southwest, Ford Dealers for three, and Breast of Chicken tuna for five. And 80 per cent of its sponsors are banks.

## Senate Group Studying Aid For Theaters

WASHINGTON, April 18.—A Senate small business subcommittee after a week of hearings on economic threats to motion picture theaters, is studying the advisability of "remedial" legislation. Witnesses did not put their finger squarely on television as a major cause of lost revenues to theaters, but H. J. Holmes, chairman of the economic committee of the National Association of Real Estate Boards, testified Friday (17) that over 500 theaters had closed thruout the nation, depressing neighborhood values as well as bringing economic distress to motion picture exhibitors. Abram F. Myers, general counsel for the Allied States Association of Motion Picture Exhibitors, told the Senate group earlier that small-town movie houses were threatened by third-dimension pictures.

The role of the theater in the local economy is typified by Detroit where, Holmes said, "Theater closings are affecting adjacent business such as drugstores, confectioners, restaurants and little ready-to-wear places." The "single-purpose nature" of a theater building, he pointed out, makes conversion costly.

## Combined Tag Vice Snader

HOLLYWOOD, April 18.—Al Bisno and Sam Markovich, two partners in the old Snader Telecriptions triumvirate, have dropped the old Snader name and will now be doing business under a new banner, Combined Television Pictures, Inc. Firm under the new name retains control of the 14 Alexander Korda feature films and the "Dick Tracy" series.

United Television programs is currently distributing the Korda and "Tracy" packages. The newly named Combined company will continue to distribute the Empire Films package of 12 features.

Lou Snader and Rube Kaufman, formerly associated with the old Snader Telecriptions sales firm, are in no way associated with the Combined company.

**THE OTHER 50%**

# WOR to Go After Non-Web Viewers

NEW YORK, April 18. — Jim Gaines, new headman at WOR and WOR-TV, is in the process of evaluating programing and sales policies of both stations, as his initial step in mapping out a new strategy strong enough to buck Manhattan's highly competitive radio and TV market. Gaines, who recently resigned as veepee in charge of owned and operated stations of the National Broadcasting Company to take over the management of the Tom O'Neil outlets, said the stations present a different operational problem than any of NBC's o&os.

WOR-TV, for instance, carries the afternoon and evening Dodger games every year, which necessitates an annual re-shuffling of programs and sponsors thruout the entire baseball season. Then too, as an indie, WOR-TV is faced with a far more extensive programing problem, time-wise. Film may supply part of the answer, said Gaines, but he has no intention of adopting an all-film policy as rumored. In reference to Tom O'Neil's long contemplated film network project, Gaines opined that a film web has more long-range possibilities than an immediate future, and will necessarily be conditioned by the growth of independent stations thruout the country.

Gaines has definite ideas about the effect of the American Broadcasting Company's current buy-big-names policy for TV. Instead of going out after a new audience, he observed, ABC is aiming at the same 50 per cent of the viewers which currently watch big name variety artists on the other webs. He also noted that a three-way split of this audience will probably create a real sellers' market for big name performers. Altho he hasn't finalized any

definite programing ideas yet, Gaines said he intends to go after the 50 per cent of viewers not reached by the networks. He also expressed approval of WOR-TV's "Broadway TV Theater," which runs the same play every night of the week. The hour and a half series chalks up a cumulative rating of 32.6 for sponsors who only pay \$3,500 weekly for a quarter participation on the show.

Gaines said he doesn't contemplate any immediate expansion or reduction of his present station staffs.

## 24 Stations Buy Consol's 'Starter Plan'

NEW YORK, April 18. — Consolidated Television Sales here has sold its "station starter plan" to 24 stations, including 22 outlets in the 42 new markets which have opened up since the lifting of the freeze.

The TV film distribution firm's plan makes Consolidated's entire nine-series library available to new stations at a total weekly price equal to the station's starting Class A hourly rate. The 18-month pacts do not include an escalator clause, altho station's rates usually increase considerably during the first year of operation.

Most recent sales include: WHYN-TV, Holyoke, Mass.; KVOS-TV, Bellingham, Wash.; WHP-TV, Harrisburg, Pa.; WSUN-TV, St. Petersburg, Fla.; WFTL-TV, Ft. Lauderdale, Fla.; WTVH, Peoria, Ill.; WTVO-TV, Rockford, Ill.; WFAM-TV, La Fayette, Ind.; WKJF-TV, Pittsburgh.

Leslie Harris, Colgate AM-TV topper, by a processing company which has developed a method which presumably provides true reproduction of all color frequencies. Some color frequencies do not respond well on conventional film.

The new film seeks to compensate for the loss in certain frequencies by stepping it up in others. After tests have been made on the new film, Harris will utilize all other processes to get relative values before making a final choice. Then, when the top process is selected, film plugs using that method will be tested via closed circuit. When these tests pan out well, Colgate will begin shooting its final version of color commercials.

**Backgrounds**

The tests will show Colgate

products against various colored backgrounds, both still and in movement. There will be long shots and close-ups, with emphasis on the names of the products. Virtually the entire Colgate line will go thru the tests to check how well each item registers on color film.

Harris said that several packages are likely to come up for changes. In some cases, the colors are not apt to register well. In others, the combination of colors hampers strongest identification of brand name. Where necessary, the package backgrounds will be changed to make the product's name stand out sharper.

Whatever comes out of the tests along these lines, Colgate believes it will be ready for color TV sooner and with greater know-how than almost any other bankroller in the medium.

# New TV Outlets Pose Tough Problem for Film Syndicators

## Overlapping Coverage, Coupled With Exclusivity Demands, May Cut Gross

NEW YORK, April 18.—Video film syndicators are now trying to cope with a rapidly snowballing problem which is likely to cut into their grosses drastically, unless an acceptable solution is found. The end of the freeze and the subsequent addition of many new TV stations has created a problem of overlapping coverage by outlets in separate but near-by cities.

Because many stations and potential sponsors demand a certain measure of exclusivity, not only for their market but for the neighboring area, distributors are finding possible sales hampered where their properties are already sold to competitive but close-by markets.

The problem becomes one of sacrificing one market or the demand for exclusivity. And since every market, even a small one, is vital to successful video film distribution, distributors are seeking some way out of the dilemma.

### One Market

One formula has been developed by Guild films, which has arbitrarily declared that where complete blanketing occurs, the entire area is one market and sales are to be made to only one station. Where only partial blanketing prevails, however, Guild has decided that both stations are potential customers. The Guild decision was made by proxy Reub Kaufman, following reports from his salesmen in the field.

Another method, now used by other distributors, is to charge local stations and advertisers slightly more than the original price to guarantee exclusivity. These syndicators point out that blanketing increases circulation and that therefore the price of the properties should justifiably be increased.

The MCA-TV position, however, is to handle every situation separately because the overlap and relative potential from each market is unique. Their spokesman maintains that the most important consideration is selling the large markets. In the event small markets endanger such sales, he claims, they are to be sacrificed. He bolstered his point by citing the additional time and trouble needed to sell several small markets in place of one big one.

### Cuts Potential

But such a policy obviously cuts into the potential revenue from film packages for distributors and lengthens the time needed by producers to recoup investments. And since blanketing is most often partial, and can in only a few instances be complete, it also can mean the loss of some circulation to the sponsor. For example, a Roanoke, Va., station can partially blanket Lynchburg, Va., but may not reach the far environs of the latter town.

Ziv TV Programs, Inc., also follows a policy of sizing up each overlap market separately, rather than setting up one rule for all

outlets. For instance, Fall River, Mass., and New Bedford, Mass., are considered as one market by Ziv because of overlap problems; while Boston and Worcester, Mass., which also overlap, coverage-wise, are treated as separate areas.

In overlap situations involving cities of some size, Ziv usually makes some kind of special sales deal when the territory is sold as one market. Ziv's one general policy for overlap territories is that in any case of overlap, no matter how slight, the TV film outfit never allows a competitive sponsor to buy a Ziv series in the same area.

### Firm Position Asked

Many syndicators call for the trade to take a firm position, and to sell to both stations when overlap occurs. They claim that the problem of overlapping is common in radio, the sound medium does not offer as strong program values. In New York, for example, the same films of "Charles Laughton Presents,"

"Terry and the Pirates," "Cowboy G-Men" and "Range Rider" can be caught twice a week, sometimes on different local TV stations. And "Big Town" is now playing in many cities at the same time its re-run version "Heart of the City" is telecast. Most significant, of course, is the high rating being achieved by many re-runs, whereby second, third and fourth showings in many cases top the initial rating.

But the buyer resistance to overlapping stems, trade observers claim, from the highly competitive nature of video film syndication and from the many TV film properties being offered to stations. Sponsors are loathe to buy properties which have already been viewed by part of the potential market when new and unseen packages are available. Nevertheless, film programs which have track records will be bought by advertisers even when they have been viewed, in contrast to new properties which do not shape up as promisingly.

# Kagran Co. Plunges Into Vidpix Arena

NEW YORK, April 18.—The Kagran Corporation (Martin Stone), heretofore an anti-film outfit, is relaxing its policy these days in several directions. These include a special TV film feature project: a deal whereby United Productions of America (creator of the prize-winning "Gerald McBoing-Boing" cartoon) is producing an animated "Howdy Doody" cartoon titled "The Cowboy Hat" for theatrical release this year, and its new TV film production branch in Mexico City, where Kagran is currently filming a daily half-hour version of "Howdy Doody" in Spanish.

The feature film project revolves around a flicker that Kagran filmed two years ago, but held for release until this summer. The picture, which utilized a predominantly TV production staff rather than Hollywood personnel (Fred Coe, David Swift and some top-notch TV actors) was brought in on low budget (about \$25,000). This figure, remarkably low when compared to the average Hollywood cost-per-film, was made possible, according to Stone, because the picture (a dramatization of a Marine Corps yarn) was shot entirely on location with the co-operation of the U. S. Marine Corps. If the film is well-received by stations, Stone may film a series of Marine features, based on characters in the present picture.

The Spanish version of "Howdy," titled "La Hora de Jaudi Dudi" (currently aired over XEW-TV, Mexico City, under the sponsorship of Larin Candy and Kellogg) features a South-of-the-Border Bob Smith, a Howdy puppet without freckles, and a new puppet character tagged Don Burro. The film series will be launched over CMQ-TV, Havana, next Monday (27) and Kagran plans to syndicate it to South American video stations in a few months, dubbing in a Portuguese sound track for Brazil.

At first Kagran was afraid the wide range of Spanish dialects covered by Latin American countries would prohibit the use of one Spanish sound track, but test showings of the first film to school children in Mexico and Havana revealed that a middle-of-the-road language policy was ac-

ceptable to kids of both countries. Stone is negotiating this week with representatives of Japanese video, who are interested in buying the series for telecasting in the Orient. The Japanese TV execs raised no objections to the strictly Spanish motif of the flickers, and they turned down Stone's suggestion that they dub in a Japanese sound track. They prefer an English sound track, because Japan's current TV audience includes so many American and English families.

In addition to the "Howdy Doody" film series, Kagran's Mexican unit, Producciones Mundiales, S. A., is producing a live TV show for the Emilio Azcarraga station—a weekly half hour panel program tagged "La Duela de Dibujantes" (Duel of the Cartoonists) which is sponsored by Raleigh cigarettes.

## Kine Audition of Male 'Mama' Seg

NEW YORK, April 18.—A new TV package, titled "Wonderful John Acton," is under consideration by the National Broadcasting Company, which has cut an audition line of the show. The stanza, packaged by Ed Byron and John Moses, deals with an Irish male "Mama" with the locale set in Ludlow, Ky.

## New Drama Shoots Live & Film Shows

NEW YORK, April 18.—The Claude Neon division of Standard Electronics will unveil a camera at the National Association of Radio and Television Broadcasters convention next week in Hollywood which, it is claimed, can be used to shoot both live and film shows. The mystery camera has been under development for a considerable period of time.

# ABC's Bolger, NBC's 'Daisy' Seek PG Slot

NEW YORK, April 18.—Procter & Gamble this week seemed certain to go along with a TV film series as its late Sunday night programing next fall. This would replace the filmed Red Skelton series which is dropped.

A P&G exec this week said that the bankroller is considering both the Ray Bolger series via the American Broadcasting Company, and a new series titled "Oops, It's Daisy," being prepped by the National Broadcasting Company.

## NEWS SPLITS FEATURE FILM

LOUISVILLE, April 18.—A new 15-minute intermission gimmick for feature film programing was introduced here this week by WHAS-TV on its feature picture show, "Jewel Theater." After the first half hour of the flicker is run off, the station sandwiches in a 15-minute local news and weather program, then continues with the movie.

The movie portion is sponsored by Lord's Jewelers, while the news seg is backed by the Greater Louisville First Federal Savings and Loan Association, which (as WHAS-TV's first sponsor) has picked up the tab for the nightly news show in the same time period for more than three years.

## UTP Adds 3 Properties to Its Catalog

NEW YORK, April 18.—United Television Programs this week came up with three new properties for syndication, two video film series and one package of 13 Australian features.

"Rocky Jones, Space Ranger," starring Dick Crane, has been assigned to UTP by Roland Reed Productions. The science fiction property runs a half hour each episode.

In co-operation with Look magazine, UTP is also putting on the market the "Look Photoquiz." This 15-minute show, featuring film clips and a phone quiz, has been developed to replace "Movie Quick Quiz" which Walt Schwimmer is now peddling himself.

The 13 Australian features were all produced since 1950.

## Radio Free Asia to Quit

SAN FRANCISCO, April 18.—Radio Free Asia, after 19 months' operation, will halt its beaming at the end of this month. The organization, directed locally by John W. Elwood, former KNBC manager, has been shortwaving news commentary and music to the Orient as part of the overseas campaign conducted by the Committee for Free Asia.

The committee will continue its work of stimulating anti-Communist activities within Asian countries thru other media—bookstores, films, books, magazines, etc. The sudden folding of Radio Free Asia will mean job-hunting chores for some dozen former NBC men.

## Norton Appointed 'Voice' Consultant

WASHINGTON, April 18.—As preparations continued on Capitol Hill and in a special presidential commission for a major shake-up and transfer of the "Voice of America," Dr. Robert L. Johnson, administrator of the International Information Administration, which includes the Voice, announced that Dr. Alfred H. Morton will start Monday (20) as his consultant on the Voice here. Dr. Morton has been head of the Voice in New York. Dr. Johnson said "The program which the news administration envisages requires careful thought, study and long-range planning."

# Sterling Sets 2 Film Series For Release

NEW YORK, April 18.—Sterling Television Company, Inc., here is readying two new TV film series for release next month. "The Paul Killiam Show" is a 15-minute series of old-time movies from the original Thomas Alva Edison collection, with Killiam spotted as commentator in specially filmed old-time movie studio scenes. "The Ray Forrest Show" is a half-hour children's film program.

In the distribution field, Sterling this week signed to handle TV distribution for "Did You Ever," a series produced by Princess Pictures, Inc., President Burt Balaban. Meanwhile, Saul Turell, Sterling chief, is contemplating putting together a special film package patterned after the network show, "Omnibus." The series, tagged "Almanac," will feature the prize-winning shorts in Sterling's catalog (some of which were actually screened on "Omnibus" this season). Turell predicts that his program will have all the educational value and upper-brow appeal of "Omnibus" at "about one-twentieth of its cost."

## TV FILM PURCHASES

The Du Mont Film Sales department has sold "Famous Fights," series of 26 15-minute shows produced by Winik Films, in San Diego, Calif.; San Francisco, and Portland, Ore.

The Vitapix Corporation this week sold its package of Johnny Mack Brown Westerns to WNBK, Cleveland, and WXYZ-TV, Detroit.

Screen Gems sold its Disk Jockey Films to WHYN-TV, Holyoke, Mass.

Harry Goodman Productions has sold "King Calico" to Springfield, Mo., and "Dilemma," series of 13 15-minute dramatic shows, to WDTV, Pittsburgh. Goodman has also recently sold its package of eight fur storage spots in Chicago, Cincinnati and Salt Lake City, a total of 27 sales so far.

Film Vision, Inc., this week sold a package of 40 features to KHJ Los Angeles, for one year.

Ziv TV Programs, Inc. this week reported sales of Ziv film series to 25 local sponsors by seven new TV stations: KGNC-TV, Amarillo, Tex., sold "Your TV Theater" and "Boston Blackie" to Furr Food Stores. WOSH-TV, Oshkosh, Wis., sold "Favorite Story" to Mueller Equipment, "Your TV Theater" to Wisconsin Distributors (groceries), and "Sports Album" to Zimmerman's (clothing). WFBG-TV, Altoona, Pa., sold "Favorite Story" to Penn Furniture, "The Unexpected," Drewrys, Ltd.; "The Cisco Kid," Saginaw Dairy Company; "Story Theater," Fisher-Watson Company, and "Yesterday's Newsreel," Weather-Seal of Saginaw. KOB-TV Albuquerque, N. M., sold "The Cisco Kid" to Slades Dairy and John McCormack, Inc. KROD-TV, El Paso, Tex., sold "Boston Blackie" to International Creamers, "The Cisco Kid" to Price Creameries, "The Unexpected" to Sun City Warehouse and Central Motors, and "Your TV Theater" to the White House Department Store.

NBC Film Division sales this week included the following: "Douglas Fairbanks Presents" was sold to KIMA-TV, Yakima, Wash., for sponsorship by Rainier Beer; WBAL-TV, Baltimore for National Brewery Company, and to WMTV, Madison, Wis. "Dangerous Assignment" was sold to WTVO, Rockford, Ill., for sponsorship by Manor House Coffee, and to WMTV, Madison, Wis. The new "Hopalong Cassidy" films were picked up by WOC-TV, Davenport, Ia., for Schierbrock Motors, while the old Hoppy films were sold to WKNZ-TV, Saginaw, Mich., for Watson Ice Cream, and to WMTV, Madison, Wis.

## FCC Budget Pruned 900G

WASHINGTON, April 18.—The Federal Communications Commission will get \$900,000 less than what it sought for its budget for the next fiscal year if Congress goes along with a slash recommended yesterday (17) by the House Appropriations Subcommittee on Independent Offices. The subcommittee recommended a total outlay of \$7,100,000 for salaries and expenses of the FCC, altho the commission had asked for \$8,000,000. The subcommittee said this cut won't affect the FCC's handling of TV applications, inasmuch as the subcommittee has earmarked \$935,000 specifically for work in connection with TV applications. The subcommittee's independent offices appropriations bill was hopped simultaneously with issuance of the report.

## WCBS-TV Buys 5 Feature Films

NEW YORK, April 18.—WCBS-TV this week bought a package of five feature films from the Interstate TV Corporation. The films are old Monogram pictures and star such names as Jean Parker, Ginger Rogers, James Dunn and Virginia Bruce. Bill Lacy, film buyer for WCBS-TV, made the purchase.



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# The Billboard

THE TV FILM INDUSTRY'S LEADING WEEKLY TRADE NEWSPAPER

PRESENTS ITS

## Monthly TV FILM PROGRAM GUIDE and MARKET REPORT

SECTION TWO

# RE-RUNS—BUST OR BONANZA

## First of a Series of Billboard Studies On Re-Runs and Other Residual Values

In one of The Billboard's first TV Film efforts, Lucille Ball wrote an article which she tagged "Residuals and Motherhood . . . Or Why I Made My TV Bow on Film." In part, she pointed out that ". . . we had had a new word added to our vocabulary, re-

siduals. This could be a wonderful annuity." Thus, "Lucy" echoed the convictions and hopes of every producer, distributor and sponsor who seriously invested in TV Film during its infancy. The size of that investment was (and is) tremendous. Production costs alone run \$20,000 for each episode of a well produced half-hour show; a million dollars or more for a full 52-week series. Few, if any, producers are able to get back that initial cost from first-run contracts. Their big gamble is the value of reruns. Add TV time costs and commercial costs to production costs and the sponsor's gamble is evident. He, too, enters into long-range contracts dependent on lower-cost reruns delivering substantial consumer audience.

Therefore, if it is at all possible to discover a pattern for rerun performance, The Billboard will attempt it in this and subsequent articles in the TV Film Monthly Market Report and Program Guides. This first is more or less a "trial balloon." From it we hope our own further study and the response from producers, distributors, stations, agencies and sponsors will result in a clearer method of approaching the analysis and a clearer manner of publishing the results.

### By Way of Explanation

1. All figures used are furnished by the American Research Bureau (ARB). The rating figure represents the percentage of all the sets in the market which were tuned to a show. Thus a rating of 10.0 in a 1,000,000 set market means that 100,000 homes were watching that show.

2. In the case of "Boston Blackie" and "Big Town" (rerun as "Heart of the City") remember that both shows are televised in many more cities than those reported here. ARB reports are limited to certain cities and figures were not available in all cases.

Roland Reed made 78 episodes of the Stu Erwin Show. General Mills began sponsoring weekly over ABC Network before January, 1951. The first run went thru part of April, 1952, with one time and day change in October, 1951. The fewest number of homes reached was 1,320,000 during the July, 1951, rating. The most homes reached was 3,150,000 during the March, 1952, rating.

Changing to 7:30-8 on Friday, the second run shows comparable or stronger ratings right down the line month against month.

Note that the greatest increase strength of ratings has occurred during the last six months. Equally interesting is the reflection of the shows strength in homes reached due to (1) holding or increasing the show ratings and (2) an increase in television homes. The fewest homes reached during the second run has been 1,910,000 during the June, 1952, rating and the most homes 4,930,000 during the March, 1953, rating. An average increase of 50% in homes delivered by the rerun.

The periods of comparison used in the accompanying chart on "Boston Blackie" are November, 1951, thru March, 1952, for the first run, against November, 1952, thru March, 1953, for the second run. What is true of the national picture of the Stu Erwin Show is again apparent in studying the local market figures for

"Boston Blackie." With one glaring exception (San Francisco), Blackie's re-run ratings have maintained the strength of the first run, and in Chicago and Philadelphia substantially improved the rating position. This fact, along with the sensational growth of TV Homes in most markets, results in a substantial increase in the audience delivered to the sponsor.

The period of comparison in the accompanying chart on "Big Town" and "Heart of the City" is also November, 1951, thru March, 1952, for "Big Town" against November, 1952, thru March, 1953, for "Heart of the City." No conclusions should be reached based upon the limited two-city study. Despite lack of more complete figures, we show it because of the unique situation with respect to these shows. "Big Town" continues to run

over network facilities with new episodes. "Heart of the City" is simply "Big Town" with a new name. It is sold as a syndicated show at the regional and local level. In many markets both shows are established, with "Heart of the City" telecast over a station competitive to "Big Town." When the industry coins a phrase for this situation it will probably be "overlap." Limited as the information is, the pattern appears to be the same; ratings maintain initial strength and therefore deliver an increased audience for the sponsor because of the growth of TV homes.

### Conclusion

We believe that further studies next month and the month after will add evidence indicating that the re-run of a show will develop ratings comparable to those established on the first run. True, (Continued on page 12)

### A NETWORK SHOW THE NATIONAL PICTURE

**STU ERWIN SHOW**  
 Half Hour Situation Comedy  
**PRODUCER:** Roland Reed  
**SPONSOR:** General Mills  
**NETWORK:** ABC

Month	1st Run 1951-1952 7:30-8:00 Sat.*	2d Run 1952-1953 7:30-8:00 Fri.***
May	17.6	13.4
June	12.9	11.7
July	10.6	Convention
August	16.8	13.8
September	15.9	13.2
	8:30-9:00 Fri.**	7:30-8:00 Fri.***
October	16.4	14.4
November	14.3	21.7
December	18.2	22.0
January	13.5	19.6
February	19.5	21.5
March	21.0	23.4
April	18.8	—
<b>Average Rating</b>	<b>16.3</b>	<b>17.5</b>
<b>Av. No. Stations</b>	<b>54</b>	<b>55</b>
<b>Av. No. Homes Reached</b>	<b>2,206,000</b>	<b>3,251,000</b>

**Network Competition:**  
 \* One Man's Family; Beat the Clock; Flash Gordon  
 \*\* We, the People; Man Vs. Crime; You Asked for It  
 \*\*\* Those Two and Camel News; Doug Edwards and Perry Como

### A SYNDICATED SHOW: LOCAL MARKET PICTURE

Market	Run	Month					Average Rating	Average No. Sets in Mkt.	Average Homes Reached	No. Stations in Mkt.
		Nov.	Dec.	Jan.	Feb.	Mar.				
<b>BOSTON BLACKIE (Half Hour Adventure-Mystery) PRODUCER-DISTRIBUTOR: Ziv</b>										
<b>NEW YORK CITY</b>										
First Run:	WNBT, 10:30 Monday	17.1	8.7	13.6	14.3	12.4	11.2	2,776,000	310,912	7
Sec. Run:	WABD, 9:30 Friday	11.6	10.3	9.4	11.7	12.1	11.0	3,292,000	362,120	7
<b>CHICAGO</b>										
First Run:	WGN, 9:30 Tuesday	21.1	19.4							
	WBKB, 9:30 Thursday			12.0	16.6	18.8	17.4	1,074,600	189,130	4
Sec. Run:	WBKB, 9:30 Thursday	24.1	27.8	23.9	28.0	27.8	26.3	1,369,000	360,047	4
<b>LOS ANGELES</b>										
First Run:	KNBH, 9:00 Sunday	6.5	8.0	14.4	18.2	13.2	12.1	1,085,000	131,285	7
Sec. Run:	KNBH, 7:00 Wednesday	21.5	not avail.	12.7	11.8	5.9	13.0	1,350,000	175,500	7
<b>SAN FRANCISCO</b>										
First Run:	KRON, 7:30 Sunday	not avail.	not avail.	41.1	40.4	48.0	43.2	312,400	134,957	3
Sec. Run:	KRON, 9:30 Sunday	17.1	24.0	18.8	20.6	10.2	18.1	539,400	97,631	3
<b>PHILADELPHIA</b>										
First Run:	WCAU, 10:30 Tuesday	9.2	not avail.	13.0	13.7	not avail.	12.0	987,800	118,536	3
Sec. Run:	WCAU, 7:00 Wednesday	22.3	18.7	19.6	25.0	27.8	22.7	1,176,000	266,952	3
<b>BOSTON</b>										
First Run:	WNAC, 7:00 Saturday	not avail.	24.4	38.7	40.3	41.6	36.3	845,200	306,808	2
Sec. Run:	WNAC, 7:00 Saturday	34.1	33.6	38.7	35.9	41.3	36.7	1,004,000	368,468	2

# Manual Outlines Detailed Steps For Setting Up TV Film Division

Lacy S. Sellers, who heads up the film editing department of WBTV, Charlotte, N. C., has compiled a detailed, easy-to-understand primer of instructions and general advice for stations setting up TV film departments for the first time. The material was prepared originally for use at the Southeastern Television Conference, which WBTV conducted December of last year for the benefit of several hundred TV operators and applicants in North and South Carolina and Virginia.

On these pages The Billboard presents an edited-down version of the suggestions offered in Sellers' manual. The information, of course, is based on the experiences of WBTV and (as Sellers points out in his introduction) are not necessarily applicable to all other stations, which, because of different equipment or operating procedure, may find better, quicker, and economic ways of doing some of the things covered in the article.

## TELEVISION FILM ROOM OPERATION

### Personnel

A film department should be set up with personnel aside from the engineers and production crew. At least try to have one person (doing film work alone) supervise the department so as to gain coherence in the overall work. Films and slides constitute the "bread and butter" of your commercial work and will have to be handled correctly.

Here at WBTV, we have a girl for shipping, receiving, and routine screening of program film. She keeps all records (shipping and receiving tickets and film stock cards) and screens all film before air time to catch any defects in picture or sound. We also have a staff photographer to make the slides and one person who is in charge of all spot film and slides; prepares package and participating film shows for telecast; edits feature movies; maintains the equipment, and handles any other matters pertaining to films or slides.

### The Film Room

The film room should be fairly close to the control room for obvious reasons, but not where other personnel are apt to wander thru or too near other offices where the noise of the projectors might disturb others. Otherwise, put up sound board on the walls to keep the noise in.

Our film room is nine floors above the control room and slow elevators are at times a problem. We do have a substantial wire grocery carton with which to transport the heavy film. Cleanliness is important, so seal the windows up and keep the room as free from cracks and crevices as possible. The projector lamps generate a lot of heat, and air conditioning is almost essential. Equipment (prices noted are only approximate)

#### 1. Storage.

You will need a good steel cabinet (\$375), such as Neumade's M-1-180-16, for storing the 100 foot reels of spot films. We use two steel cabinets, each holding some 600 reels. They close up tightly to prevent dust seepage and have humidors to keep film from becoming brittle. Storage racks for the larger films can be bought ready made, but you may wish to have them

made to order to fit the various sizes of reels. Have sections to hold reel sized: 400-inch, 800-inch, 1200-inch, 1600-inch and 2000-inch. The 1200-inch (half hour) will take up the most space. Be sure the racks will accommodate the cans that many films come in, and allow for the beaded edge that many of the cans have. Allow plenty of storage for the cases and boxes that the films come in and, of course, you need space for files, supplies, etc.

Don't minimize your slide storage problems. You will probably outgrow the single slide boxes (hold about 150) quickly. For our main slide file we use the Neumade slide cabinet (about \$50) with five drawers (each holding 250 glass slides). It is kept in the control room for easy access to the engineers.

#### 2. Projectors (\$330 to \$600)

Get a heavy duty 16-mm. sound projector that will stand the wear — a nationally known make that gives full guarantee protection. These machines will be in constant use and will need occasional repair. We use 12-inch speakers in separate housings so that our projectors can be used before large crowds when needed. We currently use four projectors: two in the film room proper, one in our sales department, and one for standby use and the production crew when needed.

#### 3. Rewinds (\$42 per pair).

Don't waste money on cheap, "home movie" rewinds. They will wear out in no time. Have at least one good pair of heavy duty rewinds, such as the Neumade Dynamic 16 rewind, with gears and brakes at each end. You might use a light rewind as an auxiliary to the heavy duty ones for rewinding spots that are taken out of shows. While not essential, electric motor rewinds are nice to have for speeding up work.

#### 4. Splicers (\$18 to \$30).

We strongly recommend a straight-across splice to the diagonal splice. Granted that the diagonal may be a bit stronger, but this makes a split frame on the screen which is objectional to viewers. We use Neumade's Griswold Jr. splicer model, which has the advantage of being able to splice from either direction and uses either regular or reversal film which has the emulsion on the opposite side. Be sure to specify the splicer for the larger or 1/10-inch splice. The 1/16-inch splice, is for negative work and is not as strong.

#### 5. Viewers (\$25 to \$60)

A 16-mm. film viewer is essential for quick checking of film content and for editing work. The ultimate is the Moviola, but it runs into hundreds of dollars. Any sturdily built model will suffice. We have both a Craig and a Bell and Howell Filmo Viewer

#### 6. Sound Track Reader (\$180).

This is the sound counterpart to the film viewer, and (tho not essential equipment by any means) is useful in quickly locating certain parts of the sound track of films.

#### 7. Timers (\$75 to \$170)

A footage counter is needed so that films may be accurately timed for scheduling purposes. If you plan to go into sound film production you may wish to purchase a timer with two or more

measuring hubs. You cannot time film accurately on the film room projectors! They don't have synchronous motors and will run slow or fast depending on the line voltage.

#### 8. Film Cement (\$1.25 to \$1.50 per pint).

Get a brand that is made for safety film and not for nitrate film. Buy from a source that has a large turnover so that you will get fresh cement. It loses its strength fast. Buy it in pint containers from film houses or local theater supply houses. Have a small bottle to work from, and insist that the personnel pour out old stock and refill from the pint can at least once a week. If film has a tendency to just fall apart when you tear at a splice, it can be caused by old cement; not roughing up the film before splicing; not holding the splice long enough in the splicer; or the splicer may need adjusting.

#### 9. Projection Screens (\$20 and up).

A portable beaded projection screen is a handy thing for client - screenings, but, unless you have space, they are in the way in the film room. A large white poster board makes an excellent screen and can be mounted out of the way.

#### 10. Reels (10-15 cents for 100-inch size, up to \$3 to \$6 for larger sizes).

You'll need quite a few of all sizes. Some program film will arrive without any reels, and you will need flanges (reels with solid sides that come apart to allow film to be put on or taken off for handling without reels). Suggested sizes: 6-inch to handle spot film; 10-inch or 14-inch for longer films.

You will need a couple of hundred or so of 100-foot reels to wind on spot films that often come in without reels. Metal ones bend easily and cause the film to bind and sometimes break. We prefer the new plas-

tic ones for ease in handling, which can be secured thru Eastman Kodak. You may wish to purchase several dozen plastic cores on which to wind film when you use the flanges for non-reel handling, but don't buy too many, because they will accumulate from spot films sent to you on cores. Short films can be wound directly on flanges without the cores.

#### 11. Blank Leader (\$6 to \$20 per 1000 feet).

Get good quality, heavy, blank leader, so it can be used over again several times. Try to buy from a large supplier, so you get fresh stock. It shouldn't break easily when creased back and forth and should splice easily. We do not recommend Eastman White Leader for general use because it will not splice satisfactorily except with special heat splicing. Neumade and Hollywood Film Company make good leader. Buy a light colored leader, such as gray or yellow, which will show up against the dark film on a reel and warn the projectionists. Leader is available in other colors for special coding if desired. It is not too much to buy 1,000 feet of leader at a time.

#### 12. Miscellaneous Equipment

a) A fire extinguisher; even safety film will burn.

b) Cotton editing gloves for checking film defects.

c) Scotch pressure-sensitive masking half-inch tape; regular scotch tape, and a black scotch tape for masking out the picture where the desired sound track extends into it.

d) An opaque retouching ink is useful for blanking short lengths of sound track and blooming splices.

e) Small "non-lick" labels, such as Pres-a-ply labels No. T-508, are good for putting file numbers on spot films and slides. Larger labels can be used to label the leaders of film.

f) Usually spot films are replaced when dirty, but film cleaner or carbon tetrachloride can be used to clean short lengths of film occasionally. But watch the dangerous fumes.

g) A few hand tools are useful for repairs and maintenance.

h) A good supply of projection and exciter lamps and the

necessary oil and grease for lubrication. Care saves wear.

Caution: Buy your supplies and equipment from reputable dealers and don't try to get "back door" deals. Remember, you will have to get service on most of the things, and it's hard to get service on equipment bought at great discounts, etc. Rely on your wholesalers when you can, of course, for such things as projection and exciter lamps. Beware of buying a lot of special-purchase things initially, such as special film racks, editing bins, etc. Chances are they won't be needed at first. You will probably experience trouble with "green film" (film that has been processed in a hurry and hasn't fully dried). It is rather tacky and tends to stick in the film gate, and cause you to lose the loops. Air projectors have a greater tolerance for green film, but the trouble can be mitigated by applying a light coat of paraffin to the film gate of the projector. Little or nothing short of a new print, tho, will cure film that is stretched or shrunk.

One big administration problem that comes up three times a year is the Federal Trades Commission report on all locally originated commercials. The film room must supply the following information about films run for each sponsor: name and address of sponsor, agency and film producer; type of product or service advertised. The sales department can supply most of this information, but sometimes the producer is hard to identify. Some put their name on the film leader, can, or box. Others can be identified by peculiar markings on the film which you learn by experience. If all else fails, send out a form letter to the agency involved and have him supply the name.

Film and equipment suppliers that will be glad to send catalogs and offer help to new stations include: Neumade Products Corporation, 330 West 42d St., New York City; Hollywood Film Company, 5446 Carlton Way, Hollywood; Television Equipment Company, 1318 S. Wabash Ave., Chicago; and Strickland Film Company, 220 Pharr Rd., N. E., Atlanta, Ga.

# Re-Runs--Bust or Bonanza

Continued from page 11

it is apparent that care must be used in selection of day and time slot from the standpoint of sets in use. This is borne out by the almost 100 per cent increase in rating for "Boston Blackie's" second run in Philadelphia. The first run was Tuesday at 10:30. The second run is 7 o'clock, Wednesday. The number of sets in use at 7 o'clock is normally double the number in use at 10:30. Seven o'clock delivers a bigger audience to shoot at. Care must also be exercised in the study of competitive shows for obvious reasons.

Secondly, it is evident that accompanying maintenance of ratings is the automatic delivery of a larger audience. After the first year of serious TV set production (1947) people owned 200,000 TV sets. As of March 1, 1953, people owned 22,600,000 sets. This growth is costing the sponsor more money. Frank Stanton, CBS prexy, points out the general formula for station rates in his recent Broadcasting-Telecasting article. "This base is \$120 per evening half hour for a circulation of 20,000 homes and provides for a 50 per cent increase in rate

for every additional 100 per cent increase in circulation." TV time will cost more money, but delivers a lower cost per thousand.

So it looks like Lucy's "annuities" are plenty safe; maybe even more valuable than anyone hoped. A producer friend of ours tells us that a year or so ago his rule of thumb for re-runs was to look for 60 per cent of the revenue from the first run. Are any producer-sponsor negotiations being approached on the basis of ratings and/or audience the re-run will deliver? Looks sound for both sides.

## SYNDICATED RE-RUN OF A NETWORK SHOW

BIG TOWN and HEART OF THE CITY (Half Hour Adventure)... PRODUCER: Gross-Krasne;... DISTRIBUTOR: UTP

	Average					Average Rating	Average No. Sets in Mkt.	Average No. Homes Reached	No. Stations in Mkt.
	Nov.	Dec.	Jan.	Feb.	Mar.				
<b>LOS ANGELES</b>									
<b>Big Town (1st Run)</b>									
KNXT, 8:00 Thursday	7.2	6.3	8.5						
KNXT, 6:00 Monday				4.4	5.6	6.4	1,085,000	69,520	
<b>Heart of the City (2d Run)</b>									
KTTV, 8:00 Tuesday	11.3								
KTTV, 7:30 Tuesday		10.8	9.4						
KTTV, 9:00 Friday				5.1					
KTTV, 7:30 Wednesday					4.9	8.3	1,350,000	112,070	
<b>DETROIT</b>									
<b>Big Town (1st Run)</b>									
WJBK, 9:30 Thursday	32.4	18.2	31.6	21.8	16.3	24.1	598,600	144,263	3
<b>Heart of the City (2d Run)</b>									
WXYZ, 7:00 Wednesday	19.8	15.8	23.2	21.8	20.5	20.2	781,000	157,762	3

# Good Results Within Budgets Can Be Achieved Despite SAG Raises

By **SONNY CHALIF**

Screen Gems, Inc.

Official releases divulge that 25 atom bombs have been exploded. There must be another one—the Screen Actors' Guild contract for filmed commercials. At least it appears to have wrought the same devastation and confusion among the agencies, sponsors and producers as any blast at Yucca Flats in full mushroom.

First let's admit that talent costs in filmed commercials in re-use are going to cost a lot more than before the new contract. The big shock impact, tho, is caused by the huge percentage increases of payments that are indicated on cost charts which have been compiled by everyone in the trade, as compared to the "good old days." Had there been no good old days, the present scales of cost to the sponsor very easily could have been lived with—and probably still will be after the first hurt is analyzed.

Let's take a plunge into the deepest part—let's take a commercial with a fairly rich use of talent—four players on camera, an announcer, one soloist and a group of four singers off-camera. On a guaranteed 13-week Class A program use, this talent would cost a total of \$3,300. Granted this amount is an enormous percentage jump over the old days, but if you are quick at figuring, you know what this sum looks like broken up into 13 equal parts—each 13th comes to just about \$254, the amount your commercial would cost for each program. Now let's divide by the 10 people in this commercial. Quick or considered figuring gives you an average weekly cost of \$25.40 per person for the commercial. Too tough to live with? Now, if you want to go unlimited with this commercial on Class A, 13-week use, add \$1,110 to the lump cost. Then for \$339 a week you could broadcast this one all over the air for that fixed average rate.

Well, you say, the big sponsors may be able to afford it, but how about the little man who is threatened with being priced out of the market? Well, I say, the little man could use only local TV, or, if he's a big

little man, he would use only regional TV. Let's use our same talent group as in our first example and see how badly hurt he is. As a little man, he will only have use for five cities or less, placing him in the Class C category. On a program use for 13 weeks, our 10 actors' fees amount to \$700. Remember, that's not for 13 uses but for unlimited use. If Mr. Little used this commercial only 13 times his cost would come to just about \$54 per program—any further uses within the 13-week cycle would be extra dividends. And on a spot basis in C classification, it would break even finer for him. Mr. Little would only have to pay a total \$570 for 13 weeks, or \$44 each week. And during each of these 13 weeks of spot use the \$44 would entitle Mr. Little to broadcast this commercial to his heart's content.

Do I realize that New York, Chicago and Los Angeles count as seven cities each which would automatically put Mr. Little into the B classification if he wants to use TV in either of these cities? Yes, I do. That puts him into the big little man's class, where you can be sure Mr. Little certainly feels he belongs if he does business in any one of the Big Three, right along side of the regional advertiser or the middle-man who can profitably use six to 20 cities in his sales pitch. Again using the same 10-cast commercial, his 13-week program use would come to \$900. Used once a week, his bill for talent would average \$69 for the week. If he had a program across the board, his weekly bill would still remain \$69, because Class B like C entitles the sponsor to an unlimited use, would cost \$645, or a weekly expenditure of a touch over \$49.

This is a quick look, but re-edit it longer or shorter, you can take the fright out of the picture by figuring your cost by the week and not by the lump sum. Perhaps then you might even come to the realization you get an awful lot of manpower and message impact for an awfully small expenditure. Just compare it with any other segment of your TV budget.

But you can slice it even

thinner and make the lump sum smaller. We've been talking about a cast of 10 for a commercial. It could be just as effective to use five, or one, or to use two players and eight extras or any other combination of players and extras. Remember the Guild would like to make all actors players, just as the agency would like all actors to be extras. In scripting and shooting, make sharp definitions in each actor's action and reaction. Foreground actors whose faces are seen are the delicate cases—most of them will fall into the player category. If you have a foreground character, who for on-scene purposes you consider an extra, make him inconspicuous, shoot him three-quarter rear and don't let him react facially. Otherwise, you have a difference of opinion on your hands—the difference between \$18.50 for an extra and \$650 for a player, figuring in the major 13-week classification. If your actor is background, don't give him any abnormal, attention-getting actions. The great danger is the so-called "fringe" performer, such as a foreground waiter in a restaurant set, a policeman in an exterior scene, or dancers on camera who thru costume are identified with the product or whose routines bring them from the background close to the camera and closer to being a player, to cite just a few examples.

Be careful in using "omnies" or "huba-huba" that no articulated words are apparent. To be allowable "omnies," the crowd or group dialog must be indistinguishable. Otherwise, the "omnies" can become "off camera" voices.

Then there's animation—this could eliminate a multitude of re-use fees, but this method per se can be expensive too. Script your animation as simply as possible—opticals, special effects and complicated patterns are not cheap. And the more dialog you write in for your animated characters to be "synced" to an off-camera voice, the more work for the animator and the more you have to pay for the job. In live commercials you usually keep your players silent, simply reacting to the off-camera message. Try this in your animation scripts.

How can you save lots more? Double your players. Where you have several scenes, use the same players in different clothes. You'll be surprised how few viewers will notice any similarity. Also, have the reacting player on-camera the same actor as the off-camera voice, saving you an off-camera fee. The same goes for soloists. Use them reacting on-camera as well as off. If you use a group of four singing voices and must have a soloist, make him one of the four. (Be careful in your use of soloists. Where you use a group and a single line is punched up by a single voice, this is not considered a solo, but if the voice takes it for an extended passage it's a solo.) Also, where you use four or five off-camera short dialog lines, spoken by four or five actors to give the impression of the "everybody loves our product" impact, use only two actors alternating their voices. It is just as effective and costs a lot less.

"Table-top" demonstrations are happy savers, but how are you going to show the use of a lipstick, or hair permanent, or the effective use and enjoyment of a cigarette or a beer? However, generally, where "table-top-photography" can be reasonably used with the help of an extra's hands, you're that much ahead.

Stock shots of groups and crowds are natural savers. Work in a close shot of a reacting player, and you'll get a low-cost, big-production effect.

Your old sound tracks, the pre-SAG contract singing signatures and jingles, are fully usable without being subjected to re-use payments. So many of them are so effectively identified with your advertisers product, that they'll probably not be changed in our lifetime. They're all free.

Editing can give you multiple commercials for the price of one longer or shorter version of an original, which gives you three commercials instead of one. But be sure your shorter version is a pure-cut version, both in picture and voice. Any new material, on or off-camera not specifically made for the original, would make your edited job a new commercial. The same goes for longer versions. An introduction or ending of a commercial can be changed to give your message a "new look" and again you have two commercials treated as one. Just make sure the body of the visual and audio section remains untouched. Also, if you're tired of an off-camera message, supply a new one over the original picture. This will give you a change of pace, and the new-message commercial can be used in place of the old one. The on-camera scenes of a commercial can be reshuffled and substituted for an original if you don't replace scenes or make substantial changes in your picture. This again will give you a different commercial, but you will have to withdraw the original.

Another important saving can be effected by the use of officers or employees of a sponsor's plant. Watch this one very closely. The gimmick for a true waiver of fees is that the employee used in your filmed demonstration must be actually paid by the factory for regularly performing the work demonstrated. Simply selecting any employee at random would be considered an evasion.

There's lots more to go into and point up, but it's too big a subject to cover at a one-article sitting—examples like the effective use of several actors on camera, all of whom are extras and the use of "special players" who are only entitled to the basic day's pay and no further

re-use pay. There are examples, too, of how a line of dancers can fall into the dancer's fee status instead of players, of how on-camera group singers can be considered extras, of how a still photograph may be shot and yet not be considered a "stationary camera shot" and hence not subject to use and re-use fees, etc.

All of these notes are not the result of wishful thinking; they are the result of spreading out the contract and taking a good, long and hard look. We at Screen Gems don't know all the answers; nobody does, but we are in a more fortunate position than most to analyze the subject, because, first, Ralph Cohn, Screen Gems' headman, was one of the very few producers who sat in on every meeting during SAG negotiations both in New York and in Hollywood. Secondly, an important part of our business is making commercials, and lastly, to prove our points on which this article is based, we culled thru every foot of our past commercials to dig up examples to demonstrate to ourselves and to the agencies exactly where the pitfalls and the benefits are in working under the new rules.

All of us at Screen Gems know that the re-use of commercials will cost more, but we know, too, that the trade keeps thinking of these big increases in relation to commercials made before the SAG contract became effective. All new commercials will be slanted, patterned and executed to minimize future over-all costs. Perhaps this is the impetus for the creation of a new conception of TV filmed commercials.

The dam hasn't burst, men, and we can all come down from the hills and get to work. Filmed commercials can still be made, used and re-used at a price we can all live with.

## Music Shorts Good Bet for Small Outlets

By **LEON MORSE** and **GENE PLOTNIK**

One of the most solid programming vehicles for the smaller local advertisers in TV is the musical film short. In radio, of course, disk jockey shows have been used profitably by thousands of local advertisers with limited budgets. Musical shorts make it possible for the disk jockey to have added visual values in his show when he makes the transfer to TV. But the usefulness—or need—for these films goes further than that.

Some stations will not even have live cameras. So the deejay, if he gets on at all, will remain off camera, doing essentially the same routine he had on radio. Something has to go on video between the spots, and that something at the present most naturally is the musical film short.

A new station today can lease a library of about 500 of these shorts for a year for as little as \$4,000. The station is privileged to make unlimited use of the films during the year. If they are used only in a daily half-hour show, at the rate of six per show, the station will get a total of 1,500 plays in the year, which means that the cost per play is only \$2.60. That also means that the cost per half hour is \$16, a sum the station can usually make back with the sale of only two spot announcements.

In a recent court action it was revealed that KHJ, Los Angeles, sold \$88,000 worth of time this year for programs based on the

Studio Telescriptions. One advertiser alone, the Owl Drug Company, paid \$60,000 for a half-hour strip program with these films. These figures were released when KHJ sued United Television Programs to prevent the distributor from selling the package to another Los Angeles station, a dispute which since has been settled out of court.

There are two major musical libraries on the market today, and three smaller of a more specialized kind.

The two big ones are "Music Hall Varieties," distributed by Official Films, and "Studio Telescriptions," distributed by United Television Programs. The "Telescriptions" library consists of 1,132 short films. Of them 754 were made by Louis D. Snader between September, 1950, and April, 1952, and were known as the "Snader Telescriptions" until they were bought by Studio Films a few months ago for \$600,000. The remaining 378 were produced by Ben Fry, of Studio Films, during 1952.

Among the artists in the Snader group are Peggy Lee, Nat (King) Cole, Mel Torme, Lanny Ross, Teresa Brewer, Les Brown, Ralph Flanagan, Fran Warren, Ginny Sims, Sarah Vaughan, Toni Arden, Duke Ellington and the Harmonicats.

Among the artists in the Studio-produced group are June Valli, Mary Mayo, Betty Clooney, Connee Boswell, the Ink Spots, Carlos Ramirez and Sunny Gale.

A minimum deal for the "Telescriptions" is for 500 selections for a minimum of two years, which sells for a minimum of \$9,600.

Official's "Music Hall Varieties" consists of about 1,400 selections made by various producers prior to 1950. Some of the talent in Official's library are Louis Armstrong, Count Basie, Cab Calloway, Nat (King) Cole, Alan Dale, Dorothy Dandridge, Erskine Hawkins, Spike Jones, Korn Kobblers, Louis Jordan, Vincent Lopez, Mills Brothers, Modernaires, Noro Morales, Gertrude Niesen, Jane Pickens, Charlie Spivak, Lawrence Welk and Henny Youngman.

A minimum package sold by Official is 1,000 shorts; to a new (Continued on page 19)

## THE NEW SAG SCALES

On March 2, the Screen Actors Guild's three-month strike against the producers of TV film commercials came to an end. In effect, the producers, the advertisers and their agencies then found themselves with a new way of doing business: re-use payments to actors. Many greeted the SAG contract with alarm and confusion. On this page is an article by Sonny Chalif of Screen Gems, one of the major producers of film commercials, on the effect the new SAG scales will have on costs.

Actually production is proceeding under an interim contract. Further negotiations between the union and the producers are going forth on the West Coast thru the end of April. But it is unlikely that any basic change will be made in the scales set up in the interim agreement.

Here, again, is a list of the minimum "use payments" according to the SAG contract:

To an actor **ON CAMERA** in a filmed **PROGRAM** commercial:

Class A (over 20 cities) \$650 for unlimited use in 13-week period; \$70 for single use; \$50 for each re-use; \$150 for three uses if guaranteed before first use; \$350 for eight uses if guaranteed; \$500 for 13 uses if guaranteed.

Class B (six to 20 cities) \$140 for 13 weeks.

Class C (one to five cities) \$105 for 13 weeks; \$185 for 26 weeks if guaranteed before first use.

To an actor **ON CAMERA** in a filmed **SPOT ANNOUNCEMENT**:

Class A (over 20 cities) \$140 for 13 weeks.

Class B (six to 20 cities) \$105 for 13 weeks.

Class C (one to five cities) \$70 for first 13 weeks, plus \$55 for each additional 13 weeks.

### Off Camera

To an actor **OFF CAMERA** (voice only) in a filmed program commercial:

Class A (over 20 cities) \$485 for unlimited use in 13-week period; \$45 for single use; \$35 for each re-use; \$105 for three uses if guaranteed before first use; \$225 for eight uses if guaranteed; \$350 for 13 uses if guaranteed.

Class B (six to 20 cities) \$90 for 13 weeks.

Class C (one to five cities) \$80 for 13 weeks; \$140 for 26 weeks if guaranteed before first use.

To an actor **OFF CAMERA** (voice only) in a filmed **SPOT announcement**:

Class A (over 20 cities) \$70 for 13 weeks.

Class B (six to 20 cities) \$52.50 for 13 weeks.

Class C (one to five cities) \$35 for 13 weeks.

New York, Chicago and Los Angeles each counts as seven cities. Use of a commercial in any two of these cities automatically puts it in Class A.

The agreement stipulates that first use of the commercial is to take place within six months of production, and the last use within 18 months of first use. But some allowance is made for commercials not aired within six months of shooting.

**P. A. SUGG**  
Vice-President-Manager  
WKY-TV, Oklahoma City

Generally, we have had pretty smooth sailing with our film problems at WKY-TV, but there are a couple of areas where a little more practical reasoning on the part of film distributors could lead to even better relations with the stations. For one thing, we have found that a majority of the distributors do not have what we think is a reasonable attitude toward the actually vital budget problems of the local businessman, particularly the local retailer, many of whom still are to get their feet wet in television advertising. Ordinarily, we find that the local retailer can seldom afford more for program content than 50 per cent of time and production costs.

We take a very dim view of those distributors who set an arbitrary price on their product that would, if they can make the sale, guarantee the entire production nut on the first showings. There is nothing realistic, from our standpoint, about these

# STATION'S IDEAS RE TV FILM PROBLEMS

... A Billboard Symposium

ivory tower ideas. They just don't jibe with the facts that are basic with local business operators. Why would it not be possible for the distributors to determine what prices local merchants have been paying—how much they are spending—on TV productions? Then they would have a more realistic idea as to what these local people will pay, and fix the average price accordingly.

It stands to reason that the local retailer will be more eager to buy film if it is priced at a figure that he is accustomed to paying and, more important, that he can afford to pay over the long run. Such an attitude on the part of distributors, in our opinion, would speed up initial sales and create an ever

growing demand for more sensibly priced films. We have dealt with distributors whose only interest is to get our signature on a 26 or 52-week film contract. Once that magic act has been performed, their interest ceases. Perhaps it would be well for some distributors to consider the very real problems faced by the stations.

The station is required to sign some film contracts for 13, 26 or 52 weeks. However, a sponsor can cancel his time on the station by giving 28 days' advance notice. We'll assume, of course, that it is an unusual case and an unforeseen circumstance that would cause such a cancellation. Nevertheless, the distributor wants a guarantee of full pay for the term of the firm contract

regardless of the local situation, and the station is left no alternative—just pay in full for a  
*(Continued on page 16)*

**MARGARET S. BOWLES**  
Film Editor  
KONA-TV, Honolulu

Feature film distributors could do much to better serve client stations if they could make their products of uniform length, preferably 54 minutes, which would allow a station the usually-accepted six minutes of commercial time in a one-hour time purchase. Longer pictures should be edited to fit 75 or 90 minutes of programing time, allowing for approximately 10 per cent of this time for commercial message. As it is, practically all films come to

us as they were originally made for theatrical use.

If we cut or edit films to fit our programing schedule, we must replace the spliced-out film back into the film before returning it to the distributor—a tedious, time-consuming process, which greatly raises the operating costs of a TV station film department.

Films with lengthy footage of dark scenes should not be distributed to TV stations, because even the best projection and transmitter equipment can't reproduce such sequences with any sort of clarity. These dark, nighttime sequences should either be eliminated entirely or reduced to as little footage as possible.

**DAVE BAYLOR**  
General Executive  
Scripps-Howard Radio, Inc.  
WEWS-TV, Cleveland

Nobody yet seems to have written the rule book on how to buy films for television. It is the one phase of telecasting which seems to have no counterpart in radio. Most all other phases of the business (to the radio trained people who staff television stations) have some familiar facets, no matter how modified. But film is a never-never land into which few recent television operators have ever even mistakenly wandered.

Thus, there seems to be no rule of thumb for either the purchase, classification or evaluation of film. It is as tho a man who had never seen a hammer were to set out building a house. It seems not at all uncommon for the same film to be offered to the same station by as many as three different film agents, at three different prices. It also seems an ordinary occurrence that no two films of obviously equal quality are ever priced, unless by accident, within reasonable range of each other. There is a definite atmosphere of "caveat-emptor" surrounding the entire purchase of film and its use on television.

Obviously, if TV broadcasters are to be able to buy film at rates reasonable enough to resell them, some standards of the worth of films must be established. A news service is a known factor, the price being determined by the size of the market, the station and the quality of the service offered. The price is the same to everyone in any given station class. The same is true of music libraries, transmitters, script services, talent and everything else. Surely it must some day be so for film.

No matter where television broadcasters gather, there is bound to be some mention of film. Just as certainly someone in any such group is likely to bemoan the fact that he bought a large film package, containing 50 features, and so far has been able to sell only 10. And even those were at a price less than he had to pay for them.

No blame for this condition can be placed at the doorstep of the distributor. Most of them have been in the film business for years, and have learned to live with one of the most hotly competitive businesses known to the entertainment world. He expects to do business with broadcasters in the same manner he has done with exhibitors. If the broadcaster is willing to pay top prices for films, you can't expect the distributor not to accept his check in advance. Nobody is more surprised than the film distributor when, as is frequently the case, the broadcaster or his film buyer pays the first asking price for films. Certainly one can't expect the distributor to make the first move to change this, (for him) a very happy situation.

Since the use of film is increasing, rather than diminishing, in a business that has hardly started to grow, and since the cost of film represents such a large portion of a TV broadcaster's budget, it seems that some standard of evaluation of film must and can be determined. Whether that responsibility rests with the TV broadcasters or the film industry itself, nobody can say at this early stage. Meanwhile, it seems prudent that before a successful new TV applicant spends his first dollar for film, he'd better find someone who has been at it for some time, sit down somewhere in a quiet saloon and have a long, long talk.

**★ STAR NAMES for Star-Selling Power! ★**

**UNITY** presents  
**18 NEW FEATURES**  
The "Major Hollywood Package"  
produced by SOL M. WURTZEL

*With an imposing array of Outstanding Hollywood Stars!*

MARILYN MONROE in "Dangerous Years"  
JEFF CHANDLER in "Roses Are Red"  
WILLIAM GARGAN in "Rendezvous 24"  
PAUL KELLY in "Deadline for Murder"  
JEAN ROGERS in "Backlash"  
DORIS DOWLING in "Crimson Key"  
KENT TAYLOR in "Dangerous Millions"  
JEROME COWAN in "Arthur Takes Over"

Complete list of all 18 features furnished on request



MARILYN MONROE in "Dangerous Years"

**1000 TITLES from UNITY!**

- ★ 300 FEATURES
- ★ 52 LAUREL & HARDY comedies
- ★ 39 HALF HOUR Programs
- ★ 125 CARTOONS
- ★ 40 WESTERNS
- ★ 22 SERIALS

**UNITY TELEVISION CORPORATION**

**UNITY'S Catalogue Is Growing Bigger and Better to Stimulate Markets for Highest Ratings**

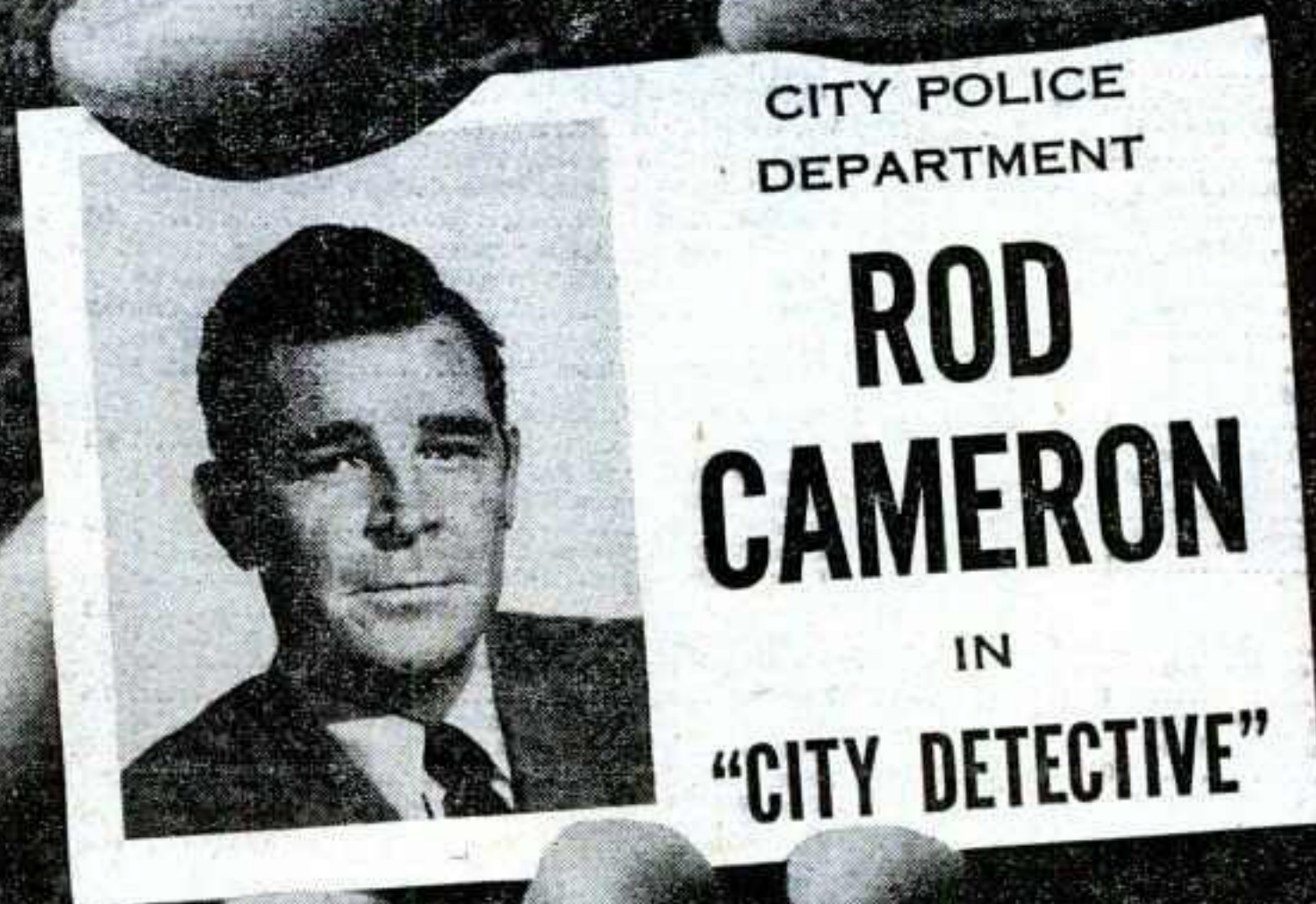
**Write, Wire, Phone FOR YOUR UNITY CATALOGUE NOW!**

UNITY TELEVISION CORPORATION

1501 Broadway, New York, N. Y.

LO 4-8234

# THIS MAN IS GOING TO ARREST YOU



because "CITY DETECTIVE", starring Rod Cameron

... is a brand-new series of 26 half-hour films — created expressly for television — with the kind of powerful appeal that arrests the attention (and sponsor loyalty) of TV families who are your best prospects in your market.

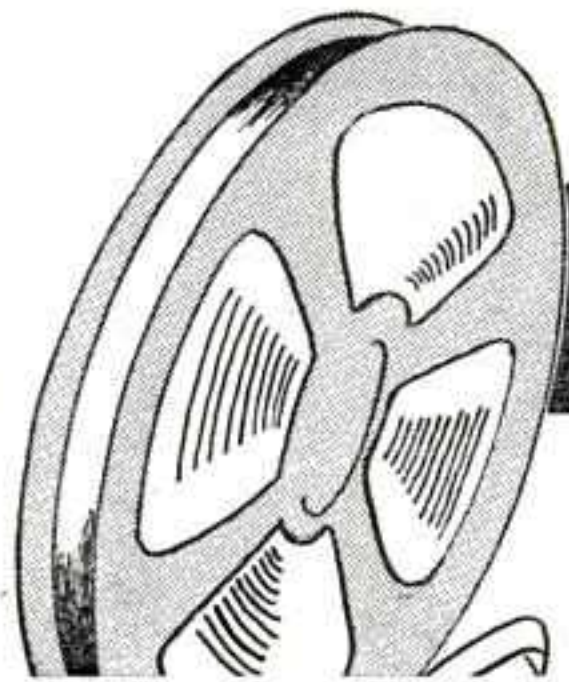
Available now to local and regional advertisers — another outstanding Advertising Showcase from MCA-TV — "City Detective" offers a truly arresting sales medium. Week after week, its masterful combination of suspense and high entertainment wins new viewers, builds ratings, makes more customers.

Put Rod Cameron in "City Detective" to work for you! Find out how by contacting any of these MCA-TV offices.

another advertising *SHOWCASE* from



NEW YORK: 598 Madison Avenue — PLaza 9-7500  
 CHICAGO: 430 North Michigan Ave. — DElaware 7-1100  
 BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001  
 SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922  
 CLEVELAND: Union Commerce Bldg. — CHerry 1-6010  
 DALLAS: 2102 North Akard Street — PRospect 7536  
 DETROIT: 1612 Book Tower — WOODward 2-2604  
 BOSTON: 45 Newbury Street — COpley 7-5830  
 MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863



CLEVELAND REPORT ON

FEATURE FILM SHOWS

HOW THEY RATE VS. ALL TYPES OF OPPOSITION

The following chart contains feature-film programs in Cleveland along with their American Research Bureau Ratings for January. Under each show's entry are the names and ratings of programs competing with the movie show. The ARB January survey was done January 8 thru 14. The ratings below are averages of the quarter-hour ratings in the periods indicated.

WEEKLY SHOWS—NIGHTTIME

Table listing weekly nighttime shows such as Premier Theater, Ten-Thirty Theater, Mainline Theater, Thursday Night Theater, Gasinator Theater, Feature Film, Celluloid Playhouse, Theater Nine, and Home Theater, along with their ratings and opponents.

WEEKLY SHOWS—DAYTIME

Table listing weekly daytime shows such as Encore Theater, One o'Clock Playhouse, Saturday Showtime, and Double-Barrelled Theater, along with their ratings and opponents.

Table listing feature films and multi-weekly shows such as Feature Film, Saturday Matinee, Western Film, and Western Theater, along with their ratings and opponents.

MULTI-WEEKLY SHOWS—NIGHTTIME

Table listing multi-weekly nighttime shows such as Nite Owl Theater, Hollywood Theater, and Early Bird Theater, along with their ratings and opponents.

Table listing various other shows and their ratings, including Thursday, Friday, 1 o'Clock Playhouse, Monday, Tuesday, Wednesday, Thursday, Friday, Midday Movie, and Western Theater.

SARRA brings

Supervision

TO YOUR TELEVISION

The vision that Sarra brings to television commercials goes far beyond mere seeing. Vision, in the sense we mean, includes creative advertising imagination to sense the dramatic possibilities in a product story.

And in its literal sense supervision means Sarra's system of quality control... extending all the way from story board through production to the finished Vide-O-riginal prints made in Sarra's own laboratories.

SARRA logo and contact information: New York: 200 East 56th Street, Chicago: 16 East Ontario Street. Specialists in Visual Selling.

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS

P. A. Sugg

Continued from page 14

cancelled program. It's a knotty problem, we know. But it is an important one that more distributors should be thinking about very seriously.

Distributors, too, could help improve their relations with the stations—their customers—by a few improvements in servicing. For example, why don't they provide stations with a simple one-page fact sheet on each film? True, stations now are flooded with huge and complicated brochures and reams of blurps for each film.

A time saver for stations, and a safeguard against errors, would be for distributors to devise an adequate reel label, listing the title of the film on that reel. When the identification leader had been pulled for splice-one, the film still could be readily identified by the reel label.

Sometimes it is a little annoying to receive a bill from a distributor for film just ordered but not yet telecast. It would seem that the most businesslike method would be for distributors to issue statements on the basis of "proof of performance" reports supplied by

HIGHLIGHTS OF CLEVE. FEATURE FILM RATINGS

"Premier Theater" on WXEL Saturday night outpulled "Your Show of Shows," which it opposed, 27.9 to 25.1.

"Premier Theater" was fourth highest rated show Saturday, having been topped only by Jackie Gleason, "Your Hit Parade" and "The Lone Ranger." In number of broadcast hours, WXEL carried the most feature film programming in Cleveland, about 30 hours in the week.

WNBK was next with about 24 hours of feature film programming. WEWS carried about 19 hours of feature film during ARB's January rating week.

The Monday-to-Friday feature film show with the highest average rating was the "One o'Clock Playhouse" on WNBK, 1-2:30 p.m., whose average 15-minute ARB rating was 7.6.

"Nite Owl Theater" on WXEL nightly had an 8.0 on Wednesday, but only 2.0 on Tuesday. WXEL's dip on Tuesday was more than taken up by another feature film program, "Ten-Thirty Theater," on WEWS. "Nite Owl Theater" dipped again on Thursday night, and again the difference was made up by feature film on WEWS, "Thursday Night Theater." On Wednesday, when "Nite Owl Theater" received its top audience, WEWS had wrestling.

stations after films had been telecast. This procedure would provide accurate and complete records for billing purposes.

# MPTV

## VOTED NUMBER 1

### DISTRIBUTOR OF FEATURE FILMS FOR TELEVISION

*by the TV stations of the nation*

*Our function is to supply TV stations with . . .*

- the largest and most complete selection of feature film programs, Westerns, and serials for TV.
- the finest "on the spot" distribution service . . . and beyond question.
- QUALITY.

*This we have done and will continue doing to the very best of our ability.*

*There is an MPTV branch office with a complete "on hand" film selection in your area:*

<b>New York</b>	655 Madison Ave.	E. H. Ezzes
<b>Boston</b>	216 Tremont St.	Fred Yardley
<b>Chicago</b>	830 N. Wabash Ave.	John Cole
<b>Dallas</b>	3905 Travis St.	Ken Rowswell
<b>Detroit</b>	2211 Woodward Ave.	Art Kalman
<b>Los Angeles</b>	9124 Sunset Blvd.	Dave Wolper

SEE US AT THE NARTB SHOW IN APRIL . . .

*Call or write your local representative or—*



# MOTION PICTURES FOR TELEVISION, INC.

655 Madison Avenue

New York City 21

TEmpleton 8-2000

# New TV Film Series In Production

or to begin shooting soon

The following list, based on the latest survey of producers, contains the titles of TV-film series now in production or on which production is planned in the near future. These shows are expected to become available within the coming months. Once a series begins showing, it is no longer carried on this list.

## ANNIE OAKLEY

Produced by Flying A in Hollywood with Gail Davis in the title role and Lou Gray Producer.

CBS Television Film Sales  
485 Madison Avenue  
New York

## TV BASEBALL HALL OF FAME

15-minute series of 77 based on shots of great moments in baseball.

Motion Pictures for  
Television  
655 Madison Avenue  
New York

## PECK'S BAD BOY

Starring: Jimmy Boyd, Hal Weller, Director, and Ed Hellwig, Writer and Producer.

Abner J. Greshler  
Productions  
324 S. Beverly Drive  
Beverly Hills, Calif.

## DALE CARNEGIE SHOW

Dramatization of human relations problems.

Jack Chertok Productions  
1040 N. Las Palmas Ave.  
Los Angeles

## DEFENSE ATTORNEY

Starring Mercedes McCambridge and based on the same

radio series of the same name.

Don Sharpe  
Warwick Hotel  
New York

## DREAM AWHILE WITH PEGGY LEE

15-minute color series. Starring: Peggy Lee.

Murphy Thomas Productions, Inc.  
General Service Studios  
Hollywood

## JACK LONDON STORIES

26 half-hour series. Starring: Colleen Gray. Robert Hutton, Lon Chaney and others. Director, Herbert Kline.

Mutual Television Productions  
211 S. Beverly Dr.  
Beverly Hills, Calif.

## HAWAIIAN PARADISE

26 half-hour series. 13 completed. Films shot on location in color.

William F. Broidy Productions  
5545 Sunset Blvd.  
Hollywood

## GREAT LOVES

26 half-hour series. Starring: Hedy Lamarr. To be shot in Europe. Victor Pahlm, Producer.

Prockter Television Enterprises

221 W. 57th St.  
New York

## MARK HELLINGER STORIES

26 half-hour series.

Les Hafner & Co.  
48 W. 48th St.  
New York

## MEET THE MATE

An interview show starring Arlene Francis.

Moss & Lewis  
1514 Broadway  
New York

## ORIENT EXPRESS

26 dramatic half-hour series. Shooting in Europe. John Nasht, Producer.

Prockter Television Enterprises  
221 W. 57th St.  
New York

## CALL THE PLAY

104 quarter-hour sports series. Telephone quiz series combining film and live. Produced by Leonard Key.

Guild Films, Inc.  
510 Madison Ave.  
New York

## THE WORLD IS MY BEAT

39 half-hour series lensed thruout the world. Producer, Matty Kemp.

Standard Television  
1203 W. 7th St.  
Hollywood

## BRINGING UP PARENTS

10-minute series offering tips for toddlers. Starring: Jean Alexander. Producer, Henry J. Kaufman Agency

United Television Programs  
444 Madison Ave.  
New York

## THRILL OF A LIFETIME

15-minute "We, the People" type of show. Narrated by Quentin Reynolds. Produced by Lifetime Productions

United Television Programs  
444 Madison Ave.  
New York

## AMERICA'S FINEST

Half-hour dramatic series. Starring: Ray Milland, Joan Crawford and others. Produced by Revue Productions.

MCA-TV  
598 Madison Ave.  
New York

## HOLLYWOOD AT WORK

Half-hour series. True stories about Ronald Colman, Harpo Marx, Humphrey Bogart and others. Produced and directed by Robert Gurney.

Official Films, Inc.  
25 W. 45th St.  
New York

## A SPORTING CHANCE

13 half-hour series on adventures of a sports write.

Reid Ray Telefilms, Inc.  
8762 Holloway Drive  
Hollywood

## TALES OF HANS CHRISTIAN ANDERSEN

13 half-hour series. Produced in Denmark by Karl Mosby. Interstate Television Corp.

Monogram Studios  
Hollywood

## THE NICKELODEON

52 quarter-hour musical films starring the Sportsmen quartet, and featuring Frances Farwell. Original music by Eddie Kay. Producer, Louis Snader, Director, Wally Kline.

## FRONT ROW, U.S.A.

A half-hour series of 26 about the values in the American way of life. Producer, Louis Forbes and Paul F. Heard, Inc., Hollywood.

## BOXING SHOW

Second series of half-hour films of boxing matches at the Rainbo Arena, Chicago, now shooting. Announcer is Jack Drees.

Kling Studios, Inc.  
601 N. Fairbanks Street  
Chicago

## DRAMATIC SHOW (Untitled)

First series of 13 now shooting in Rome, Italy, DePaolis Studios. John Mantley is the director.

Andre Luotto Productions  
30 Rockefeller Plaza  
New York

## FABIAN OF SCOTLAND YARD

Half-hour series of 13 based on actual experiences of Robert Fabian of Scotland Yard. Bruce Seton has the title role. Directed by John Harlow.

Antony Beauchamp  
Carlton Hill Studios  
London

## SAMMY KAYE POETRY READINGS

A 15-minute series with the maestro reading poetry, backed by an organ and three voices.

Stanford Zucker Associates  
420 Madison Ave.  
New York

## MEN TOWARD THE LIGHT

13 15-minute dramas produced by the American Foundation for the Blind and the Industrial Home for the Blind. John Daly is off-screen narrator. Most of the cast is blind.

Charter Oaks Tele-Pictures  
45 University Place  
New York

## PROBLEM SPOTS

13-week series with Cleve Roberts doing man-in-the-street interviews.

British Information Services  
30 Rockefeller Plaza  
New York

## THE CHASE

Based on the NBC radio show. Doug Fowley plays the lead.

NBC TV Film Division  
30 Rockefeller Plaza  
New York

**EXHIBIT A**  
NARTB CONVENTION - 1953

**BMI**

A visit to BMI's Convention Exhibit will give evidence that BMI has fulfilled the principles on which it was established, and will show how it has served the entire field of music.

You will see the results accomplished by BMI and its allied organizations—AMP—BMI Canada, Ltd.—and the large family of publishers and composers whose catalogs are licensed for performance through BMI.

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- The BMI repertoire of pop music and the outstanding succession of BMI song hits.
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- The friendly relations that BMI has established with performing rights organizations and publishers in countries throughout the world.
- The series of BMI Program Clinics, now in the third year, with a 1953 schedule covering 43 cities in the U. S. and five in Canada.
- The wide variety of BMI programming aids and helpful data supplied to broadcasters almost daily.

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**MARK TWAIN TELEVISION THEATER**

Being scripted by Robert Nathan.  
 Filmcraft Productions  
 8451 Melrose Ave.  
 Los Angeles

**BEN BLUE SHOW**

A half-hour series for syndication. No title selected yet.  
 NBC TV Film Division  
 30 Rockefeller Plaza  
 New York

**OOPS, IT'S DAISY**

Written and directed by Frank Tashlin, a series of 39 half hour comedies.  
 NBC TV Film Division  
 30 Rockefeller Plaza  
 New York

**THE DAMON RUNYON PLAYHOUSE**

39 half-hours based on stories of the famed newsman, produced by Harold Welsch.  
 William Morris Agency  
 1740 Broadway  
 New York

**OPERATIC FILMS**

15-minute sequences from famous operas, produced in Rome by Jacques Rachmilovitch.  
 Television Exploitations, Inc.  
 101 W. 55th St.  
 New York

**GULLIVER AND THE LITTLE PEOPLE**

Television Exploitations, Inc.  
 101 W. 55th St.  
 New York

**REX MORGAN, M. D.**

Based on the comic strip, and starring Sterling Hayden.  
 Les Hafner & Company  
 48 W. 48th St.  
 New York

**WALTER BRENNAN SHOW**

Half-hour situation comedy  
 Prockter Television Enterprises  
 221 W. 57th St.  
 New York

**TELEGRAM**

15-minute series based on actual incidents in which receipt of a telegram changed a person's life. Produced by Steve Sharff.  
 United Artists Television  
 729 Seventh Ave.  
 New York

**THE SIGN OF ZORRO**

Half-hour series based on stories of Johnson McCulley, William Cottrell is Producer.  
 Zorro Productions  
 Walt Disney Studios  
 Burbank, Calif.

**ALICIA MARKOVA SHOW**

A series featuring and narrated by the famous ballerina. Produced by Charles Kebbe.  
 Oasis Telecasts, Inc.  
 1239 Madison Ave.  
 New York

**MEET THE FAMILY**

Half-hour situation comedy. Pilot stars Lon McCallister and Gene Lockhart.  
 Screen Gems  
 233 W. 49th Street  
 New York

**TALES OF THE TEXAS RANGERS**

Based on actual crime files of Texas State police. Co-producer, Kacy Steach.  
 Screen Gems  
 233 W. 49th Street  
 New York

**AIR TRIAL**

Great trials of history, with audience asked at wind up if it was a fair deal.  
 Screen Gems  
 233 W. 49th Street  
 New York

**THE LAW STRIKES BACK**

Michael Kraike producing and Ted Post directing. Miscellaneous mystery series, half hour.  
 Screen Gems  
 233 W. 49th Street  
 New York

**THE ADVENTURES OF**

**Blinky**  
 15-minute kiddie fantasy.  
 Blinky Productions  
 159 W. 49th Street  
 New York

# Music Shorts Good Bet for Small Outlet

Continued from page 13

station the minimum deal is usually for 750 selections. Official will sell a new station a package of 500 for as low as \$4,000 for one year's unlimited use.

Both the Official and Studio libraries are currently used extensively, and competition between the two is keen. UTP emphasizes the newness of its library, while Official has been offering discounts and cancellation privileges on two-year contracts as well as market exclusivity.

The three smaller libraries are "TV Disk Jockey Films," distributed by Screen Gems; Foy Willing and the Riders of the Purple Sage show, distributed by RCA Recorded Program Services, and "Tele-Artists Treasure," distributed by the McConkey Artists Corporation.

The Screen Gems library is silent. The films are designed to be synchronized with selected records, which Screen Gems provides the station along with the films. Five of the major labels co-operate with Screen Gems on this. The action of the films, for the most part, consists of dance. Several have animation. Ballerina Melissa Hayden appears in four of the films.

Screen Gems recommends a particular disk for each film, including such standards as "Smoke Gets in Your Eyes," "Night and Day," "Star Dust" and "Begin the Beguine." But actually the station can choose its own record, as long as the tempo and length is right.

There are 60 films in all in the Screen Gems library, and the minimum price is \$1,200 for a year's unlimited use.

The RCA-Foy Willing package consists of 260 Western selections. The visuals, aside from Willing and the Riders of the Purple Sage performing are scenic shots. Willing delivers a verbal intro before each tune, but RCA provides the buyer with scripts for alternate intros to be delivered by a live emcee. RCA also provides the station with a long list of recommended sequences for 15-minute programming.

McConkey's "Tele-Artists Treasure" consists of about 350 selections made in the past year and a half. All the talent in this library are McConkey-booked artists, including the Sons of the Pioneers, Bob Manners and the Music Makers, Mary Morgan and the Tune Timers, Sherry Martin and We Three, and the Chordsmen. This li-

brary includes standards and Westerns, done straight vocal or instrumental or with comedy action. McConkey is regularly producing more of these shorts to add to the library.

All of the distributors give the buyers sufficient catalogs, indices and filing material with the films. The mechanics of the business are such that it is not possible for the filmeries to offer current hit tunes, unless an oldie, like "Glow Worm," experiences a revival, or unless the station finds a way to run the pop record with one of Screen Gems' unscored films. But all four of the libraries are solidly built on standards.

The musical film business is actually still in its infancy. Obviously, however, there are sufficient subjects available today for the station to program them interestingly. Official Films, for instance, has packaged 50 of its selections under the title "Collectors' Items," and it includes such artists as Louis Armstrong, Fats Waller, Buddy Clark and Cliff Edwards. Official also recommends "Star of the Day" and "Musical Travelog" shows. UTP also recommends a "Hollywood Spotlight Revue" show built on the "Telescriptions."

If a live emcee is integrated into the show, still further programming possibilities open up. It is, for example, possible to base interesting quiz-audience participation shows on the musical shorts. There are still other short quiz films available, such as "Spin-a-Tune" and "Viz Quiz," distributed by Videopix of Pittsburgh and "Movie Quick Quiz," available from Walter

Schwimmer, Chicago. Another film package that calls for a live emcee is "What's Playing?" distributed by Demby Productions, which includes clips from current motion pictures. WNBT, New York, has built a most successful show around Sandy Becker. Titled "Ask the Camera," it utilizes NBC's vast library of stock footage to answer viewers' queries, and has been averaging 20,000 letters a week.

As in the radio disk jockey show, it will ultimately be the local emcee, his personality and his ideas, that will build this type of show into a real audience charmer. Since the TV deejay is still a new profession, there is still a dearth of gimmicks. But one solid idea that several jocks are known to use is to invite local teen-agers into the studio to dance before the camera while the music plays.

Aside from that, however, a library of musicals is virtually a necessity for a station operation. Having them on hand solves innumerable problems that traditionally crop up in this business. In a network facility failure or a break or short run on a feature film, musical shorts make the best possible filler. One station, WNAC-TV, Boston, employs a continuous run of musicals while its technicians break for lunch.

## TV Aces... back to back

### DOUBLE PLAY

Starring Durocher and Day

Now... 39 QUARTER HOURS AVAILABLE!

Greatest TV sports pastime... "Double Play" with Durocher and Day! This delightfully witty couple entertain outstanding figures in the world of sports... Casey Stengel, Bob Waterfield, Bob Feller, Florence Chadwick... and many more. They sit and chat right in the Durocher living room, discuss everything from batting averages to the life of a baseball wife. Fans who enjoy this kind of warm, friendly show prove their loyalty at the sales counter.

### OLD AMERICAN BARN DANCE

Tremendous Appeal at Low Cost

Twenty-six fun-filled half-hours with famous National Barn Dance entertainers. Starring Bill Bailey as emcee, with Pee-Wee King, Tennessee Ernie and many others. The kind of program that regional and local advertisers can be proud to use. Wholesome entertainment that leaves a "pleasant taste"... a feeling of the stability and desirability of the advertiser's product.

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- THE CHIMPS
- SLEEPY JOE
- ROYAL PLAYHOUSE (Fireside Theatre)
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# 13-CITY FEB. ARB RATINGS OF SYNDICATED SHOWS

This chart gives the ARB ratings for syndicated film series showing the second week in February in each of the 13 cities surveyed individually by the American Research Bureau. The program titles are arranged alphabetically by program category under each city. The reader may thus compare the audiences of these film shows in each of these key markets. The ARB charts in The Billboard over the past three weeks have shown how each of these shows compared with its own time-slot competition and with the show preceding it. For further information on audience size and breakdown, the reader should consult the American Research Bureau, National Press Building, Washington 4, D. C.; 516 Fifth Ave., New York; P. O. Box 6934, Los Angeles 22.

## BALTIMORE

(WMAR-TV, WBAL-TV, WAAM)

**ADVENTURE**

Dick Tracy ..... 18.2  
United Television Programs  
WBAL, 6:30-7, Sat.

The Unexpected ..... 14.3  
Ziv Television Programs  
WBAL, 10:30-11, Tues.

Dangerous Assignment ..... 12.7  
NBC Film Division  
WBAL, 10:30-11, Thurs.

**COMEDY**

Abbott and Costello Show ..... 14.0  
MCA-TV  
WMAR, 10:30-11, Thurs.

**DOCUMENTARY**

March of Time ..... 11.9  
March of Time, Inc.  
WBAL, 7-7:30, Wed.

**NEWS**

Telenews Daily (Avg.) ..... 9.8  
Telenews Productions  
WBAL, 6:45-7, Mon.-Fri.  
"Your News Reporter"

**WESTERN**

Cisco Kid ..... 31.3  
Ziv Television Programs  
WBAL, 7-7:30, Tues.

Hopalong Cassidy ..... 23.5  
NBC Film Division  
WBAL, 5:30-6, Sat.

The Gene Autry Show ..... 21.7  
CBS Television Film Sales  
WMAR, 7-7:30, Sun.

## BOSTON

(WBZ-TV, WNAC-TV)

**ADVENTURE**

Dick Tracy ..... 23.9  
United Television Programs  
WBZ, 6-6:30, Sat.

Foreign Intrigue ..... 15.3  
J. Walter Thompson Company  
WNAC, 10:30-11, Sat.

The Unexpected ..... 8.4  
Ziv Television Programs  
WNAC, 6:30-7, Fri.

**CHILDREN'S**

Time for Beany (Avg.) ..... 7.9  
Paramount TV Productions, Inc.  
WNAC, 5:15-5:30, Mon., Tues.,  
Thurs., Fri.  
WNAC, 4:45-5, Wed.

**DOCUMENTARY**

Favorite Story ..... 12.7  
Ziv Television Programs  
WNAC, 10:30-11, Tues.

**MISCELLANEOUS**

Kieran's Kaleidoscope ..... 8.6  
United Artists Television  
WNAC, 6:30-6:45, Sun.

Stranger Than Fiction ..... 3.8  
United World Films  
WNAC, 6:15-6:30, Fri.

**MYSTERY**

Boston Blackie ..... 35.9  
Ziv Television Programs  
WNAC, 7-7:30, Sat.

Files of Jeffrey Jones ..... 19.8  
CBS Television Film Sales  
WBZ, 10:30-11, Tues.

**NEWS**

Telenews Daily (Avg.) ..... 11.2  
Telenews Productions  
WBZ, 7:15-7:30, Mon.-Fri.  
"Newsteler"

**SPORTS**

This Week in Sports ..... 3.2  
Telenews Productions  
WNAC, 6:15-6:30, Thurs.

**QUIZ**

Headlines on Parade ..... 8.9  
United World Films  
WNAC, 7:15-7:30, Wed.

Movie Quick Quiz (Avg.) ..... 2.4  
Walter Schwimmer Productions  
WNAC, 12:45-1, Tues.-Fri.

**WESTERN**

The Range Rider ..... 35.8  
CBS Television Film Sales  
WBZ-TV, 7-7:30, Sun.

Hopalong Cassidy ..... 20.1  
NBC Film Division  
WBZ, 1-1:30, Sat.

Gene Autry ..... 17.2  
CBS Television Film Sales  
WNAC, 7-7:30, Sun.

Cisco Kid ..... 10.2  
Ziv Television Programs  
WNAC, 5:30-6, Thurs.

also ..... 13.7  
WNAC, 5:30-6, Sat.

## CHICAGO

(WBKB, WNBQ, WENR-TV, WGN-TV)

**ADVENTURE**

The Unexpected ..... 19.7  
Ziv Television Programs  
WBKB, 9:30-10, Tues.

China Smith ..... 14.0  
PSI-TV, Inc.  
WNBQ, 9:30-10, Wed.

Foreign Intrigue ..... 12.9  
J. Walter Thompson Company  
WENR, 10-10:30, Wed.

Dangerous Assignment ..... 12.9  
NBC Film Division  
WENR, 10-10:30, Tues.

Famar of the Jungle ..... 9.7  
Arrow Productions  
WENR, 7-7:30, Wed.

**CHILDREN'S**

Time for Beany (Avg.) ..... 2.0  
Paramount TV Productions, Inc.  
WGN, 5-5:15, Mon.-Fri.

**DOCUMENTARY**

March of Time ..... 7.8  
March of Time, Inc.  
WENR, 10-10:30, Thurs.

Clete Roberts World Report (Avg.) ..... 1.0  
United Artists Television  
WGN, 5:45-6, Mon.-Fri.

**DRAMA**

Favorite Story ..... 18.2  
Ziv Television Programs  
WBKB, 9:30-10, Fri.

**MYSTERY**

Boston Blackie ..... 23.0  
Ziv Television Programs  
WBKB, 9:30-10, Thurs.

Front Page Detective ..... 9.0  
Consolidated Television Sales  
WGN, 8-8:30, Wed.

Heart of the City ..... 6.3  
United Television Programs  
WENR, 12-12:30, Sun.  
and  
WENR, 10-11, Tues.  
and  
WENR, 9:30-10, Fri.

**WESTERN**

Cisco Kid ..... 25.2  
Ziv Television Programs  
WENR, 2-2:30, Sun.

Gene Autry ..... 15.5  
CBS Television Film Sales  
WBKB, 6-6:30, Sun.

Hopalong Cassidy ..... 19.5  
NBC Film Division  
WENR, 3-3:30, Sun.

## CINCINNATI

(WLW-TV, WCPO-TV, WKRC-TV)

**ADVENTURE**

Foreign Intrigue ..... 15.4  
J. Walter Thompson Company  
WKRC, 9:30-10, Mon.

**COMEDY**

Abbott and Costello Show ..... 17.5  
MCA-TV  
WLW-TV, 9:30-10, Fri.

**DOCUMENTARY**

March of Time ..... 8.6  
March of Time, Inc.  
WCPO, 9:30-10, Wed.

**NEWS**

Washington Spotlight ..... 3.3  
United Television Programs  
WCPO, 7:30-7:45, Sun.

UP Movietone News ..... 2.9  
United Press Movietone  
WCPO, 6:30-6:45, Mon.-Fri.

**WESTERN**

Cisco Kid ..... 29.7  
Ziv Television Programs  
WCPO, 6-6:30, Sun.

Hopalong Cassidy ..... 12.1  
NBC Film Division  
WLW-TV, 5:30-6, Sat.

Cowboy G-Men ..... 10.2  
United Artists Television  
WCPO, 1:30-2, Sun.

## CLEVELAND

(WNBK, WEWS, WXEL)

**ADVENTURE**

Foreign Intrigue ..... 25.1  
J. Walter Thompson Company  
WEWS, 10-10:30, Sun.

Dangerous Assignment ..... 15.9  
NBC Film Division  
WNBK, 10:30-11, Thurs.

**CHILDREN'S**

Time for Beany (Avg.) ..... 6.6  
Paramount TV Productions, Inc.  
WEWS, 4:45-5, Mon.-Thurs.  
WEWS, 5:30-5:45, Fri.

Junior Crossroads ..... .6  
Sterling Television Company  
WEWS, 11:45-12 Noon, Sun.

**COMEDY**

Abbott and Costello Show ..... 3.7  
MCA-TV  
WXEL, 10-10:30, Tues.

**DOCUMENTARY**

Crusade in Europe ..... 22.4  
20th Century-Fox  
WEWS, 9-9:30, Wed.

Crusade in the Pacific ..... 12.5  
March of Time, Inc.  
WEWS, 4-4:30, Sun.

March of Time ..... 9.9  
March of Time, Inc.  
WEWS, 7:30-8, Sat.

**NEWS**

Washington Spotlight ..... 4.6  
United Television Programs  
WEWS, 7:15-7:30, Mon.

**QUIZ**

Movie Quick Quiz (Avg.) ..... 3.0  
Walter Schwimmer Productions  
WNBK, 6:45-7, Mon., Tues., Thurs.,  
Fri.

**SPORTS**

Sportsman's Club ..... 6.3  
Syndicated TV Films  
WEWS, 1:30-1:45, Sun.

**WESTERN**

The Ranger Rider ..... 33.8  
CBS Television Film Sales  
WEWS, 6-6:30, Sun.

Cisco Kid ..... 27.9  
Ziv Television Programs  
WNBK, 6-6:30, Sat.

Gene Autry ..... 17.8  
CBS Television Film Sales  
WEWS, 7-7:30, Sun.

Hopalong Cassidy ..... 17.4  
NBC Film Division  
WNBK, 6-6:30, Fri.

## COLUMBUS

(WLW-C, WTVN, WBNS-TV)

**ADVENTURE**

The Unexpected ..... 22.2  
Ziv Television Programs  
WBNS, 9:30-10, Tues.

Ramar of the Jungle ..... 18.0  
Arrow Productions  
WBNS, 4-4:30, Sun.

Dangerous Assignment ..... 14.4  
NBC Film Division  
WBNS, 9:30-10, Sun.

**DOCUMENTARY**

March of Time ..... 13.7  
March of Time, Inc.  
WBNS, 7-7:30, Fri.

**MYSTERY**

Boston Blackie ..... 31.4  
Ziv Television Programs  
WBNS, 9-9:30, Sat.

**NEWS**

Washington Spotlight ..... 4.8  
United Television Programs  
WBNS, 6-6:15, Sun.

**SPORTS**

Telesports Digest ..... 12.2  
United Artists Television  
WBNS, 7-7:30, Wed.

**WESTERN**

Gene Autry Show ..... 24.4  
CBS Television Film Sales  
WBNS, 7-7:30, Sun.

Cisco Kid ..... 23.4  
Ziv Television Programs  
WBNS, 7-7:30, Thurs.

Hopalong Cassidy ..... 21.0  
NBC Film Division  
WBNS, 1-1:30, Sat.

Cowboy G-Men ..... 1.6  
United Artists Television  
WBNS, 6:30-7, Sat.

## DAYTON

(WLW-D, WHIO-TV)

**ADVENTURE**

The Unexpected ..... 21.4  
Ziv Television Programs  
WHIO, 10-10:30, Sat.

Dangerous Assignment ..... 6.4  
NBC Film Division  
WLW-D, 10:30-11, Sun.

**COMEDY**

Abbott and Costello Show ..... 12.4  
MCA-TV  
WLW-D, 9:30-10, Fri.

**DOCUMENTARY**

March of Time ..... 18.4  
March of Time, Inc.  
WHIO, 6:30-7, Tues.

**MYSTERY**

Boston Blackie ..... 20.9  
Ziv Television Programs  
WHIO, 9-9:30, Tues.

**QUIZ**

Movie Quick Quiz (Avg.) ..... .8  
Walter Schwimmer Productions  
WHIO, 9:45-10, Mon.-Fri.

**WESTERN**

Hopalong Cassidy ..... 23.0  
NBC Film Division  
WLW-D, 6-6:30, Mon.

## DETROIT

(WJBK, WWJ-TV, WXYZ-TV)

**ADVENTURE**

Ramar of the Jungle ..... 21.8  
Arrow Productions  
WXYZ, 6:30-7, Fri.

Foreign Intrigue ..... 15.5  
J. Walter Thompson Company  
WJBK, 10:30-11, Fri.

China Smith ..... 9.6  
PSI-TV, Inc.  
WXYZ, 8-8:30, Thurs.

Dick Tracy ..... 5.4  
United Television Programs  
WXYZ, 9-9:30, Tues.

**CHILDREN'S**

Time for Beany (Avg.) ..... 9.6  
Paramount TV Productions, Inc.  
WJBK, 5:15-5:30, Mon.-Fri.

**COMEDY**

Abbott and Costello Show ..... 14.8  
MCA-TV  
WXYZ, 9:30-10, Wed.

**DOCUMENTARY**

March of Time ..... 9.6  
March of Time, Inc.  
WJBK, 7-7:30, Fri.

WJBK, 11-11:30, Sun. .... 4

**DRAMA**

Douglas Fairbanks Presents ..... 15.2  
NBC Film Division  
WWJ, 10:30-11, Tues.

Favorite Story ..... 10.9  
Ziv Television Programs  
WJBK, 10:30-11, Tues.

Strange Adventure ..... 4.1  
CBS Television Film Sales  
WJBK, 11:15-11:30, Wed.

**MISCELLANEOUS**

Stranger Than Fiction ..... 9.6  
United World Films  
WXYZ, 1:30-1:45, Sun.

Adventures in Living ..... 5.4  
Sterling Television Company  
WWJ, 10:30-11, Wed.

**MYSTERY**

Heart of the City ..... 21.8  
United Television Programs  
WXYZ, 7-7:30, Wed.

Files of Jeffrey Jones ..... 17.0  
CBS Television Film Sales  
WJBK, 6-6:30, Sun.

**NEWS**

Telenews Daily (Avg.) ..... 3.2  
Telenews Productions  
WJBK, 6:30-6:45, Mon.-Fri.  
"Telenews Ace"

**SPORTS**

Wrestling From Hollywood ..... 6.5  
Paramount TV Productions, Inc.  
WWJ, 11:30-12:30, Sat.

**WESTERN**

Cisco Kid ..... 20.7  
Ziv Television Programs  
WXYZ, 4-4:30, Sun.

WXYZ, 7-7:30, Thurs. .... 30.6

Gene Autry ..... 15.9  
CBS Television Film Sales  
WJBK, 7-7:30, Sun.

Hopalong Cassidy ..... 15.9  
NBC Film Division  
WWJ, 5:30-6, Sun.

Cowboy G-Men ..... 4.4  
United Artists Television  
WWJ, 2:30-3, Sun.

## LOS ANGELES

(KNXT, KNBH, KTLA, KECA-TV (KHJ-TV, KTTV, KLCAC-TV))

**ADVENTURE**

Foreign Intrigue ..... 16.5  
J. Walter Thompson Company  
KNBH, 10:30-11, Thurs.

Ramar of the Jungle ..... 16.1  
Arrow Productions  
KTTV, 7-7:30, Tues.

Dangerous Assignment ..... 15.9  
NBC Film Division  
KNBH, 10:30-11, Fri.

China Smith ..... 15.4  
PSI-TV, Inc.  
KECA, 8:30-9, Fri.

The Unexpected ..... 4.1  
Ziv Television Programs  
KECA, 8-8:30, Wed.

Dick Tracy ..... 3.0  
United Television Programs  
KNBH, 10:30-11, Wed.

**CHILDREN'S**

Time for Beany (Avg.) ..... 7.8  
Paramount TV Productions, Inc.  
KTLA, 7:15-7:30, Mon.-Fri.

Junior Crossroads (Avg.) ..... .5

**COMEDY**

The Ruggles ..... 15.6  
Station Distributors  
KECA, 7-7:30, Thurs.

Abbott and Costello Show ..... 15.4  
MCA-TV  
KTTV, 8-8:30, Tues.

**DOCUMENTARY**

Clete Roberts World Report ..... 4.3  
United Artists Television  
KLCAC, 6:45-7, Mon.-Fri.

March of Time ..... 7.7  
March of Time, Inc.  
KTTV, 7:30-8, Mon.

**DRAMA**

Favorite Story ..... 8.8  
Ziv Television Programs  
KTTV, 8:30-9, Wed.

Invitation Playhouse ..... 6.5  
Guild Films, Inc.  
KLCAC, 7-7:30, Wed.

**MYSTERY**

Boston Blackie ..... 11.8  
Ziv Television Programs  
KNBH, 7-7:30, Wed.

Front Page Detective ..... 9.4  
Consolidated Television Sales  
KTTV, 9-9:30, Sun.

Heart of the City ..... 5.1  
United Television Programs  
KTTV, 9-9:30, Fri.

Hollywood Offbeat ..... 4.9  
United Television Programs  
KNBH, 8-8:30, Sat.

**NEWS**

United Press Movietone News (Avg.) ..... 2.3  
United Press Movietone  
KHJ, 7-7:15, Mon.-Fri.  
"Newspapers of the Air"

**QUIZ**

Movie Quick Quiz (Avg.) ..... 12.0  
Walter Schwimmer Productions  
KTLA, 7:15-7:30, Mon.-Fri.

**WESTERN**

Cisco Kid ..... 14.2  
Ziv Television Programs  
KECA, 7-7:30, Mon.

Hopalong Cassidy ..... 7.6  
NBC Film Division  
KTTV, 7-7:30, Wed.

Range Rider ..... 7.6  
CBS Television Film Sales  
KNXT, 7-7:30, Tues.

Gene Autry Show ..... 7.0  
CBS Television Film Sales  
KNXT, 7-7:30, Fri.

WPIX, 7-7:15, Mon.-Fri.  
"News at 7"

**WESTERN**

Hopalong Cassidy ..... 19.5  
NBC Film Division  
WNBT, 6:30-7, Sat.

Gene Autry Show ..... 17.5  
CBS Television Film Sales  
WCBS, 7-7:30, Sun.

Cisco Kid ..... 10.2  
Ziv Television Programs  
WNBT, 7-7:30, Mon.

Range Rider ..... 2.3  
CBS Television Film Sales  
WJZ, 4:30-5, Sun.

Cowboy G-Men ..... 1.0  
United Artists Television  
WPIX, 5:30-6, Sun.

## PHILADELPHIA

(WPTZ, WFIL-TV, WCAU-TV)

**ADVENTURE**

Foreign Intrigue ..... 22.4  
J. Walter Thompson Company  
WCAU, 10-10:30, Sat.

Ramar of the Jungle ..... 11.2  
Arrow Productions  
WFIL, 4:45-5:15,  
Mon.-Fri. (Avg.) ..... 20.4

WFIL, 2:45-3:15, Sat. .... 7.7

WFIL, 1-1:30, Sat. .... 11.2

Dangerous Assignment ..... 14.2  
NBC Film Division  
WPTZ, 10:30-11, Tues.

The Unexpected ..... 8.8  
Ziv Television Programs  
WCAU, 10:30-11, Thurs.

**CHILDREN'S**

Crusader Rabbit (Avg.) ..... 8.9  
Consolidated Television Sales  
WCAU, 4:45-5, Tues., Thurs., Fri.

**COMEDY**

Abbott and Costello Show ..... 21.5  
MCA-TV  
WCAU, 9-9:30, Sat.

**DOCUMENTARY**

March of Time ..... 18.5  
March of Time, Inc.  
WCAU, 7-7:30, Mon.

**MISCELLANEOUS**

Stranger Than Fiction ..... 12.7  
United World Films  
WPTZ, 6:30-6:45, Sun.

Kieran's Kaleidoscope ..... 8.5  
United Artists Television  
WPTZ, 6:45-7, Sun.

**MYSTERY**

Boston Blackie ..... 25.0  
Ziv Television Programs  
WCAU, 7-7:30, Wed.

**NEWS**

Telenews Daily (Avg.) ..... 2.7  
Telenews Productions  
WFIL, 6:30-6:45, Mon.-Fri.  
"Esso Reporter"

**QUIZ**

Movie Quick Quiz (Avg.) ..... 1.2  
Walter Schwimmer Productions  
WFIL, 6:45-7, Mon.-Fri.

**SPORTS**

Sportsman's Club ..... 1.3  
Syndicated Films  
WFIL, 11:15-11:30, Fri.

**WESTERN**

Cisco Kid ..... 33.7  
Ziv Television Programs  
WCAU, 7-7:30, Fri.

Hopalong Cassidy ..... 28.1  
NBC Film Division  
WPTZ, 6-6:30, Tues.

Gene Autry Show ..... 19.0  
CBS Television Film Sales  
WCAU, 7-7:30, Sun.

The Range Rider ..... 18.8  
CBS Television Film Sales  
WPTZ, 6-6:30, Sat.

## SAN FRANCISCO

(KRON-TV, KPPIX, KGO-TV)

The Unexpected ..... 28.5  
Ziv Television Programs  
KRON, 8:30-9, Thurs.

China Smith ..... 17.0  
PSI-TV, Inc.  
KGO, 9-9:30, Fri.

Foreign Intrigue ..... 16.2  
J. Walter Thompson Company  
KGO, 8-8:30, Wed.

**CHILDREN'S**

Time for Beany (Avg.) ..... 10.6  
Paramount Productions, Inc.  
KPPIX, 5-5:15, Mon.-Fri.

**COMEDY**

Abbott and Costello Show ..... 14.8  
MCA-TV  
KPPIX, 9:30-10, Fri.

**DOCUMENTARY**

March of Time ..... 17.2  
KGO, 8:30-9, Mon. .... 17.2

KGO, 6:30-7, Sun. .... 8.1

**Kings Crossroads**

Sterling Television Company  
KRON, 7-7:30, Mon. .... 9.6

KRON, 11-11:30, Sun. .... 6.4

**DRAMA**

Invitation Playhouse ..... 6.0  
Guild Films, Inc.  
KRON, 7:30-7:45, Mon.

**MISCELLANEOUS**

Kieran's Kaleidoscope ..... 8.1  
United Artists Television  
KRON, 7:30-7:45, Wed.

Stranger Than Fiction ..... 6.7  
United World Films  
KRON, 8:15-8:30, Fri.

**MYSTERY**

Boston Blackie ..... 20.6  
Ziv Television Programs  
KRON, 9:30-10, Sun.

Files of Jeffrey Jones ..... 10.7  
CBS Television Film Sales  
KPPIX, 8-8:30, Sun.

Heart of the City ..... 4.8  
United Television Programs  
KGO, 10-10:30, Thurs.

**NEWS**

Telenews Daily (Avg.) ..... 9.2  
Telenews Productions  
KRON, 6:45-7, Mon., Wed., Thurs.,  
Fri.  
"Shell News"

**QUIZ**

Movie Quick Quiz (Avg.) ..... 14.9  
Walter Schwimmer Productions  
KRON, 6:30-6:45, Mon., Wed., Thurs.,  
Fri.

View the Clue ..... 1.5  
United Artists Television  
KGO, 8:15-8:30, Sun.

(Continued on page 76)

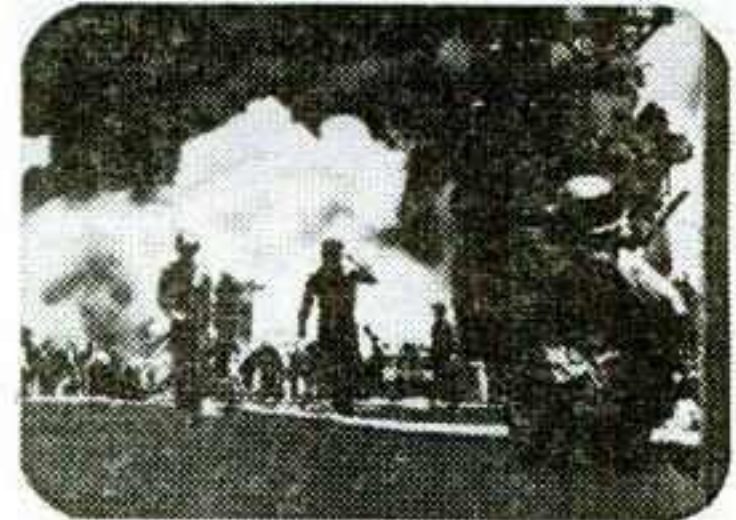


THE VISITOR

DOUGLAS FAIRBANKS, JR. PRESENTS



HOPALONG CASSIDY



VICTORY AT SEA



DAILY & WEEKLY NEWS



BRIAN DONLEVY IN DANGEROUS ASSIGNMENT

THE LILLI PALMER SHOW



WILLIAM BENDIX IN THE LIFE OF RILEY

# No Better Choice

For top stars and NBC quality, profit-proved programs under your exclusive local sponsorship at a price geared to your local markets . . .

For top NBC-prepared local advertising, promotion, publicity, exploitation and merchandising to back up these high-rating programs at wholesale, retail and consumer levels . . .

Yes, for the best film programs, get in the habit of calling NBC Film Division *first*. There's a top show to answer every sales need in every market. Get the latest information. Call, wire or write today.

## NBC FILM DIVISION



30 Rockefeller Plaza  
New York 20, N. Y.

Merchandise Mart  
Chicago, Ill.

Sunset & Vine Sts.  
Hollywood, Calif.

RCA-Victor, Ltd.  
Montreal, Canada



# DOUGLAS FAIRBANKS JR. PRESENTS



## ...YOUR BRAND NAME THEATRE

Produced, Directed by and Featuring one of the greatest names in show business—available for exclusive local sponsorship at a local price.

Look at the record:

Recent Sponsor-Telepulse ratings place this show third for the entire country among all film programs.

One beer sponsor who originally bought Douglas Fairbanks, Jr. for two cities was so pleased with initial results he added four new markets. Another started with three, now has six.

It's a show as popular as the independent Schwerin

Research Company predicted it would be . . . with every group of people from every section of the country. Now sold in 56 markets, Douglas Fairbanks, Jr. Presents is SOLD BECAUSE IT SELLS.

And you get the program PLUS NBC-prepared local advertising, promotion, publicity, exploitation and merchandising.

There are still a number of markets open, if you act fast. Call, wire or write today.

# NBC FILM DIVISION



30 Rockefeller Plaza  
New York 20, N. Y.

Merchandise Mart  
Chicago, Ill.

Sunset & Vine Sts.  
Hollywood, Calif.

RCA-Victor, Ltd.  
Montreal, Canada

# Where Syndicated Series Are Showing

The following chart gives the cities in which each of the syndicated TV-film programs were showing as of the last week in February. The program titles are grouped according to program category, beginning with Adventure. For the American Research Bureau's January ratings on many of these shows, see the chart elsewhere in this section.

Series Name	Length in Minutes	No. Releases Available	Series Name	Length in Minutes	No. Releases Available
<b>Adventure</b>					
Armed and Dangerous	15	104	King Calico	15	65
Dist.: Sterling Television Company			Dist.: Harry S. Goodman Productions		
CURRENTLY SHOWING IN: Atlanta, Baton Rouge, Birmingham, Buffalo, Cleveland, Fort Worth, Louisville, Miami, Oklahoma City, Providence, Seattle, South Bend, St. Louis, Toledo.			CURRENTLY SHOWING IN: Chicago, Detroit.		
Big Game Hunt	30	26	Streamlined Fairy Tales	15	Weekly
Dist.: Explorers Pictures Corp.			Dist.: Du Mont Television Network		
CURRENTLY SHOWING IN: Boston, Jackson, Johnstown, Minneapolis-St. Paul.			Time for Beany	15	Weekly
China Smith	26	26	Dist.: Paramount TV Productions, Inc.		
Dist.: PSI-TV, Inc.			CURRENTLY SHOWING IN: Birmingham, Boston, Chicago, Cleveland, Dallas, Davenport, Detroit, El Paso, Honolulu, Lincoln, Los Angeles, Lubbock, New Orleans, Oklahoma City, Pittsburgh, San Antonio, San Francisco, St. Louis, Seattle, Washington.		
CURRENTLY SHOWING IN: Amarillo, Atlanta, Baltimore, Birmingham, Bloomington, Chicago, Columbus, Dallas-Fort Worth, Davenport, Denver, Detroit, El Paso, Houston, Indianapolis, Lincoln, Los Angeles, Lubbock, New Orleans, Oklahoma City, Pittsburgh, San Antonio, San Francisco, St. Louis, Seattle, Washington.			Dangerous Assignment	30	29
DuMont Television Network			Dist.: NBC-TV Film Division		
Foodini The Great	30	20	CURRENTLY SHOWING IN: Albuquerque, Amarillo, Baltimore, Binghamton, Buffalo, Charleston, Charlotte, Chicago, Cincinnati, Cleveland, Colorado Springs, Columbia, Dallas-Fort Worth, Davenport, Denver, Detroit, El Paso, Erie, Grand Rapids, Greensboro, Honolulu, Huntington, Jackson, Jacksonville, Johnstown, Lawton, Lincoln, Los Angeles, Louisville, Lubbock, Miami, Minneapolis-St. Paul, Nashville, New Haven, New Orleans, New York, Omaha, Oshkosh, Peoria, Philadelphia, Portland, Pueblo, Raleigh, Reading, Richmond, Rochester, Salt Lake City, San Antonio, Sioux Falls, Toledo, Tucson, Tulsa, Utica, Washington, York.		
Dist.: PSI-TV			Foreign Intrigue	30	39
CURRENTLY SHOWING IN: El Paso.			Dist.: J. Walter Thompson Co.		
Jim & Judy in Teeland	5	45	CURRENTLY SHOWING IN: Albuquerque, Atlantic City, Bangor, Birmingham, Boston, Chicago, Cincinnati, Cleveland, Dallas-Fort Worth, Denver, Detroit, El Paso, Grand Rapids, Houston, Kansas City, Lancaster, Los Angeles, Miami, Minneapolis-St. Paul, Mobile, New Haven, New Orleans, New York, Norfolk, Philadelphia, Pittsburgh, Providence, St. Louis, Salt Lake City, San Francisco, Schenectady, Utica, Washington, Wilkes-Barre.		
Dist.: Television Screen Productions			Going Places With Uncle George	9	26
CURRENTLY SHOWING IN: Greensboro.			Dist.: Consolidated Television Sales		
Junior Crossroads	15	104	CURRENTLY SHOWING IN: Amarillo, Colorado Springs, Lincoln, Little Rock, Louisville, Mobile, Oshkosh, Scranton, Spokane, Springfield, Tucson, Wichita.		
Dist.: Sterling Television Co., Inc.			Holiday of Dreams	5	13
CURRENTLY SHOWING IN: Austin, Birmingham, Chicago, Cleveland, Los Angeles, Milwaukee, Mobile, New York, Oklahoma City, Roanoke, Richmond, San Antonio, San Francisco, South Bend, York.			Dist.: Du Mont Television Network		
King Calico	15	65	Ramar of the Jungle	30	26
Dist.: Harry S. Goodman Productions			Dist.: Arrow Productions, Inc.		
CURRENTLY SHOWING IN: Chicago, Detroit.			CURRENTLY SHOWING IN: Amarillo, Chicago, Columbus, Dallas, Detroit, El Paso, Indianapolis, Los Angeles, Lubbock, New Haven, Philadelphia, San Diego, Springfield, Tucson, Washington.		
Streamlined Fairy Tales	15	Weekly	Talk About Adventure	15	13
Dist.: Du Mont Television Network			Dist.: Videopix, Inc.		
Time for Beany	15	Weekly	Thrill of Your Life	30	13
Dist.: Paramount TV Productions, Inc.			Dist.: Louis Weiss & Co.		
CURRENTLY SHOWING IN: Birmingham, Boston, Chicago, Cleveland, Dallas, Davenport, Detroit, El Paso, Honolulu, Lincoln, Los Angeles, Lubbock, New York, Oklahoma City, Portland, San Diego, San Francisco, Spokane, Springfield, Washington.			The Unexpected	30	52
Willie Wonderful	15	65	Dist.: Ziv Television Productions		
Dist.: Official Films, Inc.			CURRENTLY SHOWING IN: Atlanta, Baltimore, Binghamton, Birmingham, Bloomington, Buffalo, Charlotte, Cincinnati, Cleveland, Columbus, Dallas-Fort Worth, Dayton, Detroit, Grand Rapids, Houston, Indianapolis, Jacksonville, Kansas City, Los Angeles, Memphis, Miami, New Haven, New Orleans, New York, Norfolk, Philadelphia, Pittsburgh, Providence, St. Louis, Salt Lake City, San Francisco, Schenectady, Utica, Washington, Wilkes-Barre.		
CURRENTLY SHOWING IN: Atlanta, Charlotte, Cincinnati, Toledo.			Holiday of Dreams	5	13
American Wit and Humor	30	8	Dist.: Du Mont Television Network		
Dist.: The March of Time			Ramar of the Jungle	30	26
CURRENTLY SHOWING IN: Seattle, Honolulu.			Dist.: Arrow Productions, Inc.		
Counterpoint (Rebound)	30	26	CURRENTLY SHOWING IN: Amarillo, Colorado Springs, Lincoln, Little Rock, Louisville, Mobile, Oshkosh, Scranton, Spokane, Springfield, Tucson, Wichita.		
Dist.: United Television Programs			Tele-Comics	15	156
CURRENTLY SHOWING IN: Chattanooga, Davenport, Denver, Detroit, Lincoln, Los Angeles, Phoenix, Pittsburgh, Pueblo, Salt Lake City, Rochester, Tucson.			Dist.: Sterling Television Co.		
Crown Theater	30	52	CURRENTLY SHOWING IN: Birmingham, Bloomington, Cleveland, Lansing, New York, Roanoke, Seattle, South Bend.		
Dist.: CBS Television Film Sales			The Chimps	15	13
CURRENTLY SHOWING IN: Pittsburgh.			Dist.: United Television Programs		
Douglas Fairbanks Jr. Presents	30	39	CURRENTLY SHOWING IN: Chattanooga, Roanoke.		
Dist.: NBC TV Film Division			The Ruggles	30	52
CURRENTLY SHOWING IN: Albuquerque, Ames, Atlantic City, Bangor, Binghamton, Bloomington, Boston, Chicago, Colorado Springs, Davenport, Denver, Detroit, El Paso, Fresno, Grand Rapids, Honolulu, Houston, Indianapolis, Kalamazoo, Kansas City, Lansing, Lubbock, Milwaukee, Minneapolis, Nashville, New Haven, New York, Oklahoma City, Omaha, Peoria, Pueblo, Reading, Rochester, St. Louis, Salt Lake City, San Diego, San Francisco, Seattle, Spokane, Springfield, Toledo, Tucson, Utica.			Dist.: Station Distributors		
CURRENTLY SHOWING IN: Austin, Baltimore, Binghamton, Birmingham, Buffalo, Cincinnati, Cleveland, Columbus, Dallas-Fort Worth, Dayton, Denver, Detroit, El Paso, Indianapolis, Johnstown, Honolulu, Kalamazoo, Lansing, Los Angeles, Lubbock, Memphis, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Phoenix, Portland, Salt Lake City, San Francisco, Schenectady, Seattle, Spokane, Springfield, Syracuse, Toledo, Tucson, Utica.			CURRENTLY SHOWING IN: Albuquerque, Amarillo, Boston, Chicago, Denver, Honolulu, Indianapolis, Kalamazoo, Los Angeles, Lubbock, San Francisco.		
Bert and Elmer	15	13	Hollywood Newsreel	15	9
Dist.: Harry S. Goodman Productions			Dist.: Screen Gems, Inc.		
CURRENTLY SHOWING IN: San Antonio, Atlantic City, Columbia, Roanoke.			CURRENTLY SHOWING IN: Cleveland, Detroit, Toledo, Washington.		
Hank McCune Show	30	13	Hollywood Reel	15	52
Dist.: Atlas Television Corp.			Dist.: Paramount TV Productions, Inc.		
CURRENTLY SHOWING IN: San Antonio, Atlantic City, Columbia, Roanoke.			CURRENTLY SHOWING IN: Portland, Springfield, Washington.		
Jackson & Jill	26	13	Clete Roberts	15	260
Dist.: Consolidated Television Sales			Dist.: United Artists Television		
CURRENTLY SHOWING IN: Amarillo, Colorado Springs, Lincoln, Little Rock, Louisville, Mobile, Oshkosh, Scranton, Spokane, Springfield, Tucson, Wichita.			CURRENTLY SHOWING IN: Chicago, Cleveland, Grand Rapids, Los Angeles, Peoria, Pittsburgh, San Francisco, South Bend, Wilkes-Barre.		
Tele-Comics	15	156	Crusade in Europe	20	26
Dist.: Sterling Television Co.			Dist.: 20th Century-Fox		
CURRENTLY SHOWING IN: Birmingham, Bloomington, Cleveland, Lansing, New York, Roanoke, Seattle, South Bend.			CURRENTLY SHOWING IN: Amarillo, Austin, Beaumont, Cleveland, Colorado Springs, El Paso, Gadsden, Houston, Lincoln, Philadelphia, San Francisco, Tucson, Tyler.		
The Chimps	15	13	Crusade in the Pacific	30	26
Dist.: United Television Programs			Dist.: The March of Time		
CURRENTLY SHOWING IN: Chattanooga, Roanoke.			CURRENTLY SHOWING IN: Brownsville, Cleveland, Colorado Springs, Dayton, Denver, El Paso, Kansas City, Los Angeles, Pueblo, York.		
The Ruggles	30	52			
Dist.: Station Distributors					
CURRENTLY SHOWING IN: Albuquerque, Amarillo, Boston, Chicago, Denver, Honolulu, Indianapolis, Kalamazoo, Los Angeles, Lubbock, San Francisco.					
Hollywood Newsreel	15	9			
Dist.: Screen Gems, Inc.					
CURRENTLY SHOWING IN: Cleveland, Detroit, Toledo, Washington.					
Hollywood Reel	15	52			
Dist.: Paramount TV Productions, Inc.					
CURRENTLY SHOWING IN: Portland, Springfield, Washington.					
Clete Roberts	15	260			
Dist.: United Artists Television					
CURRENTLY SHOWING IN: Chicago, Cleveland, Grand Rapids, Los Angeles, Peoria, Pittsburgh, San Francisco, South Bend, Wilkes-Barre.					
Crusade in Europe	20	26			
Dist.: 20th Century-Fox					
CURRENTLY SHOWING IN: Amarillo, Austin, Beaumont, Cleveland, Colorado Springs, El Paso, Gadsden, Houston, Lincoln, Philadelphia, San Francisco, Tucson, Tyler.					
Crusade in the Pacific	30	26			
Dist.: The March of Time					
CURRENTLY SHOWING IN: Brownsville, Cleveland, Colorado Springs, Dayton, Denver, El Paso, Kansas City, Los Angeles, Pueblo, York.					

Series Name	Length in Minutes	No. Releases Available
King's Crossroads	30	104
Dist.: Sterling Television Co., Inc.		
CURRENTLY SHOWING IN: Austin, Mobile, New Britain, New York, Oklahoma City, San Francisco.		
March of Time	30	Weekly
Dist.: The March of Time		
CURRENTLY SHOWING IN: Albuquerque, Amarillo, Atlanta, Austin, Baltimore, Baton Rouge, Birmingham, Bloomington, Boston, Buffalo, Brownsville, Charlotte, Chicago, Cincinnati, Cleveland, Colorado Springs, Columbia, Columbus, Dallas, Dayton, Denver, Detroit, El Paso, Greensboro, Honolulu, Houston, Huntington, Indianapolis, Jackson, Jacksonville, Johnstown, Kalamazoo, Lansing, Los Angeles, Louisville, Lubbock, Memphis, Miami, Milwaukee, Minneapolis, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Peoria, Philadelphia, Phoenix, Pittsburgh, Portland, Pueblo, Reading, Richmond, Rochester, Rock Island, Salt Lake City, San Antonio, San Diego, San Francisco, Seattle, Schenectady, St. Louis, Toledo, Tulsa, Washington, York.		
World We Live In	30	154
Dist.: Sterling Television Co.		
CURRENTLY SHOWING IN: Minneapolis, New Haven, York.		

Series Name	Length in Minutes	No. Releases Available
<b>Drama</b>		
American Wit and Humor	30	8
Dist.: The March of Time		
CURRENTLY SHOWING IN: Seattle, Honolulu.		
Counterpoint (Rebound)	30	26
Dist.: United Television Programs		
CURRENTLY SHOWING IN: Chattanooga, Davenport, Denver, Detroit, Lincoln, Los Angeles, Phoenix, Pittsburgh, Pueblo, Salt Lake City, Rochester, Tucson.		
Crown Theater	30	52
Dist.: CBS Television Film Sales		
CURRENTLY SHOWING IN: Pittsburgh.		
Douglas Fairbanks Jr. Presents	30	39
Dist.: NBC TV Film Division		
CURRENTLY SHOWING IN: Albuquerque, Ames, Atlantic City, Bangor, Binghamton, Bloomington, Boston, Chicago, Colorado Springs, Davenport, Denver, Detroit, El Paso, Fresno, Grand Rapids, Honolulu, Houston, Indianapolis, Kalamazoo, Kansas City, Lansing, Lubbock, Milwaukee, Minneapolis, Nashville, New Haven, New York, Oklahoma City, Omaha, Peoria, Pueblo, Reading, Rochester, St. Louis, Salt Lake City, San Diego, San Francisco, Seattle, Spokane, Springfield, Toledo, Tucson, Utica.		
Half Hour Theater	30	39
Dist.: Sterling Television Co.		
CURRENTLY SHOWING IN: Albuquerque, Ames, Atlantic City, Bangor, Binghamton, Bloomington, Boston, Chicago, Colorado Springs, Davenport, Denver, Detroit, El Paso, Fresno, Grand Rapids, Honolulu, Houston, Indianapolis, Kalamazoo, Kansas City, Lansing, Lubbock, Milwaukee, Minneapolis, Nashville, New Haven, New York, Oklahoma City, Omaha, Peoria, Pueblo, Reading, Rochester, St. Louis, Salt Lake City, San Diego, San Francisco, Seattle, Spokane, Springfield, Toledo, Tucson, Utica.		
Hollywood Half Hour	30	26
Dist.: Consolidated Television Sales		
CURRENTLY SHOWING IN: Amarillo, Atlanta, Colorado Springs, Denver, Houston, Lincoln, Little Rock, Louisville, Lubbock, New York, Norfolk, Oshkosh, Richmond, Rock Island, Scranton, Spokane, Springfield, Tucson, Wichita.		
Invitation Playhouse	15	26
Dist.: Guild Films, Inc.		
CURRENTLY SHOWING IN: Bloomington, Chicago, Colorado Springs, Denver, Indianapolis, Johnstown, Kansas City, Los Angeles, Minneapolis, New Orleans, New York, Portland, Providence, Rock Island, Schenectady, South Bend.		
Into the Night	30	26
Dist.: Sterling Television Company		
CURRENTLY SHOWING IN: Cincinnati, Minneapolis, New York, York.		
Jonathan Story	15	52
Dist.: Sterling Television Company		
CURRENTLY SHOWING IN: Charlotte, Cleveland, Greensboro, Minneapolis, New York, Salt Lake City, Washington, York.		
Little Show	15	26
Dist.: Sterling Television Company		
CURRENTLY SHOWING IN: New York, York.		
Little Theater	15	39
Dist.: Tee Vee Company		
CURRENTLY SHOWING IN: Chicago, Denver, Detroit, Erie, Greensboro, Johnstown, Miami, Milwaukee, Nashville, New York, Pittsburgh, Toledo, Tulsa, Washington.		
Night Editor	15	26
Dist.: Harry S. Goodman Productions		
CURRENTLY SHOWING IN: Buffalo, Cincinnati, Columbus, Dayton, Detroit, Johnstown, Lansing, New Haven, Philadelphia, Pittsburgh, San Francisco.		
Play of the Week	30	26
Dist.: PSI-TV		
CURRENTLY SHOWING IN: Detroit, El Paso, Grand Rapids, Lincoln, Lubbock.		
Pulse of the City	15	13
Dist.: Telescene Film Productions		
CURRENTLY SHOWING IN: Detroit, Indianapolis, Kansas City, Lubbock, Memphis, Milwaukee, Minneapolis, New Haven, Providence, San Francisco, Schenectady.		
Royal Playhouse	30	52
Dist.: United Television Programs, Inc.		
CURRENTLY SHOWING IN: Charlotte, Chicago, Davenport, Detroit, El Paso, Fort Worth, Indianapolis, Kalamazoo, Los Angeles, Milwaukee, New York, Peoria, Pueblo, San Diego, Tulsa.		
Strange Adventure	15	52
Dist.: CBS Television Film Sales		
CURRENTLY SHOWING IN: Albuquerque, Amarillo, Austin, Colorado		

Series Name	Length in Minutes	No. Releases Available
Spring, Denver, Detroit, El Paso, Lawton, Lincoln, Los Angeles, Lubbock, Miami, Minneapolis, Nashville, Tucson, York.		
Television Theater	26	13
Dist.: Stuart Reynolds Productions		
CURRENTLY SHOWING IN: Cincinnati, Dallas, Davenport, Indianapolis, Kansas City, Milwaukee, Salt Lake City, San Antonio, Seattle.		
This Is the Story (Historical)	15	78
Dist.: Morton Television Productions		
CURRENTLY SHOWING IN: Davenport, Dallas-Fort Worth, Indianapolis, Kansas City, Los Angeles, Milwaukee, Salt Lake City, San Antonio, San Francisco, Seattle.		

Series Name	Length in Minutes	No. Releases Available
<b>Miscellaneous</b>		
Adventures in Living	15-30	26
Dist.: Sterling Television Co., Inc.		
CURRENTLY SHOWING IN: Cleveland, Detroit, Minneapolis.		
Fun With Felix	15	13
Dist.: United Artists Television		
CURRENTLY SHOWING IN: Peoria.		
Hollywood on the Line	15	26
Dist.: CBS Television Film Sales		
CURRENTLY SHOWING IN: Austin, Beaumont.		
Kieran's Kaleidoscope	15	130
Dist.: United Artists Television		
CURRENTLY SHOWING IN: Boston, Honolulu, Milwaukee, New York, Oklahoma City, Providence, Rochester, Salt Lake City, San Diego, San Francisco, South Bend.		
Norman Brokenshire's Handy Man	5	52
Dist.: United Artists Television		
CURRENTLY SHOWING IN: York.		
Stranger Than Fiction	15	63
Dist.: United World Films, Inc.		
CURRENTLY SHOWING IN: Boston, Buffalo, Dallas-Fort Worth, Detroit, Erie, Jacksonville, Miami, Philadelphia, Portland, San Antonio, St. Louis, San Diego, San Francisco, Schenectady.		

Series Name	Length in Minutes	No. Releases Available
<b>Musical</b>		
Ballets De France	15	26
Dist.: The March of Time		
Holiday in Paris	30	13
Dist.: CBS Television Film Sales		
CURRENTLY SHOWING IN: Amarillo, Beaumont, Honolulu.		
Music of the Masters	30	13
Dist.: Screen Gems, Inc.		
Musical Sketchbook	60	9
Dist.: Major TV Productions		
Old American Barn Dance	30	26
Dist.: United Television Programs, Inc.		
CURRENTLY SHOWING IN: Columbus, Denver, Peoria, Pueblo, Spokane, Roanoke, Rochester.		
Paradise Island	15	26
Dist.: Consolidated TV Programs		
CURRENTLY SHOWING IN: Amarillo, Colorado Springs, Lincoln, Little Rock, Louisville, Mobile, Oshkosh, Scranton, Spokane, Springfield, Tucson, Wichita.		
Studio Telecriptions	2	200
Dist.: United Television Programs		
CURRENTLY SHOWING IN: Altoona, Amarillo, Atlanta, Baltimore, Birmingham, Bridgeport, Charlotte, Chicago, Cincinnati, Columbus, Davenport, Detroit, El Paso, Honolulu, Houston, Kansas City, Lancaster, Lansing, Lawton, Lincoln, Los Angeles, Memphis, Minneapolis-St. Paul, Milwaukee, Mobile, New Orleans, New York, Norfolk, Peoria, Philadelphia, Pittsburgh, Pueblo, Roanoke, St. Louis, San Antonio, San Diego, San Francisco, Schenectady, Spokane, Tacoma, Washington.		
TV Disk Jockey Toons	3	60
Dist.: Screen Gems, Inc.		
CURRENTLY SHOWING IN: Atlanta, Austin, Boston, Charlotte, Chicago, Cleveland, Columbus, Dayton, Detroit, New York, Toledo, Washington.		
The Vienna Philharmonic Orchestra	15-30	13
Dist.: Sterling Television Company		
CURRENTLY SHOWING IN: New Orleans, Cleveland.		
The World's Immortal Operas	30	7
Dist.: CBS Television Film Sales		
CURRENTLY SHOWING IN: Amarillo, Beaumont.		

Series Name	Length in Minutes	No. Releases Available
<b>Mystery</b>		
Boston Blackie	30	78
Dist.: Ziv Television Productions		
CURRENTLY SHOWING IN: Atlanta, Baltimore, Binghamton, Birmingham, Bloomington, Boston, Chicago, Cincinnati, Charlotte, Columbus, Dallas-Fort Worth, Dayton, Detroit, Houston, Huntington, Indianapolis, Jacksonville, Kalamazoo, Lansing, Los Angeles, Memphis, Miami, Minneapolis-St. Paul, New Haven, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Phoenix, Pittsburgh, Providence, Richmond, St. Louis, San Francisco, Syracuse, Toledo, Utica, Washington.		
Cases of Eddie Drake	30	13
Dist.: CBS Television Film Sales		
CURRENTLY SHOWING IN: Amarillo, El Paso, Mobile, Reading.		
Files of Jeffrey Jones	30	39
Dist.: CBS Television Film Sales		
CURRENTLY SHOWING IN: Amarillo, Bangor, Boston, Charlotte, Chicago, Cincinnati, Colorado Springs, Columbus, Detroit, El Paso, Honolulu, Kansas City, Lansing, Lincoln, Louisville, Lubbock, Nashville, Pittsburgh, Providence, San Francisco, Springfield, Toledo.		
Front Page Detective	36	39
Dist.: Consolidated Television Sales		

Series Name	Length in Minutes	No. Releases Available
<b>News</b>		
CURRENTLY SHOWING IN: Amarillo, Bloomington, Chicago, Colorado Springs, Denver, El Paso, Houston, Jackson, Lincoln, Louisville, Little Rock, Los Angeles, Lubbock, Minneapolis, Mobile, New York, Oshkosh, Philadelphia, Roanoke, Rock Island, Scranton, Spokane, Tucson, Washington, Wichita.		
Heart of the City (Big Town)	30	26
Dist.: United Television Programs, Inc.		
CURRENTLY SHOWING IN: Austin, Brownsville, Denver, Detroit, Huntington, Lansing, Los Angeles, Miami, Norfolk, Providence, Phoenix, San Francisco.		
Hollywood Offbeat	30	13
Dist.: United Television Programs, Inc.		
CURRENTLY SHOWING IN: Baltimore, Cleveland, Los Angeles, Minneapolis.		
I'm the Law	30	26
Dist.: MCA-TV		
CURRENTLY SHOWING IN: Altoona, Amarillo, Baltimore, Chicago, Colorado Springs, Dallas, Detroit, Houston, Kansas City, Los Angeles, Lubbock, New Orleans, New York, Peoria, Philadelphia, Pittsburgh, Reading, San Francisco, Washington.		
Craig Kennedy Criminologist	30	26
Dist.: Louis Weiss and Co.		
CURRENTLY SHOWING IN: Philadelphia, San Diego.		
Meet the Victim	15	13
Dist.: Sterling Television Co., Inc.		
CURRENTLY SHOWING IN: Boston, Baton Rouge, Buffalo, Columbus, Omaha, Pittsburgh, Richmond, Salt Lake, San Francisco, Seattle, Toledo, York.		
Public Prosecutor	13 & 18	26
Dist.: Consolidated Television Sales		
CURRENTLY SHOWING IN: Amarillo, Colorado Springs, Erie, Indianapolis, Kansas City, Lincoln, Little Rock, Louisville, Lubbock, Miami, Mobile, Oshkosh, Providence, Roanoke, Rochester, Scranton, Seattle, Spokane, Springfield, Tucson, Wichita Falls.		
Scotland Yard	30	13
Dist.: Du Mont Television Network		

Series Name	Length in Minutes	No. Releases Available
<b>Quiz</b>		
Adventures in News for Young America	12	Current Weekly
Dist.: 20th Century-Fox		
CURRENTLY SHOWING IN: Buffalo, Charlotte, Cleveland, Detroit, Houston, Kansas City, Minneapolis, New Orleans, San Francisco, Seattle.		
Close-Up	15	52
Dist.: Guild Films, Inc.		
CURRENTLY SHOWING IN: Denver, Indianapolis, Providence, Rock Island.		
Daily News Report	10	Daily
Dist.: NBC Film Div.		

# Feature Film, Shorts And Cartoon Firms

**Acme Electronix**  
W. 3d & Lakeside  
Cleveland 13, Ohio

**Acus Pictures Corp.**  
165 W. 46th St.  
New York 36, N. Y.

**A. F. Films, Inc.**  
1600 Broadway  
New York 19, N. Y.

**American-British TV Movies, Inc.**  
200 W. 57th St., New York, N. Y.

**American Film Co.**  
1329 Vine St.  
Philadelphia, Pa.

**Toby Anguish Motion Picture Productions**  
8470 Melrose Ave.  
Los Angeles, 46, Calif

**Associated Program Services**  
151 W. 46th St.  
New York, N. Y.

**Association Films**  
347 Madison Ave.  
New York, N. Y.

**Atlantic Television Corp.**  
130 W. 46th St.  
New York 19, N. Y.

**Atlas Television Corp.**  
15 W. 44th St.  
New York, N. Y.

**Albert Black TV Productions, Inc.**  
1270 Sixth Ave.  
New York, N. Y.

**Bray Studios, Inc.**  
729 Seventh Ave.  
New York, N. Y.

**British Information Service**  
30 Rockefeller Plaza  
New York, N. Y.

**Chase Pictures Corp.**  
15 W. 44th St.  
New York, N. Y.

**Commonwealth Film & Television Co.**  
723 Seventh Ave.  
New York 36, N. Y.

**Cornell Film Co.**  
1501 Broadway  
New York 36, N. Y.

**Crystal Pictures, Inc.**  
1564 Broadway  
New York, N. Y.

**Dudley Television Corp.**  
9908 Santa Monica Blvd.  
Beverly Hills, Calif.

**Du Mont Film Syndication Dept.**  
515 Madison Ave.  
New York 22, N. Y.

**Film Center**  
915 12th St., N.W.  
Washington, D. C.

**Films of the Nation**  
62 W. 45th St.  
New York, N. Y.

**Film Studios of Chicago**  
135 S. La Salle St.  
Chicago, Ill.

**Film Vision Corp.**  
1501 Broadway  
New York 36, N. Y.

**Globe TV Corp.**  
8580 Sunset Blvd.  
Hollywood 46, Calif.

**Governor TV Attractions, Inc.**  
151 W. 46th St.  
New York, N. Y.

**Guild Films Inc.**  
510 Madison Ave.  
New York, N. Y.

**Jam Handy Organization**  
930 Pennsylvania Ave.  
Pittsburgh, Pa.

**Hoffberg Productions**  
362 W. 44th Street  
New York, N. Y.

**Hollywood Film Enterprises**  
6060 Sunset Blvd.  
Hollywood 28, Calif.

**Hollywood Television Service**  
Republic Studios  
North Hollywood, Calif.

**Hollywood TV Productions**  
505 Fifth Ave.  
New York, N. Y.

**Hygo Television Films, Inc.**  
60 W. 46th St.  
New York, N. Y.

**Hyperion Films**  
1564 Broadway  
New York, N. Y.

**Ideal Pictures**  
65 E. South Water St.  
Chicago, Ill.

**International Film Bureau**  
57 E. Jackson Blvd  
Chicago 4, Ill.

**International Movie Producers' Service (IMPS)**  
515 Madison Ave.  
New York, N. Y.

**Herbert S. Laufman & Co.**  
624 S. Michigan Ave.  
Chicago 5, Ill.

**M & A Alexander Productions, Inc.**  
6040 Sunset Blvd.  
Hollywood 28, Calif.

**Major Television Productions**  
1270 Sixth Ave.  
New York 20, N. Y.

**Masterpiece Productions, Inc.**  
45 W. 45th St.  
New York, N. Y.

**Modern Talking Pictures**  
46 Rockefeller Plaza  
New York, N. Y.

**Mogull's Film Co.**  
112 W. 48th St.  
New York, N. Y.

**Monogram**  
4376 Sunset Blvd.  
Hollywood, Calif.

**Motion Pictures for Television (MPTV)**  
655 Madison Ave.  
New York, N. Y.

**NBC TV Film Division**  
30 Rockefeller Plaza  
New York, N. Y.

**Official Films, Inc.**  
25 W. 45th St.  
New York, N. Y.

**Olio Video Television**  
20 E. 42d St.  
New York, N. Y.

**Paramount Television Productions Inc.**  
1501 Broadway  
New York 18, N. Y.

**Peerless Productions, Inc.**  
729 Seventh Ave.  
New York 19, N. Y.

**Peerless Television Productions, Inc.**  
1041 North Formosa Ave.  
Hollywood 46, Calif.

**Pictorial Films, Inc.**  
1501 Broadway  
New York 18, N. Y.

**Post Pictures Corp.**  
115 W. 45th St.  
New York, N. Y.

**Princeton Film Center**  
Carter Road  
Princeton, N. J.

**PSI-TV, Inc.**  
221 W. 57th St.  
New York, N. Y.

**Quality Films, Inc.**  
1040 Las Palmas  
Hollywood, Calif.

**Sack Television Enterprises**  
358 W. 44th St.  
New York, N. Y.

**Select Motion Pictures**  
326 A Oak St.  
Kansas City, Mo.

**Shilin Productions**  
450 W. 56th St.  
New York, N. Y.

**Simmell-Meservey**  
321 S. Beverly Drive  
Beverly Hills, Calif.

**Snyder Telescriptions Sales**  
229 W. 42d St.  
New York, N. Y.

**Specialty Television Films, Inc.**  
1501 Broadway  
New York, N. Y.

**Standard Tele. Corp.**  
1203 W. 7th St.  
Los Angeles 17, Calif.

**Station Distributors, Inc.**  
40 E. 51st St.  
New York, N. Y.

**Sterling Television Co.**  
316 W. 57th St.  
New York, N. Y.

**Stuart Reynolds Productions, Inc.**  
321 S. Beverly Drive  
Beverly Hills, Calif.

**TV Snapshots, Inc.**  
50 Park Ave.  
New York, N. Y.

**Telecast Films, Inc.**  
112 W. 48th St.  
New York 19, N. Y.

**Tele-Picture, Inc.**  
1650 Broadway  
New York, N. Y.

**Television Exploitation, Inc.**  
101 W. 55th St.  
New York, N. Y.

# Film Program Series Distribution Offices

**Academy Film Productions**  
123 W. Chestnut  
Chicago, Ill.

**Apex Film Corp.**  
971 N. La Cienega Blvd.  
Los Angeles, Calif.

**Arrow Syndicator**  
7324 Santa Monica Blvd.  
Hollywood, Calif.

**Atlas Television Corp.**  
15 W. 44th St.  
New York 18, N. Y.

**Beacon Television Features**  
420 Boylston St.  
Boston, Mass.

**Albert Black Television Productions**  
1270 Sixth Ave.  
New York, N. Y.

**British Information Service**  
30 Rockefeller Plaza  
New York, N. Y.

**CBS Television Film Sales**  
485 Madison Ave.  
New York 22, N. Y.

**Commodore Productions**  
1350 N. Highland  
Hollywood, Calif.

**Commonwealth Film & Television Co.**  
723 Seventh Ave.  
New York, N. Y.

**Consolidated Television Sales**  
25 Vanderbilt Ave.  
New York 17, N. Y.

**Coronet Films**  
65 E. S. Water St.  
Chicago 1, Ill.

**Du Mont Network Film Department**  
515 Madison Ave.  
New York, N. Y.

**Dynamic Films**  
112 W. 89th St.  
New York, N. Y.

**David Eitelson & Assoc.**  
111 W. Washington St.  
Chicago 2, Ill.

**Explorers Pictures Corp.**  
1501 Broadway  
New York 36, N. Y.

**Film Studios of Chicago**  
135 S. La Salle St.  
Chicago, Ill.

**Film Vision Corp.**  
1501 Broadway  
New York 36, N. Y.

**Films of the Nation**  
62 W. 45th St.  
New York, N. Y.

**George F. Foley Inc.**  
9 E. 45th St.  
New York, N. Y.

**Harry S. Goodman Productions**  
19 E. 53d St.  
New York, N. Y.

**Guild Films**  
510 Madison Ave.  
New York, N. Y.

**Hoffberg Productions**  
362 W. 44th St.  
New York 36, N. Y.

**Hollywood Television Service**  
Republic Studios  
North Hollywood, Calif.

**Ideal Pictures**  
65 E. South Water St.  
Chicago, Ill.

**International Film Bureau**  
6 N. Michigan Ave.  
Chicago, Ill.

**International News Service**  
235 E. 45th St.  
New York, N. Y.

**Interstate Television Corp.**  
Allied Artists  
Hollywood, Calif.

**Kagran Films**  
4 W. 58th St.  
New York, N. Y.

**Lakeside Television Co.**  
1465 Broadway, New York, N. Y.

**Major Television Productions**  
1270 Sixth Ave.  
New York, N. Y.

**Mansfield Enterprises**  
46 E. 53rd St.  
New York, N. Y.

**The March of Time**  
369 Lexington Ave.  
New York, N. Y.

(Continued on page 76)

# Educational, Pubserv, Industrial, Religious

**A. F. Films, Inc.**  
1600 Broadway, New York, N. Y.

**Acme Quality Prints, Inc.**  
8250 St. Aubin Ave., Detroit, Mich.

**Paul Alley Productions**  
619 W. 54th St., New York, N. Y.

**American Cancer Society**  
47 Beaver St., New York, N. Y.

**American National Cattlemen's Assn.**  
515 Cooper Building, Denver, Colo.

**American Red Cross**  
315 Lexington Ave., New York, N. Y.

**American Society of Interior Design**  
12 E. 41st St., New York, N. Y.

**Toby Anguish**  
8470 Melrose, Los Angeles, Calif.

**Anti-Defamation League**  
212 Fifth Ave., New York, N. Y.

**Association Films, Inc.**  
347 Madison Ave., New York 17, N. Y.

**Atomic Energy Commission**  
P. O. Box 5400, Albuquerque, N. M.

**Audio Productions**  
630 9th Ave., New York, N. Y.

**Automobile Club of New York**  
28 E. 78th St., New York, N. Y.

**Bell Aircraft Co.**  
Public Relations Dept., Buffalo, N. Y.

**Brandon Films, Inc.**  
200 W. 57th St., New York, N. Y.

**British Information Service**  
30 Rockefeller Plaza, New York, N. Y.

**Canadian National Railway System**  
630 Fifth Ave., New York 20, N. Y.

**Cancer Society**  
699 S. Wilshire Blvd., Los Angeles, Calif.

**Care Film Unit**  
20 Broad St., New York, N. Y.

**Cathedral Films**  
140 N. Hollywood Way, Burbank, Calif.

**Chief, Radio TV Branch**  
Office of Chief of Information  
Room 2D, 644, The Pentagon  
Washington 25, D. C.

**The Christophers**  
18 E. 48th St., New York, N. Y.

**Cine-Tele**  
6327 Santa Monica Blvd.  
Hollywood 38, Calif.

**Colonial Williamsburg**  
Goodwin Building  
Williamsburg, W. Va.

**Committee for Free Asia**  
2 Pine St., San Francisco, Calif.

**Community Chest & Councils of America**  
155 E. 44th St., New York, N. Y.

**Congress of Industrial Organization**  
718 Jackson Place, N. W.  
Washington 6, D. C.

**Ford Motor Company**  
The Rotunda, Dearborn, Mich.

**Davidson College**  
Davidson, N. C.

**Ducks Unlimited, Inc.**  
342 Madison Ave., New York, N. Y.

**Dudley Television Corp.**  
9908 Santa Monica Blvd.  
Beverly Hills, Calif.

**Dynamic Films**  
112 W. 89th St., New York, N. Y.

**Emperor Films, Inc.**  
330 W. 42nd St., New York, N. Y.

**Evans & Hankinson, Inc.**  
33 W. 46th St., New York 19, N. Y.

**Family Theater**  
7201 Sunset Blvd., Los Angeles, Calif.

**Film Graphics**  
245 W. 55th St., New York, N. Y.

**Films of the Nations, Inc.**  
62 W. 45th St., New York, N. Y.

**Freedom's Foundation**  
Valley Forge, Pa.

**General Electric Corporation**  
P. O. Box 4659, Atlanta, Ga.

**Hamilton Wright Organization**  
30 Rockefeller Plaza, New York, N. Y.

**Jam Handy Organization**  
930 Penn Ave., Pittsburgh, Pa.

**Health Information Foundation**  
420 Lexington Ave., New York, N. Y.

**Harding College**  
Motion Picture Division, Dearcy, Ark.

**Institute of Visual Training**  
40 E. 49th St., New York, N. Y.

**Jesuit Mission Bureau**  
4511 W. Mission Blvd., St. Louis, Mo.

(Continued on page 76)

Thar's  
gold  
in  
them  
old  
films



Have you a store  
of negatives  
unusable because  
of shrinkage? The  
new PEER-RENU  
Treatment will  
restore them to  
usefulness.

Write for details.

**PEERLESS**  
FILM PROCESSING CORPORATION  
165 WEST 46TH STREET, NEW YORK 36, N. Y.  
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

The FIRST name in outstanding  
television production



**ZIV-TELEVISION PROGRAMS, INC.**  
1529 Madison Road  
Cincinnati 6, Ohio  
New York Hollywood

Write for information on  
Available ZIV PROGRAMS

Welcome  
**NARTB**  
Delegates!

See Latest TV Film  
Processing Methods

Visit Our Modern Plant  
While You Are in Town

**ACME**  
FILM LABORATORIES, Inc.  
1161 North Highland Ave., Hollywood, Calif.  
Hillside 7471

ATTENTION  
**NARTB CONVENTIONERS!**

**IF** You're in Los Angeles  
Your feet hurt  
You'd like to relax a while  
You'd like some liquid refreshment  
Com'on over to the Statler

Bernice Coe • Saul Turell • Lee Orgel

**STERLING TELEVISION CO., Inc.**

Let FILMACK Make Your TV Film Spots By Mail



Hundreds of Ad Agencies rely on Filmack  
for TV Spots by Mail. With our 35 Years  
Experience, Huge Facilities, and Expert  
Craftsmen, we can produce all types of  
stop-motion, full animation and TV slides!  
... Send in your Storyboards for quotes.

**FILMACK STUDIOS 1329 SOUTH WABASH AVE., CHICAGO**

# Station Survey of Live Vs. Film Programing

The Billboard's survey of stations indicates that more than half of those that were on the air six months ago are carrying more film programing today than they were six months ago. Of the 50 television stations in this category in The Billboard's sample, only five, or 10 per cent, reported that they were showing less film today. The remaining 40 per cent claim about the same amount today as six months ago. The stations participating in the survey gave either the percentage of total air time taken up by locally projected film or the over-all percentage of cellu-

loid programing. On the average, film accounted for 48 per cent of station air time. A study of the chart reveals that the post-thaw stations have the greatest percentage of film shows. But there generally does not appear to be any marked difference between single-station and multi-station markets. It is nevertheless a troublesome fact that it is about impossible to book a film series into a single-channel city these days. Tho the non-competition stations carry about the same amount of film as others, they are usually all booked up, especially in the bigger single-station markets like Pittsburgh.

### OVER-ALL

Station	City	No. Stations in City	% Film	% Live	Am't film compared with July, '52
KHJ-TV	Los Angeles	7	60	40	same
KTLA-TV	Los Angeles	7	50	50	more
WATV	Newark, N. J.	7	62.5	37.5	same
WABD	New York	7	40.6	59.4	more
WCBS-TV	New York	7	41	59	more
WJZ-TV	New York	7	—	—	more
WNBT	New York	7	32	68	more
WOR-TV	New York	7	39	61	more
WTTG	Washington	4	55	45	more
KKTU	Colorado Springs	2	82	18	not on air July, 1952
WOC-TV	Davenport	2	33	67	less
WHIO-TV	Dayton	2	21	79	more
WAVE-TV	Louisville	2	31.25	68.75	more
KEYA-TV	San Antonio	2	80	20	more
KONA-TV	Honolulu	2	100	none	not on air July, 1952
WAAM-TV	Baltimore	3	41	59	more
WLW-TV	Cincinnati	3	38.1	61.9	more
WXEL-TV	Cleveland	3	53	47	less
WEWS-TV	Cleveland	3	26.45	73.65	more
WXYZ-TV	Detroit	3	44	56	more
WJBK-TV	Detroit	3	28.1	71.9	more
WFIL-TV	Philadelphia	3	42.5	57.5	less
WJAC-TV	Johnstown	1	30	70	same
WTAR-TV	Norfolk	1	30	70	more
WDTV	Pittsburgh	1	53	47	same
KHQ-TV	Spokane	1	92	8	not on air July, 1952

### LOCAL TIME ONLY

Station	City	No. Stations	% Film	% Live	Am't film compared with July, '52
WBKB	Chicago	4	28.2	31.6	same
WGN-TV	Chicago	4	43	45	more
WAGA-TV	Atlanta	3	15	25.2	less
WKRC-TV	Cincinnati	3	33.3	10.2	same
WNBK	Cleveland	3	35.63	6.78	more
(not incl. news)					
KRLD	Dallas	3	25	18	same
WWJ-TV	Detroit	3	25	25	same
KRON	San Francisco	3	36	28	more
KFEL-TV	Denver	2	40	54	not on air July, 1952
KSTP-TV	Minneapolis	2	—	—	same
WOW-TV	Omaha	2	20	17	same
KDYL-TV	Salt Lake City	2	46	34	more
KSL-TV	Salt Lake City	2	32	20	same
WHEN-TV	Syracuse	2	33.3	33.3	more
WBTV	Charlotte	1	49.7	12.8	more
WBAP-TV	Fort Worth	1	37	30	more
WFMY-TV	Greensboro	1	25.35	50	more
WSAZ-TV	Huntington	1	29	13	more
WFBM	Indianapolis	1	28	39	same
WMCT	Memphis	1	10.9	17.6	less
WTMJ	Milwaukee	1	23	31	same
WNHC-TV	New Haven	1	34.2	13.3	more
(net lines & net film)					
WDSU-TV	New Orleans	1	22	17	—
WKY-TV	Oklahoma City	1	25	30	same
WTVR-TV	Richmond	1	10.3	13.3	same
WHAM-TV	Rochester	1	13	14	same
KSD-TV	St. Louis	1	20	10	same
KING-TV	Seattle	1	25	30	more
KOTV	Tulsa	1	15	18	same

# Monthly TV Film Buying Report

Each month The Billboard presents this report on TV film syndication sales for the previous month. While this list is in no way intended to be a complete buying report, it is representative enough to give a reasonably accurate picture of buying activity in the field.

Syndication sales were comparatively slow during February. The big new shows, such as "Favorite Story" and "Douglas Fairbanks Presents," had been taken up so rapidly during their first sales drives that there were only few additional markets left to take them during February. One new series that did enjoy brisk sales during February was "I'm the Law," a whodunit starring George Raft and distributed by MCA-TV.

The new stations, of course, continued to be the most active buyers of film series. Also, during February, The Billboard reported a growing number of instances of distributors selling their whole catalog to individual new stations. For instance, Consolidated Television Sales sold its nine series to WTVU, Scranton, Pa.; KTTS-TV, Springfield, Mo.; KKTU, Colorado Springs, Colo.; KWFT, Wichita Falls, Tex.; WOSH, Oshkosh, Wis., and Little Rock.

Ziv Television Programs sold its nine packages to WBRE-TV, Wilkes-Barre, Pa.; WHIZ, Zanesville, O.; WNOK, Columbia, S. C.; WNOW, York, Pa.; WOSH, Oshkosh, Wis.; WEEU, Reading, Pa.; WNKX, Saginaw, Mich.; KELO, Sioux Falls, S. D., and WWLP, Springfield, Mass.

Series-Distributor	Station-City	Sponsor-Agency
Boston Blackie	WGN-TV, Chicago	
Ziv Television Productions		
Old American Barn Dance	WGN-TV, Chicago	
Kling Studios		
Jackson and Jill	WGN-TV, Chicago	
Consolidated TV Sales		
The Lilli Palmer Show	WBKB, Chicago	Revlon Corp.
NBC TV Film Division	Seattle	Conti Castile Shampoo Birmingham, Castleman & Pierce
Douglas Fairbanks Presents	Binghamton, N. Y.	
NBC TV Film Division	Atlantic City	Liebman Breweries
	Springfield, Mass.	
	New Britain, Conn.	Haffenreffer Brewing Co.
	Bangor, Me.	
	KDZA-TV, Pueblo, Colo.	
	KRDO-TV, Colorado Springs, Colo.	
	KVOA-TV, Tucson, Ariz.	
TV Disk Jockey Films	WCAU-TV, Philadelphia	
Screen Gems	WNOK-TV, Columbia, S. C.	
	Toronto	
Johnny Mack Brown Westerns	WDTV, Pittsburgh	
Vitapix		
Time for Beany	WWLP, Springfield, Mass.	
Paramount TV Productions	KRLD-TV, Dallas	
	KTSM-TV, El Paso, Tex.	
	KSWO-TV, Lawton, Okla.	
	WBRC-TV, Birmingham	
	KDUB-TV, Lubbock, Tex.	
	KOLN-TV, Lincoln, Neb.	
Wrestling From Hollywood	KSWO-TV, Lawton, Okla.	
Paramount TV Productions	WLEV-TV, Allentown, Pa.	
	WLVA-TV, Lynchburg, Va.	
	WSBA-TV, York, Pa.	
	WJTV, Jackson, Miss.	
I'm the Law	WBKB, Chicago	Aaron Heating Company
MCA-TV	San Francisco	
	Dallas	
	Houston	Sears, Roebuck
	New Orleans	
Favorite Story	New Orleans	Maison Blanche Dept. Store
Ziv TV Programs	Cincinnati	
	Dayton, O.	Wiedemann Breweries
	Columbus, O.	
Music Hall Varieties	Montgomery, Ala.	
Official Films	Norfolk, Va.	
Sportscholar	WDTV, Pittsburgh	
United World Films		
Madison Square Garden	KGMB-TV, Honolulu	Tide Water Oil
Du Mont TV Network		
Dangerous Assignment	Peoria, Ill.	Manor House Coffee
NBC TV Film Division	Charleston, W. Va.	S. A. Myers Jewelry
	Raleigh, N. C.	
	Columbia, S. C.	Ecker's Drugstores
	KSWO-TV, Lawton, Okla.	
	KELO-TV, Sioux Falls, S. D.	
	KOLN-TV, Lincoln, Neb.	
Armchair Adventure	WTVJ, Miami	Maul Industries
Sterling Television		
Handy Andy	KOB-TV, Albuquerque, N. M.	Broadway Lumber Co.
Sterling Television		
Paradise Island	WTVJ, Miami	Public Mortgage Company
Consolidated TV Sales		
TV Close-Ups	WBEN-TV, Buffalo	AlSCO Sales
Consolidated TV Sales		
Ringside With the Rasslers	KMTV, Omaha	
Consolidated TV Sales		
Public Prosecutor	WHAM-TV, Rochester, N. Y.	
Consolidated TV Sales		
Crusader Rabbit	WAGA-TV, Atlanta	Clover Dale Dairies
Consolidated TV Sales		
Crown Theater	10 markets	Ohio Oil Company
CBS TV Film Sales		
Counterpoint	Salt Lake City	
United TV Programs	Tucson, Ariz.	Purity Biscuit Co.
	Phoenix, Ariz.	
Famous Playhouse	Washington	Chrysler Dealers
MCA-TV	Chicago	

- King's Crossroads
- Meet the Victim
- The Jonathan Story
- Armchair Adventure
- The Paul Killiam Show
- Beat the Experts
- Going Places With Gadabout Gaddis
- Into the Night
- Tele-Comics
- The Search Christ
- Fearless Fosdick
- The Sightseer
- The Ray Forrest Show
- Music for Everybody
- The World We Live In
- The Vienna Philharmonic Symphony Orchestra
- For the Ladies
- Wonders of the Wild
- This World of Ours
- International Music Hall
- Adventures in Sports
- Adventures in the News
- Features
- Westerns
- Half Hours
- Cartoons
- Fitzpatrick Travelogues
- Adventures in Living
- What's the Record
- Feminine Touch
- Concert Hall
- Seven League Boots



316 West 57th Street  
New York, N. Y.  
JUdson 6-3750  
6715 Hollywood Boulevard  
Hollywood 28, Calif.  
GRanite 2886

# Syndicated Series And Where Showing

Continued from page 29

Series Name	Length in Minutes	No. Releases Available	Series Name	Length in Minutes	No. Releases Available
Three Guesses	15	13	CURRENTLY SHOWING IN: Indianapolis.		
Dist.: 20th Century-Fox			American Sports	12	13
CURRENTLY SHOWING IN: Ames, Indianapolis, Kansas City, Miami, Nashville, Oklahoma City, Pittsburgh, Portland, Richmond.			Dist.: PSI-TV, Inc.		
View the Clue	15	13	CURRENTLY SHOWING IN: Seattle, Miami, Schenectady.		
Dist.: United Artists Television			Beat the Experts	5 & 15	65
Viz Quiz	5	500	Dist.: Sterling Television Company		
Dist.: Videopix, Inc.			CURRENTLY SHOWING IN: Birmingham, Dallas, Detroit, Greensboro, Indianapolis, Oklahoma City.		
<b>Religious</b>					
Bible Readings	15	13	Football Extras	5-6	10
Dist.: Foundation Film Corp.			Dist.: United World Films, Inc.		
Cathedral Films	26	26	CURRENTLY SHOWING IN: Philadelphia, Richmond, Toledo, Tulsa.		
Dist.: Major TV Productions			Football Hi-Lites	10	5
CURRENTLY SHOWING IN: Los Angeles, Memphis, Norfolk, San Francisco, Washington.			Dist.: Atlas Television Corp.		
National Televestpers	12	26	Football This Week	12	10
Dist.: Official Films, Inc.			Dist.: Station Distributors, Inc.		
CURRENTLY SHOWING IN: Phoenix, Tucson.			Goin' Places With Gadabout		
<b>Sports</b>					
Adventures in Sport	15	26	Gaddis - Fishing	15	26
Dist.: Sterling Television Company			Dist.: Sterling Television Co.		
			CURRENTLY SHOWING IN: Cincinnati, Houston, Minneapolis, New York, Schenectady, York.		
			Golf Tips by Johnny Bulla	5	13
			Dist.: Syndicated TV Films		
			Grantland Rice's Sportslights	15	13
			Dist.: Atlas Television Corp.		
			CURRENTLY SHOWING IN: Atlantic City, Columbia, Roanoke.		
			Ringside With the Rasslers	56	52
			Dist.: Consolidated Television Sales		
			CURRENTLY SHOWING IN: Amarillo, Austin, Brownsville, Colorado Springs, Detroit, El Paso, Honolulu, Houston, Lincoln, Little Rock, Louisville, Mobile, Oshkosh, Lubbock, Dallas-Fort Worth, Phoenix, Portland, Roan-		

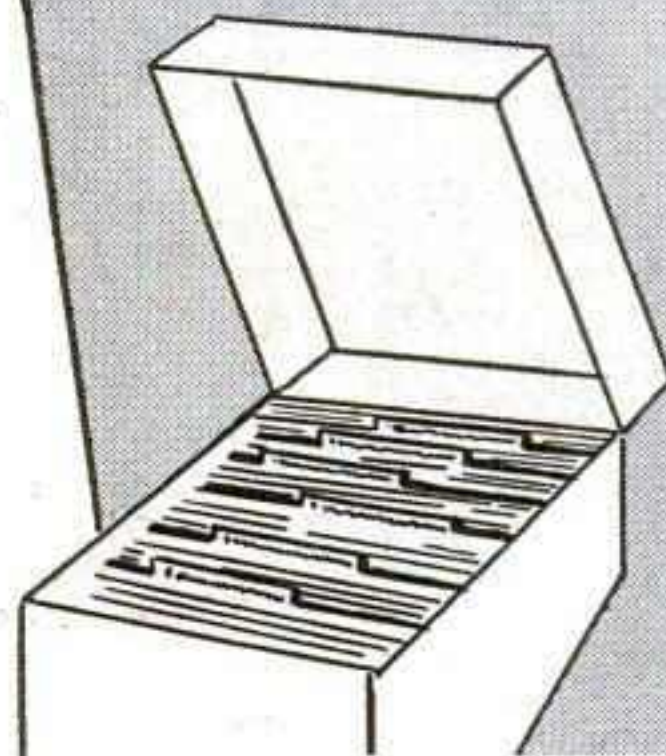
Series Name	Length in Minutes	No. Release Available	Series Name	Length in Minutes	No. Release Available
oke, Sacramento, Salt Lake City, San Francisco, Scranton, Seattle, Spokane, Springfield, Tucson, Wichita.			Portland, San Diego, Tucson, Youngstown.		
Roller Derby	30	52	This Week in Sports	15	Weekly
Dist.: TV Exploitations			Dist.: International News Service		
CURRENTLY SHOWING IN: Brownsville, Detroit, Jacksonville, Johnstown, Miami, Minneapolis, Nashville, Omaha, Pittsburgh, Salt Lake City, San Francisco, South Bend, Utica.			CURRENTLY SHOWING IN: Amarillo, Birmingham, Boston, Buffalo, Chattanooga, Chicago, Dallas-Fort Worth, El Paso, Honolulu, Johnstown, Lincoln, Indianapolis, Louisville, Lubbock, Oklahoma City, Reading, San Francisco, Schenectady, Scranton, St. Louis, Syracuse, Wichita, Youngstown.		
Sportscholar	15	52	Touchdown	15	15
Dist.: United World Films			Dist.: Tel-Ra Productions		
CURRENTLY SHOWING IN: Chicago, Lubbock, Miami, Milwaukee, Pittsburgh, Providence, Salt Lake City, Seattle, York.			CURRENTLY SHOWING IN: Baltimore, Birmingham, Dallas-Fort Worth, Denver, Grand Rapids, Los Angeles, Louisville, Miami, Norfolk, Philadelphia, Richmond, San Antonio, Seattle, Washington.		
Sportsman's Club	15	52	Wrestling From Hollywood 60	Weekly	
Dist.: Syndicated TV Films			Dist.: Paramount TV Productions		
CURRENTLY SHOWING IN: Binghamton, Bloomington, Buffalo, Cleveland, Dayton, Denver, Detroit, El Paso, Greensboro, Houston, Huntington, New Haven, Philadelphia, Portland, Pueblo, Seattle.			CURRENTLY SHOWING IN: Allentown, Atlanta, Austin, Boston, Charlotte, Cleveland, Dallas-Fort Worth, Davenport, Detroit, El Paso, Grand Rapids, Honolulu, Houston, Jackson, Lancaster, Los Angeles, Lawton, Louisville, Lynchburg, Nashville, Norfolk, Philadelphia, Portland, Providence, Reading, Richmond, Roanoke, Salt Lake City, Tulsa, York.		
Sports on Parade	15	104	Dist.: United Artists Television		
Dist.: Sterling Television Co.			CURRENTLY SHOWING IN: Charlotte, Columbus, Huntington, Kalamazoo, New Haven, Peoria, Phoenix, Pittsburgh,		
CURRENTLY SHOWING IN: Austin, Birmingham, Buffalo, Dallas, El Paso, Mobile, New Britain, Richmond, Rochester, South Bend, York.					
Telesports Digest	15	15			
Dist.: United Artists Television					
CURRENTLY SHOWING IN: Charlotte, Columbus, Huntington, Kalamazoo, New Haven, Peoria, Phoenix, Pittsburgh,					

(Continued on page 73)

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# REVIEWS OF TV FILM SHOWS

Have Your Secretary Clip These Reviews and  
Paste Them on 3" x 5" Index Cards



## CHINA SMITH (30 minutes—26 in series)

Adventure

Producer, Bernard Tabakin.  
Directors: Robert Alrich, Arthur Pierson, Ed Mann. Script, Robert Dennis.  
Cast: Dan Duryea, Myrna Dell, Douglass Dumbrille, Marion Carr.  
Distributor: PSI-TV  
Prices on request.

A rapid-fire series of plot twists, gun play, intermittent suspense, hard-boiled sex and local color add up to an action-stuffed half hour for adult audiences. Dan Duryea carries off the lead role with a light Irish brogue and an air of irresponsibility and non-chalance, a most believable characterization of a guy to whom trouble comes easily.

For Full Detailed Review See The Billboard, January 31, 1953, Issue.

## NATIONAL TELEVESPERS (15 minutes—13 in series)

Religious

Produced by Youth Films, Inc.  
Producer, Rev. Dorland Dryer. Script, Raymond Bergquist. Camera, Charles Trego. Music, Edward Kay.  
Distributor: Official Films, Inc.  
Price: High, \$250—Low, 15.

A generally inspirational, non-sectarian series, "Televespers" is keyed for Sunday showing, at sign-on or sign-off. The segment caught consisted of shots of all kinds of churches and was scored with hymns and a sermon. Official Films is pitching this for bank sponsorship, with the stations picking it up on a public service basis.

For Full Detailed Review See The Billboard, January 24, 1953, Issue.

## FAVORITE STORY (30 minutes—26 in series)

Produced by Ziv Television Productions  
Director, Eddie Davis. Host, Adolphe Menjou. Scripts, Jerome Lawrence and Robert E. Lee.  
Distributor, Ziv Television Productions  
Prices on request.

The first drama of Ziv's new series set a high mark for this and other series to shoot at in the way of mature and sensitive film production of genuine literary gems. Eddie Davis' direction was particularly notable in making and sustaining mood. But Adolph Menjou's narration sometimes intruded into the story line.

For Full Detailed Review See The Billboard, January 24, 1953, Issue.

## INVITATION PLAYHOUSE (15 minutes—26 in series)

Drama

Producer, Rene Williams. Director, William Asher. Script, William Asher and Joel Judge.  
Distributor: Guild Films, Inc.  
Price: High, \$560—Low, \$40.

"Invitation Playhouse" manages to pack a great deal of action in its 15 minutes. The segment caught was an ironic glimpse into the career of a naive husband and wife team of jewel robbers. It was well filmed and generally well acted. Best for a late evening slot.

For Full Detailed Review See The Billboard, January 24, 1953, Issue.

## DOUGLAS FAIRBANKS PRESENTS (30 minutes—26 in series)

Drama

Produced by Dougfair, Inc.  
Production supervisor, Herman Blaser. Director, Lawrence Huntington. Scripts, John and Gwen Bagni. Producer-narrator, Douglas Fairbanks, Jr.  
Distributor: NBC TV Film Sales  
Prices on request.

Douglas Fairbanks' new TV film series makes for a mature half hour of drama. It's for viewers who want more than the usual hyped-up melodrama. Filmed in England, the first story, "The Accused," was about an insurance salesman who is unjustly accused of molesting a woman, an old maid who wants to bask in the notoriety. Clifford Evans turned in a strong portrayal of the hapless victim. Production values were good.

For Full Detailed Review See The Billboard, January 17, 1953, Issue.

## THE MAGIC LADY (15 minutes—13 in series)

Children's

Produced by Telemount Pictures, Inc.  
Producer-director, Henry Donovan.  
Cast: Geraldine Larsen, Jerry Maren  
Distributor: Official Films, Inc.  
Price: High, \$100—Low, \$10

The action of the show consists of a series of simple movie tricks, such as a slate drawing of a pig being turned into a real pig with the wave of a wand. The tricks are done by a nice looking young brunette with an elf costumed midget named Boko as her straight man. The pacing is very slow, and they work in fantastic sets. The show is for the kindergarten age group, and Official is pitching it for early morning or lunchtime slotting.

For Full Detailed Review See The Billboard, February 7, 1953, Issue.

## THE LIFE OF RILEY (30 minutes—26 in series)

Comedy

Producer, Tom McKnight. Director, Abby Berlin. Script, Henry Clork.  
Cast: William Bendix, Marjorie Reynolds, Lugene Sanders, Wesley Morgan.  
Distributor, NBC TV Film Division  
Prices on request.

Stations in markets in which Gulf does not sponsor this show on the NBC-TV network have the chance to buy this high bracket situation comedy via syndication. Bill Bendix's portrayal of Riley is pathetic and lovable, as he leads his good, average family into a jam a week. The slapstick is unrestrained, and tho the sight of so much damage may break some viewers up, the show is good for incessant yocks. Production is excellent.

For Full Detailed Review See The Billboard, January 10, 1953, Issue.

## FOR WOMEN ONLY (15 minutes—Weekly)

Women's

Produced by Telenews Productions, Inc.  
Producer, Leona Carney. Commentator, Amy Sedell.  
Distributor: Telenews Productions, Inc.  
Prices on request.

Each week's release includes five to eight separate features. They may be shown as a quarter-hour program or broken up and the several items integrated into a local production. Types of features are such as are found in the slick women's magazines: fashions, food, furniture, famous females. The format employed were generally much more interesting than the hackneyed newsreel chestnuts for women. It's an apt and flexible selling vehicle, with good quality for both eye and ear.

For Full Detailed Review See The Billboard, February 7, 1953, Issue.



# SPOTLIGHT on CALIFORNIA

If the ghosts of the California Forty-Niners should happen to choose this particular week to revisit the scene of their struggles and triumphs, they might well be pleased with what they saw. Those far-sighted pioneers of a century ago would certainly feel at home among their Electronic Age counterparts — the men and women who make up the membership of the National Association of Radio and Television Broadcasters—convening this year in Los Angeles at the invitation of the Southern California Broadcasters Association.

The choice of California for the 31st annual NARTB conclave has more historic and prognostic significance than is usually the case when an industry decides upon a convention site. In coming to California at this time the NARTB was keeping pace with the Wheel of Time which has again completed a full turn to bring forth a new Gold Rush era.

But the 1953 Gold Rush is characterized by some important changes from that of 100 years ago: The miner's pick and sluice box have been superseded by scientific genius, engineering know-how and enlightened showmanship—intangible tools, which, when assiduously and skillfully applied, can and will bring more gold out of the airways than the most optimistic Forty-Niner ever dreamed of mining from the ground.

California has always been rich in the ore that can be milled into entertainment gold. To the radio and television branches of show business it is fast becoming a veritable bonanza. Here are ideal conditions for the development of the industry: A vast talent storehouse, engineering and scientific genius, seasoned administrative personnel and the finest facilities for audio and visual broadcasting to be found on earth.

California, young and vigorous in outlook and approach, certainly promises much for future radio-TV progress. Nearly 11,000,000 residents—prosperous, highly literate citizens—provide an enthusiastic, intelligent audience potential; billion-dollar industries of almost every conceivable type offer rich opportunity for the wide-awake advertising executive; unlimited talent resources provide a pool of available artists unmatched in number and quality elsewhere; technical facilities and scientific experts to man them are in growing supply and already may be found here in more than adequate sufficiency.

These factors—the ore from which the wealth of the new Gold Rush is being milled—spotlight's California's destiny in the radio-television world. The assay runs higher than the purest nugget ever taken from a Forty-Niner's lush claim.

## SPOTLIGHT ON SAN DIEGO

### Afraid of Fortune Tellers?

By DAVE McINTYRE  
Radio-TV Editor,  
San Diego Tribune

San Diego, situated geographically out in left field as California's most Southwesterly city, is trapped in the middle of an economic squeeze play in operations.

On the one side, radio and TV men here feel pressure from below-the-border operations in Tijuana, Mexico, which is less than a half-hour's drive from downtown San Diego. From the large network-owned stations in Los Angeles who can (and do) count San Diego within their listening and viewing areas.

Time was when broadcasters along the South Side of the Baja California line made life miserable for U. S. radio men by a casual attitude toward wave length restrictions which resulted in frequent interference problems.

International treaties have completely cleared away that thorny nest. The only nettle remaining is a business one.

Much of Tijuana broadcasting actually is a San Diego operation in sombrero and serape disguise. The larger stations in the Mexican city broadcast almost exclusively in English, featuring pop music on records. They maintain San Diego offices, competing frankly and openly for the business of San Diego advertisers.

Undeniably they drain off some trade that otherwise would go to domestic stations. Just how much is a moot point. Station owners and ad managers in San Diego privately feel that without the lure of cut rates (from a third to a half less than San Diego), a good proportion of the business that goes to Tijuana would not be on the air at all.

Competition from the North takes on a different hue, not as simple to deal with as the Tijuana invasion. Whereas it is possible to offer local business such advantages as better merchandising facilities, higher ratings and better dollar for dollar results, State-wide or regional trade can't be sold on the same basis.

L. A. stations come into San Diego almost as clearly as local outlets. Therefore an advertiser putting money into KNX or KFI, for instance, or even independents like KMPC or KBIG, might easily feel he's duplicating his effort by buying time on

San Diego stations. He won't get the saturation he might expect, but it's a difficult argument to combat.

#### Still Healthy

Despite these problems, San Diego broadcasting is in healthy shape. The city's still riding high on a boom that began in the early 1940's when aircraft plants changed it from a semi-sleepy town, kept alive primarily by its permanent Navy installations, into a fast-growing community that has more than doubled its population in 13 years (from 203,000 in 1940 to 439,000 in 1952). Radio and TV have shared proportionately in the ensuing bullish business activity.

Six radio stations compete in

the San Diego market and capture about 98 per cent of the listenership. There are four network affiliates and two independents. KFSD, owned by Airfan Radio Corporation, whose major stockholder is Thomas E. Sharp, is the oldest radio station in the area. It is tied to the National Broadcasting Company chain. KBG is owned by the Don Lee Broadcasting Company and is with the Mutual Broadcasting System. KCBQ, owned by Charles E. Salik, is now American Broadcasting Company. Outlet KFMB, recently acquired in a \$3,000,000 deal by Jack Wrather and Mrs. Helen Alvarez, carries Columbia Broadcasting System shows. KCBQ and KFMB affiliations were switched last December.

The two independents are KSDO, owned by the San Diego Union and Evening Tribune Publishing Company, and KSON, owned by Fred and Dorothy Rabell. KSDO, aided by its newspaper ties and the fact that it carries exclusive broadcasts of Padre baseball games, has been leading the rating race the last few years. KSON has been following closely.

The sole TV channel operating in San Diego is KFMB-TV (8), which Texas oilman Wrather

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## SPOTLIGHT ON SAN FRANCISCO

### Wrestling With Movies

By EDWARD MURPHY

Television programming is still very much in the experimental stage, as those high in the executive saddle in video are quick to point out when queried on the outlook for the future in the San Francisco area. The older movies play top billing on the three outlets here, and these flickers come under severe criticism from the viewers. Parent-Teacher Associations are the most critical of the groups who check TV reaction to films, complaining that children are forgetting how to play, live and do things for themselves. But the kids are definitely sold on the Western films of which there are in an abundance here.

Wrestling, apparently, has the edge in audience appeal, but that probably is because there is so much of it, with KGO-TV

carrying the load in this category. In a voluntary newspaper poll conducted earlier this year, wrestling showed up in first place among the 10 selected audience appealers. A science program, "Science in Action," won second place. The "Standard Hour," a popular drawing card on radio, won fourth position. Some of the one-man or one-woman skits held their own in the survey — but they can become tiresome.

Pointing out the further trend toward movies, KRON recently bought 104 Republic pictures for local beaming; also 36 British films, 65 Eagle-Lion movies, 64 Hygo TV films and 16 more from the miscellaneous market. That gives KRON a crop of 339 movies never telecast in this area. The better ones are being sponsored.

Another recent development here was American Broadcasting President Robert Kintner's announcement for a \$1,500,000 ABC Radio-TV Center in the downtown area. The present Eagles Building has been bought for the purpose. The advance blueprint calls for giant 100 and 60 foot studios on the main floor, a complete radio-TV control center on the second floor, executive, administrative and sales offices on the third and fourth floors, each larger than any now used in San Francisco.

KGO and KGO-TV hope to begin operations from the new building by May, 1954. The Mount Sutro facilities would then be used exclusively for transmitting local programs.

But right now, video bigwigs are needing help to enforce the new AFTRA contract for local free-lance TV performers. The contract embraces 88 specific conditions—fees, guest appearances, after-shows, warm-ups, amateurs, interviews, remotes, doubling, modeling, commercials, rehearsals, etc. The managements of the three TV outlets here fear the new talent is too stiff, that it will drive live television to the catacombs now inhabited by live radio. But nevertheless set sales are moving ahead, the latest compilation showing 558,700 sets in operation in the San Francisco Bay area.

## SPOTLIGHT ON HOLLYWOOD

### Scope, Unlimited

By HARRY S. ACKERMAN  
Vice-President in charge of  
Network Programs, Hollywood

I remember having read a piece in the Saturday Review of Literature some time back, wherein the editor was promulgating the concept that the American West is still symbolic of the pioneer spirit in this country—that the frontier as we once knew it may be gone, but the state of mind is still there. I felt then, and I believe now, that this concept applies to the future of television in our land.

It has always been my conviction that the West is the "Promised Land" for television programming. It holds the promise of space—space for building and construction, space for the easy and efficient storage of sets and equipment, space for the greater utilization of exteriors in dramatic presentations—either live, or on film or on some future vision-recording process. It holds the promise of a fresh creative impulse in programming. Some of the most talented writing and production minds in America have made their homes in California, and have steadfastly re-

fused to heed the blandishments of East Coast television; these are highly-creative men in the commercial, rather than the purely artistic, sense of the word.

There is dramatic physical evidence that the networks thoroly underwrite this point of view. One has only to see the Columbia Broadcasting System Television City, the National Broadcasting Company's Burbank plant and the American Broadcasting Company's extensive quarters, to recognize that the networks are investing many millions of dollars and priceless engineering skills and equipment in the future of Hollywood as a vast television center. And these great network studio plants are the first ever developed purely for television. CBS Television City, for example, was conceived for the direct purpose of offering to the public programs of greater scope, greater flexibility of action and finer all-round quality. To satisfy this aim, CBS-TV en-

gineers had to create facilities designed so efficiently as to insure that the maximum of money available would go directly into the quality of the programs, and would not be frittered away thru inefficient operation. Thus, the great television studios developed in the West not only guarantee new and freer production techniques and better program quality, but also — a vital consideration in these days of rising costs — a sounder economic operating base.

#### Four Assets

The other evidence that bears testimony to the development of Hollywood as one of the nation's two great programming centers is the programs themselves that currently emanate in the West, some of them among the most popular in television. Programs like "I Love Lucy" and Jack Benny, to name but two, can only be brought into being and kept alive and healthy thru the combined efforts of great performers and uniquely talented

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## SPOTLIGHT ON YESTERDAY

## I Remember Radio

By WALTER BUNKER  
(Vice-President,  
Young & Rubicam, Hollywood)

"Why pick me to do a story on the early days of radio on the Pacific Coast?" That's what I nearly asked when The Billboard's editor gave me this assignment. But I didn't ask it. I was afraid the answer might intimate that I was older than the audion tube that started this whole interesting radio business.

"Radio!" What a beautiful Marilyn Monroe with antennas. I guess the plural is antennae, but Marilyn is a singular girl. Anyway, my affiliation with this great broadcasting business started around 1923. In those days sound-proofing was an unpracticed art, and the only air conditioning was done with a 5-cent cigar, so when it was warm we'd open a window.

This leads up to my first production job. I studied singing with one member of a quartet which was on KGO in Oakland, Calif., and I was allowed to attend their broadcasts. The station was near the railroad tracks, so when a train went by when the window was open, the sounds of a 20th century locomotive, with bell clanging, might drown out the strains of music coming from the mythical land of the "Chocolate Soldier." The group did such comic operas as that one, "The Pirates of Penzance" and so forth, one a week. My "production" job was to close the window when the train went by, then open it again when it had passed.

## Halstead Ork

Skipping over the next few years lightly (which I did, I was single then), my next recollection was about 1926 in San Francisco, when I was connected with the Henry Halstead orchestra. Altho it would go on the air at 9 p.m., or thereabouts, and play straight thru to 1 a.m., or thereabouts, things were relaxed in those days. The ork would play a dance number or so, then there would be three or four minutes of silence while the piano player would go out to get a drink or go to the men's room or something, then leisurely return and the music would get underway again. There were no announcers to say "In a few moments we will return to the air with..." The music would simply quit and there would be a blank silence until it started again. It was fun.

Sometimes some other musician would step up and play the piano. They didn't play well, but they enjoyed fooling around and it was homey. Nobody ever thought of using radio to sell goods, so there were no commercials, singing or otherwise, to any extent. Intermissions were filled by just a guy tinkling away at a piano. That was our programming for four hours, two and three nights a week. And, as I reflect now, it was pretty good. I think it might still be a good idea today.

## Hide That Mike!

I recall my one major experience outside of San Francisco around that time. I was playing stock in Honolulu with the Wilbur Players. I did everything from a babe in arms to a grandfather. Just to give you an idea of my characterizations, the soldiers at Scofield Barracks, where we entertained a lot, had a special nickname for me—"Smallparts," they called me. We did a different show each week, and a couple of nights a week we'd put on a special performance at the radio station there in the town. I should have said "radio room," or possibly "closet." The whole "station" was about the size of a low-budget client's booth these days. The station was, I think, in The Honolulu Star Bulletin newspaper office, on the same floor as the presses. Sound-proofing was accomplished by hanging up old shawls, pieces of linoleum, palm leaves and such.

So, you might be singing your head off, but if the door opened the roar of the presses drowned



Walter Bunker

out whatever else was going on. The owner of the station never let us see the mike, no fooling. He said it was a particularly sensitive type instrument and kept it covered with a piece of felt. He might have kept a human ear or a muskrat under the cloth for all we knew. In fact, we couldn't prove otherwise by

the auto dealer, took it on. Today, you know, radio licenses, if it's a good station, like KFRC, are worth hundreds of thousands of dollars. In those days they weren't worth four bits. You just tried to get someone to pay the bills while you put the station on the air. It was good advertising for the stores at that time, but it wasn't dreamed that the minutes and hours of the day would eventually all be purchased by advertisers and that it would turn out to be such a wonderful money-making device.

It was interesting to watch this great change in a new medium. Gradually big names were attracted to the mike. Mary Pickford and Douglas Fairbanks, for example, used to come up from Los Angeles to do shows before a microphone which was nearly as big as they were. Eddie Cantor was quick to realize the future of radio, as was Will Rogers, who never used a script, even when they were the accepted thing for air performers. What a wonderful guy he would be today on television!

In 1929 the NBC, of course, had its network, and Columbia

origination places in the U. S. for networks—New York, Chicago and San Francisco.

KFRC in those days was competitive to NBC in San Francisco, but what a difference! NBC was the rich giant in town. Its staff wore tuxedos, I mean really, while we worked in dungarees or corduroys, and I mean really. Where they spent dollars, we spent nickels. They used the formal approach to the entertainment business and were highly specialized in well-developed organization. They paid money but mentioned entertainers just once or twice on the air. KFRC could plug a guest star's name 15 times in 15 minutes if he wanted us to. We had no trouble getting big names. It seems everyone loves a by-line. (i.e. Take a look at the top of this article.)

## 'Let's Try It'

Against this big outfit, as I recall, there were about four of us announcers who did all the work for the station. We went on the air about 7 a.m. and were on 'till about 1 a.m., and brother, we did everything, sound effects and all. We walked for footsteps, poured water for sound of the sea, and rang the chimes ourselves for time tones. If we could do bird-calls, too, we were especially valuable, but the paychecks didn't show it.

Microphones were either on or off, there was no way to make them loud or soft. The only mixing was in our lines, frequently. We used carbon mikes, just flat things that looked like a bunch of aluminum, with a circular gismo in the center. We thought they were jewels. Sometimes we'd have to tap

personal appearances around the countryside.

## Willson Ringer

We had a ringer in Meredith Willson, who did an awful lot for the station with his 25-piece orchestra. For \$80 a week each, the orchestra was on a five-hour a day, six-days a week call.

Harrison Holliday gave us a lot of latitude, so we had all the fun we wanted. You can imagine what it was like with a lot of harum-scarum lads playing with a new medium. Harrison encouraged us to do something different than had ever been done. We did, on and off mike. That fellow was everything, he was an engineer, announcer, program director, station manager and a time salesman. His favorite comment when we asked about some idea we had was: "Let's try it."

People used to drop in casually on the night watch and we'd put them on the air, whether they knew it or not. One little old man used to drop in and fall asleep occasionally, so one time we broadcast 15 minutes of "sleep music," his heavy snores. Next day, everyone wanted to know who the snorer was, but the little old man's secret was safe with us.

Another thing we enjoyed were auditions. People could come up to the station and say they wanted to do something on the radio. We'd let them, without any idea beforehand of what they wanted to do. Sometimes we would argue the whole thing out on the air in explaining why they couldn't do what they wanted. It was one of the most hilarious programs I ever heard, because no one ever knew just what would come up, especially when the "talent" would have a little buzz on.

The requests for certain recorded numbers used to bring us a lot of laughs, too, as well as loot. We'd play something for some one and up to the station would come a case of beer or doughnuts and so forth.

I used to announce the recordings on the late watch, then announced Anson Week's orchestra from the station, and rush over to the Mark Hopkins Hotel where he was playing in time for the intermission. In those days everyone carried a flask, and as a young radio "star" I would be offered a sample from a good many celebrators at the night spot. The hotel kept a special room available for us announcers who couldn't get back to the radio station.

## Cracker Department

One of our main difficulties at the end of such an evening at the Hotel's Peacock Court was in getting the name to come out correctly. It became a bugaboo with us to keep from saying, as one announcer did: "We now bring you Anson Weeks and his music as he plays in the beautiful Peacock Court..." Finally we stopped using the name of the room entirely in announcements.

Ah, yes, I remember radio, and I hope it and I are around for a long time. I feel sure radio will be, anyway. Those early days were more fun than anyone could experience in any medium of entertainment, including television.



Early-day radio offered its share of top names. Prior to the day when radio moved its West Coast broadcasting headquarters from San Francisco to Hollywood, many of the stars had to go to San Francisco to be heard on the then new medium of home entertainment. (Left) Douglas Fairbanks Sr. and Mary Pickford, top stars of the silent cinema, let fans at home hear their voices via an impressively ornate mike. (Center) Eddie Cantor in 1923, three years before NBC was started, at one of the latest-developed mikes of that day. (Right) Will Rogers before one of the early-day NBC mikes entertaining one of the net's first studio audiences. Note absence of script.

the listening audience. No one ever came up to me and said he heard me on the radio the night before, altho we were on the air twice a week in Honolulu for 16 weeks. Maybe the crystal sets had all crystallized.

Auditions were simplified in those days. Previous to going on the payroll at KFRC in 1929, I had free-lanced on Coast and New York radio and I called Harrison Holliday on the phone for a job. I had a recommendation from the Emporium Department Store and I asked him for an audition. He said, "You've had it. I hire announcers by how they sound on the phone."

## Star System Born

Harrison, in my book, was the No. 1 radio pioneer on the Pacific Coast. When he died about 10 years ago it was a gigantic loss to the industry. He gathered a real love for radio while he was a wireless operator on a ship, so he came back and built a radio station which he practically carried on his back. Mind you, these are in the years of 1922 and 1923 and so on. He would sell it to someone like the Emporium or the City of Paris Department Store, which instead of inserting commercials would simply announce something like "This is the Emporium station," with no plugs of products or special sales. Later, Sherman, Clay and Company had the station; then Don Lee,

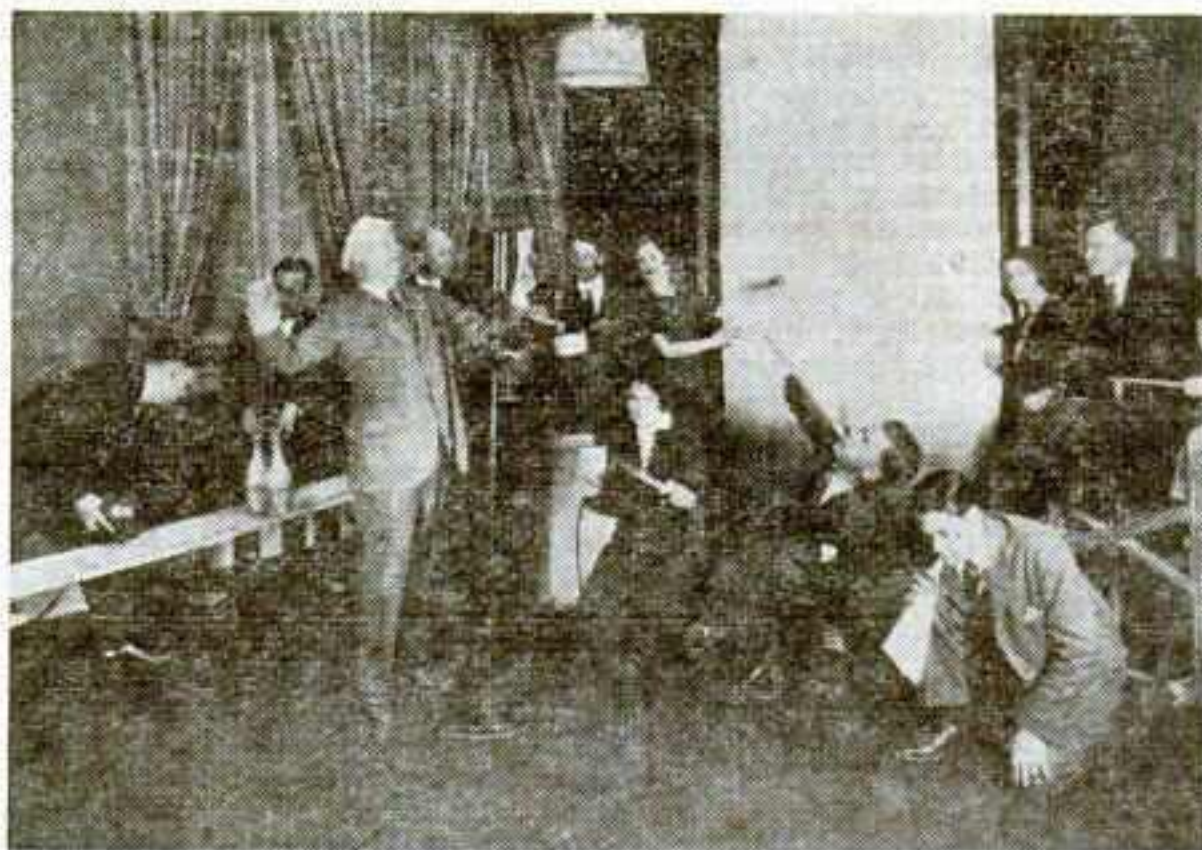
had extended its network out to the Pacific Coast. Their key originating stations were the Don Lee stations in Los Angeles and San Francisco. CBS had nothing to do with the operations whatsoever.

If I recall correctly, the first show to go from the West Coast to the East on the CBS network was the Paul Whiteman "Old Gold Hour" with Ted Husing as the announcer. They came up from Los Angeles where Whiteman had been making the "King of Jazz." Bing Crosby was with Whiteman then. When the show came thru San Francisco, Harry Von Zell was the announcer. (Is he that old? Maybe he should have written this.) It was real exciting to us amateurs to see the Whiteman show originate in the Bay City at our station, it being the first trans-continental show going East on the Columbia hook-up. Engineers came out from New York and the Telephone Company to set up the special facilities. There were microphones hung every three feet. What a day for us!

Actually, San Francisco was the major origination place for all radio on the Pacific Coast until about 1933. NBC didn't bring anything out of Los Angeles on the network, but Don Lee did. All of us kids in the racket were the envy of all the lads in all other stations because there were only three major

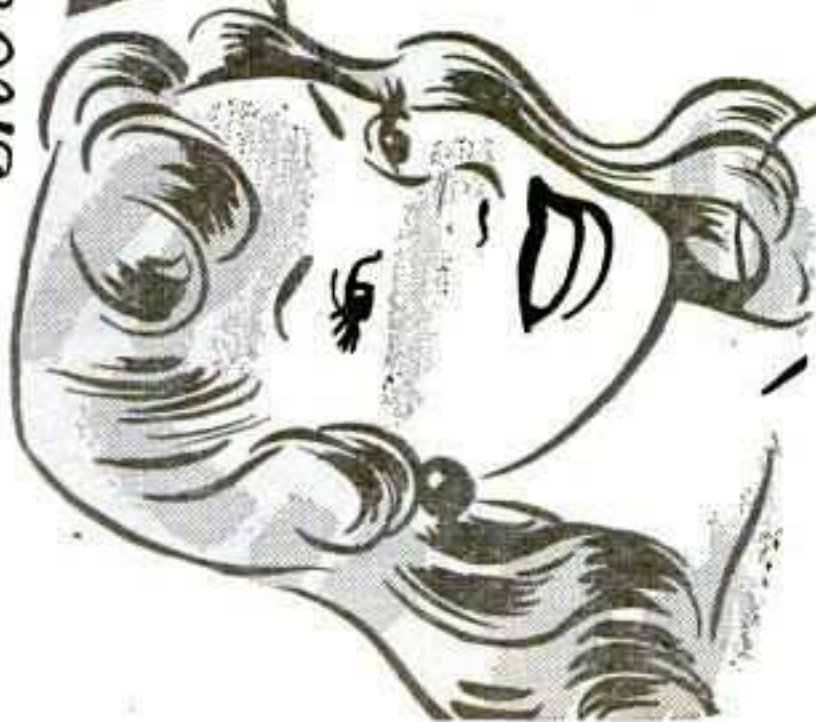
them to align the carbon particles before they would go on.

I often think that practice of naming the artists frequently paid off more than money. Actually, you could well see the basis of the star system because this plugging of personalities would result in their making a pot full of money singing in movies and



Radio in 1926 had its share of dramatic shows. Of course, the sound effects equipment was not quite as refined as we know it today, but nevertheless it carried the sounds of thunder, rain, and walking feet. Here's an early day dramatic show on the air with its improvised sound effects and "technicians."

What every producer should know



There's no music like Capitol's Q MUSIC

NEW! ORIGINAL! And just what you want—where, how and when you want it! Newly-composed music, with recording and performance rights FREE to subscribers! You'll find music created for every scoring need... written, arranged and played by fine artists, and orchestrated as you'd order it yourself!

If you're running a radio or TV station... making films for TV, industrial, religious or educational use... you need Capitol's "Q" Series Production Music Library. Once you've used it, you'll agree—there's no music like Capitol's "Q" Music.

- 900 separate tracks... actually a total of more than 12 hours of modulation time... superbly recorded on 12" vinylite disks.
- Music of all kinds—in 10 basic categories: Light-humorous... news-documentary... mystery-dramatic... romantic-neutral... metropolitan-mechanical... fantasy-children... western... religious... foreign... dance.
- Everything you need—bridges, tags, openings, closes, production themes, fanfares, special effects, TV station breaks, mood music of all kinds—and all new and original! Not a public domain piece in the entire library!

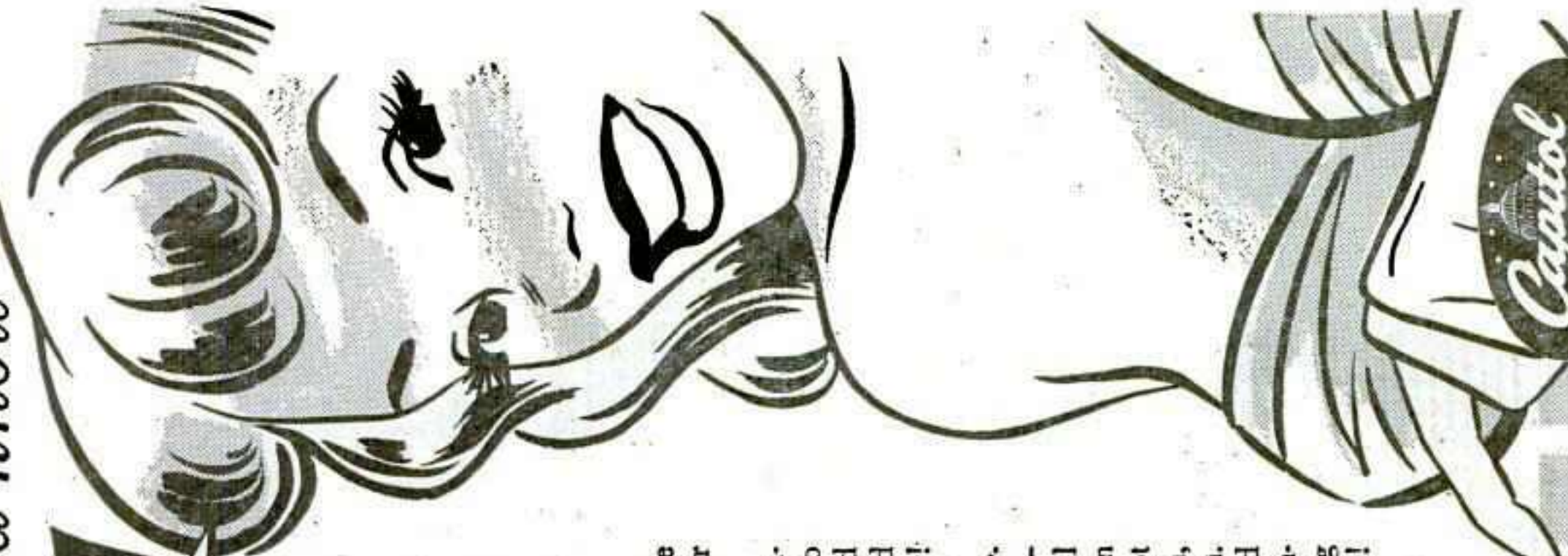
Complete with a new type of catalog to put everything at your fingertips. Cross referenced three ways so you can score in seconds:

- BY MUSICAL CATEGORY
- BY FUNCTION
- BY LIBRARY NUMBER

ONLY A LIMITED NUMBER OF THESE LIBRARIES ARE AVAILABLE SO DON'T WAIT! WRITE... WIRE... OR SEND THE COUPON FOR FULL DETAILS AND A DEMONSTRATION RECORD.

Come up and see all the delegates to NARTB Convention cordially invited to Rooms 2341 and 2344, Capitol Transcription Library and Audition Facilities "At Your Service."

What every station manager should know



There's no sales punch like Capitol's SONOVOX

chimes—the most unusual time breaks in the industry—every hour and half-hour through the day! • SONOVOX "attention getter" announcements—26 tracks from A to Z, with general Sonovox sound and voice spots adaptable for any and every kind of product or sponsor! And more to come!

And it's ALL YOURS—when you order Capitol's Transcription Library—the finest, most complete, most useful Transcription Library money can buy! 330 disks—including 20 script shows! New releases every month, including special Shows of the Month. Top quality, featuring top artists and top music! A new catalog, cross indexed 3 ways so you can find anything—in seconds! Steel storage cabinets! Program formats!

AND CAPITOL BRINGS YOU this sensational new sales maker EXCLUSIVELY—in conjunction with its all new Flexible-Format Transcription Library! Never before have you been able to offer agencies and advertisers this supercolossal attention getter which turns ordinary live commercials into piles of profits!

You'll find Capitol's Transcription Library with Sonovox makes spots practically sell themselves—yes, even the ones you couldn't give away! And instead of time on your hands, you should have a long waiting list of eager sponsors, itching to keep every broadcast second jam full of paid announcements.

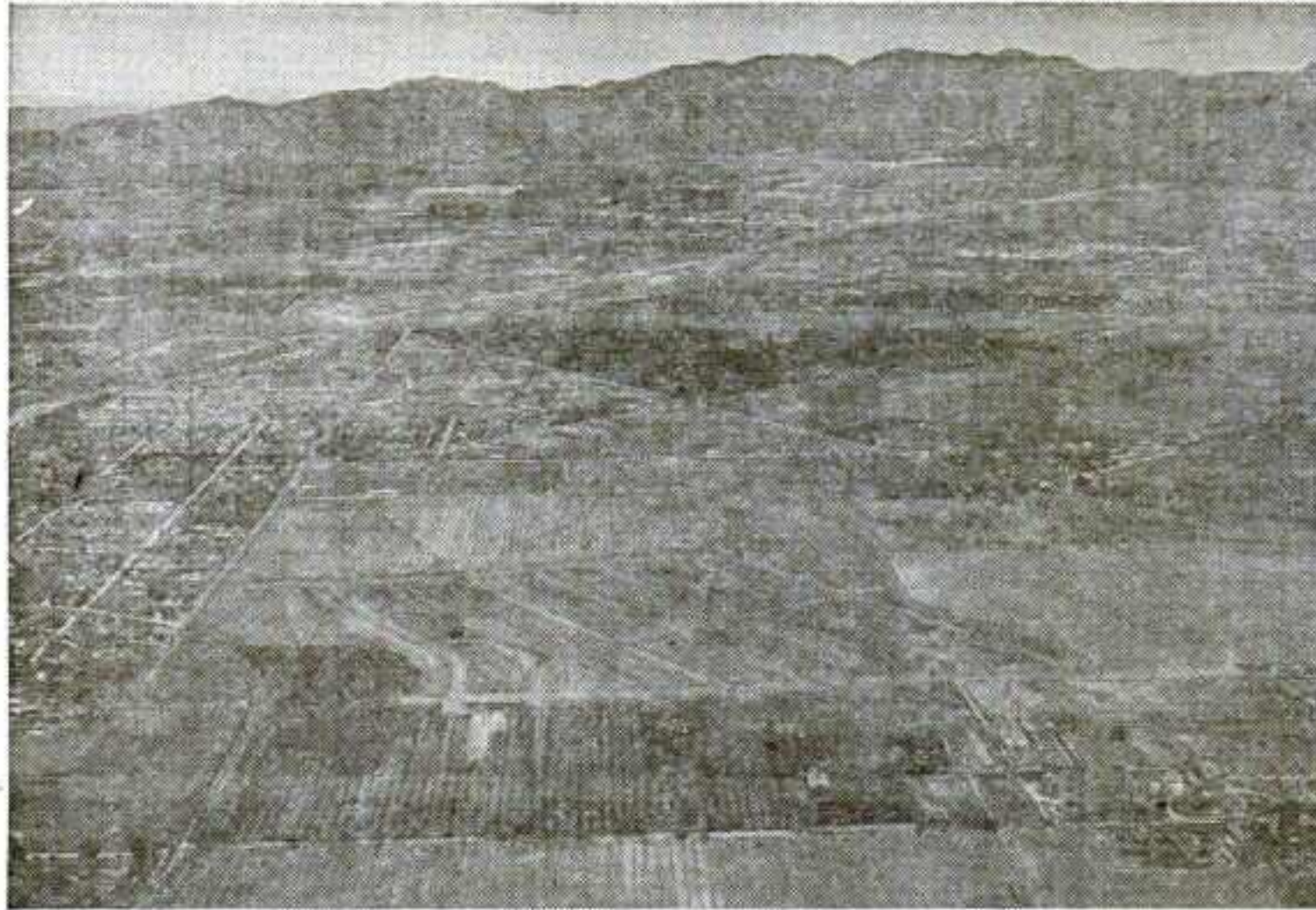
All This in One Plentiful Package: • SONOVOX "talking" Westminster

Remember! Only Capitol can offer you a Transcription Library and Sonovox! Just a limited number of these libraries are available... so if you don't get to the convention, we suggest you...

WRITE • WIRE • PHONE Or use this coupon—today!

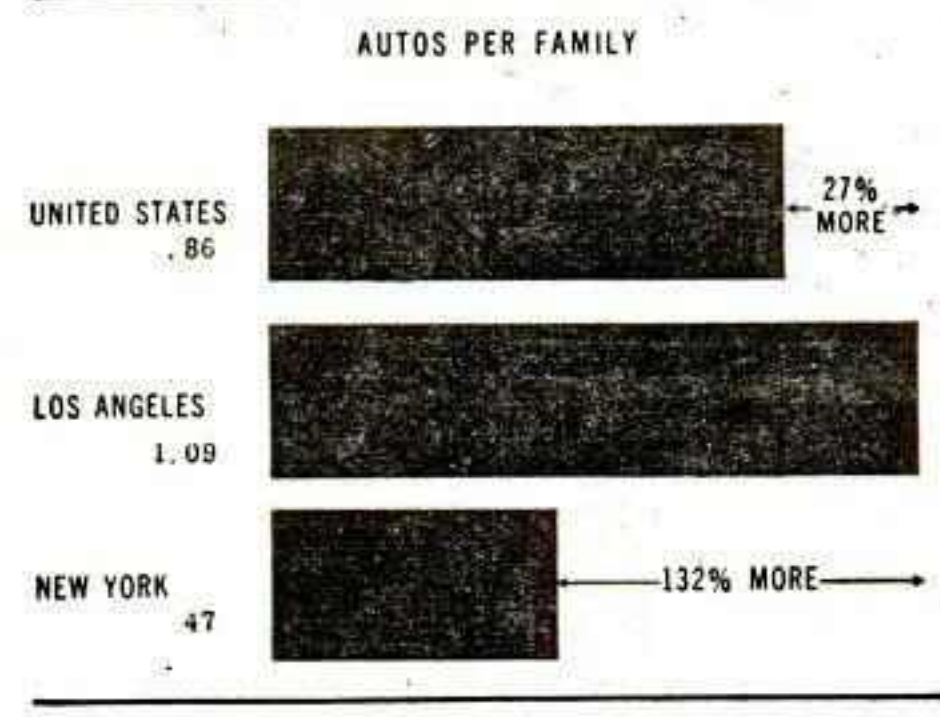
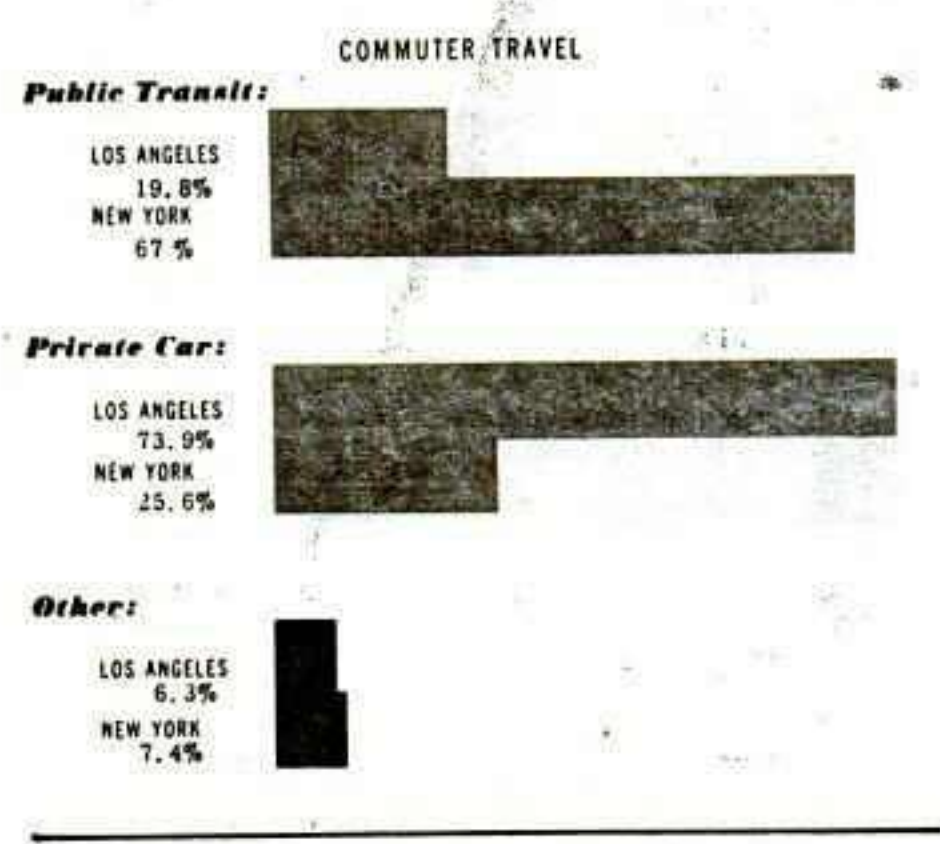
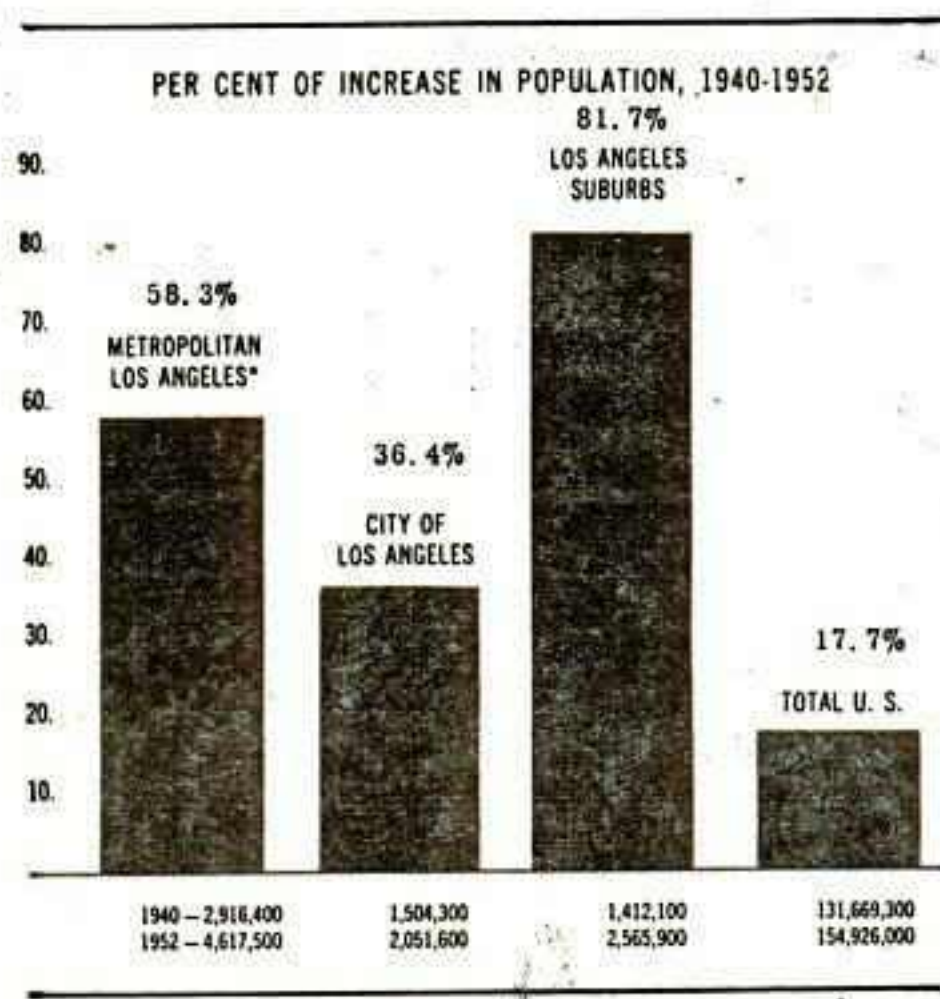
By return mail, you will receive complete details of Capitol's new Flexible-Format Transcription Library, special sound effects AND Sonovox!

Capitol Records Distributing Corp. Broadcast Sales Division 5515 Melrose Ave., Hollywood 38, California Please send full information on "Q" Music and/or Capitol Transcriptions with Sonovox, as checked:  "Q" MUSIC  ET WITH SONOVOX STATION OR COMPANY ADDRESS CITY STATE BY TITLE



(Left) Panorama City, a section of the vast San Fernando portion of the sprawling Los Angeles market, as seen from the air in March, 1948. (Right) Panorama City as seen from the same position in the air as it appeared in January of this year. Large structure in lower left of the

picture is the new General Motors plant. The rapid development within a few years in home building and industry is indicative of the over-all pace of Los Angeles in its desperate effort to keep up with the mushrooming populace and its needs.



SPOTLIGHT ON SOUTHERN CALIFORNIA

# The Hard to Believe Market

By NORMAN NELSON  
Managing Director, Southern California Broadcasters Assoc.

Southern California, center of the radio, television and picture world, has often been referred to as "The Land of Make-Believe." Anyone who has tried to keep up with the rapid development and expansion of this fastest growing of all mass markets is more apt to call Southern California "The Land of Hard-to-Believe."

A few short years ago this area consisted of orange groves separated by vast empty fields. Today the orange groves have been replaced by the homes of over 6,500,000 people. The fields have disappeared, and in their place are factories which afford these people the highest standard of living in the entire country. And the mass migration of industry and people that has brought about these changes has just begun.

Since 1940 Southern California has had a 63.7 per cent increase in population, whereas the population of the entire country has increased only 18 per cent. Industry has managed to keep one step ahead of the migrating millions. Today this market ranks first in the production of aircraft and aircraft parts, motion pictures, pumps and compressors, refrigeration equipment and machinery, and canned sea food. It ranks second nationally in automobile assembly, women's apparel, oil field machinery and tools, automobile tire and tube production, storage batteries, heating and plumbing equipment and other products.

And yet they come—more industry, more people, more industry, more people—in an ever repeating cycle that has constantly increased its tempo until it has become a steady flow.

Figures by themselves do little to indicate the size and importance of a market, but thru the use of both figures and comparison with other areas, one more easily can visualize the



Norman Nelson, as managing director of the Southern California Broadcasters Association, holds a unique position comparable to being a combined liaison salesman, public service director, public relations manager, research director and legal adviser for 58 radio stations in Southern California's 11 counties. Prior to his present position he had been with ABC Western Division's promotion department, heading promotion activities for the net and its stations.

scope of the 11 counties which together are known as Southern California.

One out of every 25 people in the entire United States lives in this market, which has a total population greater than the cities of Chicago, Detroit and St. Louis combined. If these people were to stand in line to buy your product, the line would stretch 3,660 miles.

These are the people who earn more and spend more. Effective buying power per capita in Southern California in 1951 was

\$1,723. In Los Angeles, the center of this market, it was \$1,824. During the same year it was \$1,610 in Michigan, \$1,537 in Pennsylvania and \$1,423 for the U. S. average. The total effective buying power was \$11,100,121,000, more than that of Detroit, Philadelphia, San Francisco and Cleveland together.

The 1951 retail sales per capita for Southern California was \$1,104, compared to the national average of \$976. Chicago, Cleveland and Milwaukee together couldn't match its retail sales of \$7,113,881,000.

This area grew up in the automobile age, and the motor vehicle is one of the most vital factors in its economy. Last year 210,136 new automobiles were sold in Southern California, bringing the number of registered passenger vehicles up to a total of 2,711,762. This represents one automobile for every two and one-half persons. There are only six States other than California that have more automobiles than Los Angeles County alone. Whereas the pattern of older markets was developed around public transportation systems, this market was laid out and built around use of the private automobile. In New York, for example, 67 per cent of commuter travel is by public transportation and 25.6 per cent by private car. In Los Angeles 73.9 per cent of the commuters depend on their own cars, while a mere 19.8 per cent make use of public transportation. This greater use of automobiles is reflected in the number of auto radios and their use.

According to Standard Audit and Measurement of spring, 1952, radio circulation survey, 70 per cent of these cars are equipped with radios—a total of 1,907,376. In December, 1949, Pulse conducted a survey which showed that 32.8 per cent of the car radios on the road were turned on during the average quarter-hour. Inasmuch as television cannot possibly compete with the auto radio, there is no reason to believe that this figure has changed.

In the process of growing up, Southern California has grown "out." "Don't Fence Me In" is the theme that has kept the population down to 99 per square mile, compared to New York's 313 or Pennsylvania's 235. Here the average family insists on its individual home on its own plot of ground.

In Los Angeles County alone, building permits totaling \$227,310,000 were issued during the first two months of 1953. During this same period, 7,562 new dwelling units were completed, while 14,475 additional ones were being started.

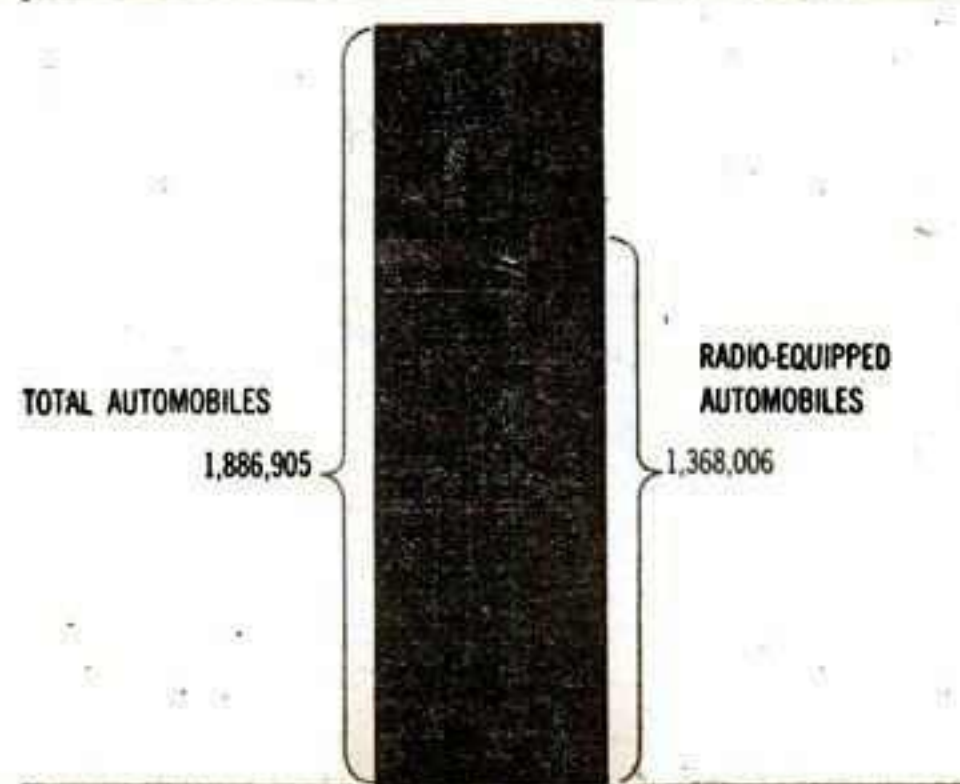
Radio alone can reach every-

(Continued on page 38)

SPOTLIGHT ON LOS ANGELES:

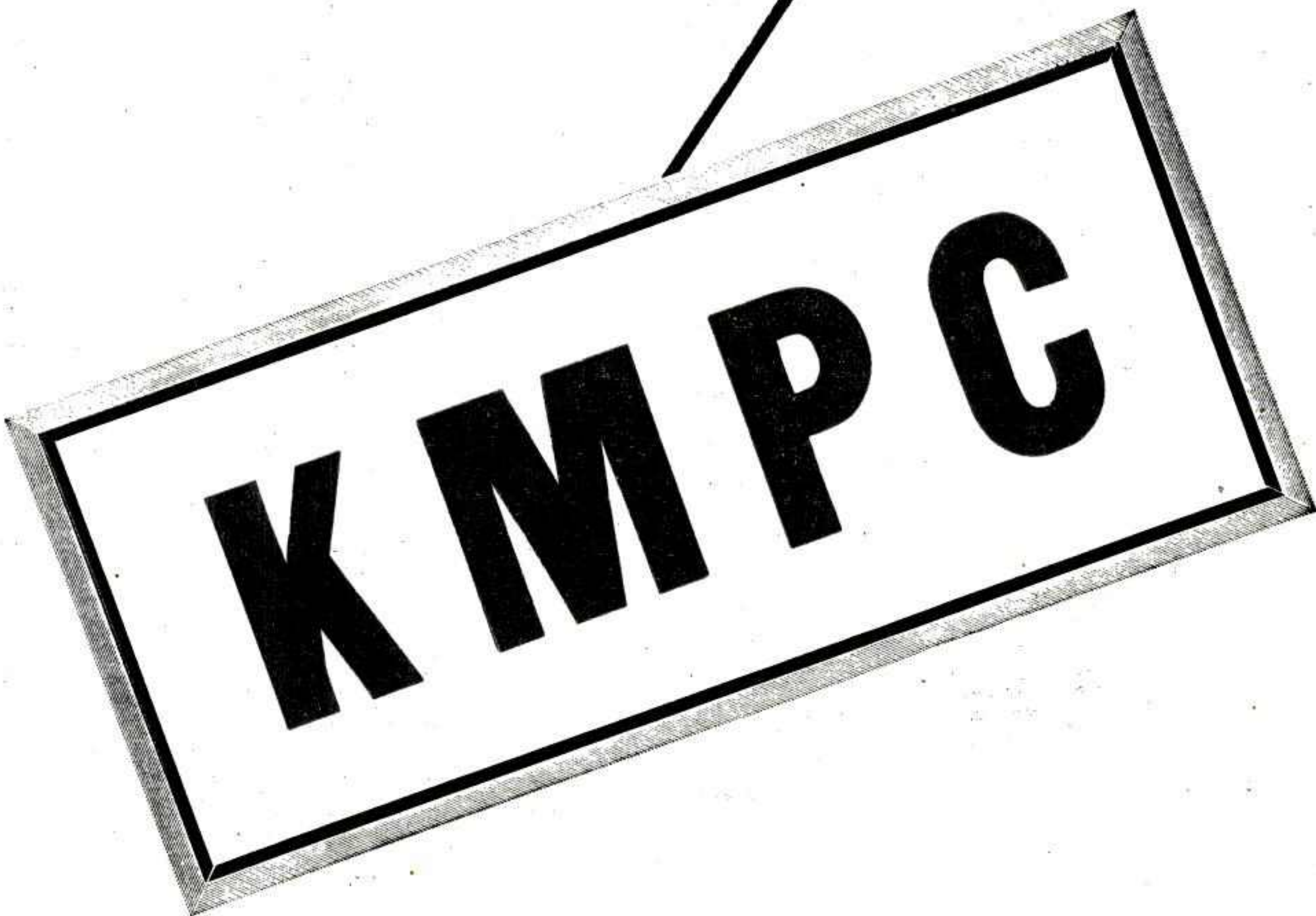
These graphs tell the Los Angeles story, its rapid growth and its peculiar reliance upon car travel over other means of transportation. Both of these factors, of course, are proving to be boons to Los Angeles' radio stations. The sponsor's potential patron is exposed more to his commercial message if presented by radio than via the newspaper ad. Percentage of commuters using public transportation whereby they would tend to read the newspaper en route is a fraction of the New York total. To reach the commuting buyer, radio emerges the LA advertiser's best bet.

(Graphs from "A Study of the Los Angeles Market," prepared by KNX, Los Angeles.)



sell it  
**FIRST**  
 on the station  
 that **BLANKETS**

Southern California  
**BEST**



**50,000 WATTS DAYS 10,000 WATTS NIGHTS, LOS ANGELES**

**REPRESENTED BY H-R REPRESENTATIVES, INC.**

**Gene Autry, President**

**Bob Reynolds V.P.-Gen'l Mgr.**

# Afraid of Fortune Tellers?

• Continued from page 33

and Mrs. Alvarez got for their \$3,000,000 along with the radio station. (Wrather and Mrs. Alvarez also own the Tulsa, Okla., TV channel and have applications in for channels Corpus Christi, Tex., and Little Rock.

They purchased the San Diego station from John A. Kennedy, who had operated it for about two and a half years after buying it from Jack Gross, the original owner, for \$1,000,000. A downtown building and other equipment were added in the second deal from Kennedy to Wrather and Mrs. Alvarez.

Tijuana has entered the television picture with XETA (6), which went on the air in February. The Mexican channel is co-owned by George Rivera, who also has XEAC radio in Tijuana, and Emilio Azcarraga, Mexico City radio and TV magnate.

The Federal Communications Commission early in April awarded a building permit for Channel 10, San Diego's other assigned VHF outlet, to Thomas E. Sharp (KFSD) after he and the other two rivals for the TV facility, Charles E. Salik (KCBQ) and TBC Television, Inc., a closed corporation made up of approximately 30 San Diego businessmen, buried the hatchet and merged. Each has a third interest in the channel, altho KFSD will operate it.

### Love Americanos

This surprise merger, canceling what appeared to be a fierce rivalry, admittedly was engineered to block XETV from corraling an irretrievable share of San Diego advertising.

Had the three contesting applicants waited for the FCC hearing, Salik said recently it might have been two years before the channel could have gone on the air. The commission's approval came within six days after the merger was announced, and Channel 10 now should be operating by next winter.

Altho the pie now will be cut three ways, the new licensees feel they are better off than if

one of them were to have to make up such a formidable time deficit.

XETV, meanwhile, has made its move to woo San Diego and national business across the border. Alvin Flanagan, one-time program director of KFMB-TV under Gross and later associated with ABC TV in Hollywood, has applied to the FCC for permission to operate a TV studio in San Diego which would supply live shows to XETV. Supplementary applications have been filed by Du Mont, for kinescope service, and by NBC for both live shows and kines. It is expected, however, that the NBC request will be withdrawn, now that its San Diego radio affiliate—KFSD—has the TV permit.

To date no FCC action has been taken on Flanagan's request. When it comes up, a hearing is inevitable. Sharp, Salik and ABC Television have all filed protests with the commission. Opposition has also been voiced by the San Diego Chamber of Commerce, the San Diego County Board of Supervisors, Mayor John D. Butler, of San Diego, and various legislators.

The Senate's powerful Interstate and Foreign Commerce Committee is "familiar with this problem and will follow it closely," according to a letter from its chairman, Sen. Charles W. Tobey (R-N.H.) to Sen. William R. Knowland (R-Calif).

The Senate committee's previous chairman, Sen. Ed C. Johnson (D-Colo.) last year wrote to FCC Chairman Paul A. Walker, saying in part, "If the Mexican station is permitted to operate from San Diego and carry U. S. programs, it will build up a large American audience. This audience will then be subjected to the astrologers, fortune tellers and like programs which can be said to have been financed and supported indirectly by American interests and American advertising."

In the interests of fairness it should be pointed out that since it has been on the air, XETV,

under Flanagan's watchful direction, has been as cautious as an egg candler. Associates of the station realize only too well that any item which might be construed as in bad taste will go doubly hard on them.

### Viewers Benefit

The entire border incident stems from the fact that Channel 6 was taken away from San Diego and reassigned to Tijuana during the government's "freeze" in 1948. This caused San Diego broadcasters to simmer. The current XETV move, which would in effect make it a San Diego operation in all but collection of profits, makes them boil.

All of this adds up to some dangerously agitated ulcers in broadcasting circles along the border. But it's a happy picnic for the home viewers. San Diegans can boast a wider TV choice than any other TV fans in the country. They receive the local station, KFMT-TV (8), Tijuana's XETV (6), will soon have KFSD-TV (10) and most sets pick up at least six of L. A.'s seven channels. (Only KHJ-TV (9) is blacked out in San Diego. It's too close to KFMT-TV's strong signal.)

The freakish lay of the land which puts San Diego in competition with both a foreign power and the West's broadcasting headquarters makes it a tough place for the broadcaster to operate, but its a Valhalla for the knob twisters at home. And there are precious few of them who have any fears of "astrologers and fortune tellers." They'll take on anything.

## Scope, Unlimited

• Continued from page 33

writers and producers. Hollywood is not a bottomless reservoir of such talent, to be sure, but motion pictures and radio did make this end of the country a mecca for a particular breed of commercial artists, the great majority of whom are now available to television, and are keenly challenged by the exciting new medium.

There is certain to be a further growth in television programing from Hollywood in the season that lies ahead. Already new shows such as "My Favorite Husband" and the Ray Milland program have been sold for fall starts, either to replace existing programs or to bring new advertisers into the medium, and it is very likely that some shows may move to the Coast from New York—shows that, because of their nature, can be operated more efficiently from the new studios in Hollywood, and shows that will more and more depend for their existence on the kind of star talent that Hollywood has in abundance.

No one really knows whether the eventual programing ratio between New York and Hollywood will be—70-30 or 60-40 or 50-50. But whatever its percentage share turns out to be, Hollywood will be ready with four time-

# Hard-to-Believe Market

• Continued from page 36

one in this spread-out market. It reaches them in their homes, in their cars, at the beaches or in the mountains. In this market of 6,500,000 people there are over 7,000,000 radios—more than one radio for every man, woman and child! Of the radio homes 33.9 per cent have one radio, 34.8 per cent have two, 19.6 have three, 6.8 per cent have four and 4.9 per cent have five or more. The climate of this market, combined with its miles of beaches, account for the fact that there

are 357,750 battery-operated portable radios.

Admittedly we have the radios, but are they being listened to? What has happened since the advent of television?

In 1946, Nielsen showed that 4.65 hours per day per home were spent listening to radio in this area. In December, 1952, that figure had dropped to 3.41 hours per day. That's a loss of almost 27 per cent of listening per home.

However, during the same period the number of radio homes has increased 41.5 per cent. Consequently, total hours per day of listening has increased more than 4 per cent. Add to this the unmeasured listening done on the 2,440,381 radios in cars, portables and in business establishments.

Radio's total listening is not only larger today—even more important is the fact that today's radio advertiser reaches 41.5 per cent more potential buyers with his message than he did in 1946.

Many advertisers have written off nighttime radio listening in television homes. What actually happens to radio listening in a TV home at night when viewing is at its peak?

According to Pulse of Los Angeles, radio listening from 12 noon to 12 midnight in the television home has increased consistently since 1950. At that time, radio was pretty healthy with 14 per cent of the TV homes listening to radio during the average quarter hour. Today 18 per cent of all TV homes have a radio turned on during these hours—that's a 22.4 increase.

Television—instead of dominating the home—is apparently driving the members of the family into different rooms of the home—into the rooms where there are radios but no TV sets.

It's not only the market—but also the radio of this market, that's "Hard to Believe." A market where radio can compete with eight television stations and still continue to give the advertiser the best results dollar for dollar of all media.

## News Capsules

• Continued from page 6

able to receive colorcasts. Experimentation this summer will be aimed at perfecting the dual reception, he said. He predicted that it will be several years before color TV becomes an actuality on a national scale. Les Hoffman, prexy of the Hoffman Radio Corporation, told more than 200 reps of radio-TV manufacturers that the Coast electronics industry has now reached the \$600,000,000 per year level—a full 20 per cent of the national total.

### THE RESTLESS PEOPLE AND THE REVOLVING DOOR . . .

**Mel Martin**, star of the daily "Breakfast Party" on WLW-T, Cincinnati, resigned last week to re-enter the religious field with Evangelist Billy Graham. . . **Sig Mickelson**, CBS-TV news director, is in Europe to set up the network's newsfilm operation there.

. . . **Bob Baldrice**, former program director for WMIQ, Iron Mountain, Mich., has been named publicity director of WXYZ, Detroit.

. . . **Jerry Ford**, formerly of Grey Advertising, has joined the radio-TV staff of Cecil & Presbrey.

. . . **Ethel Kirsner**, formerly of CBS press department, has moved over to the NBC press department.

. . . **William Papp** has been appointed exec producer of "Tales of Tomorrow," produced by George Foley. He succeeds **Mort Abrahams**, who has resigned. . . **Al Sands** is packaging a 5-minute transcribed show starring **Basil Rathbone**. . . **Jay Royen** assumes new duties as director of publicity for the National Broadcasting Company's two owned and operated stations in Washington, WRC and WNBW, May 1.

**Les Breck**, sportscaster, has joined WBRW, Welch, W. Va., as sports director handling play-by-play broadcasts of Welch Miners baseball games. **Jim Davis**, station account executive, has been elevated to the director of sales post, while **Willis Seaman** has been named executive chief engineer.

important assets—space, operating efficiency, manpower and ideas—four assets that ought to help keep this television infant healthy and growing for a long time.



**Double Dynamic**

# Liberace

**WINNER OF:**  
"BEST ENTERTAINMENT PROGRAM OF 1953"  
"BEST OUTSTANDING MALE PERSONALITY OF 1953"

<b>NOW . . .</b> 2nd YEAR KLAC-TV, sponsored by Citizen's National Trust & Savings Bank (of Los Angeles).	<b>NOW . . .</b> Nationally in over 30 markets on GUILD FILMS, produced by Louis D. Snader.	<b>NOW . . .</b> Tying-in Personal Appearances with LOCAL SPONSORS in EVERY Television Market.
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**PERSONAL APPEARANCES**  
APRIL 25—Pop Concert—Phoenix, Ariz.  
APRIL 27—Opening 12th Engagement—Last Frontier Hotel, Las Vegas, Nev.  
MAY 29—Opening 2-Week Engagement—Edgewater Beach Hotel, Chicago, Ill.

**DATES Now Being Set For:** Milwaukee — Louisville — Tucson — Portland — Denver. — Colorado Springs — Dallas — Houston, etc.

**TOP SELLING COLUMBIA RECORDING ARTIST**

**Personal Management**  
**GABBE-LUTZ & HELLER**  
Hollywood • New York

**AGENT**  
**MCA**

here's the **new TEEVEE wrinkle** for Television Programing . . .

Station Library  
Consisting of "Little Theatre" Dramas and the "Camera's Eye" . . .  
"from here, there 'n everywhere"

Nothing like it on the market . . . in quality or sponsor demand!

For all the facts . . . phone CRestview 5-1076, or write direct . . .

Get your New WRINKLE . . . at the NARTB Convention  
Hotel Billmore, Suite 2119-2120



**211 So. Beverly Blvd.**  
Beverly Hills, California  
**BEVERLY HILLS • HOLLYWOOD • NEW YORK**

**Give TO CONQUER Cancer**



**AMERICAN CANCER SOCIETY**

In a broadcasters' world where the almost daily debut of television stations sets a tempo of increasing competition, a case history of KBIG may gladden the hearts of those who view the situation with gloom.

KBIG started broadcasting just last June. Our transmitter was on Catalina Island, but our business headquarters were smack in the middle of the world's most competitive town, Hollywood. We had to scramble for our business against 22 other Los Angeles County radio stations and seven television stations, not to mention several hundred daily and weekly publications, outdoor, and all the rest.

By our third month we were operating comfortably in the black. The ensuing nine months of KBIG life have been months of solidifying and increasing both gross audience and gross business. Today our third-of-a-million investment is returning a profit that's neat and solid, if not gaudy. Equally gratifying is the growing collection of tangible achievement results: a certificate from The Billboard for second place nationally in station promotion; testimonial letters from clients for whom KBIG has done a job; thousands of listener letters, 99 per cent of them overwhelming in praise; a citizen-of-the-year award to owner-manager John Poole, from the Rotary Club of our home town.

A manufacturer contemplating a new product follows certain well-defined steps: (1) Market research to determine if there's a need; (2) Product research to attain perfectibility of the item; (3) Advertising; (4) Promotion; (5) Salesmanship.

**Surprise to All**

We followed the same steps in launching KBIG. Specifically:

**1. Market Research:** With 22 radio stations already serving the Los Angeles area, was there a place for still one more? Our operations manager, Cliff Gill, set up interviews with a cross-section of 5,000 residents on that subject. A large majority said "yes." Then they proceeded quite volubly to tell us what they wanted from such a station, and on the basis of their statements we laid out a program formula.

They told us they wanted middle-of-the-road popular music, mixing the melodic hits of

**SPOTLIGHT ON PROFITS**

**Out of Red Into Sun**

By **ROBERT J. McANDREWS**  
Commercial Manager, John Poole  
Broadcasting Company

today with those of yesterday and yesterday and leaving the extremes of be-bop, hillbilly and classical for other stations with more definitely limited appeals. So we give them their music — 55 minutes of it each hour.

They said they wanted to be kept up on the news but not be beaten over the head with too much of it, so we give them 5 minutes of news each hour. Three or four times an hour we insert extra news items.

**2. Product Research:** Initially we surprised many broadcasters by finding the choice 740 spot on the quality end of the dial.

Next step: transmitter location. Santa Catalina Island, surrounded by salt water, the world's finest conductor of radio waves, was chosen as the outstanding site for KBIG's 10,000-watt transmitter. Engineers now aver that this combination is giving KBIG 50,000-watt coverage of Southern California, and audience mail from the entire region backs them up.

**Take Own Medicine**

We capitalized on this engineering research by running a "Guess the Coverage" contest among advertisers and agency-men before KBIG went on the air. Entry blanks were published in all the advertising and broadcasting publications. Hundreds of entries poured in, most of them underestimating our certified coverage. Naturally we secretly hoped that a fat prospect would win one of the three chronograph wrist watch prizes, but no such luck. Best guessers were an agencyman from Monterey, Mexico; an ethical pharmaceutical manufacturer, and the rep of an opposing station!

**3. Advertising:** It's probably a cliché by now to say that advertising media often take too little of their own prescribed medicine. KBIG resolved never to be

accused of under-advertising. We started out by making the most optimistic estimate of our first year's gross, then setting aside 10 per cent as an advertising budget. As the year went on we exceeded even the hefty appropriation. Today we're leveling off at a budget around 5 per cent of revenue. (If all sponsors used the same percentage, sales managers would have no worries and could go to conventions all year 'round.)

Of course we used the established publications of the advertising and broadcasting fields liberally, along with copious doses of direct mail. Even our budget couldn't hope to compete in size with the giants of the industry, so we had to resort to uniqueness of story.

**Regional Approach**

Also individualizing KBIG as an advertising medium is its penetration into regions uncovered by other Los Angeles stations (Imperial Valley, for instance, and large parts of San Bernardino and Riverside Counties). KBIG's low-cost delivery of the entire Southern California region gave rise to a natural slogan, "Giant Economy Package of Southern California Radio."

Program-wise we built KBIG as a regional station, not a Los Angeles outlet alone. "Serving the Southland Community of 6,000,000 People" is our on-the-air slogan. Newscasts include items from all over Southern California. Concrete proofs of KBIG acceptance outside the home town are indicated by local sponsors from San Diego and Orange Counties, and a San Diego Hooperating which tops all Los Angeles stations and three of the six San Diego locals.

**Promotions**

**4. Promotion:** Advertising to the trade, of course, was only one-half the job—probably the

second half, since first we had to build KBIG awareness in the listening public. We bought display space in every daily in Southern California (all 50 of them), a special insert with both advertising and editorial material in the Los Angeles Times, outdoor bulletins currently featuring an actual giant "KBIG Clock" which ties in with our time-signal service as promoted on the air and in newspaper ads; bench ads in a dozen cities; transportation ads in a half-dozen; theater slides in 16 theaters of the Western Amusement Company thruout Southern California. These are "regulars." For our opening, we even bought time on other radio and television stations!

We go all-out to use our station as its own best promotion vehicle. Before starting commercial broadcasting we ran sustaining several days playing loads of good music and inviting listeners to write how they liked us. On opening day we ran no commercials — just sustaining salutes to sponsors and their agencies. Thousands responded. Each writer then, and each fan writer since, has received a personalized answer from our program director, Alan Lisser, on the back of a jumbo color postcard. We use station-break jingles, occasionally print the music and words of these jingles as ads in our newspaper and fan magazine schedule. We keep plugging the basic attributes of the station thruout our sunrise-to-sunset operation, and thereby have acquired considerable billing from buyers who first became sold as listeners.

**5. Salesmanship:** As a brand new station with neither ratings nor case histories to offer, KBIG had to take unorthodox approaches to the securing of original business. Our first job was to build a sales staff of experi-

enced men — but what did we have to offer salesmen on the established major stations? Obviously nothing but a challenge. So we started with four men: a salesman from a suburban radio station, an agency account executive, a retail display salesman from a Los Angeles daily, and a publisher of a suburban weekly. All clicked from the start, exceeding their guarantees by the second month.

**Promotional Giveaways**

"Our salesmen always were armed with something to leave the prospect: a leather business-card holder, a ceramic ashtray in the shape of the KBIG coverage map, a giant cigar symbolizing the station's birth, and of course the more customary maps, rate cards, testimonial letters and presentations.

In canvassing sales prospects originally, we could hardly use the lazy salesman's traditional approach of monitoring the competitor stations, then offering a microscopically higher rating or lower cost to their clients. So we did it the hard way—by exploring avenues where evidently no station salesman had ventured before. Not only advertisers, but even some agencies told our salesmen "You're the first radio salesman we've seen in years." Unbelievable? True.

KBIG went on the air with a neat list of 41 charter sponsors, not one taken from another station. First-time radio advertisers with us included a brokerage house, a grocery chain, a dairy, a department store group, restaurants and theaters. As an added incentive we offered a discount on charter contracts signed prior to opening day. It really worked.

At the Catalina station, we have unique advantages in the care and feeding of clients. Saturdays in the summer season we used the station Chris Craft for a pleasant cruise to the Island, with the studio and transmitter as the focal point. We packed all albacore caught by our staff under our own label and distributed cans as Christmas gifts.

**SPOTLIGHT ON PITFALLS**

**Danger Ahead!**

By **KLAUS LANDSBERG**  
Vice-President of Paramount  
Television Productions, Inc.

The invasion of Los Angeles by new and prospective television broadcasters for the National Association of Radio and Television Broadcasters convention may have a strange effect upon the expectations of these television newcomers. The West Coast metropolis has more television stations per capita than any other city in the world, and, consequently, is the most competitive television market and the one to watch for the future of the medium as the television derricks spring up to split the sponsors' oil.

A careful study of these conditions in Los Angeles can avoid much disappointment from dry wells later. As in any business, television station operators may face the fight for survival of the fittest when the television station supply exceeds the demand, when the advertiser can pick his time and station instead of the station picking the advertiser, as has been the case in most markets to date.

**Many Approaches**

Television is only slowly approaching an entertainment formula of its own, and has initially gone in so many wrong directions in its haste to cope with the giant that it may take quite some time to develop the kind of programing the audience demands and the advertisers

can afford. Certainly, the clinging to the star names of other media is no indication of an original approach—nor was the revival of old-time movies more than a temporary escape from the real problem. In many cases already the advertiser and not the networks control these films and, consequently, the purchase of air time and the selection of the station.

What does this spell out for the future of the inter-connected networks? What does it mean to their affiliates who were satisfied with one-third of their rate-card rate for network supplied programs? Essentially, every television station has the same opportunity of high transmitter power and full coverage of the area as a Class A service.

**Station Quality**

Good picture quality is likewise becoming standard, and so the selection of the station by an advertiser for his program will more and more depend on the station's own character and its acceptance from the audience in its market. The television station with the local personality, with clean practices and consistent over-all programing will be the station preferred, regardless of affiliation.

Let this be a warning, then, against the reliance for all programing from an out-of-town supply. And let it be a reminder to think twice before breaking faith with the audience thru

over commercialization at the expense of good programing practices. Don't neglect the sometimes costly cancellation of a commercial program for the presentation of an event of strong community interest.

The loyalty of your audience, which you gain with such coverage, will pay big dividends. And, when you finally find yourself in as competitive a market as Los Angeles, don't try to outsell your competitor by offering free spot announcements, premiums or other extra gimmicks. You are underselling television and are admitting the time on your television station alone is not worth the price you are asking.

**Hold to Prices**

When selling becomes a little difficult, the temptation arises to attract advertisers by offering rate cuts, either directly or thru giving away of additional free air time, absorption of extra charges, etc. How is it then, if this is the practice of a station, that the advertiser who "squeezed" a little harder did not receive an even better deal? You can only expect faith in your product if you have faith in it yourself, and a "flexible" rate proves only that you are not sure of the worth of your own product and the validity of your price.

Also remember that in television more than ever you are recognized by the company you keep, and the station which accepts advertising without limitations upon commercial time, or the reputation of the product or its manufacturer, or the method of commercial presentation, will lose quickly its selling power to the audience and its acceptance from the high-grade advertisers whose patronage he depends on for the solidity of his business.

Yes, on your visit to Los Angeles you may have an opportunity to observe the "do's" and "don'ts" of highly competitive television. Make use of this opportunity to analyze these conditions and shape your policy for such a future in your own market, free of temptation and believing in television.

**SPOTLIGHT ON TURNTABLES**

**The Disk Jockey**

By **AL JARVIS**

This year my most venerable profession reaches maturity. It was 21 years ago, in March, 1932, at the very height of the nation's Depression, that I got the big idea. Records, as program fillers, were played at the time, but whenever an announcer would spin a disk, he'd humbly apologize for doing so, by stating with an obviously hidden meaning, and in beautiful pear-shaped tones, "This is a phonograph record."

The obviously hidden meaning was, of course, the fact that if the station had had any sense at all, they'd have a standby piano player or a transcription library that didn't need identification before and after each playing. At this point I asked myself a couple of questions. What is a phonograph record? Does the fact that it is a "phonograph record" have to be stated ad nauseum?

A phonograph record is the finished effort of many creative artists. It represented the finest musical and engineering skill of many people striving for perfection. (This was the way before the day of the echo chamber, the bull whip and the barking dog.) A planned program of phonograph records therefore would be excellent entertainment.

To everyone's amazement we discovered that it was unnecessary to say "this is a phonograph record" before and after each time you played one. That all the Federal Communications Commission required was the identification of the program as being recorded, on the average of once each quarter.

Before very long, I came up with the format for the "Make Believe Ballroom," a program

consisting of four revolving bandstands with one intermission platform for vocalists. Today's trend would, of course, necessitate four intermissions platforms and one revolving bandstand.

**Credit Lines**

At this point I might clear up the often asked question as to who actually started the "Make Believe Ballroom" — Martin Block or myself. Martin and I are friends. We even have the same business manager, George Gottfried. Martin Block is unquestionably one of the finest radio salesmen in the business, and I respect his ability. But the fact remains that I had the "Ballroom" on KFWB for more than a year before he hit New York. But, after all as Willie Shakespeare once said, "What's in a name?" I don't for a moment doubt that Block would have been just as successful had he called his show, "Peter Potters Potpourri."

It wasn't very long before Bing Crosby himself would call up and ask me to spin a few like "Home on the Range," "Down the Old Ox Road," "Last Round Up" and "Peckin'." (Anybody for whist?)

But I can also remember when Crosby and Bob Hope appeared on my program in person at a bash we staged at the Earl Carrol Theater one Easter Sunday morning. Admission charge was five pounds of serviceable clothes per person. More than seven tons of badly needed clothing was sent overseas to orphans and refugees. The nicest privilege you have as a disk jockey is that of granting any favor that is in keeping with good programing.

## SPOTLIGHT ON TOMORROW

## Rainbow's Pot o' Gold

By FRANK HEALEY  
Executive Director, Electronics  
Division, Bing Crosby Enterprises,  
Inc.

Science is becoming so accustomed to progress — rapid progress — that nobody seems any longer surprised at the startlingly new developments of our ear, particularly in the field of electronics.

We ourselves almost are beginning to appear smug about the advancements in tape recording. But there is little cause for smugness. Nobody will admit that the accomplishments of the moment were easy. We merely took a bit longer to do what everyone seemed to expect of us eventually, but seemed in no great hurry to receive. So, we must conclude that necessity still is the mother of invention — and more important too — the road to commercial success.

The necessity for the devices we now are developing at Bing Crosby Enterprises is now fact. Tape recording of motion pictures five years ago might have been "possible," but the industry managed to get along without it even then. There just was no crying need for it. Now, the virtues of tape recording are so paramount and the advantages so obvious that it is becoming almost a fetish in the electronics field to achieve tape recording of motion pictures or television pictures. You might say that the industry is somewhat like a small boy and ice cream. He might have gotten along very nicely without it—but once having had a taste, finds that he has a constant need for it.

That same eagerness, that "what's new?" question, is in the minds of industry today. It has tasted the benefits of tape recording — both engineers and artists — it likes what it has sampled. The industry is ready for anything additional that will simplify life, whether it's a matter of recording or taping. This feverish interest is real; a good deal of it has rubbed off on the door of our Sunset Boulevard laboratories in Hollywood. And we have promised that there will be no disappointments.

One thing must not be implied in respect to our developments in video recording: We are aware that we are in a highly competitive field and altho we boast of our accomplishments in the light of comparative knowledge at hand, others may be far ahead.

Other companies making experimentations are General Electric, Armour Research Laboratories, Magnecord, Radio Corporation of America Laboratories, Webcor, Minnesota Mining and Manufacturing, and many others, including fine electronic laboratories who have disclosed little of their progress. Therefore, an accurate appraisal of the whole field of developments only could be made thru an appraisal of each of the companies seeking the common goal.

**Color TV**  
Meanwhile, for lack of other news or new developments in the field which we feel we have helped to pioneer, the race for

color television has suffered nothing. There is only one question that might be posed by the electronics expert (he might be the only one), and that is:

When they get it, what have they got?

The question is not propounded in the sense of deprecating any current achievements or minimizing in any sense the promise that is bound to unfold thru the introduction of TV color. It is posed only in relation to the sequence of developments in the field of video recording or programing. In other words — which comes first — video recording on tape or color TV? We feel that the latter, without the former, is premature.

**RCA Color Process**

Recently we had the privilege of a private viewing of RCA's color process for TV. We saw an astonishingly fine projection of color TV, with little to be asked from the standpoint of the viewing audience. RCA's engineers are to be complimented on a splendid achievement. They have undoubtedly developed a process that gives almost certain promise of becoming standard in the industry. But what of this color's future?

How much may the public safely be promised of TV color under conditions as they exist now? Is it possible that the limitations of programing, production and cost, together with set replacement or additional equipment, will allow them just a taste? And having afforded this taste, will the public feel like it has been cheated, much as looking at a woman without lipstick, and thus destroy a good deal of the interest that it now has in black and white?

If color as we saw it is to become available, the home viewer should be eminently pleased with what he sees.

Everyone will grant that public acceptance of color TV is assured, even awaited, but where does the first obligation lie — with the industry and the advertisers who support it, or with the man who sits by his TV set by night, paying homage only in audience ratings and perhaps in his patronage of products advertised?

Let us ask ourselves:

1. Can advertisers afford to produce colorful, costumed TV shows in color?

2. Super production motion pictures in color expect more handsome box office profits. What about TV color shows? What premium is to be looked for?

3. What about color TV shows? Can color kinescope amortize production costs of the regional production? Can additional prints shown everywhere be made within reasonable budget limitations? Can stations afford to present these re-broadcasts without sponsorship or at higher pro-rata cost?

We feel confident of one thing. That advertisers, who are necessarily the first consideration of TV since they pay a good deal of the freight, will welcome color and what it will do to illustrate more graphically and to sell their products. So far, consideration about color TV has been aimed toward viewers who, as far as set makers are concerned, are the first line of revenue.

There is a solution to these problems. We are far enough advanced in our experiments to predict safely that not only will we provide TV on tape but we will provide colored TV on tape!

This certainly should make everybody happy — advertisers, manufacturers of TV sets, TV stations—because tape recording in color will cost little more than any other live TV on tape. Add to this that video tape recording promises to be two-thirds less costly than any other process now used with film or kinescope, and the promise becomes triply attractive.

To explain our premise, it is

necessary first to digress and explain the function of the VTR recorder now under refinement at Bing Crosby Enterprises, and well toward readiness for commercial production.

Before detailing further, we must emphasize that everything connected with our VTR system is a combination of manpower and brainpower and includes: John T. Mullin, chief engineer, who conceived the system of recording video on tape; Wayne Johnson, project engineer, responsible for the perfection of many details, and Mr. Johnson's assistants, Edward Corey, Dean DeMoss, Chester Shaw, Eugene Brown and Robert Phillips.

Our recorder now employs a half-inch tape—similar in outward appearance to that now employed on commercial tape recorders. We first employed a one-inch tape with 12 tracks—one for sound and 11 for picture. We have condensed this "information" so that it will be recorded with equally high fidelity on the half-inch tape.

Sound recorders run 15 inches per second on tape. Our recording speed is currently 100 inches per second for video—seemingly high by contrast. However, we capture 260 times the "information" with our system that heretofore was impossible to obtain on any tape system in general use. Hence, the roll of video tape on the Crosby recorder is not ungainly nor does it require the bulky equipment that might be imagined.

Additional advantages of our VTR are these:

Pictures may be recorded direct on tape from the TC camera or recorded from a monitor TV set with greater fidelity than is possible under present methods such as kinescope. Proximity of equipment to the camera or set is of no consequence. Our recordings may be made from a studio or even from miles distant over micro-wave relay. The electrical signal is transferred with equal fidelity and no discernible loss is incurred.

The mechanics of our tape recorder are equally as simple as sound recording as we know it now. We have the additional advantage of being able to view immediately results either for editing or to determine original picture quality. It takes just .1 second to see the playback! Thus, video recording may eliminate expensive retakes, as well as expensive and often time-consuming processing such as is necessary in motion picture filming.

Finally, the storage problem as well as duping, will achieve its most simple status. Duplicate tapes may be made in quantity without loss of fidelity simply by running new tapes thru the recorder and copying the information from the original.

**Ampex VTR**

Among first considerations in any commercial operation is the matter of cost. That is the outstanding and probably the principal advantage of the RTV, aside from quality and time saving features.

First-quality production may be had at one-third the present cost. For example, our device will record for \$50 the equivalent of the 15-minute 35mm. hot kinescope that now costs some \$150 to produce. A 30-minute kinescope negative and one positive on 16mm. film now costs some \$600 to produce. The Crosby VTR promises not only quality but permanence in relation to thousands of replays possible, plus dupes at \$100 initial cost in as many numbers as desired. The magnetic tape, of course, is erasable. Thus, substantial material savings are possible. Our equipment is about half the size of kinescope equipment and therefore can be made portable.

Thus, in achieving the first answer to preserving a record of expensive shows on film and, in addition, to making original products on studio stages less costly and more readily and more generally available, we will

(Continued on page 73)

## SPOTLIGHT ON THE CODE

## The Plunging Code Line

By HAL HUMPHREY  
Television Editor,  
Los Angeles Mirror

I hope the good gentlemen attending the National Association of Radio and TV Broadcasters convention here will make it a point to view some of the video fare on our seven video channels.

So that none of them would consider such activity a waste of time, I would suggest that they then hold a clinic toward the end of their meeting. It could be listed on the NARTB agenda as "The TV Code and How It Works in Los Angeles."

Following such a discussion I believe the NARTB would have to confess to one of two misdemeanors—that its code has been a miserable failure, or that the code was never intended to be anything but a big joke on the viewing public.

It has been over a year now since we viewers saw the first NARTB "Seal of Good Practice" appear on our screens. And, as far as the viewers are concerned, watching this seal has constituted the major difference between what we saw prior to the code's adoption and what we're looking at today.

The same phony advertising pitches for sewing machines, vacuum cleaners, home freezers, etc., are being made. Over-long commercials are as prevalent now as before the code. And crime and violence continue rampant during those hours when children are usually viewing TV.

**Take Your Choice**

About the only thing the TV code has accomplished is a decrease in the amount of feminine cleavage displayed on the video screens. And this is a dubious accomplishment at best.

Most viewers, I am sure, are less offended by some cleavage on a beautiful gal than the poses frequently assumed by members of the TV wrestling fraternity.

A section of the TV code reads: "Camera angles shall avoid such views of performers as to emphasize anatomical details indecently." I leave it to the members of the NARTB. Which is more indecent—viewing the blubbery posterior of Mr. Moto, or the décolletage on Dorothy Lamour?

And don't try to duck out of it on the grounds that Mr. Moto is not a performer.

If the stewards of the NARTB-TV code will talk to a few video viewers in this area, I think they will find that we are much more allergic to a phony vacuum cleaner pitch than to the danger of having our morals corrupted by a pretty gal.

So now we come back to that so-called "Seal of Good Practice." The code states that "All subscribers on the air at the time of subscription to the code shall be permitted that period prior to and including the earliest legal cancellation date to determine any contracts... which would not be in conformity with the TV code, provided... that in no event shall such period be longer than 52 weeks."

**What's Been Done?**

The code has been in effect since March 1, 1952. To my knowledge no station here, or anywhere else, has had its "Seal of Good Practice" lifted.

If any NARTB member can watch TV here in Los Angeles for a few hours and honestly say that he has seen no violation of the TV code, then he doesn't possess the same copy of it which I have seen.

Scrap your code at this convention, gentlemen, if you don't intend to live up to it. Hypocrisy will undermine the TV industry much quicker than a plunging neckline—and it's not nearly so nice to watch.

## SPOTLIGHT ON TV FILMS

## To The Rescue

By LEE ZHITO

When "The Hollywood Story" is written, it will surely read like the typical movie script. This is as it should be. Nurtured on a daily diet of final reel rescues, winning touchdowns in the last seconds of play, and happy endings in general, Hollywood itself can't escape the nick-of-time factor even when it comes to its own story. A recent example true to cinema tradition concerns the entry of TV film.

Time: Four years ago.  
Place: Hollywood.  
Scene: The American motion picture industry.

Hollywood is in trouble. The movie industry has suffered serious reverses on the vital foreign market, and a rapidly shrinking market at home. The once lucrative foreign market is divided between friendly Western powers and impenetrable countries ringed by the Iron Curtain. The war-ravaged friendly nations are too poor to buy pictures. To keep their few dollars at home, they have resorted to strict quotas limiting the entry of Hollywood product to a mere trickle of its former flow. The Iron Curtain countries have been completely eliminated as potential picture buyers.

On the domestic market, a one-eyed monster, television, has emerged to gobble up the movie audiences. The box office has taken a nosedive. People continue to stay home for their entertainment. More than a 1,000 theaters have folded. The major studios have drastically curtailed production. Independent producers, lacking a major's bankroll, can't sweat out the crisis. The quickie movie makers no longer have a market for their product. They can't afford the multi-million-dollar extravaganzas designed to lure back the patrons. They quit the picture business. Some bow out voluntarily. Others, determined to buck the tide, go into bankruptcy.

Lay-offs mount daily. Thou-

sands are out of jobs. Some were layed off by the majors' promotion cutbacks. Others lost their jobs when the independents quit. Majors, working with skeleton crews, have no openings. The downward spiral starts.

Motion picture lots, once beehives of activity, are now vacant. Costly facilities go idle. The burden of maintaining these studios is too much for their owners to bear. Some start going into receivership.

Hollywood is at its lowest economic ebb since the depths of the depression. And what's worse, there's no possible solution in sight.

Television, the villain that contributed so much to this downfall, is having its own troubles. The medium is young and its cupboard bare. It is starving for program material. Both arch enemies, the movies and TV, face a desperate need that can be satisfied only by merger.

From this marriage of necessity springs the hero of our tale, TV Film. The four-year-old lusty offspring of this marriage is now a major benefactor to Hollywood's economy. It is now a \$1,000,000 a week industry. It is absorbing the manpower surplus created by the movie cutbacks. More than 30 per cent of Hollywood film employment is to its credit.

The movie lots that were once vacant are now booming again. Sound-stage space rentals are at a premium. Studios are out of the red and are now making good money. Film processing labs, once in the red, are now working extra shifts to keep pace with demands. New television stations are going on the air. New sponsors are coming into television. New TV film series are being filmed. Employment is at a peak.

And as movies and television, hand in hand, stroll off into the sunset, they see before them a rosey horizon that foretells a brighter tomorrow. (Fade out.)



**Cotillion Room, Hotel Pierre, New York**  
(Tuesday, April 14)

Capacity, 265. Price policy, \$1.50-\$2 cover. Shows at 9:15 and 12:15. Owners, Pierre Hotel. Booking, non-exclusive. (Stanley Melba, room manager and band leader, does the buying.) Publicity, Kurt Hofmann. Estimated talent budget this show \$2,000.

Show of Dorothy Sarnoff, in her first important cafe date, plus Lucille and Eddie Roberts, who last appeared here four years ago, drew one of the biggest opening night crowds the spot has seen in a long time. In fact, the room was sold out long before show time, forcing the management to put tables in odd places to accommodate important late arrivals.

Miss Sarnoff did a superb job. Working with the professional assurance of a vet, she performed beautifully. She moved like a dancer. In fact, she gave an impression of moving even when she stood still. She displayed an effervescent charm to tie in with a brilliant voice plus a solid routine that was the essence of showmanship. The act, set by Hildegarde's Anna Sosenko, was an amazing thing to see. Miss Sarnoff started off with the flashy "Life Is a Beautiful Thing" and followed it with "Kiss of Fire." Then in rapid succession came some novelties, including an Israeli folk song, accompanying herself with finger castanets. Among her outstanding novelties was a satirical poke at French singers, with an accented ribbing chatter bringing plus returns. Her tunes from "King and I" won immediate applause of recognition; her finale, "Shall We Dance?" plus the charming polka reminiscent of the late Gertrude Lawrence, just about wrapped up one of the finest singing-selling performances caught here in a long time. Miss Sarnoff's "One Fine Day" from "Poor Butterfly" thrown in "... to show that my parents didn't waste their money" was as brilliant a rendition as that number has had in a long time. When Miss Sarnoff finally went off, there was no doubt she was a smash hit. Not only did she sing beautifully, but she also used her acting talents to sell her voice for all-around results that will take a lot of doing to top.

Kay Holley's piano-backing was properly unobtrusive but of immeasurable assistance to Miss Sarnoff.

Lucille and Eddie Roberts have easily one of the best mind-reading acts around today. Since last caught, Eddie Roberts has added considerable comedy material, tongue in cheek stuff, that is good for delayed laughs, the sometimes Roberts' speed delays them too long. The team's cue-work on the mind-reading routines is a thing of genius. The "oohs" and "ahs" came thick and fast as the male wandered thru the packed house asking questions, and the gal (blindfolded) gave the answers. Under ordinary conditions the Roberts are good enough and exciting enough to top any bill. With almost any other comparatively unknown (in cafe field) singer on the show, the Roberts would likely close the show.

The Melba band cut the Sarnoff music with rare skill. Chico-Reilly's Latin band helped satisfy customers between sessions.

Bill Smith.

**TEDDY PHILLIPS ORCH.**

One of America's Finest  
on KING RECORDS  
"CLOUD BURST"  
IT'S GREAT  
M.C.A.  
Personal Direction: AL TRACE

★ Headlining ★  
**LUCKY STEELE**  
and His TRAILRIDERS  
of OLYMPIA TAVERN  
TORONTO, CANADA  
Wire Write Phone  
**JOLLY JOYCE**

2905 Paramount Theater Bldg,  
New York City LAckawanna 4-9469  
Suite 717-B-9, 1011 Chestnut St.,  
Philadelphia 7, Pa.  
WA 2-4677 and 2-3172

**RECORD AND MUSIC PUBLISHING CO.**  
SEEKS NEW TALENT

Small label; wants new, original songs and also male and female vocalists, quartets and combos to record. Send songs, pictures and demonstration records to  
BOX 849, The Billboard  
1564 Broadway New York City 36

# Night Club-Vaude Reviews

**Copacabana, New York**  
(Thursday, April 16)

Capacity, 610. Price policy, \$5 minimum. Shows at 8:30 and 12:30. Operator, Jules Podell. Booking, non-exclusive. Publicity, Dreyfus-DeLynn. Estimated talent cost this show, \$12,000. Estimated talent cost last show, \$7,500.

Continued from page 2

the girls, the "let's break that mirror" thing, the sheet music snowstorm, the "I won't wear a beret," etc. Incidentally, Mike Durso, Copa band maestro, took a beating from Durante, who frequently reached back, grabbed Durso's leg and made him yell. The Eddie Jackson number set up Durante for the "let's get rid of the band" thing, which in turn brought about a tumultuous close that was as mad as anything Durante has done or the Copa has seen in a long time. The audience laughed itself into near hysteria. To say that Durante was wonderful is not enough. He was the old war horse belting 'em out, tumbling it up to the unbounded delight of a big spending audience.

**New Singer**

Sonny King, new singer on the bill, playing a return date, demonstrated a sharply improved voice. Nervous at the start, he opened with "Hallelujah" and followed it with an excellent current pop, "How Do You Speak to an Angel?" But he didn't really start rolling until he went into some preliminary bits preceding his standard, "Donkey Serenade." His polylingual comedy bits drew attention and laughs; so when he finally went into "Donkey" he had them with him, not an easy matter on a show where the audience is waiting for a Durante and not interested in preliminaries. King followed it up with "Melancholy Baby," and then wound it up with a thrilling "Vesti La Guibba."

The show started with the dance team of Harbors and Dale, who just wound up at the Plaza Hotel. The team had difficulties because of the limited floor space but acquitted itself in good fashion. They wound up with an exciting full lift spin for good hands.

The productions were held over, including the production singers and dancers. Ted Martin, boy singer, now really sings.

The Mike Durso ork did its usual excellent job backing the show. Frank Marti's Latin band did the in-between dance sessions.

Bill Smith.

**The Crescendo, Hollywood**

(Tuesday, April 14)

Capacity, 200. Price policy, no cover or minimum. Operator, Bill Door. Publicity, Bert Richman. Booking policy, Associated Booking. Estimated budget this show, \$2,500.

Spot is making a desperate effort to bring in the cash customers. If hopes to achieve that goal with John Arcesi, a vocalist, who was supposed to have put a young lady in a "trance" during a Las Vegas engagement. On night caught, however, ringsiders were more entranced by their food and beverage than by singer's efforts.

His opener, "Lost In Your Love," the tune reputedly entrancing a glamour-struck femme, set the ballad pattern which also included "Mystery of Love" and "How Strange Is a Woman?" Arcesi's effort is handicapped by a basic ingredient—lack of ability to sing a ballad. He comes off well enough with "Noah's Ark," a piece permitting him to display the one thing of which he's capable—rhythm singing. Handled properly, Arcesi can sell rhythm stuff sufficiently to hide his voice deficiency.

Remainder of bill has Lord Buckley, a comic who gets the mitt for a Louis Armstrong "Dark Town Strutters' Ball." Using people from the crowd as foils, he comes off effectively with an Amos 'n' Andy routine, projecting four voices in laugh-getting comedy.

Jack Nye ork (5) did an outstanding job. Leader got sock mitt for 88 solo, "Slaughter on 10th Avenue." Danceable tunes kept floor filled.

Ed Velarde.

**Carnaval Room, Sherry-Netherland, New York**

(Wednesday, April 15)

Capacity, 265. Price policy, \$1.50-\$2.50 cover. Shows at 9:30 and 12:15. Owner, Sherry-Netherland Hotel Corporation. President (and talent buyer,) Serge Obolensky. Booking, non-exclusive. Estimated talent budget this show, \$350.

A room catering to the carriage trade is an ideal place for a talent showcase. But while this one has the attributes, it doesn't have the physical layout. Heavy pillars block off most of the floor, and the lighting leaves much to be desired. But despite these handicaps, Beverly Allyson, a graduate of "The King and I," does a commendable job. Miss Allyson is a slim, very pretty brunette—almost a carbon of Elizabeth Taylor, with a mezzo-soprano voice of considerable promise. Based on looks and voice Miss Allyson is worth intensive interest from TV and the films.

**Basically Okay**

Working in a musical comedy under direction is a lot different from doing a single on a cafe floor. In the latter medium, authoritative selling is practically a must to draw interest from dinner guests. However, the gal has the looks and the basic talents, so the selling that comes from confidence is a matter of experience and coaching. At present, the gal leans on a flashy tune, "If You Feel Like Singing, Sing," or a heavy one, "I See Your Face Before Me," which demonstrate a fine voice. But she makes the best impression on "It Might as Well Be Spring." A partial reason is the slow tempo tunes give her face a repose that gives her sharply chiseled features an exquisite beauty that should be taken advantage of. A larger use of ballads would therefore be indicated.

Coming out of "King," tunes associated with it are a natural for her. So her "Young Lovers" and "Getting to Know You" register well. Her single novelty, "Island in West Indies," a cute thing, had too many jumbled lyrics for her. A tune with a calypso beat with simple lyrics might be better in that spot.

**Almost There**

The over-all effect is a beautiful girl with a fine voice who should be ready to work any class spot in a short time. She's ready now to hold a No. 2 slot at the more commercial locations.

Tony Borello, backing her on the piano (also does her arrangements) is a fine backstopper. Hugo Pedell's ork (leader is on guitar and also displays a good singing voice) cuts the show well. Jan Brunesco's gypsy combo (maestro strolls with fiddle) helps add to the atmosphere of the quiet, charming room.

Henri's (maitre d') handling of the room takes a great deal of skill. With good tables limited, dressing the room takes real diplomacy.

Bill Smith.

**Boulevard Room, Hotel Jefferson, St. Louis**

(Friday, April 3)

Capacity, 475. Price policy, \$1-\$1.50 cover. Shows at 8:30-11:30. Exclusive booking, Merriell Abbott. Manager, Joe Harper. Publicity, Ted Thompson. Estimated budget this show, \$4,500.

Betty Reilly is probably the finest act to appear here this season. The gal is a real personality kid. She bowled 'em over here with every number she did, scoring especially with a jump version of "I Don't Know" and devastating impressions of Sarah Vaughan, Billy Daniels, Bette Davis and Margaret Truman. Her every number drew heavy mits, and if ever there was a show stopper in this club, Betty Reilly is that gal. Deserving plenty of credit, too, are Miss Reilly's accompanists, Bill Russell on piano and Roy MacNair on drums.

Clifford Guest's ventriloquial turn was also good for nice hands. The Hal Havid ork cut the show nicely and continued to serve up superb dance tunes.

Abie L. Morris.

**Ciro's Hollywood**

(Tuesday, April 14)

Capacity, 460. Price policy, \$2 cover. Shows at 10:15 and 12. Owner-operator, Herman D. Hover. Publicity, Jim Byron. Booking policy, non-exclusive. Estimated budget this show, \$4,500. Estimated budget last show, \$4,000.

Katherine Dunham and her dancing-singing group returned to Ciro's after a year and a half to wow with versatile terpsing that was both colorful and exciting. There was never a let-up in the lavish numbers that left crowd begging for more.

Mitting was generous thruout, from opening Brazilian carnival number to Miss Dunham's finale, "C'est Lui," her regular closer that was a rousing summary of what had preceded. Miss Dunham's choreography tantalized and vivid-colored costumes accentuated dancing interpretations. Star earned plaudits for her versatility.

Big hands greeted near cacophony of the Rhumba Trio—Frances Taylor, Lavinia and Julie—with La Rosa Estrada beating haunting rhythm on drums. In a medley of song and dance by the Quintette led by Rosalie King, group strutted and sang its stuff, and won heavy mitting. Gordon Simpson's bass singing was outstanding in the "Dark Town Strutters' Ball," a number that captivated, House rousing responded to provoking "Barrel House Shimmy," featuring Miss Dunham and Vanoye Aikens, and took to ragtime "Balling the Jack."

Current three weeks' engagement is first in U. S. since group's return from Casablanca and the continent. Production is lavish and is made for this bistro where it's sure-fire. Dick Stabile ork gave its usual fine backing, alternating for dancapting with Bobby Ramos combo.

Ed Velarde.

**Casino, Toronto**

(Thursday, April 16)

Capacity, 1,121. Price range, 60 cents-\$1. Four shows daily, five Saturday. House booker, Roy Cooper. Show played by Artie Stone.

Dorothy Lamour was an attractive figure in a smart white strapless gown, ingeniously spotlighted in a combination of pink and white. Her dress only highlighted the class and tone of a production, which was fast-moving and left the audience hollering for more. She sang her introductions and included in her act standard songs (some she did in pictures) "Moonlight Becomes You," "What Is This Thing Called Love?" "Love Is Funny" and "My Little Grass Shack." During the second portion of her act, with the background of the South Sea Islanders (three), she danced and came off stage into the aisles to pass out Hawaiian flower-leis to the audience for a big hand.

The whole production was well-paced, with each movement down to the last flick of the wrist planned in advance. It was slick, and the audience was impressed.

Miss Lamour did everything her fans are accustomed to seeing her do in pictures, including singing and dancing. But combined, she left little to be desired. Her act was a whole show in itself.

Best part of an inexpensive show other than Miss Lamour, was Bob Hammon's birds. It was short, interesting, and it received a big hand. He had his birds working on table, waltz to music, do various acrobatics, and even storm a bastion, as well as count on a bell. Emcee Denny Desmond preceded Miss Lamour with a little comedy relief, but the audience by that time had had its patience worn with a dull opener and an over-long harmonica routine by Chet Clark. The opener was a routine acro act, Wallace and Gale, easy to look at, but without flash, therefore, setting the show off on the wrong foot.

Archie Stone in the pit showed up well, particularly during Miss Lamour's segment.

The pic was "The Bride Came to Yellow Sky."

Harry Allen Jr.

## Larry Storch



**Versailles, New York**  
(Sunday, March 15)

Larry Storch, in his first date here, showed an ability to do more than the famous characters he's been tagged with so long. He demonstrated an acting ability that permitted him to emerge as Storch the individual, rather than Storch the satiric delineator of various characters. The combo gave his act a heft it hasn't had heretofore. Coming on from the front of the house in a red beret and a squeeze box prop, using double talk French, he began well and built strongly as he went on for almost 30 minutes. The pacing was well handled as he went from Storch to his various impressions, getting midway yocks for situation yarns to take-offs and winding up a solid hit.

Bill Smith

The Billboard

**Management-Counsel**

GOLDFARB, MIRENBURG & VALLON  
RKO Building, Radio City, N. Y.

**Bookings**

WILLIAM MORRIS AGENCY

## Injunction Denied To Prevent AGVA Picketing Niteries

### Federal Judge Orders Union, Ops To File Briefs; Hearings Continued

PHILADELPHIA, April 18. — Federal Judge William H. Kirkpatrick denied the application for an injunction Thursday (15) made by the Philadelphia Cafe Owners' Association to restrain the American Guild of Variety Artists and other unions from picketing night clubs.

After a three-day hearing dur-

ing which James L. Price, attorney for the cafes, and Edward Davis, attorney for AGVA, presented their sides, the judge instructed both sides to file briefs April 28 when the hearings will be continued.

An effort was made by Price to get a temporary injunction until the Federal Court decision was given, but this too was denied. Dick Jones, AGVA Eastern head, however, stopped all picketing and ordered all actors back to work, even tho no order barring picketing was issued by the court.

#### Hardship Consideration

Jones' decision was based on the belief that the hearings may take some weeks and it would work a hardship on AGVA members to be out of work all that time. Continued picketing would also keep waiters, bartenders, etc., out of work also, hence the decision to go back to work.

The night club owners are trying to establish that AGVA's demands for a welfare contribution is a violation of the Taft-Hartley Act. In an effort to support their arguments, clubs said they are in interstate commerce and therefore come under the Taft-Hartley law. To back their claims of interstate commerce, cafe ops cited examples of buying various articles out of the State, e.g., matches, postcards. One cafe man said he often went to look at acts outside of Pennsylvania. Another op said he mailed circulars outside of the State.

The judge remarked at one point that he doubted if Congress envisioned that the use of the mails was considered interstate commerce in the meaning of the act.

#### Tax Men Present

The owner of the Hawaiian Room was put on the stand for questioning and said he did \$750,000 gross business last year. Later, on the subsequent questioning, he said the figure was \$400,000. The larger amount, he said, is what he expected to make this year. Observers say that income tax reps were in the room.

*(Continued on page 74)*

## Get Warning On New Time

PHILADELPHIA, April 18. — The State Liquor Control Board this week warned licensees they would have to conform to the time in effect in their communities when daylight saving time starts April 26.

Where EDT is used, hotel, restaurant and public service licensees may sell liquor and beer only after 7 a.m. and until 2 a.m., EDT, except Saturdays, when the closing hour will be midnight. In the case of clubs, the hours will be 7 a.m. to 3 a.m., EDT.

Where Eastern Standard Time is used, the hours will be 7 a.m. to 2 a.m., EST, for retail establishments, and 7 a.m. to 3 a.m., EST, for clubs.

## TITLE OF DITTY IS APT THOUGH

NEW YORK, April 18. — Darvas and Julia doubling by plane from the Palace Theater to the Shoreham Hotel, Washington, were late in making the latter show. Harry Snow, singer (he does two shows a night—Darvas and Julia, one show) was on and stretching it, looking anxiously for a cue that the dance team had arrived. Finally he did one more number, just as the cue came in that he could wind it up. Last number was "Wish You Were Here."

## NEW KALLEN ACT IS PAYING OFF

NEW YORK, April 18. — Kitty Kallen's new act is apparently paying off judging from the quick re-bookings the canary is getting. She broke in her act last October at the Crystal Lounge, Troy, N. Y. The spot immediately asked her to come back. Her first available date was June 15.

Miss Kallen, who opens at the Palmer House, Chicago, next week, also jumped in to the Vogue Room, Pittsburgh, a few weeks ago, when Dorothy Lamour, originally slated for the job, fell out because of illness. Miss Kallen's price was \$1,500. The Vogue Room also asked her to come back. So they too booked her for a repeat at \$1,750.

## Skouras House Drops All Acts

NEW YORK, April 18. — The Academy of Music, a Skouras neighborhood house, will drop all acts the end of this week.

Six weeks ago the theater, which played occasional shows to back its pictures, went into a fairly good budgeted show operation. It used standard acts and small names, using five to seven acts and running each bill a full week. Al Rickard booked.

But business fell off, and this week it was decided to drop all flesh and stay on with pictures. The management has no idea if it will return to acts, except on a spot basis.

## Putting Over One-Shot Disk Artist in Niteries Is Tough

NEW YORK, April 18. — How to put over a "hot" r.&b. artist in a night club, one who has achieved fame solely on the strength of a single smash record, is becoming of increasing concern to the r.&b. agencies. In fact, a number of agencies are inclined to slow up on bookings of a single-record artist until the vocalist comes thru with another strong waxing, or at least until they are certain he can turn in a solid performance in person as well as on wax. And bookers are giving more thought to r.&b. artists who can't usually have the big hits, but come thru steadily.

The problem of the flash artist is, of course, not a new one in the r.&b. field. The turnover has always been tremendous here, and the jump from obscurity to fame

## Fisher, Laine, Ray Are Set For Steel Pier

ATLANTIC CITY, April 18. — The Steel Pier, which opens officially for the season June 12, will have Eddie Fisher, Johnnie Ray and Frankie Laine, working there during the season, tho not all the above will be on the same bill.

Fisher will come in for the Labor Day week, a nine-day frame, getting what will be a new high for him. His salary for the nine days will be \$17,000, based on \$15,000 for the week and two extra days pro rated.

The first show will headline Gloria DeHaven. She'll be followed by Eileen Barton. Then will come Fran Warren and Joey Bishop, Richard Hays, Huntz Hall and Gabe Dell.

The July 4th week will headline Johnnie Ray, who'll come in on a guarantee and a percentage. Percentage split starts at \$125,000. Last year, the singer also in on a percentage, went into his percentage by a handsome margin.

Ray will be followed by Tony Bennett.

## Bill Miller Drops Miami Beach Copa

### Mid-Season Bow Makes Booking Rough; N. J. Club Takes Up Time

NEW YORK, April 18. — Bill Miller bowed out of Miami Beach with the flat assertion that if he went back there it would be "... as a visitor..." Miller took over Murray Weinger's shuttered Copa after it closed with the season barely underway, and reopened it under his Riviera handle.

Right from the start talent buying trouble developed. Under ordinary conditions Miller can come up with the top attractions. Performers like him; he's not a tough guy to do business with, etc. But getting attractions at a late date when most of them were already committed was too much to accomplish.

As the Miami Beach Riviera, Miller gave it a good try. But even the names he was able to come up with couldn't overcome the losses that had already been sustained.

Miller will devote himself to his Ft. Lee, N. J., Riviera, due to open April 28, and his booking chores for the Las Vegas, Nev., Sahara.

#### NJ Club

His New Jersey Club will open with Lena Horne, Alan King and the Szonys. Walter Nye's band will be back, and Donn Arden will do the productions. The following show will have Vic Damone and Marge and Gower Champion. Tony Martin is set for a June 2 opener. General Artists Corporation offered him Eddie Fisher to play the June date, but Miller was already committed to

Martin, and Fisher was not available for any other time. Miller has an old option on Fisher which both GAC and Miller say has only a moral value today. There's a possibility that Fisher may play the Riviera in August, but that depends on his Coca-Cola TV show commitments.

Miller denied telling any Las Vegas newspapers that he would not be outbid for acts or attractions. "If that was said, I didn't say it; maybe some of my competitors do business that way," Miller added he would buy acts and attractions that were good value "and not because somebody else was hot after them."

## Morris Office Nabs Industrial Show Business

● Continued from page 1

when, as and if basis. If a request was made for one of its properties, it made the deal either thru an outside booker or by itself and charged the regular commission.

The success of the General Motors "Motorama," however, led the Morris office to think of broader fields.

#### Cappel, MacDonald

Cappel, MacDonald, a 60-year-old outfit with branches thruout the country, is called in by various companies to study ways to increase sales, improve dealer-sales relations, etc. In the recent past the company has recommended large shows using talent, producers, choreographers and special writers. The Servel show was an example.

Under the arrangement between Cappel, MacDonald, when it recommends a show for any of its clients and its recommendation is accepted, it will turn over the show problems, casting, production, music, etc., to the Morris office.

The amount of money involved will obviously vary with the shows produced, budgets, production, etc. But with Cappel, MacDonald's influence in major industry a potent factor, it is likely that the Morris office will get the cream of the large industrial shows from here on in.

## Lift License of Toronto Niteries

TORONTO, April 8. — The largest and most important cocktail spot ever to have its liquor license lifted for "improper and indecent entertainment" was the Prince George Hotel here, which received a two-week suspension.

According to the Liquor Control Board, the spot, owned and operated by the brothers Smith, Harry and Ben, had been warned before. The Smith brothers made a strong plea against the sentence, claiming it was unfair to hold a liquor licensee wholly responsible for everything hired entertainers do and say.

Judge W. T. Robb, chairman of the board, said licensees operate "at their own risk which they are, or should be, fully aware of before commencing business."

The act in lounge which caused the suspension was the Novelaires.

The Smiths told the board that the man in charge during the latest violation, April 2, had been discharged, but this didn't satisfy the board, which told the pair that they were responsible even when they are away. They were told that they should see the premises were properly supervised.

## Van Johnson Scores Well at Sands Date

LAS VEGAS, Nev., April 18. — Van Johnson opened here at the Sands Hotel and did such a surprisingly good job that he was promptly bought back for a Christmas-New Year term by Jack Epratter, Sands operator.

In fact, Johnson did so well that at least two movie persons, Peter Lawford and June Allyson, who'd been thinking of doing a couple of cafe dates, and who were out front watching Johnson perform, got the urge and decided to go to work, tho not together. Lawford was promptly signed for a December date at the Sands.

#### Real Act

Johnson was one of those rare persons who didn't depend entirely on his movie reputation to get a hand. He came in with an act—a real act. In fact, he spent close to his first week's salary on material. The act was set by Nick Castle. Buddy Bregman did the arrangements; Phil Shuken did the comedy numbers, and Morty Jacobs was at the piano. The result was a thoroly professional act even tho this was the break-in date. Johnson had intended breaking it in in San Diego, but couldn't find time.

Following Connie Moore, Johnson walked out and got immediate laughs. He wore a conservative blue suit with flaming red socks, which flashed as he danced. Most of his material was based on his picture career, starting off with a special "Back Where I Started." Johnson didn't show much of a voice. And when he danced he wasn't any Gene Kelly, but what he did, he did with such charm and humility that he not only got them, but held on for more than the 30 minutes he was on.

His "Sing for Your Supper" was a solid winner. It described Hollywood names who had cafe bids and their problems. The fact that it hit home to the picture contingent out front made it that more commercial.

When Johnson finished, it was to a beg-off. Eddie Cantor, down front, waved for more applause and the house was only too glad to pitch in.

Whether or not Johnson will take other dates after winding up here (he's in for a four-weeker), he still doesn't know. Paul Small, who booked him into the Sands, said he's waiting for offers. Johnson's salary here is about \$15,000, and his return money is about the same.

## Montreal Gets Gaiety Vaude

NEW YORK, April 18. — The Gaiety Theater, Toronto, will reopen April 27 after a two-year shutdown. House has been completely remodeled. New policy will be straight vaude, eight acts, two shows a day with no picture.

First show, in will be headlined by Gypsy Rose Lee who'll come in for \$7,000 against a 50 per cent. Other acts on the bill are now being chosen.

# a great NEW STAR

# DOLORES HAWKINS

with a great hit record...

# "SCRAP OF PAPER"

b/w  
**I'VE GOT A LETTER**  
Okeh Record #6949

and rave reviews from her 1<sup>st</sup> Copacabana date



Tin Pan Alley is excited about Dolores Hawkins' record of "A Scrap of Paper." She's the new click at the Copacabana. . . .

by **DOROTHY KILGALLEN**  
N. Y. Journal-American

This buxom beauty is making her first New York Cafe appearance. There is no doubt she'll be back this way again. . . . She was called back for two encores and not just on her looks.

by **MARTIN BURDEN**  
N. Y. Post

Newcomer Dolores Hawkins mighty powerful singing voice and chassis to rival Jane Russell's won favor with her first New York engagement.

by **LOUIS SOBOL**  
Journal American

We called the turn on Dolores Hawkins at the Copacabana.

by **NICK KENNY**  
N. Y. Daily Mirror

Dolores Hawkins, nursed by Don Seat, in her first Stern job, made an impressive showing. A lovely looking canary who's beaten her way all over the country, the gal was visibly nervous working in such fast company. But she hadn't finished her first number, "Hallelujah," when she commanded attention. Some of her subsequent stylings smacked of a Lena Horne, but Miss Hawkins showed she can sing on her own. Her "You Made Me Love You" in blues tempo was delightfully melodic as it was nostalgic. Her finisher with a Jolsonesque bow, "Rock-A-By," almost stopped the show. The chorus line was on the steps waiting to follow, but the house wouldn't let her off.

by **BILL SMITH**  
The Billboard

Newcomer Dolores Hawkins scores big at the Copacabana.

by **WALTER WINCHELL**

Songs with fire.

by **ROBERT DANA**  
World Telegram

A Reader's Digest version of Marilyn Monroe . . . delivers songs in a sultry voice . . . success assured. . . . The audience kept pindrop still to hear her. . . . A medal of honor seldom bestowed.

by **HY GARDNER**  
Herald Tribune

("With Danny was the chestiest, love-liest, most talented young new singer in a long time—certain star material for Hollywood and TV—Dolores Hawkins of Hollis, L. I. As one ringsider said, 'She certainly takes a beautiful bow!'")

by **EARL WILSON**  
N. Y. Post

Jules Podell uncovered a new singing sensation in Dolores Hawkins. The professionals in the audience knew they were in at the birth of a new star. This Hawkins babe is a local product, one of the neighbor's children, but she clicked first at Ciro's in Hollywood. She is a stunning blonde, and with her architecture doesn't have to sing, either, but could give Marilyn Monroe a battle for honors in that department. Her voice is strong, bell-like and convincing. When she sells a song, she doesn't need tricks or gimmicks to put it over. She is the most refreshing newcomer of the year, a sure bet for headlines.

by **LEE MORTIMER**  
N. Y. Daily Mirror

**GAC** GENERAL ARTISTS CORPORATION

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## RCA Goes on a Multi-Label Kick, Mulls Two New Ones

One Subsid Strictly R&B; Other To Cover Jazz Re-Issues on LP

By NEV GEHMAN

NEW YORK, April 18.—With active work on label "X" set to open Monday (20), when Joe Carlton takes over as a.&r. director, RCA Victor is kicking around the possibility of introducing two new labels. One of the proposed labels would be exclusively concerned with rhythm and blues

records; the other, sponsored by RCA Victor's custom pressing division, would deal solely with jazz LP re-issues from old RCA Victor masters.

For the purpose of clarity, here is a run-down on the new label situation at RCA Victor:

(1) Label "X" is a subsidiary record label which will be wholly-owned by RCA Victor but distributed thru independent distributors. In this respect it will be similar to Decca's Coral and Columbia's Okeh. Label "X" will produce all but classical records and will operate with its own a.&r. and sales staff. Other functions will probably be integrated with personnel of the parent label. Other than the hiring of Carlton, no personnel or key organizational plans have been set. Tho it is known that some artists have been approached and at least one is close to signing, no contracts at this writing have actually been inked. Label "X," tho still unnamed, is nevertheless a fact.

(2) The proposed r.&b. label, also still without an official name, would substitute for the present RCA Victor line of r.&b. records. It would have no effect on label "X," which would have its own r.&b. records, according to an RCA Victor spokesman. This label has not yet been presented to top management for approval, so at this writing it is still in the realm of possibility. For the purpose of reference, this will be called label "Y" in this story.

(3) Should the label projected by the custom-pressing division materialize, it would be dubbed the Camden label. This would, as previously mentioned, delve into old jazz masters, and be exclusively available on LP.

### Label "Y"

The conception of label "Y," an exclusive r.&b. line, stems from the determination of RCA Victor to throw more emphasis into this field. Officials of the firm were loathe to discuss this because the

(Continued on page 72)

## THOSE RECORDS WERE SHIPPED

NEW YORK, April 18.—In last week's issue it was incorrectly indicated that the top three RCA Victor records for the previous week had sold 202,000; 96,000, and 42,000, respectively, in re-orders for the week. The figures actually represent the cumulative total of disks RCA Victor had shipped since release of the three records.

## Mills Readies Canad. Subsid.

NEW YORK, April 18.—Jack Mills, head of Mills Music, left for Canada yesterday (17) to complete arrangements for the opening of a new subsidiary in Toronto. He was accompanied by the firm's business manager, Louis Schwartz. The new firm will be called Mills Music of Canada, Ltd.

The publishing firm has been increasingly active on the international level in recent months, setting up firms in several countries to aid in foreign exploitation of home-grown material and to seek out copyrights suitable for use here.

## Top of World Head for 13th 1/2 Mil. Seller

NEW YORK, April 18.—Les Paul and Mary Ford are continuing on their merry way with their latest waxing, "I'm Sitting on Top of the World," nudging close to the 500,000 mark only a month or so after the release date. When the platter climbs over the 500,000 figure, and it only has 50,000 to go, it will make the 13th consecutive waxing that the duo has waxed for Capitol that has passed this figure. This is an exceptional record—in more ways than one—in the field.

Here is the list of the Les Paul-Mary Ford waxings on Capitol, starting with "Tennessee Waltz," and the sales figures racked up on each platter. "Tennessee Waltz" and "Little Rock Getaway," 750,000; "Mockin' Bird Hill" and "Chicken Reel," 1,000,000; "How High the Moon" and "Whistlin' Blues," 1,500,000; "I Wish I Had Never Seen Sunshine" and "Josephine," 500,000; "The World Is Waiting for the Sunshine" and "Whispering," 700,000; "Just One More Chance" and "Jazz Me Blues," 500,000; "It's a Lonesome Old Town" and "Tiger Rag," 700,000; "I'm Confessin'" and "Carioca," 550,000; "In the Good Old Summertime" and "Smoke Rings," 600,000; "Meet Mister Callaghan" and "Take Me in Your Arms and Hold Me," 750,000; "My Baby's Comin' Home" and "Lady of Spain," 750,000; "Bye Bye Blues" and "Mammy's Boogie," 500,000; and the current disk "I'm Sittin' on Top of the World," now at 450,000.

## Bluebird, Entre Announce New List Prices

NEW YORK, April 18.—Bluebird and Entre, low-priced classical labels of RCA Victor and Columbia, respectively, this week announced list price reduction to \$2.98, including Federal excise tax. Formerly these labels were priced at \$2.95 plus tax. Entre made the first move early this week, followed by Bluebird on Wednesday (15). Reason for the slice, according to both labels, was to dip below the \$3 mark. The cut on merchandise currently in the field will be absorbed by the dealers and distributors, with the regular discount structure applying to new orders.

At the same time, RCA Victor announced that its second Bluebird release, originally scheduled for September, has been set ahead to June, due to demand. Ten sets, available on LP and 45 r.p.m., will be shipped to distributors in the middle of May. Adhering to the policy of issuing standard classical repertoire, the second Bluebird release will include such items as "Brahms' Third Symphony" by Barbirolli and "Chopin Preludes" by Moiseiwitsch.

## Joe Martin Re-Joins BB

NEW YORK, April 18.—Joe Martin, for the past year director of promotion for the Record Industry Association of America, rejoins the staff of The Billboard's Music department on April 27. Martin, who had been given a leave of absence from The Billboard to take the promotion post with the RIAA, had in prior years served with London Records as an advertising and promotion executive.

## ANY OLD ARTIST WON'T DO

## Pubbers Stiffen Toward Diskeries; Seek Waxings of Hit Potential

NEW YORK, April 18.—They say that the music business is ever changing, and one of the noticeable trends over the past year has been the stiffening attitude of many established publishers in their relations with artist and repertoire men, and their approach to getting a tune on wax. Not very long ago, most publishers merely wanted a record, most any record. But today, and this is a growing practice, alert publishers are becoming more emphatic about not wanting a record, unless it is a record that has a chance of being a hit.

In other words, and in spite of the fact that publishers must have a record in order to exploit a tune, they want a record with a potent artist, or else they prefer no record at all.

This is not to say that all publishers either have the perception or the ability to bring in their material intended or suited precisely for a specific artist. Many pubbers still bring in a dozen or so tunes to an a.&r. man and tell him to select the tune he likes and give it to the artist he desires. But there is certainly a growing group of pubbers who have discarded this method and want a

specific artist for their tune or no record at all. When an a.&r. man will not, or is unable to give the publisher the artist he desires, the publisher has a tendency—in as delicate a way as possible—to take back his song to present to another a.&r. man at another diskery.

### Economics

The reason for the changing attitude of publishers is due to the economics of the publishing business. According to those who analyze intake and outgo carefully, a publisher cannot break even on mechanicals unless the disk sale on his tune hits above 100,000.

## Decca Racks Biggest Week

NEW YORK, April 18.—Decca Records racked up a bumper crop of orders in the past seven days, making it the biggest week enjoyed by the diskery since the first of the year. Sparked by advance orders for the Mills Brothers' waxing of "Say Si Si" and "I'm With You," the firm registered pop orders of more than 610,000 platters, with re-orders on recent records by Hamish Menzies, Dolores Gray, Peggy Lee and Florian Zabach leading the pack.

Meanwhile, at the diskery's annual meeting Tuesday, President Milton R. Rackmil reported that sales for the first quarter of this year topped volume for the same period in 1952 by 4 to 5 per cent. The entire diskery board of directors was re-elected for another term.

With some publishers—depending on the operation—the break-even sale point is very much beyond this figure—a fact which becomes obvious when it is considered that half the mechanical loot goes to writers.

A case in point: a disk sale of 500,000, with the disk bringing the full statutory rate of 2 cents, means only \$10,000, of which the writer gets half. If the publisher has waged a strong promotional campaign, with attendant expense, he can hope to make money only on sheet music and performances, not on mechanicals. "And," asks one music man, "How many records sell over 100,000? In fact, how many sell over 10,000?"

Another publisher noted that some a.&r. men act as if a publisher should be happy just to get a record, no matter the artist or performance. "Mechanical men forget that a publisher is not a mass-producer. He doesn't get records in the way that diskeries turn out records every week. If I get a record at one firm, it may take months before I get another record there. Therefore I must

(Continued on page 72)

## P. Alexander Gets Summons

NEW YORK, April 18.—Papers were served on Perry Alexander, of Mellow Music, this week demanding observance of a recent arbitrator's award to Churchill Kohlman, composer of last year's hit ditty "Cry." In the award, the publisher was ordered to pay Kohlman \$15,300 in disputed royalties and other income from exploitation of the tune.

Alexander has thus far failed to pay Kohlman, and the papers served on him, a summons and a verified complaint, ask for specific performance of his agreement to return the copyright to the cleffer in the event of failure to meet the financial obligation. Kohlman was represented in the action by the legal firm of Freedman & Lilienthal.

## 58G Tour Lined Up For Harry James

HOLLYWOOD, April 18.—Harry James ork leaves Monday (20) on a 35-day personal appearance tour that's been guaranteed \$58,400 for one-nighters and four concerts. Trip takes the music makers thru the Southwest, South and along the Atlantic Seaboard.

James takes with him as featured drummer Buddy Rich, who he's paying a flat \$35,000 yearly, singer J. P. Morgan and Tommy Gumina, 21-year-old accordionist. Gumina joins the group in Fort Worth from his Milwaukee home.

Itinerary includes dates in Yuma and Tucson, Ariz.; Carlsbad, N. M.; El Paso, Lubbock, Fort Worth, Wichita Falls, Dallas, San Antonio, Bandera, Houston and Beaumont, Tex.; Oklahoma City, Okla.; New Iberia, La.; Biloxi, Miss.; Montgomery, Ala.; Atlanta and Savannah, Ga.; Rock Hill, Sumpter and Charleston, S. C.; Laurinburg, Raleigh, Fort Bragg and Camp Lejeune, 6. C.; Norfolk and Newport News, Va.; Philadelphia and Pottstown, Pa., and Yonkers, N. Y.

Tour ends with the Yonkers en-

gagement Sunday, May 24. Ork opens next night for a four-week engagement in New York's Astor Hotel.

In addition to the straight one-

(Continued on page 71)

Announcing... MAY 23 BILLBOARD



A Special Issue

Commemorating the

65th Anniversary

of the

Juke Box Industry

## Compulsory Licensing Nix Sought By Sharp

CHICAGO, April 18.—Morton Schaeffer, of Schaeffer & Schaeffer, music copyright attorneys, filed an answer this week asking the Federal District Court to declare unconstitutional the Compulsory Licensing Act covering mechanical reproduction of copyrighted music.

Schaeffer represents James H. Martin, Sharp label manufacturer and distributor, who is being sued by a New York group, including Bourne, Paramount, and Robbins Music, publishers, represented by Harry Fox, who alleged an infringement by use of their songs on records. They claim Martin failed to obtain a license for such use.

Martin recorded a song of each of the three publishers. They are asking for an accounting and triple damages as allowed under Section 1 (E) of the Copyright Act.

Martin, in his action, claims the law is unconstitutional and denies that there was any violation of the Copyright Act. Martin also alleges he obtained a license and tendered payment.

Schaeffer contends that the Copyright Act is unconstitutional in that it violates exclusive rights inherent in the constitution. Article 1, Paragraph 8, of the constitution reads: "Congress shall have the power—to promote the progress of science and useful arts by securing for limited terms to authors and inventors the ex-

(Continued on page 71)

## AFM Miami Local Probed

MIAMI, April 18.—Top executives of the American Federation of Musicians during the past several months have been investigating affairs of Local 655, AFM, here. At press time, attempts to reach the Federation were unavailing. It was learned, however, that the Federation had postponed a scheduled election of officers at the Miami local, pending investigation.

Crux of the trouble stemmed from complaints that a group of the membership had seized power and had passed regulations hiking wage scales to prohibitive heights. The scales and conditions passed by the membership were termed "fantastic."

It is understood that complaints from operators in all show business fields came to the Federation. Among execs who have been to Miami to look into the affairs of the local have been James C. Petrillo, AFM chief, and Rex Ricciardi and Harry Steeper.

## Hank Williams' 2d Wife Sues 1st Over Name

NEW ORLEANS, April 18.—Mrs. Hank (nee Billy Jean Jones) Williams, Boosier, La., who was married to the late Hank Williams on October 18, in Minden, La., filed suit April 11 in the District Court here seeking an injunction prohibiting Audrey Mae Shepard, his ex-wife, from using the name Mrs. Hank Williams.

The petition asserted that from October 18 to January 1, this year, when Williams died, she and he had lived together in Louisiana, Texas, Florida and Alabama as man and wife, and that she (petitioner) is the only one entitled to use the name Mrs. Hank Williams.

In the event an injunction is denied in the case, but only in that event, she asked that the court award her judgment for \$100,000 to partially compensate her for the damages to her professional standing and attraction, "suffered because the defendant (Audrey Mae Shepard) has usurped her (petitioner's) exclusive right to use the name of Mrs. Hank Williams.

Recent news dispatches indicated that District Judge James Bolen, in Shreveport, La., had held that the marriage of Williams and the petitioner, in Minden, La., last October 18, and the repeat marriage performance in New Orleans the following day were not legal. The decree held that divorce of Billy Jean Jones Eshlimar from her first husband did not become final until October 29.

## One-Shot Disk Artists Are Agency Headaches

Continued from page 42

seem to be breaking thru with ever-increasing regularity.

Agencies usually snap up any new artist who makes it with a record, and will fight over the artist who really comes thru with a big one. Then the fun begins. The artist will be booked into the regular night club and theater circuit, and is expected to come thru as solidly as he did on wax. The audience usually expects him to sing his hit tune, which is fortunate, because too often it is the only tune that he can do well.

## Guy Grosses \$52,000 in 8 Days of Tour

NEW YORK, April 18.—Guy Lombardo, who grossed nearly \$200,000 during the first 26 days of his current concert tour, upped this total by another \$52,000 in eight appearances since resuming the junket on April 8.

Grosses for these dates follow: Salt Lake City, \$5,938; Cheyenne, Wyo., \$2,851; Denver, \$9,942; McCook, Neb., \$8,880; Lincoln, Neb., \$4,495; St. Joseph, Mo., \$4,875; Kansas City, Mo., \$6,476; and Quincy, Ill., \$9,904.

## CHAMBER SIGNS WARING, SHORE

WASHINGTON, April 18.—Fred Waring and His Pennsylvanians and songstress Dinah Shore will head the entertainment program planned for the 41st annual meeting of the U. S. Chamber of Commerce here April 27-29. The Waring show will be held at Linsor Auditorium April 27, while Miss Shore and the five singing Notables will entertain guests at the Chamber's annual dinner at Georgetown University's McDonough Memorial Auditorium April 29.

## B.B.S. Brass Charts Drive

NEW YORK, April 18.—Bill Borelli, president of B.B.S. Records, and a group of new associates held a series of hush-hush pow-wows this week to map an ambitious program to build the indie label as an important factor in the disk business. It has been reported that the company has acquired resources of about \$500,000 to further its aim.

It was also learned that B.B.S. has signed Walter Moody, internationally-known music man, to its a.&r. staff, in addition to two others who will handle rhythm and blues and hillbilly material. Borelli, who supervised the hit B.B.S. slicing of "Here in My Heart" by Al Martino, will continue to handle many of the pop a.&r. chores. Moody, until a few years ago, was chief a.&r. exec for several subsidiary labels controlled by Britain's Electric and Musical Industries.

## 'Record Show' Closes; 'Biggest' Heads East

NEW YORK, April 18.—The Record Show, the Gale Agency road unit which started out without the services of Nat Cole, closed Monday (13) after nine performances. Show was originally skedded with Cole, Sarah Vaughan, the Billy May ork, and supporting acts, but Cole was hospitalized opening night. The Gale Agency tried to get Sugar Chile Robinson to replace the warbler, but were unable to do so, and decided to close the show instead.

The Record Show was to have played six weeks of one-nighters thru the country and it had been booked solidly before teeing off. However, the fact that Cole's

After that—or before it—he is lost.

The number of one-hit flash-in-the-pans is so common, agencies know that they have to make loot first time around the circuit as there will not be another. But the number of r.&b. one-shot artists who bomb out in clubs and at theaters is quite high. Mainly this is due to the lack of an act, an inability to put over any song except the big hit record tune, and lack of polish in the performance.

This is not only true in the r.&b. field with many of the new artists, but according to other bookers, is also true in the pop field with its emphasis on new and unknown artists. A number of the new pop vocalists have had a singular lack of success to date with their night club acts, their bookings in clubs being based on the strength of their first records.

This is why r.&b. agencies are concentrating—in addition to the smash record artists—on the singers who can turn in a performance, and come thru with good records again and again, even if their records do not hit the top of the charts.

"It is better," stated one booker, "to build a capable artist into a strong attraction, than to have artists who can only sing one song."

# ASCAP Pub Members Fight To Hold Cleffers in Ranks

### Sign Diamond, Kubik to Guarantee Deals; Both Were Mulling Lush BMI Offers

Continued from page 1

rolls were William Schuman, president of the Juilliard School of Music, and Walter Piston, professor of Music at Harvard University, reported exclusively in The Billboard last December 6. At that time, efforts to hold Piston failed, despite overtures made to the composer by top ASCAP publishers, who were prepared to pact him to long-term deals at high guarantees.

ASCAP's success with Diamond and Kubik throws into new relief the factors that affect the struggle between the society and BMI. The latter licensing agency has available substantial funds

which it can dispense without accounting to writer and publishing affiliates. ASCAP, on the other hand, in a very real sense, acts only as custodian for money collected. It can only expend limited amounts in promotion. Especially since the Consent Decree, must it split its income melon closely in accord with actual performance credits earned by members.

#### Shoulder Burden

With the Society itself therefore unable to meet the financial blandishments of BMI, top ASCAP pillars, such as Max Dreyfus and Herman Starr, are tend-

ing toward the view that they must shoulder the burden themselves. They apparently feel impelled to use their full influence, financial and otherwise, to block a movement of serious composers from ASCAP to BMI.

Paradoxically, much of the output of American longhair composers receives more exposure in Europe than in the States. Thru frequent performance in European concert halls and over the big foreign radio networks, the American composer is often held in higher regard abroad than here. Prestige-wise, this is becoming a matter of high import to both ASCAP and BMI, and the tussle for the rights to longhair creations can be expected to become more acute as time passes.

## NAME STILL DRAWS

### Crowds Jam Carnegie Hall To Hear BG-Armstrong

NEW YORK, April 18.—The much-touted Benny Goodman-Louis Armstrong concert package opened at Carnegie Hall here Friday (17) before an overflow crowd that jammed the aged hall, for both the evening and midnight performances. The grosses for the two shows (with the house scaled down from a \$6 top), came to about \$24,000, a high for a jazz concert and a remarkable tribute to the drawing power of the Goodman name.

When the Goodman ork came on with the well-known theme, "Let's Dance," and Benny hopped down from the stand with his clarinet, it is probable that every one in the audience who still calls the Statler Hotel the Pennsylvania felt 20 years younger. And when the ork whipped into the Fletcher Henderson arrangement of "Bugle Call Rag," some of the old Goodman magic returned. The audience really ate it up.

Yet as a whole, it was only now and then that the Goodman ork reached the heights that the audience anticipated. The excitement was there, and the audience was ready and anxious to lend support. But it was only on such standouts as "Sing, Sing, Sing" (the hit of the evening), "Springtime in the Rockies," "Don't Be That Way" and the classy "Saints Go Marching In" production number with the Louis Armstrong ork, that the band rocked the joint.

#### Old Beat

This was not due to the work of the ork as a whole, for the Goodman All Stars have the old pulsating beat, and a similar, tho richer, sound than the Goodman ork of the 1930's. But B. G. himself is not quite the old Benny, handling his clarinet with much less excitement than he used to a dozen years ago. And the men, solid musicians all, are still concentrating on the Henderson book, and not playing as freely as they will in another week or so.

It was the exciting and brilliant trumpet work of Charlie Shavers, the powerhouse of the new ork, who set the crowd in motion, especially on "Sing, Sing, Sing." Krupa's work on the same tune, and the solos of George Auld on tenor and Elman on trumpet pleased the large crowd.

The Goodman Trio, with Krupa, Teddy Wilson and Benny, did excellent work with some old favorites, and Krupa's solo on "The World Is Waiting for the Sunrise" was a standout. Thrush Helen Ward, who sang with the Goodman ork back in 1937, disappeared on her solos, but much of this was due to poor mike equipment.

Louis Armstrong did what the fabulous Louis has always done;

Continued on page 72

## WSM's Denny Sets Pub Firm

NEW YORK, April 18.—At least one WSM exec, Jim Denny—who heads the WSM Artists Bureau—is entering the music publishing field. Denny's firm is called Cedarwood Music, and is an affiliate of Broadcast Music, Inc. Hill & Range is selling agent for the firm.

Another WSM exec, program director Frank Stapp, has reportedly set up a publishing firm. Stapp would not comment.

## MAY SET JUKE MUSIC POOL

CHICAGO, April 18.—Rumor is current among juke box circles that Music Operators of America, national juke box organization, may form its own copyright pool. Owned and operated by MOA, this would place at the disposal of operators a music supply not subject to fees of licensing agencies. Obvious intent would be to insure the industry against passage of legislation removing the current exemption of juke boxes from royalty payments. (More detail in Music Machine section.)

## TV Performing Rights Studied

NEW YORK, April 18.—A number of show writers and their attorneys are making a careful scrutiny of the number in which their tunes are being performed over television. Dissatisfaction of show writers on this account is not new, but is of special interest at this time in view of several reasons. First, the Society's grant of a broader definition of performance rights—obtained from the membership several years ago—expires this year. Secondly, the matter is of special interest in view of the tangled American Society of Composers, Authors and Publishers TV negotiations and litigation now going on with respect to the blanket and per-program licenses, respectively.

TV programs have already felt the weight of the stiffer attitude.

Continued on page 72

## Exec Shifts at Hill & Range

NEW YORK, April 18.—A number of key personnel shifts were completed by Hill & Range this week. Jack Schiffman, former professional manager of the firm, is going into the publishing business for himself on a 50 per cent ownership deal with Hill & Range. Schiffman's new firm is not yet named but will be affiliated with Broadcast Music, Inc. He will continue to work out of Hill & Range's West Coast headquarters.

Erich Aberback has been moved up to the professional manager slot in Hollywood, replacing Schiffman. Chuck La Joie has been elevated to the position of professional man in the New York office. Armand Baum, who formerly worked out of Chicago, has been moved to Nashville. He will continue to supervise Chicago activities.

## Ames Bros. Quit Coral For Victor

NEW YORK, April 18.—The Ames Brothers leave Coral Records when their current contract expires on May 16, and move over to RCA Victor. Their pact with the latter diskery runs for two years and calls for 16 sides a year. Their royalty rate is 5 per cent against a minimum guarantee.

The vocal group was with Coral for four years and before that cut platters under the Decca imprint. Their top hits with Coral were "Rag Mop" and "Sentimental Me," the latter hitting the million mark. Coral still has two unreleased sides by the group.

First Victor session held by the Ames Brothers will be backed by Hugo Winterhalter. In addition to singles, they will also cut albums for the label.





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*Vic Damone*

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# ALMOST ALWAYS BY EDDY HOWARD

**THE  
MONEY VOICE**



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The Billboard Music Popularity Charts  
**HONOR ROLL OF HITS**  
Trade Mark Reg.

**The Nation's Ten Top Tunes**

... For Week Ending April 18

The HONOR ROLL OF HITS is compiled by a statistical formula which automatically measures the comparative popularity of each tune, based on the results of the applicable Music Popularity Charts in this issue. (F) Indicates tune is from a film; (M) indicates tune is from a legit musical.

This Week	Last Week	Weeks on Chart
<b>1. Doggie in the Window</b>	<b>1</b>	<b>12</b>
By Bob Merrill—Published by Santly-Joy (ASCAP) BEST SELLING RECORD: Patti Page, Mercury 70070. OTHER RECORDS: R. Kujawa, Dana 795.		
<b>2. I Believe</b>	<b>4</b>	<b>8</b>
By Erwin Drake, Irvin Graham, Jimmy Shirl, Al Stillman—Published by Cromwell (ASCAP) BEST SELLING RECORDS: Frankie Laine, Col 39938; J. Froman, Cap 2332. OTHER RECORDS: J. Froman, Cap 2332, E. James, Meteor 5000. TRANSCRIPTIONS AVAILABLE: Johnny Desmond, Thesaurus; Henry Jerome ork, Lang-Worth.		
<b>3. Pretend</b>	<b>2</b>	<b>12</b>
By Lew Douglas, Parman & Le Vere—Published by Brandom (ASCAP) BEST SELLING RECORD: Nat (King) Cole, Cap 2346. OTHER RECORDS: E. Barton, Coral 60927; D. Belloc, Dot 15048; K. Griffin, Col 39915; G. Lombardo, Dec 28576; R. Marterie, Mercury 70045. TRANSCRIPTIONS AVAILABLE: Henry Jerome ork, Lang-Worth.		
<b>4. Till I Waltz Again With You</b>	<b>3</b>	<b>19</b>
By Sidney Prosen—Published by Village (BMI) BEST SELLING RECORD: T. Brewer, Coral 60873; OTHER RECORDS: Five Bells, Brunswick 84002; C. Gore-R. Wright, King 1169; K. Griffin, Col 39952; R. Morgan, Dec 28539; Jerry Murad's Harmonicats, Mercury 70069; T. Sosebee, Coral 60916; D. Travis and J. Swanson, Jubilee 6014; D. Todd, Dec 28506. TRANSCRIPTIONS AVAILABLE: Henry Jerome ork, Lang-Worth.		
<b>5. Your Cheatin' Heart</b>	<b>5</b>	<b>9</b>
By Hank Williams—Published by Acuff-Rose (BMI) BEST SELLING RECORD: Joni James, M-G-M 11426. OTHER RECORDS: J. Garber, Cap 2377; F. Laine, Col 39938; H. Williams, M-G-M 11416. TRANSCRIPTIONS AVAILABLE: Johnny Desmond, Thesaurus.		
<b>6. Tell Me a Story</b>	<b>7</b>	<b>5</b>
By Terry Gilkyson—Published by Montclare (BMI) BEST SELLING RECORD: Jimmie Boyd-Frankie Laine, Col 39945.		
<b>7. Seven Lonely Days</b>	<b>11</b>	<b>6</b>
By Schuman, Schuman & Brown—Published by Jefferson (ASCAP) BEST SELLING RECORD: G. Gibbs, Mercury 70095. OTHER RECORDS AVAILABLE: G. Lombardo, Dec 28655; B. Lou, King 1192; D. Meehan, V 20-5219; Pinetopper-Martin Sisters, Coral 60949.		
<b>8. April in Portugal</b>	<b>15</b>	<b>3</b>
By Kennedy-Feptrao—Published by Chappell (ASCAP) BEST SELLING RECORD: L. Baxter, Cap 2374. OTHER RECORDS AVAILABLE: B. Barron, M-G-M 11312; G. Carr, Cap 2223; Y. Giraud, V 26-7107; D. Hayman, Mercury 70014; F. Martin, V 20-5052; R. Senter, V 20-4894; F. Zabach, Dec 28646.		
<b>8. Song From Moulin Rouge</b>	<b>16</b>	<b>3</b>
By W. Engvick, G. Auric—Published by Broadcast (BMI) BEST SELLING RECORD: P. Faith, Col 39944.		
<b>10. Tell Me You're Mine</b>	<b>6</b>	<b>16</b>
By Nino Ravanini—Published by Capri Music (BMI) BEST SELLING RECORDS: Gaylords, Mercury 70067. OTHER RECORDS: Ralph and Buddy Bonds, Coral 60923; M. Carson, Col 39914; R. Morgan, Dec 28569; G. Wisniewski, Dana 786. TRANSCRIPTIONS AVAILABLE: Dolly Dawn, Thesaurus.		

**Second Ten**

<b>11. CARAVAN</b>	<b>11</b>	<b>4</b>
Published by Mills (ASCAP)		
<b>12. WILD HORSES</b>	<b>9</b>	<b>9</b>
Published by George Simon (ASCAP)		
<b>13. SIDE BY SIDE</b>	<b>8</b>	<b>12</b>
Published by Shapiro-Bernstein (ASCAP)		
<b>14. RUBY</b>	<b>—</b>	<b>1</b>
Published by Miller (ASCAP)		
<b>14. I'M SITTING ON TOP OF THE WORLD</b>	<b>19</b>	<b>2</b>
Published by Leo Fiast (ASCAP)		
<b>16. NO HELP WANTED</b>	<b>—</b>	<b>2</b>
Published by Acuff-Rose (BMI)		
<b>17. ANNA</b>	<b>—</b>	<b>1</b>
Published by Hollis (BMI)		
<b>17. GOMEN NASAI</b>	<b>17</b>	<b>6</b>
Published by Disney (ASCAP)		
<b>19. SOMEBODY STOLE MY GAL</b>	<b>—</b>	<b>1</b>
Published by Robbins (ASCAP)		
<b>20. HOT TODDY</b>	<b>14</b>	<b>8</b>
Published by Coachella-Alamo (ASCAP)		

WARNING—The title "HONOR ROLL OF HITS" is a registered trade-mark and the listing of the hits has been copyrighted by The Billboard. Use of either may not be made without The Billboard's consent. Simply write or wire Publisher, The Billboard, 1564 Broadway, New York, and permission will be immediately granted.





# Buyboard

## TOP SELLERS— POPULAR

Based on Actual Capitol Sales Reports

1. PRETEND  
DON'T LET YOUR EYES GO SHOPPING... N. Cole .....2346
2. APRIL IN PORTUGAL  
SUDDENLY ..... L. Baxter .....2374
3. I'M SITTING ON TOP OF THE WORLD  
SLEEP ..... L. Paul & M. Ford .....2400
4. SIDE BY SIDE  
NOAH! ..... K. Starr .....2334
5. BLUE GARDENIA  
CAN'T I ..... N. Cole .....2389
6. YES SIR, THAT'S MY BABY  
YOKOHAMA MAMA ..... H. Kari .....2392
7. I BELIEVE  
THE GHOST OF A ROSE..... J. Froman .....2332
8. GET IT WHILE YOU'RE YOUNG  
LIPSTICK-A-POWDER-'N'-PAINT ..... G. MacKenzie & H. O'Connell .....2404
9. MY HEART BELONGS TO ONLY YOU  
I WAS A FOOL..... J. Christy .....2308
10. THE NEARNESS OF YOU  
GYPSY GIRL ..... B. Manning .....2383
11. TEN LITTLE FINGERS AND TEN LITTLE TOES  
ALABAMA BOUND ..... J. Shard .....2422
12. BIG MAMOU  
IS IT ANY WONDER ..... E. M. Morse .....2441
13. SAY YOU'RE MINE AGAIN  
THE SONG FROM MOULIN ROUGE..... J. Hutton & A. Stordahl .....2429
14. MY BABY'S COMING HOME  
LADY OF SPAIN..... L. Paul & M. Ford .....2265
15. SPINNING A WEB  
WILL-O'-THE-WISP ROMANCE ..... J. Garber .....2428

## TOP SELLERS— COUNTRY & HILLBILLY

Based on Actual Capitol Sales Reports

1. HANK'S SONG  
I'LL NEVER HAVE YOU  
F. Huskey .....2397
2. HIGH NOON  
GO ON! GET OUT!  
T. Riffer .....2120
3. NO HELP WANTED  
I'D HAVE NEVER FOUND  
SOMEBODY KEW  
H. Thompson .....2376
4. WHAT WILL I DO  
TIED DOWN  
R. Acuff .....2385
5. I'VE GOT TO WIN YOUR LOVE AGAIN  
I CAN'T LAST LONG  
S. McDonald .....2434
6. GOIN' STEADY  
JUST OUT OF REACH  
F. Young .....2299
7. HILLBILLY HULA  
I'M A POOR LONESOME FELLOW  
J. Carman .....2345
8. THE FAMILY WHO PRAYS  
LET US TRAVEL, TRAVEL ON  
Louvin Bros. ....2296
9. UNDESIRE  
MY FOOLISH HEART  
T. Preston .....2391
10. PLAYIN' DOMINOES AND  
SHOOTIN' DICE  
MEMORES AND HEARTACHES  
J. Dolan .....2367

## BEST SELLING— POPULAR ALBUMS

Based on Actual Capitol Sales Reports

1. SKETCHES ON STANDARDS  
Stan Kenton .....426
2. MUSIC FOR LOVERS ONLY  
Jackie Gleason .....352
3. LOVER'S RHAPSODY & SONGS  
FROM LOVER'S RHAPSODY  
Jackie Gleason .....366
4. BY THE LIGHT OF THE SILVERY  
MOON  
Gordon MacRae & June Hutton.422
5. NEW CONCEPTS OF ARTISTRY  
IN RHYTHM  
Stan Kenton .....383
6. BACCHANALIA!  
Billy May .....374
7. THE KAY STARR STYLE  
Kay Starr .....363
8. WITH A SONG IN MY HEART  
Jane Froman .....309
9. THE HIT MAKERS!  
Les Paul & Mary Ford .....416
10. THE YOUNG MAN WITH THE  
HORN  
Ray Anthony .....373
11. THE BENNY GOODMAN BAND  
Benny Goodman .....409
12. BYE BYE BLUES  
Les Paul & Mary Ford .....356
13. POPULAR FAVORITES BY  
STAN KENTON  
Stan Kenton .....421

## TOP SELLING— CHILDREN'S ALBUMS

Based on Actual Capitol Sales Reports

1. NEVER SMILE AT A CROCODILE  
& FOLLOWING THE LEADER  
Jerry Lewis .....3163
2. TWEET AND TOOT &  
THE E. I. O. SONG  
Mel Blanc .....3155
3. BOZO'S NURSERY SONGS  
Pinto Colvig .....3154
4. WOODY WOODPECKER AND  
THE ANIMAL CRACKERS  
Mel Blanc .....3149
5. I'M A LITTLE TEAPOT &  
THE TEDDY BEARS' PICNIC  
Frank DeVol .....3083
6. WALT DISNEY'S STORY OF  
ROBIN HOOD  
Nestor Paiva, Billy May .....3138
7. BUGS BUNNY & ALADDIN'S LAMP  
Mel Blanc .....3139
8. TWEETY PIE  
Mel Blanc .....3074
9. I TAUT I TAW A PUDDY TAT  
& YOSEMITE SAM  
Mel Blanc .....3104
10. IN JINGLE JUNGLE LAND &  
THE LAUGHING HYENA SONG  
Pinto Colvig .....3124
11. NURSERY RHYMES, VOL. II  
Ken Carson .....3129
12. TEENA, THE LAUGHING HYENA  
Pinto Colvig .....3143
13. BOBO AT THE CIRCUS  
Pinto Colvig .....3030

## LATEST RELEASE

No. 365

- OH!  
SAN ..... Pee Wee Hunt .....2442
- HEY, MR. COTTON PICKER  
THREE THINGS (A Man Must Do) ..... Tennessee Ernie .....2443
- SERENADE TO A DOG  
BRYANT'S BOUNCE ..... Jimmy Bryant & Speedy West .....2444
- RUB-A-DUB-DUB  
I SIGNED MY HEART AWAY..... Hank Thompson .....2445

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## "HEY, MR. COTTON PICKER"

and

## "THREE THINGS"

on Record No. 2443

## NEW! EXTENDED PLAY Albums

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### THE BILLY MAY BAND

- WHEN I TAKE MY SUGAR TO TEA
  - ALWAYS
  - LOVE IS JUST AROUND THE CORNER
  - EASY STREET
- 45 rpm EXTENDED PLAY EAP-1-412

### POPULAR FAVORITES BY STAN KENTON

- SEPTEMBER SONG
  - DELICADO
  - LAURA
  - STARDUST
- 45 rpm EXTENDED PLAY EAP-1-421

### THE HIT MAKERS! -LES PAUL and MARY FORD

- Part One—Extended Play EAP-1-416
- HOW HIGH THE MOON
  - JOSEPHINE
  - MOCKIN' BIRD HILL
  - WHISPERING
- Part Two—Extended Play EAP-2-416
- THE WORLD IS WAITING FOR THE SUNRISE
  - MEET MISTER CALLAGHAN
  - TIGER RAG
  - TENNESSEE WALTZ

### THE BENNY GOODMAN BAND

- Part One—Extended Play EAP-1-409
- DIZZY FINGERS
  - BACK IN YOUR OWN BACK YARD
  - MAHZEL
  - WRAP YOUR TROUBLES IN DREAMS
- Part Two—Extended Play EAP-2-409
- CHICAGO
  - WHISTLE BLUES
  - TATTLETALE
  - MUSKRAT RAMBLE

### RAY ANTHONY CONCERT

- RAY ANTHONY AND HIS ORCHESTRA
- SLAUGHTER ON TENTH AVENUE
  - ON THE TRAIL
  - STREET SCENE
- 45 rpm EXTENDED PLAY EAP-1-406

### HONKY TONK HITS


- IVORY RAG
  - DOWN YONDER
  - JOE (FINGERS) CARR
  - SAM'S SONG
  - SNOW DEER RAG
- 45 rpm EXTENDED PLAY EAP-1-417

### MARGARET WHITING AND JIMMY WAKELY SING

- SLIPPING AROUND
  - SIX TIMES A WEEK AND TWICE ON SUNDAY
  - I'LL NEVER SLIP AROUND AGAIN
  - WEDDING BELLS
- 45 rpm EXTENDED PLAY EAP-1-403

### MIDNIGHT ON BOURBON STREET

- SHARKEY AND HIS KINGS OF DIXIELAND
- NORTH RAMPART STREET MARCH
  - WAY DOWN YONDER IN NEW ORLEANS
  - MY OLD KENTUCKY HOME
  - FIVE FOOT TWO, EYES OF BLUE
  - DINAH
  - YOU ARE MY SUNSHINE
  - BALLIN' THE JACK
  - I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY ROLL
- 45 rpm EXTENDED PLAY EBF-367



**Garry Wells**

sings the song that's headed for the top

# "WHY, WHY, WHY"

backed with  
"I KEEP THINKIN' OF YOU"

on CAPITOL RECORD No. 2420

Introducing



Bright New Singing Star



# Jackie PARIS

Only  
Yesterday

BRUNSWICK 80217 (78 RPM)  
and 9-80217 (45 RPM)

If Love Is  
Good to Me



Brunswick Records  
are distributed by  
your CORAL Record  
Distributor

The Billboard's Music Popularity Charts

## Favorite Tunes

... For Week Ending April 18

### Best Selling Sheet Music

Tunes are ranked in order of their current national selling importance at the sheet music jobber level. Results are based on The Billboard's weekly survey of jobbers' orders from retailers throughout the country and are weighed according to jobber importance. (R) Indicates that tune is recorded; (F) indicates tune is from a film; (M) indicates tune is from a legit musical.

This Week	Last Week	Chart	Weeks on Chart
1. DOGGIE IN THE WINDOW (R)—Santly-Joy.....	1	10	1
2. I BELIEVE (R)—Cromwell.....	3	7	7
3. PRETEND (R)—Brandom.....	4	12	12
4. TILL I WALTZ AGAIN WITH YOU (R)—Village.....	2	17	17
5. YOUR CHEATIN' HEART (R)—Acuff-Rose.....	8	8	8
6. SONG FROM MOULIN ROUGE (R)—Broadcast.....	11	2	2
7. DON'T LET THE STARS GET IN YOUR EYES (R)—Four Star sales.....	5	20	20
8. KEEP IT A SECRET (R)—Shapiro-Bernstein.....	7	19	19
9. SIDE BY SIDE (R)—Shapiro-Bernstein.....	6	7	7
9. SEVEN LONELY DAYS (R)—Jefferson.....	12	2	2
11. APRIL IN PORTUGAL (R)—Chappell.....	13	2	2
12. TELL ME A STORY (R)—Montclare.....	9	3	3
13. HOT TODDY (R)—Coachella-Alamo.....	—	2	2
14. FOOL SUCH AS I (R)—Bob Miller.....	—	1	1
15. WILD HORSES (R)—George Simon.....	—	6	6

### Tunes with Greatest Radio and Television Audiences

Tunes listed have the greatest audiences on programs heard on network stations in New York, Chicago and Los Angeles. Lists are based on John G. Peatman's copyrighted Audience Coverage Index. Tunes are listed ALPHABETICALLY on both lists (R) Indicates tune is available on records; (F) indicates tune is from a film; (M) indicates tune is from legit musical.

#### Top 31 in Radio

A Fool Such as I (R)—Robbins-B. Miller—ASCAP	Keep It a Secret (R)—Shapiro-Bernstein—ASCAP
April in Portugal (R)—Chappell—ASCAP	My Jealous Eyes (R)—Famous—ASCAP
Breeze (R)—Leeds—ASCAP	Nearness of You (R)—Famous—ASCAP
Caravan (R)—American—ASCAP	Ohio (R) (M)—Chappell—ASCAP
Doggie in the Window (R)—Santly-Joy—ASCAP	Open Up Your Heart (R)—Longridge—ASCAP
Don't Let the Stars Get in Your Eyes (R)—Four Star—BMI	Pretend (R)—Brandom—ASCAP
Downhearted (R)—Paxton—ASCAP	Seven Lonely Days (R)—Jefferson—ASCAP
Have You Heard? (R)—Brandom—ASCAP	Side by Side (R)—Shapiro-Bernstein—ASCAP
Haven't Got a Worry (R) (F)—Famous—ASCAP	Song From Moulin Rouge (R) (F)—Broadcast—BMI
Hot Toddy (R)—Coachella-Alamo—ASCAP	Suddenly (R)—Hill & Range—BMI
How Do You Speak to an Angel? (R) (M)—Chappell—ASCAP	Tell Me You're Mine (R)—Capri—BMI
Hush-a-Bye (R)—Remick—ASCAP	Till I Waltz Again With You (R)—Village—BMI
I Believe (R)—Cromwell—ASCAP	Twice as Much (R)—Porgie—BMI
I Confess (R)—Witmark—ASCAP	Why Don't You Believe Me? (R)—Brandom—ASCAP
I'm Sitting on Top of the World (R)—Feist—ASCAP	Wild Horses (R)—Simon—ASCAP
	Your Cheatin' Heart (R)—Acuff-Rose—BMI

#### Top 10 in Television

April in Portugal (R)—Chappell—ASCAP	Side By Side (R)—Shapiro-Bernstein—ASCAP
Breeze (R)—Leeds—ASCAP	When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along (R)—Bourne—ASCAP
Doggie in the Window (R)—Santly-Joy—ASCAP	Your Cheatin' Heart (R)—Acuff-Rose—BMI
Hush-a-Bye (R)—Remick—ASCAP	Last week's television listing listed the incorrect publisher for "My Lady Loves to Dance." Publisher is United. "Peter Cottontail" (Hill & Range) and "Wild Horses" (Simon) were inadvertently omitted.
I Believe (R)—Cromwell—ASCAP	
No Two People (R) (F)—Frank—ASCAP	
Pretend (R)—Brandom—ASCAP	

### England's Top Twenty

Based on cabled reports from England's top music jobbers. American publishers of each tune is listed in parenthesis. Asterisk indicates no American publisher.

1. Doggie in the Window—Connelly (Santly-Joy)	11. I'm Walking Behind You—Peter Maurice (Leeds)
2. Wonderful Copenhagen—Morris (Frank)	12. I Talk to the Trees—Chappell (Chappell)
3. Broken Wings—John Fields (Shapiro-Bernstein)	13. Because You're Mine—Robbins (Feist)
4. In a Golden Coach—Box & Cox (Box & Cox)	14. Till I Waltz Again With You—Francis Day (Village)
5. She Wears Red Feathers—Dash (Oxford)	15. Pretend—Leeds (Brandom)
6. Oh, Happy Day—Chappell (Bregman, Vocco & Conn)	16. Glow Worm—La Fleur (E. B. Marks)
7. Little Red Monkey—Robbins (Miller)	17. Pretty Little Black Eyed Susie—Cinephonic (Santly-Joy)
8. Outside of Heaven—Bradbury Wood (Bregman, Vocco & Conn)	18. Love of My Life (The)—Reine (Chappell)
9. Don't Let the Stars Get in Your Eyes—Morris (Four Star)	19. Celebration Rag—Bradbury Wood (Chappell)
10. Why Don't You Believe Me?—Francis Day (Brandom)	



Best HIT of the Season

# JONI JAMES' SMASH HIT...



# ALMOST

# ALWAYS



YES! M-G-M means Mighty Good Music

MGM 11470—78 rpm K-11470—45 rpm

REVIEWS OF THIS WEEK'S NEW RECORDS

Popular

EDDIE FISHER
I'm Walking Behind You ... 88
JULIUS LA ROSA
My Lady Loves to Dance ... 84
NORMAN BROOKS
You Shouldn't Have Kissed Me ... 82
RED BUTTONS
Strange Things Are Happening ... 80
TOMMY REYNOLDS
It's in the Books ... 79
RUSTY DRAPER
Big Mamou ... 77
THREE MCGUIRE SISTERS
Miss You ... 77
LES BAXTER ORK
A Little Love ... 77
BUSS MORGAN ORK
Dancin' With Someone ... 77

NEW RECORDS TO WATCH

Popular

EDDY HOWARD
Say You're Mine Again—Mercury 70134—
JO STAFFORD
Just Another Polka
MILLS BROTHERS
I'm With You
GORDON JENKINS
One Wild Oat—Decca 28657—A cute and
COMMANDERS
Honey in the Horn

Country & Western

SLIM WHITMAN
Restless Heart—Imperial 8189—Singer continues
HANK WILLIAMS
Ramblin' Man
KITTY WELLS
You Said You Could Do Without Me—Decca

Rhythm & Blues

GEORGE GREEN
Finance Man—Chance 1135—There's already
EMITT SLAY TRIO
I've Learned My Lesson — Savoy 892 —

Jazz

TADD DAMERON SEXTET-
FATS NAVARRO
The Squirrel
MILES DAVIS SEXTET
Donna ... 71
LOU DONALDSON
Sweet Juice ... 70
CRYSTALLETTE DIXIE-
LAND ALL STARS
Panama ... 68

Latin American

TONA LA NEGRA
Este Amor Salvaje ... 77
TIROSO GUERRERO
LAS HERMANAS CABEZUDO
Tus Labios ... 77
BOBBY CAPO
No Son Cobardes ... 75
LEO FULD
Zigany Melody ... 74

Spiritual

THE SPIRITUAL KINGS
A Letter to Jesus ... 75
ST. PETER'S GOSPEL SINGERS
The Battle Done Got Started Again ... 73
THE CARAVANS
Blessed Assurance ... 72
THE ZION TRAVELERS
Your Wicked Ways ... 70
MYRTLE JACKSON
Come Ye, Disconsolate ... 68

International

LEO FULD
Zigany Melody ... 74

Country & Western

TENNESSEE ERNIE
Hey Mr. Cotton Picker ... 84
HOMER AND JETHRO
Pore Ol' Koo-Liger ... 81
RAY PRICE
The Price for Loving You ... 79
BILLY WALKER
Mexican Joe ... 78
MOON MULLICAN
Rocket to the Moon ... 78

Rhythm & Blues

LITTLE WALTER
Tell Me, Mama ... 82
WILLIE MABON
I'm Mad ... 81
BIG MAYBELLE
Just Want Your Love ... 80

RATINGS: 90-100, Tops; 80-89, Excellent; 70-79, Good; 40-59, Satisfactory; 0-39, Poor

HOW RATINGS ARE DETERMINED: Each record is reviewed and rated on the basis of six different categories...

THE CATEGORIES: Following are the maximum points that can be earned in each of the six categories...

of The Billboard music staff who reviewed the record. Each of the records reviewed expresses the opinion of the members

(Continued on page 68)

(Continued on page 71)

# Columbia Best Buys

## BEST SELLING POPULAR RECORDS

Based on actual sales reports for week ending April 18

THE SONG FROM MOULIN ROUGE SWEDISH RHAPSODY	Percy Faith	39944 ● 4-39944
TELL ME A STORY THE LITTLE BOY AND THE OLD MAN	Frankie Laine and Jimmy Boyd	39945 ● 4-39945
I BELIEVE YOUR CHEATIN' HEART	Frankie Laine	39938 ● 4-39938
SOMEBODY STOLE MY GAL GLAD RAG DOLL	Johnnie Ray	39961 ● 4-39961
NO ONE WILL EVER KNOW I'M THE KING OF BROKEN HEARTS	Tony Bennett	39964 ● 4-39964
WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBIN' ALONG BEAUTIFUL MUSIC TO LOVE BY	Doris Day	39970 ● 4-39970
I WONDER, I WONDER, I WONDER HE WHO HAS LOVE	The Four Lads	39958 ● 4-39958
GOMEN-NASAI TOKYO BOOGIE WOOGIE	Richard Bowers	39954 ● 4-39954
OH, MARIE LUIGI	Louis Prima	39969 ● 4-39969
ANNA DUTCH TREAT	Paul Weston	39968 ● 4-39968
I COULDN'T KEEP FROM CRYING SWEET SUE—JUST YOU	Sammy Kaye	39977 ● 4-39977
WALKIN' AND WOND'RIN' WISE MAN OR FOOL	Guy Mitchell	39962 ● 4-39962
KEEP IT A SECRET ONCE TO EVERY HEART	Jo Stafford	39891 ● 4-39891
A FOOL SUCH AS I JUST BECAUSE YOU'RE YOU	Jo Stafford	39930 ● 4-39930
SHE WEARS RED FEATHERS PRETTY LITTLE BLACK-EYED SUSIE	Guy Mitchell	39909 ● 4-39909

## BEST SELLING FOLK RECORDS

Based on actual sales reports for week ending April 18

BRING YOUR SWEET SELF BACK TO ME TIME CHANGES THINGS	Lefty Frizzell	21084 ● 4-21084
THIS ORCHID MEANS GOODBYE JUST WAIT TILL I GET YOU ALONE	Carl Smith	21087 ● 4-21087
THE PRICE FOR LOVING YOU THAT'S WHAT I GET FOR LOVING YOU	Ray Price	21089 ● 4-21089
I COULDN'T KEEP FROM CRYING AFTER YOU LEAVE	Marty Robbins	21075 ● 4-21075
MEXICAN JOE YOU HAVE MY HEART NOW	Billy Walker	21085 ● 4-21085
WHY DID YOU WANDER! THINKING ABOUT YOU	Lester Flatt and Earl Scruggs	21091 ● 4-21091
I'LL GO ON ALONE YOU'RE BREAKING MY HEART	Marty Robbins	21022 ● 4-21022
SIDEMEAT AND CABBAGE TEARDROPS	"Little" Jimmy Dickens	21093 ● 4-21093
DON'T PLAY THAT SONG YOU BELONG TO SOMEBODY ELSE	Wilma Lee and Stoney Cooper	21088 ● 4-21088
DIM LIGHTS, THICK SMOKE FLINT HILL SPECIAL	Lester Flatt and Earl Scruggs	21054 ● 4-21054

## BEST SELLING ALBUMS

BY THE LIGHT OF THE SILVERY MOON— Doris Day "Lp" CL 6248 ● 45 Set B-334 78 Set C-334	HOLLYWOOD'S BEST—Rosemary Clooney and Harry James "Lp" CL 6224 ● 45 Set B-319
ARTHUR GODFREY'S TV CALENDAR SHOW "Lp" GL 521 ● 45 Set G 4-18 78 Set G-18	TCHAIKOVSKY: SYMPHONY NO. 6 (Pathetique) The Philadelphia Orchestra, Eugene Or- mandy, Conductor "Lp" ML 4544
BROADWAY'S BEST—Jo Stafford and Paul Weston "Lp" CL 6238 ● 45 Set B-328	MARTYN GREEN'S GILBERT AND SULLIVAN "Lp" ML 4643 ● 45 Set A-1042
SWEETHEARTS—Marion Marlowe and Frank Parker "Lp" CL 6241 ● 45 Set B-331 78 Set C-331	ON YOUR TOES (Rodgers-Hart) Partia Nelson, Jack Cassidy, Others "Lp" ML 4645 ● 45 Set A-1043

### NEW POPULAR ALBUM

Renzo Cesana, THE CONTINENTAL

in

### THIS IS MY BELOVED

based on the book by Walter Benton

Music by Renzo Cesana arranged and played by Milton Page  
"Lp" CL 6247

### NEW FOLK MUSIC RELEASES

Johnny Hicks

I CARE NO MORE  
A GOOD MAN IS HARD TO FIND  
21098 ● 4-21098

The Maddox Brothers  
and Rose

EMPTY MANSIONS  
GREEN GROW THE LILACS  
21099 ● 4-21099

The Stamps Quartet  
HEADED FOR THE GLORYLAND  
SOMEWHERE

21100-s ● 4-21100-s

### NEW POPULAR RELEASES

Jo Stafford  
JUST ANOTHER POLKA  
MY DEAREST, MY DARLING  
40000 ● 4-40000

Rosemary Clooney and  
Jimmy Boyd  
LITTLE JOSEY  
DENNIS THE MENACE  
39988 ● 4-39988

Harry James  
PALLADIUM PARTY  
RUBY  
39994 ● 4-39994

Mindy Carson  
I CRY YOUR NAME  
THREE RED ROSES  
39989 ● 4-39989

Champ Butler  
I'M WALKING BEHIND YOU  
TAKE THESE CHAINS FROM MY HEART  
39993 ● 4-39993

Jerry Vale  
FOR ME  
TIRED OF DREAMING  
39990 ● 4-39990

Lu Ann Simms  
I WOULDN'T WANT IT ANY OTHER WAY  
HAND-ME-DOWN HEART  
39991 ● 4-39991

Trio Los Panchos  
ALMA CORAZON Y VIDA  
AL RETORNO 39933 ● 4-39933  
NO ME DEJES  
MANANITA CAMPERA  
39934 ● 4-39934

more riotous fun  
by that  
glamorous two-some  
ROSEMARY CLOONEY  
and MARLENE DIETRICH  
DOT'S NICE—DONNA FIGHT!  
IT'S THE SAME

with Stan Freeman, Harpsichord; Terry Snyder  
Drums; Frank Carroll, Bass; Art Ryerson and  
Al Caiola, Guitars; Jimmy Carroll, Leader.

39980 ● 39980

# COLUMBIA RECORDS

# THIS WEEK'S BEST BUYS

In the opinion of The Billboard music staff, the following new records are most likely to achieve strong popularity in their respective fields. Selections are made, in some cases, after hearing the advance release. Other selections are made after careful analysis of early sales reports and juke box and disk jockey activity. Dealers and operators are advised to analyze their present stocks and future requirements of records applicable to their markets.

## Popular

### NOW THAT I'M IN LOVE OO! WHAT YOU DO TO ME—Patti Page—Mercury 70127

Disk took off solidly in the East, Cincinnati and Chicago. Most reporting areas still reported disk not in stock. Action side varies but big preference is for "Love." A previous "New Record to Watch."

### THE HO HO SONG STRANGE THINGS ARE HAPPENING—Red Buttons—

Columbia 39981

Buttons gave this a plug on last week's TV program with a strong sales reaction resulting. Despite the location recording which includes applause noises operator buying has been very strong at least in the East. Negative reports on the record came from areas where the TV show isn't available so this recommendation does not hold for those spots. Disk could peak fast.

### MOULIN ROUGE THEME—Mantovani—London 1328

At the moment this disk is only a retailer recommendation. Title strips are not being shipped to subscribing operators. Tho the Percy Faith record still has a considerable edge nationally, Mantovani's version is making a strong bid retail-wise. Sales growth during the week was noted in Philadelphia, Boston, Buffalo, Chicago and St. Louis. Tune is strong enough for most dealers to handle two versions. Mantovani flip is "Vola Columba." A previous "New Record to Watch."

### APRIL IN PORTUGAL—Vic Damone—Mercury 70128

Principal action during the week was in the Midwest, covering Chicago, Detroit, Cincinnati, Tennessee, Philadelphia and one L. A. report also reported good activity. This, of course, is a vocal version of the instrumental hit. Flip is "I'm Walking Behind You." A previous "New Record to Watch."

### WALKIN' AND WONDRIN'—Guy Mitchell—Columbia 39962

Disk has not shown big hit potential in the weeks that it has been out, but there has been slow but steady growth reported making this a good additional profit item. Pick-up was reported in Boston, Philadelphia and in Central Tennessee. Sales continued good in Chicago and Cincinnati. Other areas, however, continue to report only fair activity. Flip is "Wise Man or Fool."

## Country & Western

### RAMBLIN' MAN TAKE THESE CHAINS FROM MY HEART—Hank Williams—

M-G-M 11479

Disk has just been released thus sales reports are unavailable. With interest in the late singer still at a peak, it's hard to see how this can miss. "Ramblin' Man" especially should hit solidly.

### CANNONBALL YODEL BROKEN WINGS—Elton Britt—RCA Victor 20-5251

Early reaction on this has been heavier than any release by the warbler in some time. Both sides are getting activity depending on area. Chicago is moving record well. Reports from Cincinnati, Buffalo and Pittsburgh showed growth. Southern reports, where artist has not been strong, show a growing interest in record. A previous "New Record to Watch."

## Semi-Classical Album

### VICTOR HERBERT—Mantovani—LL 746

Still being shipped in many areas, the disk took right off in stores where it has been received. In New York the set started selling as soon as it was delivered. A key Chicago store reported many advance calls. New York reported sales to pop and classical customers. Also available in 78 r.p.m. and in two single 45 EP's.

## Rhythm & Blues

### CRAZY, CRAZY, CRAZY HELP ME SOMEBODY—Five Royales—Apollo 446

A two-sided record. Most reports are on "Crazy" which got the initial plays. "Help Me," however, broke wide open this week in North Carolina at a faster opening clip than did "Baby Don't Do It" which opened first in that area. All r.&b. reporting areas were high on this record. A previous "New Record to Watch."

### I'M MAD—Willia Mabon—Chess 1538

Retail reports showed strong spurt during the week. Also appeared on juke box chart. A previous "New Record to Watch."

### TELL ME MAMA OFF THE WALL—Little Walter—Checker 770

Same as above record.

## Late Reports on Recent 'Best Buys'

Following are condensed reports, based on late field information from all segments of the trade, showing the progress being made by records which have been selected as "Best Buys" during recent weeks. Reports on a record are discontinued after the first week it appears on either the National Best-Seller or Juke Box Chart.

## Popular

### SAY YOU'RE MINE AGAIN Perry Como—RCA Victor

20-5277

Zoomed on to the national retail chart this week and within one place of being on the national juke box chart as well.

### IS IT ANY WONDER

Joni James—M-G-M 11470

Also a very fast mover. Rated good and strong thruout the country.

### I'M WALKING BEHIND YOU Eddie Fisher—RCA Victor

20-5293

Not completely distributed yet, but wherever it is, record has shown immediate strong action.

### ANNA Paul Weston—Columbia

39968

### ANNA Richard Hayman—Mercury

70114

Both of these versions are trailing Silvana Mangano's earlier one, but are also selling well. The flip on the Hayman record, "April in Portugal," is reported in some areas to be the strong side.

### BIG MAMOU

Pete Hanley—Okeh 6956

Strong in Boston, Philadelphia, Chicago and L. A. Also reported good in Detroit, Cincinnati and the Carolinas.

### WHEN THE RED, RED ROBIN Doris Day—Columbia 39970

Record reported building on the West Coast, the Southeast, Chicago and the Philadelphia area. Other reports indicate only fair activity.

### HE WHO HAS LOVE

The Four Lads—Columbia

39958

The good reports continue from Detroit, Philadelphia, Chicago, Buffalo and Tennessee, there is no indication that record has gotten off the ground in such spots as New York, L. A., Cincinnati and St. Louis. Recommendation is to play this one safe in areas where it is showing no signs of life.

(Continued on page 73)

## Coming Up in the Trade

The following records have been selected by dealers, disk jockeys and operators as tomorrow's hits, based on early activity. Picks are limited to recent records which have not yet appeared on any of The Billboard Music Popularity Charts.

## The Dealers Pick

### Popular

1. IS IT ANY WONDER?  
Joni James—M-G-M 11470
2. HO HO SONG  
Red Buttons—Columbia 39981
3. ANNA  
Paul Weston—Columbia 39968
4. ALMOST ALWAYS  
Joni James—M-G-M 11470
5. I'M THE KING OF BROKEN HEARTS  
Tony Bennett—Columbia 39964
6. BIG MAMOU  
Pete Hanley—Okeh 6956
7. LIPSTICK-A-POWDER-N'-PAINT  
Helen O'Connell-Gisele MacKenzie—Capitol 2404

### Country & Western

1. BRING YOUR SWEET SELF BACK TO ME  
Lefty Frizzell—Columbia 21084

2. THIS ORCHID MEANS GOODBYE  
Carl Smith—Columbia 21087

3. HANK'S SONG  
Ferlin Huskey—Capitol 2397

### Rhythm & Blues

1. CRAZY, CRAZY, CRAZY  
The Five Royales—Apollo 446
2. HITTIN' ON ME  
Buddy Johnson—Mercury 70116
3. HONEY JUMP  
Oscar McLollie—Modern 902

## The Disk Jockeys Pick

### Popular

1. TWO KINDS OF LOVE  
Bernice Parks—Mercury 70104
2. IS IT ANY WONDER?  
Joni James—M-G-M 11470
3. BIG MAMOU  
Dolores Gray—Decca 28676
4. BIG MAMOU  
Pete Hanley—Okeh 6956
5. APRIL IN PORTUGAL  
Vic Damone—Mercury 70128

### Country & Western

1. JUST WAIT 'TILL I GET YOU ALONE  
Carl Smith—Columbia 21087
2. SLAVES OF A HOPELESS LOVE AFFAIR  
Red Foley—Decca 28567

## The Operators Pick

### Popular

1. APRIL IN PORTUGAL  
Dick Hayman—Mercury 70114
2. OH, JIMMY, JIMMY!  
Jane Turzy—Decca 28607

### Country & Western

1. BRING YOUR SWEET SELF BACK TO ME  
Lefty Frizzell—Columbia 21084
2. THIS ORCHID MEANS GOODBYE  
Carl Smith—Columbia 21087

## Country & Western

THIS ORCHID MEANS GOODBYE  
JUST WAIT 'TIL I GET YOU ALONE  
Carl Smith—Columbia 21087  
Both sides hit the Nashville territorial chart this week with "Orchid" also appearing on the New Orleans list. Uniformly good sales reports from all areas checked.

BEYOND THE SUNSET  
Ernest Tubbs—Decca 28630  
Continued steady sales generally.

BRING YOUR SWEET SELF BACK TO ME  
TIME CHANGES THINGS  
Lefty Frizzell—Columbia 21084

(Continued on page 73)

## Rhythm & Blues

GOIN' TO THE RIVER  
Fats Domino—Imperial 5231  
Placed on the national retail chart for the first time this week.  
YOU LET MY LOVE GROW COLD  
Dinah Washington—Mercury 70125  
Rated good in all parts of the nation.

(Continued on page 73)

## RECORD DEALERS—

Each week dealers buy, for customer distribution, over 20,000 copies of Today's Top Tunes—The Billboard's weekly record sales aid. "This Week's Best Buys" are now listed in Today's Top Tunes. For details write: Today's Top Tunes, The Billboard, 2160 Patterson St., Cincinnati, Ohio.

## JUKE BOX OPERATORS—

Title strips for each of the records listed in "This Week's Best Buys" are available to you. Only those records suitable for juke boxes are included in weekly title strip releases. For more information write: Title Strip Service, The Billboard, 1564 Broadway, New York City.

## RADIO-TV STATIONS—

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## NEWSPAPER EDITORS—

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**HOLY SCHMOLKA!**

**“IT’S JUST  
ANOTHER  
POLKA”**



**... but it's A HIT the way**

**RICHARD HAYNES  
SINGS IT!!!**

FLIP SIDE . . . "TRUST ME" • MERCURY 70147 • 70147X45



**MORE BEST SELLERS AND MORE COMING UP!**

- 1. **DOGGIE IN THE WINDOW**  
Jealous Eyes . . . . .PATTI PAGE...No. 70070\*
- 2. **SEVEN LONELY DAYS**  
If You Take My Heart Away . . . . .GEORGIA GIBBS...No. 70095\*
- 3. **CARAVAN**  
While We Dream . . . . .RALPH MARGERIE...No. 70097\*
- 4. **RUBY**  
Love Mood . . . . .RICHARD HAYMAN...No. 70115\*
- 5. **NO HELP WANTED**  
Texarkana Baby . . . . .RUSTY DRAPER...No. 70077\*
- 6. **APRIL IN PORTUGAL**  
Anna . . . . .RICHARD HAYMAN...No. 70114\*
- 7. **TELL ME YOU'RE MINE**  
Aye, Aye, Aye . . . . .THE GAYLORDS...No. 70067\*
- 8. **RAMONA**  
Spinning A Web . . . . .THE GAYLORDS...No. 70112\*
- 9. **AFRAID**  
Lovelight . . . . .VIC DAMONE...No. 70108\*
- 10. **I'M WALKING BEHIND YOU**  
April in Portugal . . . . .VIC DAMONE...No. 70128\*

- 11. **OO, WHAT YOU DO**  
Now That I'm In Love . . . . .PATTI PAGE...No. 70127\*
- 12. **BIG MAMOU**  
Tell Me Why, Why, Why . . . . .RUSTY DRAPER...No. 70137\*
- 13. **SAY YOU'RE MINE AGAIN**  
Broken Wings . . . . .EDDY HOWARD...No. 70134\*
- 14. **ALMOST ALWAYS**  
Am I Losing You . . . . .EDDY HOWARD...No. 70135\*
- 15. **MY HEART IS FREE AGAIN**  
I Won't Believe It . . . . .RONNIE GAYLORD...No. 70131\*
- 16. **NO TIME**  
The Flirt . . . . .ARTIE WAYNE...No. 70133\*
- 17. **HITTIN' ON ME**  
Ecstasy . . . . .BUDDY JOHNSON...No. 70116\*
- 18. **KNOTHOLE**  
Leave That Liar Alone . . . . .THE CARLISLES...No. 70109\*
- 19. **COME A LITTLE BIT CLOSER**  
She's Got To Go . . . . .THE RAVENS...No. 70119\*
- 20. **YOU LET MY LOVE GROW COLD**  
Ain't Nothin' Good . . . . .DINAH WASHINGTON...No. 70125\*

The Billboard Music Popularity Charts . . . for Week Ending April 18

# TOP POPULAR RECORDS

## Best Selling Singles

Records are ranked in order of their current national selling importance at the retail level. Results are based on The Billboard's weekly survey among the nation's top volume pop record dealers representing every important market area. The reverse side of each record is also listed.

This Week	Last Week	Weeks on Chart	Title	Artist
1		13	DOGGIE IN THE WINDOW	P. Page
2		10	I BELIEVE	F. Laine
3		11	PRETEND	Nat (King) Cole
4		7	SONG FROM MOULIN ROUGE	P. Faith
5		4	TELL ME A STORY	F. Laine-J. Boyd
6		19	TELL ME YOU'RE MINE	Gaylords
7		10	YOUR CHEATIN' HEART	Joni James
8		20	TILL I WALTZ AGAIN WITH YOU	T. Brewer
9		13	RUBY	R. Hayman
10		4	APRIL IN PORTUGAL	L. Baxter
11		6	CARAVAN	R. Marterie
12		7	SEVEN LONELY DAYS	G. Gibbs
13		11	WILD HORSES	Perry Como
14		1	SAY YOU'RE MINE	Perry Como
15		13	SIDE BY SIDE	K. Starr
16		1	SPINNING A WEB	The Gaylords
17		14	HOT TODDY	R. Flanagan
18		2	CAN'T I?	Nat (King) Cole
19		2	SOMEBODY STOLE MY GAL	J. Ray
20		22	DON'T LET THE STARS GET IN YOUR EYES	P. Como

## Most Played in Juke Boxes

Records are ranked in order of the greatest number of plays in juke boxes thruout the country. Results are based on The Billboard's weekly survey among the nation's juke box operators. The reverse side of each record is also listed.

This Week	Last Week	Weeks on Chart	Title	Artist
1		12	DOGGIE IN THE WINDOW	Patti Page
2		10	YOUR CHEATIN' HEART	Joni James
3		20	TILL I WALTZ AGAIN WITH YOU	T. Brewer
4		10	PRETEND	Nat (King) Cole
5		5	TELL ME A STORY	F. Laine-J. Boyd
6		7	SEVEN LONELY DAYS	G. Gibbs
7		7	I BELIEVE	F. Laine
8		16	TELL ME YOU'RE MINE	Gaylords
9		10	WILD HORSES	Perry Como
10		7	NO HELP WANTED	R. Draper
11		10	I'M SITTING ON TOP OF THE WORLD	L. Paul-M. Ford
11		12	SIDE BY SIDE	K. Starr
13		2	SOMEBODY STOLE MY GAL	J. Ray
14		9	DOWNHEARTED	E. Fisher-H. Winterhalter
14		2	CARAVAN	R. Marterie
16		20	DON'T LET THE STARS GET IN YOUR EYES	P. Como
17		1	APRIL IN PORTUGAL	L. Baxter
18		2	HOT TODDY	R. Flanagan
19		3	RAMONA	Gaylords
20		16	HAVE YOU HEARD	J. James

## Most Played by Jockeys

Records are ranked in order of the greatest number of plays on disk jockey radio shows thruout the country. Results are based on The Billboard's weekly survey among the nation's disk jockeys. The reverse side of each record is also listed.

This Week	Last Week	Weeks on Chart	Title	Artist
1		11	DOGGIE IN THE WINDOW	P. Page
2		8	I BELIEVE	F. Laine
3		10	PRETEND	Nat (King) Cole
4		9	YOUR CHEATIN' HEART	J. James
5		19	TILL I WALTZ AGAIN WITH YOU	T. Brewer
6		6	CARAVAN	R. Marterie
7		3	APRIL IN PORTUGAL	L. Baxter
8		1	SONG FROM MOULIN ROUGE	P. Faith
9		6	SEVEN LONELY DAYS	G. Gibbs
10		16	TELL ME YOU'RE MINE	Gaylords
11		5	TELL ME A STORY	F. Laine-J. Boyd
12		2	RUBY	R. Hayman
13		15	SIDE BY SIDE	K. Starr
14		11	WILD HORSES	Perry Como
15		4	I'M SITTING ON TOP OF THE WORLD	L. Paul-M. Ford
16		3	SOMEBODY STOLE MY GAL	J. Ray
17		3	GOMEN NASAI	E. Howard
18		11	DOWNHEARTED	E. Fisher-H. Winterhalter
19		1	I BELIEVE	J. Froman
20		15	HOT TODDY	R. Flanagan

## Best Selling Popular Albums

Albums are ranked in order of their current national selling importance at the retail level. Results are based on The Billboard's weekly survey among the nation's top volume pop record dealers representing every important market area. Separate charts are listed for 33 1/3 r.p.m. and 45 r.p.m. records.

Week This	Last Week	Weeks on Chart	Title	Artist
<b>33 1/3 R.P.M.</b>				
1		15	HANS CHRISTIAN ANDERSEN	D. Kaye-G. Jenkins
2		5	ARTHUR GODFREY'S TV CALENDAR SHOW	A. Godfrey and His Friends
3		15	MUSIC FOR LOVERS ONLY	J. Gleason
4		9	SWEETHEARTS	M. Marlowe and F. Parker
5		15	STARS AND STRIPES FOREVER	A. Newman
6		35	LIBERACE AT THE PIANO	Liberace
7		11	KAY STARR STYLE	Kaye Starr
8		56	CALL ME MADAM	E. Merman
8		20	BENNY GOODMAN 1937-38 JAZZ CONCERT NO. 2	B. Goodman
10		8	I LOVE MELVIN	D. Reynolds
<b>45 R.P.M.</b>				
1		13	HANS CHRISTIAN ANDERSEN	D. Kaye-G. Jenkins
2		5	ARTHUR GODFREY'S TV CALENDAR SHOW	A. Godfrey and His Friends
3		9	SWEETHEARTS	M. Marlowe and Frank Parker
4		10	MUSIC FOR LOVERS ONLY	J. Gleason
5		16	STARS AND STRIPES FOREVER	A. Newman
6		7	LIBERACE AT THE PIANO	Liberace
7		10	KAY STARR STYLE	Kaye Starr
8		4	JAZZ SINGER	D. Thomas
9		44	WITH A SONG IN MY HEART	J. Froman
9		5	BACCHANALIA	B. May

## Best Selling Children's Records

Records are ranked in order of their current national selling importance at the retail level. Results are based on The Billboard's weekly survey among record dealers thruout the country with a high sales volume in children's records. No distinction is made between record speeds. Number after title indicates the number of records in each set.

This Week	Last Week	Weeks on Chart	Title	Artist
1		9	PETER PAN (2)	B. Driscoll-Original Cast
2		9	HANS CHRISTIAN ANDERSEN (4)	D. Kaye
3		33	BOZO HAS A PARTY (2)	B. May
4		1	DOGGIE IN THE WINDOW (1)	P. Page
5		5	PETER PAN (2)	J. Arthur-B. Karloff
6		96	PETER AND THE WOLF (2)	Sterling Holloway
6		115	TWEETY PIE (1)	M. Blanc-B. May
8		3	UGLY DUCKLING (1)	S. Freberg-D. Wilson
8		13	IT'S HOWDY DOODY TIME (1)	Howdy Doody and B. Smith
10		165	CINDERELLA (2)	I. Woods and Others
11		12	BOZO UNDER THE SEA (2)	Vance (Pito) Colvig-Alan Livingston
12		21	TRAIN TO THE ZOO (1)	N. Rose
12		1	NEVER SMILE AT A CROCODILE (1)	H. Winterhalter-J. Vakebube
14		33	ROBIN HOOD (2)	B. May-E. Pala-G. Wyle-E. Hayes-L. E. Watkins
15		67	BOZO ON THE FARM (2)	P. Colvig-B. May



# the "money songs"

ARE ON RCA VICTOR RECORDS

THE SWING TO '45

\*Thanks to Arnold Shaw, author of the new Tin Pan Alley novel, "The Money Song"

## NEW RELEASES

RCA VICTOR  
RELEASE #53-17

## BEST SELLERS

This Week's  
RCA Victor  
Best Sellers

### POPULAR

78 | 45

**WHAT A CRAZY GUY (Duo)**  
**THERE IS A TAVERN IN THE TOWN**  
Wally Cox with Orchestra directed  
by Bernard Green 20-5278 (47-5278)\*

Two Great Parodies—Two  
Great Pop-Country Hits by

**HOMER AND JETHRO**  
**PORE OL' KOO-LIGER**

and  
(How Much Is)  
**THAT HOUND DOG**  
**IN THE WINDOW**

RECORD No. 20/47-5280

**TWO LOVERS**  
**USKA DARA—A TURKISH TALE**  
Eartha Kitt  
Hugo Winterhalter/Henri Rene Orch.  
20-5284 (47-5284)\*

**WALTZ OF PAREE**  
**PADAM...PADAM**  
(How It Echoes the Beat of My Heart)  
The Melachrino Strings  
Conducted by George Melachrino  
20-5285 (47-5285)\*

**RUBY**  
(Theme Melody from the film "Ruby Gentry")  
**LESS THAN TOMORROW**  
(But More Than Yesterday)  
Vaughn Monroe and his Orch.  
20-5286 (47-5286)\*

**A LA BILLY MAY—Mambo Soby**  
**BEAUTIFUL—Soby**  
Perez Prado "The King of Mambo"  
and his Orch. 20-5281 (47-5281)\*

**AUDRIE'S POLKA**  
**MAMBO POLKA**  
Lawrence Duchow and his Red Raven Orch.  
Accordion Solo: Dick Metko  
Vocal Refrain: Frenchy Boulan  
20-5282 (47-5282)\*

### COUNTRY-WESTERN

**JIMMIE THE KID**  
**MY BLUE EYED JANE**  
Hank Snow and the  
Rainbow Ranch Boys 20-5220 (47-5220)\*

**WHEN JIMMIE RODGERS SAID GOODBYE**  
**TREASURE UNTOLD**  
Hank Snow and the  
Rainbow Ranch Boys 20-5221 (47-5221)\*

**THE SOUTHERN CANNONBALL**  
**ANNIVERSARY BLUE YODEL**  
(Blue Yodel No. 7)  
Hank Snow and the  
Rainbow Ranch Boys 20-5222 (47-5222)\*

**WHY DID YOU GIVE ME YOUR LOVE**  
**MISSISSIPPI RIVER BLUES**  
Hank Snow and the  
Rainbow Ranch Boys  
(Above sides from "Hank Snow Salutes  
Salutes Jimmy Rodgers" Album P/EPB/LPM-3131  
20-5223 (47-5223)\*

**SLEEP, LITTLE ONE, SLEEP**  
**AH That You Gave Was**  
**MOCKING BIRD LOVE**  
Wiff Carter (Montana Slim) 20-5276 (47-5276)\*

**YOU CAN'T PULL THE WOOL OVER MY EYES**  
**FAN IT**  
Hank Penny 20-5283 (47-5283)\*

\* 45 rpm cat. nos.

### POPULAR

78 | 45

**MY ONE AND ONLY HEART/SAY YOU'RE MINE AGAIN**  
Perry Como ..... 20-5277 (47-5277)

**WILD HORSES/I CONFESS**  
Perry Como ..... 20-5152 (47-5152)

**HOT TODDY/SERENADE**  
Ralph Flanagan ..... 20-5095 (47-5095)

**HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED**  
Eddie Fisher ..... 20-5137 (47-5137)

**APRIL IN PORTUGAL/PENNY WHISTLE BLUES**  
Freddy Martin ..... 20-5052 (47-5052)

**SWEET THING/WHY COME CRYING TO ME**  
Dinah Shore ..... 20-5247 (47-5247)

**DON'T LET THE STARS GET IN YOUR EYES/LIES**  
Perry Como ..... 20-5064 (47-5064)

**A-L-B-U-Q-U-E-R-Q-U-E/MOON**  
Ralph Flanagan ..... 20-5237 (47-5237)

**I'M WALKING BEHIND YOU/JUST ANOTHER POLKA**  
Eddie Fisher ..... 20-5293 (47-5293)

**MY SWEETHEART MAMIE/THERE'S PLENTY OF FISH IN THE OCEAN**  
Dennis Day-Freddy Martin .... 20-5265 (47-5265)

**LULU HAD A BABY/THE BOYS IN THE BACK ROOM**  
Spike Jones ..... 20-5239 (47-5239)

**THE SONG FROM MOULIN ROUGE/STREET OF SHADOWS**  
Henri Rene ..... 20-5264 (47-5264)

**NOW HEAR THIS/APRIL IN PORTUGAL**  
Tony Martin ..... 20-5279 (47-5279)

**LITTLE RED MONKEY/ANNA**  
The Three Suns ..... 20-5246 (47-5246)

**HIGH SCHOOL/IS IT ANY WONDER**  
Bob Whalen ..... 20-5255 (47-5255)

### COUNTRY-WESTERN

**THE MISSOURI WALTZ/MOONLIGHT AND ROSES**  
Eddy Arnold ..... 20-5192 (47-5192)

**YOU ALWAYS HURT THE ONE YOU LOVE/I'M GONNA LOCK MY HEART**  
Eddy Arnold ..... 20-5193 (47-5193)

**THE GLORY LAND MARCH/IN DADDY'S FOOTSTEPS**  
Hank Snow-The Jordanares... 20-5249 (47-5249)

**BROKEN WINGS/THE CANNONBALL YODEL**  
Elton Britt ..... 20-5251 (47-5251)

**A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN'**  
Hank Snow ..... 20-5034 (47-5034)

### RHYTHM-BLUES

**I WANNA KNOW/LAUGHING BLUES**  
The Du Droppers ..... 20-5229 (47-5229)

**I'M WITH YOU/LAST STOP**  
Jo Jo Johnson ..... 20-5262 (47-5262)

**ALL NIGHT BABY/OH WHY**  
The Robins ..... 20-5271 (47-5271)

Mister

**EDDIE FISHER**  
**IS BACK-with**  
**a smash hit!**



**I'M WALKING BEHIND YOU**  
and Just Another Polka

—News Flash—

The sensational distribu-  
tor and deejay response  
to Eddie Fisher's first re-  
lease since returning to  
civilian life indicates that  
this will be a runaway  
hit . . . the biggest the  
singer has ever had. Get  
your order in by phone,  
wire or mail today!

record no. 20/47-5293

It's Weird...  
It's Wonderful...



**USKA DARA**

A Turkish Tale  
(sung in Turkish)

and

**TWO LOVERS**

record no. 20/47-5284

"45 EXTENDED PLAY" ALBUMS MEAN EXTRA PROFITS



EPA-422



EPA-430



EPA-417

CLIP—  
FILL IN—  
ORDER  
TODAY!

RCA VICTOR  
FIRST IN RECORDED MUSIC



# Territorial Best Sellers (Popular)

## This Week's Territorial Best Sellers to Watch

Records listed under "Territorial Best Sellers to Watch" have appeared for the first time this week on any of the charts. These are spotlighted for the convenience of dealers and operators in other markets.

- Chicago**  
 Boston... **SPINNING A WEB** Gaylords, Mercury 70112
- Boston**... **SWEDISH RHAPSODY** P. Faith, Columbia 39944
- Chicago**  
 Seattle  
 Detroit  
 Atlanta  
 Cincinnati  
 St. Louis... **SAY YOU'RE MINE AGAIN** P. Como, V 20-5277
- Pittsburgh**... **IS IT ANY WONDER?** J. James, M-G-M 11470
- St. Louis**... **COQUETTE** B. Eckstine, M-G-M 11439

## Territorial Best Sellers

Listings are based on late reports secured via Western Union messenger service from top dealers in each of the markets listed.

- Atlanta**
- Doggie in the Window P. Page, Mercury
  - April in Portugal L. Baxter, Capitol
  - Caravan R. Marterie, Mercury
  - Pretend (Nat (King) Cole, Capitol)
  - Tell Me You're Mine Gaylords, Mercury
  - I Believe J. Froman, Capitol
  - Say You're Mine Again P. Como, Victor
  - Your Cheatin' Heart J. James, M-G-M
  - Till I Waltz Again With You T. Brewer, Coral
  - Seven Lonely Days G. Gibbs, Mercury

- St. Louis**
- Song From Moulin Rouge P. Faith, Columbia
  - Doggie in the Window P. Page, Mercury
  - Ruby R. Hayman, Mercury
  - April in Portugal L. Baxter, Capitol
  - Say You're Mine Again P. Como, Victor
  - Coquette B. Eckstine, M-G-M
  - April in Portugal R. Hayman, Mercury
  - Anna S. Mangano, M-G-M
  - If I Were King Hilltoppers, Dot
  - I Believe F. Laine, Columbia

- Washington-Baltimore**
- Doggie in the Window P. Page, Mercury
  - Song From Moulin Rouge P. Faith, Columbia
  - April in Portugal L. Baxter, Capitol
  - Caravan R. Marterie, Mercury
  - Wild Horses P. Como, Victor
  - Anna S. Mangano, M-G-M
  - Seven Lonely Days G. Gibbs, Mercury
  - Ruby R. Hayman, Mercury
  - Pretend Nat (King) Cole, Capitol
  - Can't I? Nat (King) Cole, Capitol

- Denver**
- Doggie in the Window P. Page, Mercury
  - Pretend Nat (King) Cole, Capitol
  - I Believe F. Laine, Columbia
  - Your Cheatin' Heart J. James, M-G-M
  - Till I Waltz Again With You T. Brewer, Coral
  - Tell Me You're Mine Gaylords, Mercury
  - Tell Me a Story F. Laine-J. Boyd, Columbia

- Seattle**
- Doggie in the Window P. Page, Mercury
  - Song From Moulin Rouge P. Faith, Columbia
  - Can't I? Nat (King) Cole, Capitol
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - I Believe F. Laine, Columbia
  - Hello, Sunshine N. Brooks, Zodiac
  - Say You're Mine Again P. Como, Victor

- New Orleans**
- April in Portugal L. Baxter, Capitol
  - Doggie in the Window P. Page, Mercury
  - Pretend Nat (King) Cole, Capitol
  - Anna P. Weston, Columbia
  - I Believe F. Laine, Columbia
  - Seven Lonely Days G. Gibbs, Mercury
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - Pour Me a Glass of Teardrops B. Williams, M-G-M
  - Side by Side K. Starr, Capitol
  - Somebody Stole My Gal J. Ray, Columbia

- Dallas-Ft. Worth**
- Doggie in the Window P. Page, Mercury
  - Till I Waltz Again With You T. Brewer, Coral
  - Seven Lonely Days G. Gibbs, Mercury
  - Pretend Nat (King) Cole, Capitol
  - I Believe F. Laine, Columbia
  - Your Cheatin' Heart J. James, M-G-M
  - I Believe J. Froman, Capitol
  - Wild Horses P. Como, Victor
  - Hot Toddy R. Flanagan, Victor
  - Caravan R. Marterie, Mercury

- New York**
- Doggie in the Window P. Page, Mercury
  - Pretend Nat (King) Cole, Capitol
  - Wild Horses P. Como, Victor
  - I Believe F. Laine, Columbia
  - Till I Waltz Again With You T. Brewer, Coral
  - Song From Moulin Rouge P. Faith, Columbia
  - April in Portugal L. Baxter, Capitol
  - Tell Me You're Mine Gaylords, Mercury
  - Your Cheatin' Heart J. James, M-G-M
  - Anna S. Mangano, M-G-M

- Chicago**
- Doggie in the Window P. Page, Mercury
  - Song From Moulin Rouge P. Faith, Columbia
  - Caravan R. Marterie, Mercury
  - Anna S. Mangano, M-G-M
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - Say You're Mine Again P. Como, Victor
  - Spinning a Web Gaylords, Mercury
  - I Believe F. Laine, Columbia
  - Ruby R. Hayman, Mercury
  - Wild Horses P. Como, Victor

- Pittsburgh**
- Doggie in the Window P. Page, Mercury
  - Ruby R. Hayman, Mercury
  - I Believe F. Laine, Columbia
  - Pour Me a Glass of Tear Drops B. Williams, M-G-M
  - Ramona Gaylords, Mercury
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - Anna S. Mangano, M-G-M
  - April in Portugal L. Baxter, Capitol
  - Can't I? Nat (King) Cole, Capitol
  - Is It Any Wonder J. James, M-G-M

- Los Angeles**
- Doggie in the Window P. Page, Mercury
  - Song From Moulin Rouge P. Faith, Columbia
  - I Believe F. Laine, Columbia
  - Tell Me You're Mine Gaylords, Mercury
  - Ruby R. Hayman, Mercury
  - Pretend Nat (King) Cole, Capitol
  - Anna S. Mangano, M-G-M
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - Your Cheatin' Heart J. James, M-G-M
  - Say You're Mine Again P. Como, Victor

- Detroit**
- Doggie in the Window P. Page, Mercury
  - April in Portugal R. Hayman, Capitol
  - Song From Moulin Rouge P. Faith, Columbia
  - I Believe F. Laine, Columbia
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - Ruby R. Hayman, Capitol
  - Less Than Tomorrow H. Menzies, Decca
  - Spinning a Web Gaylords, Mercury
  - Your Cheatin' Heart J. James, M-G-M
  - Say You're Mine Again P. Como, Victor

- Cincinnati**
- Doggie in the Window P. Page, Mercury
  - Your Cheatin' Heart J. James, M-G-M
  - Pretend Nat (King) Cole, Capitol
  - I Believe F. Laine, Columbia
  - Ruby R. Hayman, Mercury
  - Seven Lonely Days G. Gibbs, Mercury
  - Till I Waltz Again With You T. Brewer, Coral
  - Somebody Stole My Gal J. Ray, Columbia
  - Say You're Mine Again P. Como, Victor
  - Caravan R. Marterie, Mercury

## ASCAP in New Pubber Hassle

NEW YORK, April 18.—Beset with the problem of keeping some of its lesser-light members in line, the American Society of Composers, Authors and Publishers has a new hassle on its hands, all stemming from a check for \$17 and change. Latest altercation involves Alamo Music, ASCAP subsidiary of Hill & Range, powerhouse Broadcast Music, Inc. combine.

Several weeks ago Alamo received the aforementioned check for foreign income of the firm's nearly 100 copyrights. Payoff included income from four European and four South American countries and was for varying periods ranging up to two years. Missing, however, was accounting of the total amount, showing a breakdown by country and tune.

Publisher Jean Aberbach immediately returned the check and asked for an accounting of the amount. ASCAP sent the check back with the statement that it was too expensive for the Society to make the accounting for such a small sum and added that any such accounting would have to be made at Alamo's expense.

Not satisfied, Aberbach returned the check a second time and is insisting on a breakdown of the sum. He says that he will fight for this as a matter of principle, citing that a proper accounting is a normal procedure of any good business organization.

"How would a writer react," Aberbach asks, "if I just mailed him a royalty check without accounting for each individual tune?" According to Aberbach, this ASCAP procedure is just another instance of how the Society kicks little publisher members around.

- Philadelphia**
- Doggie in the Window P. Page, Mercury
  - I Believe F. Laine, Columbia
  - Song From Moulin Rouge P. Faith, Columbia
  - Seven Lonely Days G. Gibbs, Mercury
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - Till I Waltz Again With You T. Brewer, Coral
  - Your Cheatin' Heart J. James, M-G-M
  - Somebody Stole My Gal J. Ray, Columbia
  - Pretend Nat (King) Cole, Capitol
  - April in Portugal L. Baxter, Capitol

- Boston**
- Doggie in the Window P. Page, Mercury
  - Spinning a Web Gaylords, Mercury
  - Pretend Nat (King) Cole, Capitol
  - Ruby R. Hayman, Mercury
  - I Believe F. Laine, Columbia
  - Swedish Rhapsody P. Faith, Columbia
  - Say You're Mine Again P. Como, Victor
  - Tell Me a Story F. Laine-J. Boyd, Columbia
  - Tell Me You're Mine Gaylords, Mercury
  - Somebody Stole My Gal Johnnie Ray, Columbia

## Victor Signs Martin, King

NEW YORK, April 18.—RCA Victor re-signed contracts this week with Freddy Martin and Wayne King. Martin has now been under contract to the label for 15 years, the longest continuous stretch of any of its current pop artists. Terms and length of the contracts were not disclosed.

LADDER OF  
**Best Sellers**  
 FROM  
**King**  
 AND  
**Federal**  
**RECORDS**

**Popular**

**THE GLOBE TROTTERS**  
 SATAN TAKES A HOLIDAY  
 DARKTOWN STRUTTERS'  
 BALL 1188 and 45-1188

**BONNIE LOU**  
 DANCIN' WITH SOMEONE  
 SCRAP OF PAPER 1213 and 45-1213

**TOMMY PRISCO**  
 LET'S LIVE FOR LOVE  
 PEACE OF MIND 1191 and 45-1191

**Folk/Western**

**BONNIE LOU**  
 SEVEN LONELY DAYS  
 JUST OUT OF REACH 1192 and 45-1192

**WAYNE RANEY**  
 BETRAYED WALTZ  
 FALLING 1187 and 45-1187

**JIMMIE OSBORNE**  
 NAC, NAC, NAC  
 I'M SCARED TO GO HOME 1193 and 45-1193

**CHARLEY GORE & LOUIE INNIS**  
 MEXICAN JOE  
 (YOU AIN'T GOT NOTHIN'  
 BUT A FEMALE) MOUND  
 DOG 1212 and 45-1212

**HAWKSHAW HAWKINS**  
 BARBARA ALLEN  
 THE LIFE OF HANK  
 WILLIAMS 1190 and 45-1190

**Rhythm/Blues**

**TINY BRADSHAW**  
 SOFT  
 STRANGE 4577 and 45-4577

**ROY BROWN**  
 CAMBLIN' MAN  
 MR. HOUND DOG'S IN  
 TOWN 4627 and 45-4627

**WYNONIE HARRIS**  
 WASN'T THAT GOOD?  
 MAMA, YOUR DAUGH-  
 TER'S DONE LIED TO ME  
 4620 and 45-4620

**FRY GLOVER**  
 SOFT  
 I LET YOU SLIP  
 THROUGH MY FINGER-  
 TIPS 4618 and 45-4618

**SONNY THOMPSON**  
 CLEAN SWEEP  
 INSULATED SUGAR  
 4613 and 45-4613

**Federal**

**LITTLE ESTHER**  
 HOUND DOG  
 SWEET LIPS 12126 and 45-12126

**LITTLE WILLIE LITTLEFIELD**  
 K.C. LOVING  
 PLEADING AT MIDNIGHT  
 12110 and 45-12110

**THE FOUR INTERNES**  
 DO UNTO OTHERS  
 I'M USING MY BIBLE FOR  
 A ROAD MAP 12124 and 45-12124

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Ronnie GAYLORD

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Every Day!**

# Georgia Gibbs

**AND HER SMASH HIT**

**'SEVEN  
LONELY  
DAYS'**

MERCURY 70095 • 70095X45



## VOX JOX

By GENE PLOTNIK

### Sounds

Jerry Kay, WVEZ, New Orleans, has come up with the meaning of "Big Mamou." Remember, Tom Edward, WERE, Cleveland, queried on that in April 11 column. Edward thought it meant "grandmother." Says Kay, "Actually, I don't think there is any translation for the word. Mamou is in reality a small town in the heart of the French Cajun country in Louisiana. Link Davis, who wrote the song, hails from there." ... Nelson King and Marty Roberts, WCKY, Cincinnati, have been pitching "Scrapbook of Hillbilly and Western Stars" on their "Jamboree" show. Many of the letters sent them asking for the book also request tunes. One such letter, which the pair will never for-

### YESTERYEAR'S TOPS—

The nation's top tunes on record as reported in The Billboard

APRIL 24, 1943

1. I've Heard That Song Before
2. Brazil
3. As Time Goes By
4. That Old Black Magic
5. You'd Be So Nice to Come Home To
6. For Me and My Gal
7. Don't Get Around Much Anymore
8. It Started All Over Again
9. Velvet Moon

APRIL 24, 1948

1. Now Is the Hour
2. Manana
3. I'm Looking Over a Four Leaf Clover
4. Beg Your Pardon
5. Baby Face
6. Sabre Dance
7. Tootie Oolie Doolie (The Yodel Polka)
8. You Can't Be True, Dear
9. The Dickey-Bird Song
10. But Beautiful

get, asked them to play two records, "On Your Honey-moon" and "Doing What Comes Naturally." ... Lee and Lorraine Ellis, WINZ, Miami, Fla., recently played Harry

Grove's disking of "Little Red Monkey," without giving the title. They asked listeners to write in whatever title the music suggested to them. Among the best write-ins were "Dead Love," "Tiptoeing to Heaven" and "Sahara." But first prize went to the gent who suggested: "An Inebriated Man Trying to Find His Home in a Housing Development." ... Bob Drepperd and Lee Leonard, WLOW, Norfolk, are running a "dishrag hat" contest via their "Bob and Lee" show. The best looking and most practical hat concocted by listeners from dishrags will be chosen by the WLOW staff on May 2. The winners will get a \$100 diamond ring. ... Phil Haines, WTRC, Elkhart, Ind., received a letter from a lady thanking him for making her little parakeet, Bobo, so happy. Seems whenever Phil plays peppy music, Bobo clicks his little tongue and rocks his little head back and forth to rhythm, in a manner "too cute for anything."

### Chatter

Wayne Owens has moved from KSWM, Joplin, Mo., to KSOK, Arkansas City, Kan., as nighttime deejay. ... Ray Brock, WHBY, Appleton, Wis., has added "C and W Chuckwagon Jamboree," half hour daily, to his spinning chores. ... Vern Bruggeman, Honolulu, Hawaii, disk jockey, formerly working under the name Vern Bari, has switched from KULA to KGMB-AM-TV. He'll do two quiz shows daily on radio and an afternoon quiz show daily on TV. ... Eugenie Baird, Mutual Broadcasting System fem deejay, has been named Records Editor of Silver Screen magazine. ... Jack Ellsworth, WALK, Patchogue, N. Y., has started a new "Memory in Melody" weekly show. It will feature interviews of guest stars. ... Norma Martinez has bowed on KIIWW, Spanish language outlet in San Antonio. She's the only fem deejay in that city.

## DEALER DOINGS

By BOB FRANCIS

In re nuisance moppets in record stores, Herbert Grey, of the Music Box, Hillsdale, N. J., has this to add: "As far as pesky kids are concerned," writes Grey, "I pick out the most expensive album that the kid is apt to like. I lock 'em up with it in a listening booth with a lollipop and instructions to call me. Then I ask, if they like the platter. If answer is affirmative, I ask that they take the matter up with their mothers. If, on the other hand, the kid doesn't like the record I have a small, handy, rubber mallet wherewith to bop the little stinker over the head. Perhaps, mothers lose more that way, but I lose less records." Grey suggests that this is a fine notion, but that a dealer could carry it to an extreme which might have him selling records jail-wise.

Ferguson's Record Shop, Memphis, has this beef: "Why," asks the outlet, "according to figures furnished Fortune mag by Lyrichord Records, does it cost only about a third as much to make and press LP's from European masters as from American masters? Supposedly, that is why Remington and Plymouth (plus Victor's Bluebird series) can be sold so cheaply. But, if Remington and Plymouth can make money on this basis (also RCA's Bluebird series; at \$2.99 and \$3.10), then how come Vox, Westminster, Urania, Lyrichord, etc., charge \$5.95 for their LP's? Why can't they price their lines on a more competitive basis and give smaller dealers a chance to sell a few of these indie labels at a fair mark-up?"

### Here and There

I. J. Arends, of Arends' TV Center, Shanendoah, Ia., would

like to have Mercury and Coral put distributors in Omaha or Des Moines. Thinks both would sell a lot more platters if they had a closer distributing point than Minneapolis, which is 400 miles from his local outlet. Arends says that a big stock of jazz collectors' items has built up a steady sale. ... While the Avenue Shop, North Miami, Fla., claims nothing new in the way of sales gimmicks, it wants to report that a "record club" pitch, started last October, has built excellently. Both word-of-mouth plugs, plus teenager enthusiasm for a free platter with every 10 purchases, is a top business help. ... Don Bertch, of the Record Bar, Kalamazoo, Mich., writes: "Since we have never tried extensive, self-service display, we were astounded at the extra sales brought about by a full display of EP's. We are now going ahead with remodeling and conversion to complete self-service, with two less clerks. ... Remarks Bud Woodward, Pittman, N. J., "There should be a good article for your paper in the new company in Philly, called 'Music Merchants.' It is headed by Elliott Wexler, formerly with Kayler Company. This outfit is tied up with such chains as Woolworth, etc., and provides record-buying service for them. Whether this is bad for the record business and the retailer remains to be seen." ... Turntable Record Shop, Columbus, O., wants to express its praise of Capitol distributors service in Cincinnati. "Never have we seen such service in many a month." Also the outlet is happy to announce the opening of a new record shop about mid-April in downtown Columbus. Mrs. Marjorie Wallace will be manager.

THANKS TO THE D. J.'s ...

**Essex** RECORDS HAS

**2 HITS!**

over 100,000 in 15 Days

**BILL HALEY**

AND HALEY'S COMETS  
*singing*

**"CRAZY  
MAN,  
CRAZY"**



b/w  
What'cha Gonna Do  
**ESSEX 321**

Picked by the nation's D.J.'s as the  
**SUMMER SMASH BALLAD!**

**DICK LEE**

with the Incomparable  
Arrangements of  
**MONTY KELLY**  
*singing ...*



**"ALL I  
WANT  
IS A  
CHANCE"**

b/w  
The Show Has Ended  
**ESSEX 322**

**Essex** RECORDS

3208 S. 84th Street  
Philadelphia 42, Penna.  
Phone: Belgrade 2-6250  
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by Palda Record Company

The Billboard's Music Popularity Charts

# Classical Records

... For Week Ending April 18

## Best Selling Classics

Records are ranked in order of their current national selling importance at the retail level. Results are based on The Billboard's weekly survey among record dealers thruout the country with a high sales volume in classical records. Separate charts are listed for 33 1/3 and 45 r.p.m. records.

This Week	33 1/3 R.P.M.	Last Week	Weeks on Chart
1.	BEETHOVEN SYMPHONY, NO. 9—E. Farrell, N. Merri-man, J. Pearce, N. Scott, R. Shaw, Chorale; NBC Sym-phony Ork, A. Toscanini, conductor..... V(33)LM-6009	1	28
2.	RIMSKY-KORSAKOV: SCHEHERAZADE—Minneapolis Symphony Ork, Dorati, conductor. Mercury(33)MG-50009	2	5
3.	OFFENBACH: GAITE PARISIENNE—Boston Pops Ork, A. Fiedler, conductor..... V(33)LM-1001	3	13
3.	BERLIOZ: HAROLD IN ITALY—W. Primrose, Sir Thomas Beecham, conductor, Royal Philharmonic Ork... Col(33)ML-4542	—	14
5.	VERDI: IL TROVATORE—Z. Milanov, J. Bjoerling, F. Barbieri, L. Warren, R. Shaw, Chorale; RCA Victor Ork ..... V(33)LM-6008	—	23
<b>45 R.P.M.</b>			
1.	ROSSINI: WILLIAM TELL OVERTURE—NBC Sym-phony Ork, A. Toscanini, conductor..... V(45)WDM-605	1	31
2.	RACHMANINOFF: CONCERTO FOR PIANO—A. Rubin-stein, NBC Symphony Ork..... V(45)WDM-1075	2	19
3.	TCHAIKOVSKY: NUTCRACKER SUITE—E. Ormandy, conductor, Philadelphia Ork..... V(45)WDM-1020	3	11
4.	MUSIC OF JOHANN STRAUSS—Minneapolis Sym-phony Ork, E. Ormandy, conductor..... V(45)WDM-262	4	37
4.	BEETHOVEN: SYMPHONY NO. 9—E. Farrell, N. Merri-man, J. Pearce, N. Scott, R. Shaw, Chorale; NBC Sym-phony Ork, A. Toscanini, conductor.... V(45)WDM-6009	4	9

## Reviews of the Current Classical Releases

- BEETHOVEN: SONATA NO. 23 IN F MINOR ("APPASSIONATA"); SONATA NO. 2 IN A MAJOR, OP. 2, NO. 2—Robert Casadesus, Piano (1-12") ..... 77  
 Robert Casadesus is well known as one of the world's out-standing pianists, and he adds another garland to his reputa-tion with this magnificent interpretation of Beethoven's So-nata No. 23, "The Appassionata." This work, which reveals the composer in all his strength and power, is a challenge to any pianist, and Casadesus makes the most of it, turning in an out-standing performance. On the second side, the pianist shows off his musicianship and piano technique on the charming Beethoven Sonata No. 2. There are many waxings of "The Appas-sionata" now on the market, but this version should have strong appeal.
- BRAHMS: PIANO CONCERTO NO. 1 IN D MINOR, OP. 15—Friedrich Wuehrer, Piano; Vienna State Philharmonia; Hans Swarowsky, Cond. (1-12") ..... 76  
 Unlike Brahms' later effort in the form, his first piano con-certo has yet to receive extensive representation on LP. There is only one competing version, and many collectors should find the Wuehrer reading to their taste. His is a thoroly mu-sicianly job. Swarowsky appears to be in full interpretative agreement with the soloist, and their sensitive collaboration leads to happy results. Sales of this set should be good.
- BEETHOVEN OVERTURES: CORIOLAN, EGMONT, LEONORE NO. 3, PROMETHEUS—Vienna State Philharmonia, Jascha Horenstein, Cond. (1-12") ..... 75  
 Vox has packaged four of Beethoven's best-known overtures on this platter, and the intelligent programing should help this LP rack up steady sales. The four overtures are played as we have come to expect these works to be performed, with spirit and vigor, under the steady leadership of Jascha Horen-stein. The Leonore No. 3 receives an outstanding interpreta-tion by the ork. Recording is very good.
- RESPIGHI: THE BIRDS, ANCIENT AIRS (SUITE NO. 2)—Vienna State Opera Orchestra; Franz Litschauer, Cond. (1-12") Vanguard (33) VRS 433  
 Two works of great charm are coupled on this disk. Both com-prise arrangements of short works by early composers, almost forgotten today. For the growing group of Respighi enthusi-asts, this bright performance of the appealing scores should prove highly attractive. Recording is live and full of presence. A natural for dealers to offer patrons who want some modern music but want the pill sugar-coated.
- 18th CENTURY GLASS INSTRUMENT—Ejnar Hansen (1-10") 59  
 Banner BC 2000  
 Here's a bit of esoterica that should interest collectors looking for the unusual in records. Ejnar Hansen plays a set of glasses by rubbing them on their rims, thereby producing a flute-like tone. One side of the platter contains short pieces by Mozart, Beethoven and Gossec, said to have been written for the me-dium. Flip holds several charming folk songs.

RATINGS: 90-100 Tops; 80-89 Excellent; 70-79 Good; 40-69 Satisfactory; 0-39 Poor. HOW RATINGS ARE DETERMINED: Each record is reviewed and rated according to factors which affect its commercial potential. The following factors are considered: Artist's name value, quality of performance and recording; appeal of the composition, effectiveness of manufacturer's distribution; promotion accorded the recording; strength of the coupling; competitive entries and price.

# THE SPOTLIGHT IS ON MGM RECORDS



*Billy* **ECKSTINE**  
**COQUETTE** and **A FOOL IN LOVE**  
 MGM 11439 78 rpm K 11439 45 rpm



**RHYTHMIC! INFECTIOUS! SENSUOUS! UNUSUAL!**  
*Silvana* **MANGANO** **Anna** and **I LOVED YOU**  
 sings... MGM 11457 78 RPM K-11457 45 RPM

*Low* **DOUGLAS** with his orchestra and chorus } **ruby** and **MY FLAMING HEART**  
 MGM 11472 78 rpm K 11472 45 rpm



*Fran* **WARREN** } **A PUPPET ON A STRING** and **I CHALLENGE YOU**  
 MGM 11481 78 rpm K 11481 45 rpm




*Barbara* **RUICK** } **NOW THAT I'M IN LOVE** and **GHI-LI, GHI-LI, GHI-LI**  
 MGM 11483 78 rpm; K 11483 45 rpm

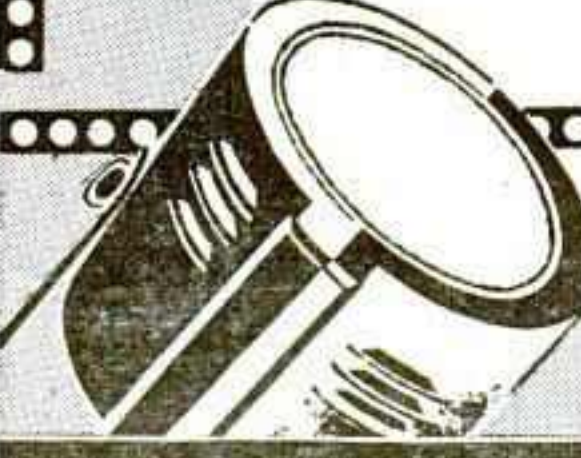


*Tommy* **EDWARDS** **TAKE THESE CHAINS** and **PAGING MR. JACKSON** From My **HEART**  
 MGM 11485 78 rpm K 11485 45 rpm

**I LIVED WHEN I MET YOU** and **AU REVOIR**  
 MGM 11465 78 rpm K 11465 45 rpm



*Hank* **WILLIAMS** **TAKE THESE CHAINS** and **RAMBLIN' MAN** From My **HEART**  
 MGM 11479 78 rpm K 11479 45 rpm



**M-G-M RECORDS**  
 THE GREATEST NAME IN ENTERTAINMENT

**CRICKETS! YOU'RE MINE**  
 Sing... MILK AND GIN - MGM 11428-K11428

2 Terrific New Sides!

The  
**MILLS**  
**BROTHERS**

*sing...*

**SAY  
SI  
SI**

*and*

**I'M  
WITH  
YOU**

Vocal with Orchestra  
directed by Sonny Burke

Decca 28670 (78 rpm)  
and 9-28670 (45 rpm)



*America's Fastest  
Selling Records*



The Billboard's Music Popularity Charts

TOP C&W RECORDS

... For Week Ending April 18

National Best Sellers

Records are ranked in order of their current national selling importance at the retail level. Results are based on The Billboard's weekly survey among dealers throught the country with a high volume of sales in country and western records. The reverse side of each record is also listed.

Table with 3 columns: Rank, Record Title, Weeks on Chart. Lists top 10 national best sellers including 'KAW-LIGA' by Hank Williams and 'NO HELP WANTED' by Carlisles.

Most Played by Jockeys

Records are ranked in order of the greatest number of plays on country and western disk jockey radio shows throught the country. Results are based on The Billboard's weekly survey among disk jockeys who specialize in country and western records.

Table with 3 columns: Rank, Record Title, Weeks on Chart. Lists top 10 most played by jockeys, including 'KAW-LIGA' by Hank Williams and 'NO HELP WANTED' by Carlisles.

Most Played in Juke Boxes

Records are ranked in order of the greatest number of plays on juke boxes throught the country. Results are based on The Billboard's weekly survey among operators throught the country using a high proportion of country and western records.

Table with 3 columns: Rank, Record Title, Weeks on Chart. Lists top 10 most played in juke boxes, including 'KAW-LIGA' by Hank Williams and 'YOUR CHEATIN' HEART' by H. Williams.

Large advertisement for Al Rogers and Sonny James. Features portraits of both artists and promotional text: 'Just Released! AL ROGERS ALL ALONE, ALL ALONE and TOO BLUE TO CARE Capitol 2435' and 'Going Big with the D.J.'s SONNY JAMES singing SOMEBODY ELSE'S HEARTACHE and THE ONE I CAN'T FORGET Capitol 2399'. Includes a 'Getting Top Plays' badge for Roy Acuff's 'TIED DOWN and WHAT WILL I DO'.





the nation's newest  
**HILLBILLY  
SENSATION**

recording exclusively for  
**DOT RECORDS**



**MAC**

**WISEMAN**

**CATALOG LISTING OF MAC WISEMAN  
DOT RECORDS**

- 1062 'Tis Sweet To Be Remembered  
Are You Coming Back to Me  
(45-1062)
- 1075 Little White Church  
I'm a Stranger  
(45-1075)
- 1091 I Still Write Your Name in  
the Sand  
Four Walls Around Me  
(45-1091)
- 1092 Georgia Waltz  
Dreaming of a Little Cabin  
(45-1092)
- 1115 You're the Girl of My Dreams  
I Wonder How the Old Folks  
Are at Home  
(45-1115)
- 1126 Fire in My Heart  
Going To See My Baby  
(45-1126)
- 1131 By the Side of the Road  
Waiting for the Boys  
(45-1131)
- 1146 Six More Miles  
It's Goodbye and So Long to  
You  
(45-1146)

**CURRENT MAC WISEMAN  
DOT HITS . . .**

**GOIN' LIKE WILDFIRE**

and

**SHACKLES AND CHAINS**

DOT 1150; 45-1150

**YOU'RE SWEETER  
THAN HONEY**

and

**DON'T LET YOUR  
SWEET LOVE DIE**

DOT 1158; 45-1158

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The Billboard Music Popularity Charts

... for Week Ending April 18

TOP COUNTRY & WESTERN RECORDS

This Week's Territorial Best Sellers to Watch

Records listed under "Territorial Best Sellers to Watch" have appeared for the first time this week on any of the charts. These are spotlighted for the convenience of dealers and operators in other markets.

- Houston... BLUE LETTER R. Foley, Decca 28567
New Orleans... JUST WAIT TILL I GET YOU ALONE C. Smith, Columbia 21087
TIME CHANGES THINGS L. Frizzell, Columbia 21084

FOLK TALENT AND TUNES

Nashville

Lloyd Payne, top country man of Chattanooga's WDXB until stricken with polio several months back, recently went to the Warm Springs Foundation in Georgia for several months of treatments. Payne's wife, Betty, and his two children are there with him. Latest reports are that his paralyzed legs will be usable again, and he's looking forward to being back at the turntables around July or August. He'll appreciate hearing from his friends and fellow jocks—Box 15, Warm Springs, Ga. ... The Dooley Family recently did sessions for International Sacred Records in Hollywood. The group is well known for their singing from KFAB, WLS, WLW and WBBM in Chicago in the past. ... Marie Bell, well known for her country piano playing in the Washington and Carolina areas, is set to do Decca sides in the near future. ... Smiley Burnette is busy with Midwestern personals while doing 30 new 15-minute transcriptions for Radiozark in Springfield, Mo. "The Burnette's Cookbook" written by wife, Dallas, will be off the presses soon. Both of them are well known for their extraordinary kitchen arts.

Capitol's Martha Carson recently played in Patterson, Ga., with an attendance of 1,071. The interesting fact is that the population of Patterson is only 720. She's set for appearances in Corpus Christi, Tex., and Houston during the week April 27 thru May 1. ... Skeets McDonald is completing two weeks' run at Detroit's Roosevelt Lounge; Victor's Ken Marvin comes in for two weeks beginning May 1. Decca's Jimmie Davis recently headed a group from Shreveport, La., on a goodwill tour for his home city. ... The potbellied stove recently presented to Ernest Tubb, Hank Snow and Lew Childre on their return from a month's Korean tour has taken a prize spot in Tubb's Record Shop. The stove was presented by Railey's Record Shop, of Richmond, Va., and was covered with autographs and filled with well-wisher's letters that had come in to the shop's WXOI "Pops Country Store" show that uses the by-line "Around the Potbellied Stove." ... Artists have been the recipients of many congratulatory honors since returning from the overseas tour the first of April.

Bradley Kincaid, who first became known as "The Kentucky Mountain Boy" from his WLS Chicago broadcasts from 1926 to 1931, returned to the station April 11 to help celebrate the station's 29th anniversary of WLS "National Barn Dance." Kincaid is now president of WWSO in Springfield, O. ... Nashville's Isaac Litton High School gym will be the scene of a benefit show for 15-year-old Robert Neely Crecelius who was paralyzed last fall in a gun accident. Nashville musicians and artists headed by Moon Mullican, Roy Acuff, Tommy Sosebee, Owen Bradley and Cousin Minnie Pearl are donating their services, with Hugh Cherry and Fred Waller the emcees. ... Homer and Jethro delighted Boston's Symphony Hall audiences recently with their hilarious parodies and original country ditties. ... Captain Stubby and the Buccaneers, of WLS' "National Barn Dance," provided the music for a recent cancer fund show at Milwaukee's Wisconsin Theater, with a bill of Dennis Morgan, Van Heflin and Connie Russell. ... Lulu Belle and Scotty were in Detroit last week for barn dance entertainment at United Auto Workers Hall. ... Chicago visitors spied the life-size cut-out of Bob Atcher in the window of the Chicago's Visitor Center in the Loop inviting passers-by to see the WLS "National Barn Dance" every Saturday night at the Eighth Street Theater. ... M-G-M ran Nashville sessions past week with Claude Casey, of WGAC, in Augusta, Ga., and Pete Hunter, of Baytown, Tex. ... Owen Bradley is being switched from Coral to the Decca label by Paul Cohen.

C & W Record Reviews

Continued from page 54

- POLLY POSSUM Don't Talk to Me About Men ... 77 COLUMBIA 21090 — The chanteuse has a good side here and one that could get some action. The thrush tells, with a tear in her voice, of the troubles men have caused in her life. The tune is melodic, and the lyrics are clever. Side could pull spins and plays with exposure. It's a strong performance by the thrush, and a good side.
Sin in Satin ... 73 A Salvation Army type effort about sin in the big city receives an effective vocal from Polly Possum over spritely backing by the Joe Wolverton ork. A cute side.
DONNA JEAN As God Is My Witness ... 74 GRENABLE 1801—Donna Jean displays a lot of warmth as she sings this weeper. Material here stacks up as strongly as her performance. There's a lot of potential here if the label can push it.
The Bride's Bouquet ... 68 Tex Wheeler joins Donna Jean in a lachrymose duet. Nice instrumentation adds flavor.
LESTER FLATT-EARL SCRUGGS Thinking About You ... 72 COLUMBIA 21091—A pleasant side by singers Flatt, Scruggs and Cruley Seckler, featuring good fiddle and guitar work by the Foggy Mountain Boys. Back country areas should like this side.
Why Did You Wander? ... 86 Flatt and Seckler do the vocal on this lively effort over hoedown backing. What they sing about is not very clear, but the string band lends good support. For rural areas.
JACK AND DANIEL I Love You, Darling ... 71 DECCA 28661 — Romantic ditty is chanted in close harmony by the two-some over spirited backing by the string band. Could do well in rural areas.
Every Day We're Apart ... 69 Country weeper is projected appeal-

- ingly. Another good rural platter side.
DON RENO-RED SMILEY A Pretty Wreath for Mother's Grave ... 70 KING 1199—The duet delivers the country weeper in good style.
A Rose on God's Shore ... 70 Semi-religious ditty gets a heartfelt reading.
PAUL & ROY Wicked Love ... 68 MERCURY 70121—Backwoods type of reading on a good country ballad.
Don't Ever Tell Me ... 68 Routine ditty gets a good performance.
LARRY WAYNE Don't ... 65 ARCADE #11—Okay reading of a better than okay country ditty.
Take Me Back to Dreamland ... 62 Semi-country reading of a routine type of waltz ballad.
DEWEY GROOM Mexican Joe ... 60 RICHTONE 352—Tune now creating a lot of action in the field is sung adequately by Groom over hoedown accompaniment. Side is probably too late and too weak to catch much of the loot.
Teardrops in the Chapel ... 50 An insufferably sad weeper about heartbreak at a wedding is monotoned listlessly by Groom.
CURT HINSON Deep Down in My Heart ... 55 CAROLINA 1001—Hinson does an okay job on this appealing country weeper. Warbler's style is rather close to Ernie Tubb's.
Let's See You Smile ... 50 Same comment.
GENE STERLING So Do I ... 50 VOGUE 1022 — Routine weeper is chanted with sincerity. Limited prospects.

Territorial Best Sellers

City-by-city listings are based on late reports secured via Western Union messenger service from top country and western dealers and juke box operators in each of the markets listed.

Dallas-Ft. Worth

- 1. Mexican Joe J. Reeves, Abbott
2. Kaw-Liga H. Williams, M-G-M
3. Your Cheatin' Heart H. Williams, M-G-M
4. No Help Wanted Carlisles, Mercury
5. Knot Hole Carlisles, Mercury
6. Bumming Around J. Dean, Four Star
7. Bumming Around T. T. Tyler, Decca
8. No Help Wanted, No. 2 R. Foley & E. Tubb, Decca
9. I Couldn't Keep From Crying M. Robbins, Columbia
10. Honeymoon on a Rocket Ship H. Snow, Victor

- 6. No Help Wanted Carlisles, Mercury
7. Fool Such as I H. Snow, Victor
8. No Help Wanted, No. 2 R. Foley & E. Tubb, Decca
9. Paying for That Back Street Affair K. Wells, Decca
10. Knot Hole Carlisles, Mercury

Houston

- 1. Mexican Joe J. Reeves, Abbott
2. Kaw-Liga H. Williams, M-G-M
3. I Haven't Got the Heart W. Pierce, Decca
4. Slaves of a Hopeless Love Affair Red Foley, Decca
5. I Couldn't Keep From Crying M. Robbins, Columbia
6. Knot Hole Carlisles, Mercury
7. Blue Letter R. Foley, Decca
8. After You Leave M. Robbins, Columbia
9. Bring Your Sweet Self Back to Me L. Frizzell, Columbia
10. Last Waltz W. Pierce, Decca

New Orleans

- 1. Kaw-Liga H. Williams, M-G-M
2. No Help Wanted H. Thompson, Capitol
3. Just Wait Till I Get You Alone Carl Smith, Columbia
4. This Orchid Means Goodbye Carl Smith, Columbia
5. Time Changes Things L. Frizzell, Columbia
6. Your Cheatin' Heart H. Williams, M-G-M
7. Playing Dominoes and Shootin' Dice J. Dolan, Capitol
8. So Long M. Mullican, King
9. No Help Wanted, No. 2 R. Foley & E. Tubb, Decca
10. Death of Hank Williams J. Cardwell, King

Nashville

- 1. Last Waltz W. Pierce, Decca
2. No Help Wanted Carlisles, Mercury
3. I Haven't Got the Heart W. Pierce, Decca
4. Your Cheatin' Heart H. Williams, M-G-M
5. I Couldn't Keep From Crying M. Robbins, Columbia
6. Knot Hole Carlisles, Mercury
7. Bring Your Sweet Self Back to Me L. Frizzell, Columbia
8. Kaw-Liga H. Williams, M-G-M
9. No Help Wanted, No. 2 R. Foley & E. Tubb, Decca
10. This Orchid Means Goodbye Carl Smith, Columbia

Cincinnati

- 1. Kaw-Liga H. Williams, M-G-M
2. Mexican Joe J. Reeves, Abbott
3. Singing Teacher in Heaven J. Skinner, Capitol
4. Your Cheatin' Heart H. Williams, M-G-M
5. I Couldn't Keep From Crying M. Robbins, Columbia

Popular Record Reviews

Continued from page 54

- waxing that should win quick deejay exposure and resultant loot.
Kentucky ... 72 Quiet and pleasant, this smooth etching by the ork, with Morgan warbling unobjectionably, is danceable and listenable.
MICKEY KATZ ORK How Much Is That Pickle in the Window? ... 76 CAPITOL 2456 — Fun-loving Katz turns in a good parody of the number one tune of the country. His fans will like it, and jocks will get a boot out of it.
Wild Corsets ... 76 Ditto this side.
FRANK SINATRA I'm Walkin' Behind ... 76 CAPITOL 2450 — Frank Sinatra makes an okay debut on the label with his reading of the pretty new ballad. The warbler sounds a bit tired, and the old charm isn't on the slicing, in spite of a good backing by the Alex Stordahl ork. Tune has been sliced by Fisher and Damone, and this version will have a tough time fighting the others, tho it should get jock spins.
My Lean Baby ... 75 The swiny Billy May riff effort, which also scored with the Illinois Jacquet ork cutting, now has a set of lyrics, and Sinatra sings them in fair style on this bouncy side. The lyrics are nothing to get excited about, and Sinatra's vocal is not strong enough to overcome this factor. Backing is first-rate.
MITCH MILLER ORK Tira Tira Madeira ... 76 COLUMBIA 39982 — A persistent tom-tom beat paces this interesting instrumental by the Miller ork. Horns, a triangle and Stan Freeman at the harpsichord combine intriguingly for a slicing that should earn deejay spins.
Oriental Polka ... 72 A slighter effort, but still listenable.
VAUGHN MONROE ORK Ruby ... 76 V 20-5286—Tune's a good one for Monroe, and gives it an effective reading—getting the most out of the Mitchell Parish lyrics. Will catch some coin.
Less Than Tomorrow (But More Than Yesterday) ... 71 Vaughn gives this ballad his usual muscular reading.
DICKIE VALENTINE All the Time and Everywhere ... 75 LONDON 1325 — This one bears watching. Valentine has a most interesting sound—with just the right amount of sex, while the Bob Merrill ditty is a good one. Tune was cut by Mindy Carson a few months ago.
Broken Wings ... 75 The English click is handed another

- fine reading by chanter Valentine. Tune is a good one and could get some action.
THE STARGAZERS Broken Wings ... 75 LONDON 1327 — Strong version of the current English favorite with the provocative title. This could stir up some excitement in this country.
The Rumbleseat Song ... 63 The Four Stars Ditty on the "Come Josephine" kick gets a cute barbershop quartet reading.
LAWRENCE WELK ORK It's Love ... 74 CORAL 60973 — Ballad is from the legit show "Wonderful Town." Welk gives it a sweet, danceable reading, with tenuous vocal by Roberta Linn.
Ohio ... 72 Rhythmic novelty from "Wonderful Town." Vocal chorus by the Sparklers and Welk's measured beat are effective.
(Continued on page 71)

JUST RELEASED And Headed for The Top of The Charts "YOU'VE BEEN HONKY TONKIN"

b/w "Cold and Lonely Heart"

Sung by JOE (CANNONBALL) LEWIS Kentucky Record #574

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and his Rainbow Ranch Boys

# IN DADDY'S FOOTSTEPS *and* THE GLORY LAND ROAD

RCA Victor 20/47-5249

**\* NEW RECORDS TO WATCH**  
*Sacred*

HANK SNOW  
In Daddy's Footsteps  
The Glory Land Road  
—RCA Victor 20-5249

—Two very strong efforts by the country star which  
could shape up as steady catalog numbers.  
The Billboard, April 4, 1953

Direction:

**JAMES DENNY**

WSM Artists Service Bureau  
WSM, Nashville, Tenn.

Still High on the Country & Western Charts  
**A FOOL SUCH AS I**

RCA Victor 20/47-5034

The Billboard's Music Popularity Charts

... For Week Ending April 18

# TOP RHYTHM & BLUES RECORDS

## National Best Sellers

Records are ranked in order of their current national selling importance at the retail level. Results are based on The Billboard's weekly survey among dealers throughout the country with a high volume of sales in rhythm and blues records. The reverse side of each record is also listed.

This Week	Last Week	Weeks on Chart	Title	Label
1		5	1. HOUND DOG—W. M. Thornton	Peacock 1612—BMI
2		14	2. (MAMA) HE TREATS YOUR DAUGHTER MEAN—Ruth Brown	R. B. Blues—Atlantic 986—ASCAP
3		2	3. BEAR CAT—R. Thomas Jr.	Wack'n' in the Rain—Sun 181—BMI
4		7	4. CRAWLIN'—The Clovers	Yes, It's You—Atlantic 989
5		9	5. LET ME GO HOME WHISKEY—A. Milburn	Three Times a—Aladdin 3164—BMI
6		2	6. I WANNA KNOW—Du Droppers	Laughing Blues—V-7820-5229; (45)47-5229—BMI
7		4	7. RED TOP—King Pleasure	Jumpin' With Somebody—Prestige 821—BMI
8		5	8. WOKE UP THIS MORNING—B. B. King	Don't Have to Cry—RPM 380—BMI
9		1	9. GOIN' TO THE RIVER—Fats Domino	Come to the Mar 11 Gray—Imperial 5231—BMI
10		11	10. BABY, DON'T DO IT—Five Royales	Take All of Me—Apollo 443—BMI

## Most Played in Juke Boxes

Records are ranked in order of the greatest number of plays nationally in juke boxes. Results are based on The Billboard's weekly survey among operators throughout the country using a high proportion of rhythm and blues records.

This Week	Last Week	Weeks on Chart	Title	Label
1		4	1. HOUND DOG—W. M. Thornton	Peacock 1612—BMI
2		10	2. (MAMA) HE TREATS YOUR DAUGHTER MEAN—R. Brown	Atlantic 986—ASCAP
3		2	3. BEAR CAT—R. Thomas Jr.	Sun 181—BMI
4		7	4. WOKE UP THIS MORNING—B. B. King	RPM 380—BMI
5		4	5. CRAWLIN'—Clovers	Atlantic 989—BMI
6		6	6. 24 HOURS—E. Boyd	Chess 1533—BMI
7		3	7. LET ME GO HOME WHISKEY—A. Milburn	Aladdin 3164—BMI
8		14	8. BABY, DON'T DO IT—Five Royales	Apollo 443—BMI
9		1	9. I'M MAD—W. Mabon	Chess 1538—BMI
10		1	10. TELL ME, MAMA—Little Walter	Checker 770—BMI

## This Week's Territorial Best Sellers to Watch

Records listed under "Territorial Best Sellers to Watch" have appeared for the first time this week on any of the charts. These are spotlighted for the convenience of dealers and operators in other markets.

Cincinnati... SHIRLEY COME BACK TO ME	Shirley & Lee, Aladdin 3173
Los Angeles	
Washington, D. C.	
Chicago	
Atlanta... I'M MAD	W. Mabon, Chess 1538

## Territorial Best Sellers

Listings are based on late sales reports secured via Western Union messenger service from top rhythm and blues dealers and juke box operators in the markets listed.

### New Orleans

1. Hound Dog—W. M. Thornton, Peacock
2. Going to the River—Fats Domino, Imperial
3. Bear Cat—R. Thomas Jr., Sun
4. Mama, He Treats Your Daughter Mean—R. Brown, Atlantic
5. Woke Up This Morning—B. B. King, RPM
6. I Don't Know—W. Mabon, Chess
7. Cross My Heart—J. Ace, Duke
8. Tell Me, Mama—Little Walter, Checker
9. Baby, Don't Do It—Five Royales, Apollo
10. Let Me Go Home Whiskey—A. Milburn, Aladdin

### Cincinnati

1. Hound Dog—W. M. Thornton, Peacock
2. (Mama) He Treats Your Daughter Mean—R. Brown, Atlantic
3. Red Top—King Pleasure, Prestige
4. I Wanna Know—Du Droppers, Victor
5. Woke Up This Morning—B. B. King, RPM
6. What's the Matter Now—L. Price, Specialty

### Washington—Baltimore

7. Shirley, Come Back to Me—Shirley & Lee, Aladdin
8. Hittin' on Me—B. Johnson, Mercury
9. 24 Hours—E. Boyd, Chess
10. My Kind of Woman—E. Slay, Savoy

### Chicago

1. Hound Dog—W. M. Thornton, Peacock
2. (Mama) He Treats Your Daughter Mean—R. Brown, Atlantic

3. Crawl in'—Clovers, Atlantic
4. Hey, Miss Fannie—Clovers, Atlantic
5. I'm Mad—W. Mabon, Chess
6. Daughter, That's Your Red Wagon—S. Kari-B. Irving, States
7. Red Top—King Pleasure, Prestige
8. I Played the Fool—Clovers, Atlantic
9. Whoopin' and Hollerin'—E. Forrest, Duke
10. Soft—T. Bradshaw, King

### Los Angeles

1. Hound Dog—W. M. Thornton, Peacock
2. Soft—T. Shadshaw, King
3. Crawl in'—Clovers, Atlantic
4. I'm Mad—W. Mabon, Chess
5. (M ma) He Treats Your Daughter Mean—R. Brown, Atlantic
6. Red Top—K. Pleasure, Prestige
7. Pappa—B. Brown, Gotham
8. Baby, Don't Do It—Five Royales, Apollo
9. You're Mine—Crickets, M-G-M
10. Let Me Go Home Whiskey—A. Milburn, Aladdin

### New York

1. Hound Dog—W. M. Thornton, Peacock
2. (Mama) He Treats Your Daughter Mean—R. Brown, Atlantic
3. Let Me Go Home Whiskey—A. Milburn, Aladdin
4. Pretend—Nat (King) Cole, Capitol
5. Red Top—King Pleasure, Prestige
6. Baby, Don't Do It—Five Royales, Apollo
7. Dream Girl—Jesse & Marvin, Specialty
8. Can't I—Nat (King) Cole, Capitol
9. Soft—T. Bradshaw, King
10. I Don't Know—W. Mabon, Chess

### Charlotte

1. Let Me Go Home Whiskey—A. Milburn, Aladdin
2. Going to the River—Fats Domino, Imperial
3. Hound Dog—W. M. Thornton, Peacock
4. (Mama) He Treats Your Daughter Mean—R. Brown, Atlantic
5. Pappa—B. Brown, Gotham
6. Daughter, That's Your Red Wagon—G. Irving-S. Kari, States
7. Baby, Don't Do It—Five Royales, Apollo
8. 24 Hours—E. Boyd, Chess
9. I Don't Know—W. Mabon, Chess
10. Nobody Loves Me—Fats Domino, Federal

### St. Louis

1. Hound Dog—W. M. Thornton, Peacock
2. (Mama) He Treats Your Daughter Mean—R. Brown, Atlantic
3. Red Top—King Pleasure, Prestige
4. Crawl in'—Clovers, Atlantic
5. I'm Mad—W. Mabon, Chess
6. Bear Cat—R. Thomas Jr., Sun
7. My Hat's on the Side of My Head—Four Blazes, United
8. Whoopin' and Hollerin'—E. Forrest, Duke
9. Baby, Don't Do It—Five Royales, Apollo
10. Woke Up This Morning—B. B. King, RPM

### Atlanta

1. Hound Dog—W. M. Thornton, Peacock
2. Woke Up This Morning—B. B. King, RPM
3. Let Me Go Home Whiskey—A. Milburn, Aladdin
4. (Mama) He Treats Your Daughter Mean—R. Brown, Atlantic
5. Crawl in'—Clovers, Atlantic
6. I Wanna Know—Du Droppers, Victor
7. Bear Cat—R. Thomas Jr., Sun
8. I'm Mad—W. Mabon, Chess
9. Nine Below Zero—Sonny Boy Williamson, Trumpet
10. I Believe—E. James, Meteor

### Philadelphia

1. Red Top—King Pleasure, Prestige
  2. Hound Dog—W. M. Thornton, Peacock
  3. Let Me Go Home Whiskey—A. Milburn, Aladdin
- (Continued on page 73)

Starting Off Big!  
HEY, FINE MAMA!  
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b/w "OH BABY"  
Doris Browne  
Record G 290

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WHY?  
Flip to "Market Place" PAGE 73

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Music as Written

HURST AND GRADY PACTS RENEWED . . .

Ed Hurst and Joe Grady, Philadelphia deejays who have been on Station WPEN for many years, have just been renewed on TV Station WPTZ for another 13 weeks.

GAMMA ISSUES FIRST DISK . . .

A newly-formed indie, Gamma Records, has released its first disk, featuring "The Only One in Love," chanted by Ray Shaw.

'RUBY' IS THEME FOR MERCER . . .

Thrush Ruby Mercer, who starts a new weekly deejay show today (18) over the full Mutual radio network, will use the film ditty, "Ruby," as the airer's theme.

HERB GOTTLIEB BECOMES A DADDY . . .

Herb Gottlieb, auditor for the Big Three, and his wife, Gertrude, are being congratulated on

the birth of a boy, Edward, at Polyclinic Hospital Wednesday (15). He's the Gottlieb's first offspring.

JONI JAMES VOTED DJ QUEEN . . .

Joni James was voted Queen of Deejay Brad Phillips' Singing Battle Royal Coronation by WINS listeners. Kings elected were Eddie Fisher and Perry Como.

DAVE KAPP VISITS COAST . . .

Dave Kapp, pop a.&r. head for RCA Victor, and his wife left Wednesday (15) for a West Coast trip. He'll vacation for a few days in Palm Springs and then spend two weeks in the firm's Hollywood office.

BILL KENNY MAKES P.A.'S IN MIDWEST . . .

Cincinnati and environs rolled out the welcome mat for Bill Kenny, of the Ink Spots, who made p.a.'s in the area last week.

Blame?" backed by "I Keep Thinking of You," also visited the New Albany (Ind.) High School and later cut a tape for broadcast over the school's radio station.

New York

Jimmy Hilliard, Decca a.&r. chief, leaves Monday (20) on a business trip to the Midwest. He's skedded confabs with Bill Claxman, head of Decca's North Central division; Ted King, Cleveland branch manager, and Henry Droz, Detroit branch topper.

Caroline Triplett, secretary to Manie Sacks, is marrying Walter Briggs, non-professional, on April 25. The wedding will be at the Madison Avenue Presbyterian Church, with a reception at the Colony Club.

Chester Conn, of BVC, leaves next week for a deejay trip thru the Midwest to plug the Hamish Menzies Decca waxing of "Less Than Tomorrow."

RCA Goes on Multi-Label

Continued from page 44

label "Y" proposal had not yet been submitted to top management for approval. Should this receive top level blessing, however, it is probable that the label would operate with a separate a.&r. and sales staff.

Should label "Y" materialize, it would be marketed thru the present franchised RCA Victor distributors, according to a spokesman for the label.

It can be logically deduced, however, that the desire to introduce label "Y" could have broader implications. With a separate label, it might be possible for RCA Victor to place present distributors on a producer-or-else basis.

The desirability of a separate r.&b. label which could be marketed by independent distributors

barian at the station, working under Bob White. . . . Herb Montai, of Johnstone-Montai Music, leaves for the Coast after three weeks here on business. . . . Eydie Gorme, Coral Records' thrush, is doing two Camel Caravan radio shows this week, one at Brown University (16) and another at Amherst (17).

Virginia Wicks has been handling publicity for the Goodman-Armstrong tour with Nat Shapiro handling advance roadwork. . . . Bob Pare, owner of Portem Distributors, back from a week's rest. . . . Billy Eckstine will do six days in St. Louis' Kiel Auditorium beginning April 27.

Chicago

Vickie Young in town for a few days with Al Latauska and Don Foreman, of Capitol Records, plugging her latest Capitol disk of "Goodbye, Charlie, Good-bye" backed with "I'm Wonderin'."

Ish Kabibble, former Kay Kyser comic vocalist, in town. . . . Eddy Howard, Mercury, appeared at the Autorama show in Daven-

Any Old Record Won't Do

Continued from page 44

make every song count, and I must get the best potential hit waxing I can in order to stay in business."

Pubbers Will Wait

In other words, having a record, just for the sake of having a record, has become passe with the alert publishing firms.

As one pubber said, "I have six tunes that I think are set with top artists in major diskeries, but I'm not certain that any or all will come thru."

There is another reason why the pubbers point their material at a specific artist, and wait until that artist is available rather than take anyone. If a tune is waxed by a lesser known, a new or a cold artist, and nothing happens to the record, the tune is relatively dead for three to five years, as a general rule.

When the pubber goes to other a.&r. men they usually point to the disk and say "The tune died with so and so, why should I record it?"

Willing to Trade

The pattern of exclusives, which has grown up over the past few years, also points up the trend of pubbers pointing their material at certain artists. Pub-

bers are usually willing to trade getting the right artist for the tune, for letting one diskery have the tune exclusively. This doesn't work out the way it is supposed to, with a.&r. men occasionally handing the tune to another artist instead of the one promised.

If the a.&r. man crosses a pubber this way, there is much gnashing of teeth on the pubber side and a tendency for the pubber to be most cautious before making an exclusive deal with that a.&r. man again.

As one pubber looks at it, he will pull back a tune if the a.&r. man does not get excited about it for the artist the pubber has in mind. "If I find the a.&r. man does not view the tune with sufficient excitement, I then try to cool the a.&r. man off on it completely by telling him it wasn't so good in the first place."

Other Factors

There are many other factors that have helped stiffen the spine of the once supine publisher in the face of a.&r. men. There is, for instance, the growing number of indie diskeries on whose labels they can start a tune, and force the majors to wax it.

Name Still Draws

Continued from page 45

he played great trumpet and sang in his own inimitable style, aided by such great jazzmen as Trummy Young, Barney Bigard, Cosey Cole, and the fine piano of Joe Bushkin.

The potent Goodman-Armstrong package should rack up solid grosses on its one-nighter trek, and it will certainly attract every loyal B.G. fan from here to California. As a one-nighter package, it does not have the production of other road units, nor is it a spectacular type of show.

The a.&r. men, of course, have a larger problem than just to select the right tune for the right artist. All diskeries have their top or potent artists, and their upcoming youngsters who they desire to make into top stars.











## Battle Is On for Slashing of Taxes

NAAPPB's Huedepohl Requests That Industry Be Given Chance to Be Heard

Continued from page 1

bert E. Sindlinger, of Ridley Park, Pa.

Spokesmen for the American Municipal Association will testify to the committee that the tax exemption for the movie theaters is needed as economic relief for "an industry which has been in a slump." A spokesman for the AMA indicated, however, that if the federal government eliminates film theaters from the tax, this would not preclude the possibility that cities might impose such a tax on the theaters. Some cities do so now. AMA witnesses are unlikely to mention this point in direct testimony. One spokesman said: "We'd be less than frank if we didn't admit that with fewer federal taxes there might be room for some on the municipal level."

Scheduled to speak on behalf of the Allied Theater Owners of the Gulf States, is Abe Berenson, of New Orleans. In the line-up of congressmen who have requested to make appearances are the following: Rep. James E. Van Zandt (R., Pa.), Rep. Homer Thornberry (D., Tex.), Rep. Victor Wickerham (D., Okla.), Rep. Leroy Johnson (R., Calif.), Thomas G. Abernathy (D., Miss.), Rep. Wayne N. Aspinwall (D., Colo.), Rep. William F. Lantaff (D., Fla.), Rep. James W. Trimble (D., Wash.), Rep. John J. Dempsey (D., N. M.), Rep. Emanuel Celler (D., N. Y.), Rep. E. L. Forrester (D., Ga.), Rep. Laurie C. Battle (D., Ala.), Rep. Douglas R. Stringfellow (R., Utah), Rep. Harlan Hagen (R., Minn.), Rep. Eugene J. Keogh (D., N. Y.), Rep. H. R. Gross (R., Ia.), Rep. Charles S. Gubser (R., Calif.), Rep. Clair Rhoads (D., Calif.), Rep. John J. Rhodes (R., Ariz.), Rep. John L. McMillan (D., S. D.), Rep. Donald W. Nicolson (R., Mass.), Rep. Joseph F. Holt (R., Calif.), Rep. James C. Davis (D., Ga.), Rep. Wayne L. Hays (D., Ohio), Rep. Robert E. Jones Jr. (D., Ala.), Rep. Edward J. Bonin (R., Pa.) and Rep. Earl Wilson (R., Ind.).

The committee announced that no opponents are scheduled to be heard at the one-day hearing, pointing out that it has received no requests from anybody to be heard specifically against the Mason Bill, which is the only piece of legislation up for discussion at the hearing. The committee was strongly urged by the National Association of Amusement Parks, Pools and Beaches to extend relief from the admissions taxes to other segments of the amusement industry. In a brief filed with the committee by Paul E. Huedepohl, executive secretary of NAAPPB, the organization requested that "our industry be given an opportunity to present our case to your committee at the same time that the motion picture operators testify." The brief stated that the NAAPPB,

"whose membership consists of many small amusement park owners throughout the United States, has likewise been severely burdened by a tax on all admissions. The type of recreation and amusement as provided by our industry has always been an integral part of the American life and has been considered a necessity—certainly not a luxury. It is the oldest amusement industry, antedating by many years the movies, the automobile and currently popular sports." The brief continued in part as follows: "The federal government spends many millions of dollars to provide and maintain recreational facilities for the people. Municipalities provide public bathing beaches, swimming pools, tennis courts, golf links, gymnasiums, zoos, concerts—all rarely self-supporting. Yet they all offer stifling competition to the free enterprise system upon which our great amusement park industry was built."

"From its inception the admission tax was an emergency tax which was not intended to become a permanent part of the tax structure. The admission tax has always been resorted to during some crisis in national affairs, and as such has been willingly borne as a patriotic measure by park operators. However, the time has come when we must consider this tax in its proper light—as an unfair discrimination against a recreation industry that is already burdened with more than its share of financial troubles. Certainly our legislators never intended that the simple, wholesome amusements of the wage earner and his children should be grouped in the same tax structures as imported perfumes, mink coats, diamonds and other luxuries. The simple Merry-Go-Round, the Ferris Wheel and the Miniature Train rides were never considered as taxable in the same bracket as plush night club admissions or expensive musical comedy tickets."

## Stern Maps Plans For '54 Omaha Cele

OMAHA, April 18.—Plans for Omaha's 100th Anniversary to be observed in 1954 are being mapped by Alfred Stern, managing director, who has served in a similar capacity for other large-scale civic celebrations throughout the nation.

A series of special events, beginning in late spring and continuing thru the early fall, are

## Big One Routes Canada, Slashes Eastern Dates

Industrial, Video-Saturated Areas Nixed as RB Seeks More Dollars

NEW YORK, April 18.—Long noted for an astute taking of the nation's economic pulse which has brought it profitably thru more than 60 years of touring, the Ringling Bros. and Barnum & Bailey Circus this season will virtually abandon the highly industrialized and television-saturated Northeast and head for Canada and then the hinterlands where it is still the Goliath of show business.

A month-long investigation of the earnings potential led to the abbreviated routing thru the East and the inking of three weeks in Eastern Canada. No decision has yet been made on Western Canada, with the show scheduled to start its Dominion run at Quebec City and come out at Detroit. Pre-

sumably it may tackle the long-jump Western territory if the East pays off.

For the first time New York State is out of the route entirely, with the exception of the current 40-day run at Madison Square Garden here. The routing thru all of New England has been slashed to one week. Only four dates are set for Pennsylvania, a few more for New Jersey and a couple for Ohio.

### West Coast In

The show will almost certainly go to the West Coast and cut across the Southwest in Southern territory en route to its Sarasota, Fla., quarters. The last half of the season made for profits for the Big One last year after the first half under canvas had

proved a bloomer. The Garden profits, the best each year, had to move the mammoth enterprise. Obviously, every effort is being made to hold on to the earnings from this year's lucrative Garden date.

A lengthy effort to revive a stand under canvas in Brooklyn was abandoned at the 11th hour. The good four-day Long Island stint of recent years was also passed up by mutual agreement with the sponsoring 50-plus combined American Legion posts. This one will be held in abeyance, however, with a revival likely next year.

The contracting agents are going thru their heaviest workout in years, with a number of new towns already set and many more contemplated. F. A. (Babe) Boudinot, general agent, said that the booking pattern was weeks behind schedule, but shaping up well now. Boudinot has his towns well tagged and can give a clear economic picture of the localities and a concise and knowledgeable analysis of their worth at the time the Big Show is scheduled to play them.

### Video a Factor?

While circus execs don't label television as a box-office bugaboo, the fact remains that the route as it stands now excludes much of the top video areas. The New York Safety Code applying to the performance of aerial acts and providing criminal responsibility on the part of managers in case of accidents to performers, was said to have no influence on the decision to by-pass New York. Actually, an amendment signed last month by Governor Dewey

(Continued on page 80)

## Jersey Plans Drive on Bingo, Church Raffles

TRENTON, N. J., April 18.—A meeting of the prosecutors and assistant prosecutors from all of the State's 21 counties was held here recently with Atty. Gen. Theodore D. Parsons to formulate plans for a State-wide drive against all forms of gambling.

The recent Supreme Court Winne ruling, following indictment of Bergen County Prosecutor Winne of non-feasance in office, held that a prosecutor is responsible for the enforcement of all criminal laws in his county.

Some 900 copies of the decision are now being prepared for distribution to local law enforcement agencies.

(Continued on page 80)

## STEINMAN BUILDS NEW ARENA SPEC

Hippodrome of '53 to Include Dancing Waters, Lottie Mayer Group

NEW YORK, April 18.—Production plans for a new arena-filling spectacle have been completed by Harold Steinman, erstwhile producer of "Skating Vanities." Tentatively titled "Hippodrome," the new show has been welcomed by the Arena Managers' Association and a strong nucleus of a planned 25-week season is already set.

The show will feature "Dancing Waters," mechanical acqua extravaganza introduced at Radio City Music Hall here several weeks ago by Steinman and his associates; the Lottie Mayer Disappearing Water Ballet, long time standard in the indoor-outdoor fields; a line of 36 girls skilled in intricate novel group presenta-

tions, and a number of circus-type thrill acts.

"Hippodrome," apparently, has been accepted as the answer to the manager's prayer for a new mammoth spectacle to supplement ice shows. Plans were launched two seasons ago by the AMA to produce its own extravaganza, and the group was reported in on this in its formative stage, but, as of now, Steinman is handling it solo.

### Dancing Waters Featured

Since it will feature "Dancing Waters," the managers reportedly, and naturally, wanted territorial protection in showing the novel water display, but Steinman and his partners had already solidified three routes for as many units and are working on a fourth. Fairs, fairs and celebrations are included.

Steinman said "Hippodrome" would purchase "Dancing Waters" from the controlling group, of which he is a member, guaranteeing \$125,000 for the 25-week run, plus a percentage of gross receipts over an unnamed figure. Total weekly costs, including production, is currently pegged at \$27,500.

The chorus will be used in one skating production number similar to the lavish presentations which made up "Vanities." Steinman said. This is regarded a sure-fire box office at a number of stands, notably Quebec and Milwaukee, where the "Vanities" has long been well received, and good

(Continued on page 80)

planned. Use of name talent would be confined chiefly to headliners in a week-long spectacle; temporarily pencilled in for late August. Spec is to be staged in front of the Ak-Sar-Ben grandstand.

Tentative plans call for the origination of many TV and radio network shows. Features planned include the revival of the Ak-Sar-Ben Electric Parade, consisting of floats, a musical festival, and a Theme Center Birthday Cake to be situated in Turner Park, focal point of the activities.

### Cele Underwritten

The celebration, which will coincide with the centennial of the Nebraska Territory, is underwritten for \$250,000 by local business and industrial interests.

Nothing resembling a midway is planned, execs pointing out that it would conflict with long-established fairs of the area. Special centennial merchandise, carrying the centennial insignia, will be licensed by the committee.

Stern brings to the event his past experience as director of the Bicentennial of Reading, Pa., in 1948; Detroit's Golden Jubilee in 1946; Detroit's 250th Birthday Festival in 1951, and the Maine event in 1952.

Director of the congressionally chartered American National Theater and Academy's Department of Community and Industrial Showmanship, Stern is a former member of the production staff of New York's Radio City Music Hall and was an account executive on entertainment for the New York World's Fair.

(Continued on page 80)

## RAIN, RAIN GO AWAY--

## Outdoor Showbiz Has to Make Hay--Need Sunny Day

NEW YORK, April 18.—Plagued last year by freakish weather, outdoor show business is again looking to the skies with a prayer of hope for the current season.

A local weatherman reported yesterday that the first three months and 16 days of the year has brought over 19 inches of rain. Based on 1921-1950 averages, this area has only a little over one inch of rain between now and July 1 date. By the same token, if more than the average falls prior to July, then it might be safe to assume that the end of the season might be more rain-free.

New England amusement parks, favored with Florida-like weather on Easter week-end openings, were faced with cold rain and snow last week-end. In some Massachusetts areas, as many as

seven inches of snow fell, and operators are hoping for it to melt by this week-end.

### Dixie Picture

In the South, carnivals are being faced with rain and overcoat weather. The James E. Strates Shows, currently in Washington, report rain and cold weather, as do the Marks and Buck-Model shows, the latter two in Virginia. Virginia has also thrown cold water on the Vivona organization, with its Monday (13) opening at Emporia being washed out completely.

Only outdoor enterprise that is making hay, while the rain falls and the breezes blow cold, is the Ringling circus, currently nearing the half-way mark in its 40-day stand in Madison Square Garden. It will have a month's grace playing indoors before it has to gamble with the weather, as it plays the Garden until May 10. It then

(Continued on page 80)

## BUT NOT TILL '55

## Hawaiian Statehood Would Boom Flag Mfg. Business

NEW YORK, April 18.—American flag makers are in for a boom if and when Hawaii and possibly Alaska are added to the Union. The addition of another State would render every flag in the nation obsolete, save possibly for the one in the Washington office of the Hawaiian Statehood Commission.

There are several designs that have been proposed for the time when Hawaii or Alaska joins the present 48. One would have five rows of five stars each alternating with four rows of six stars each, thus making a total of 49. Another proposal would have 13 stars (representing the original States of the Union) encircled by a ring of 36 stars to represent the remaining States, including Hawaii.

### 7 Rows

But the largest number of suggestions made so far, calls for seven rows of seven stars in a field of blue the same as currently ap-

pears on the flag. This is the design which the Washington Hawaiian Statehood Commission has on display in its office.

None of the designs will be considered until Hawaii's statehood becomes a fact. It is expected that President Eisenhower will then appoint a commission to consider proposals and make a decision.

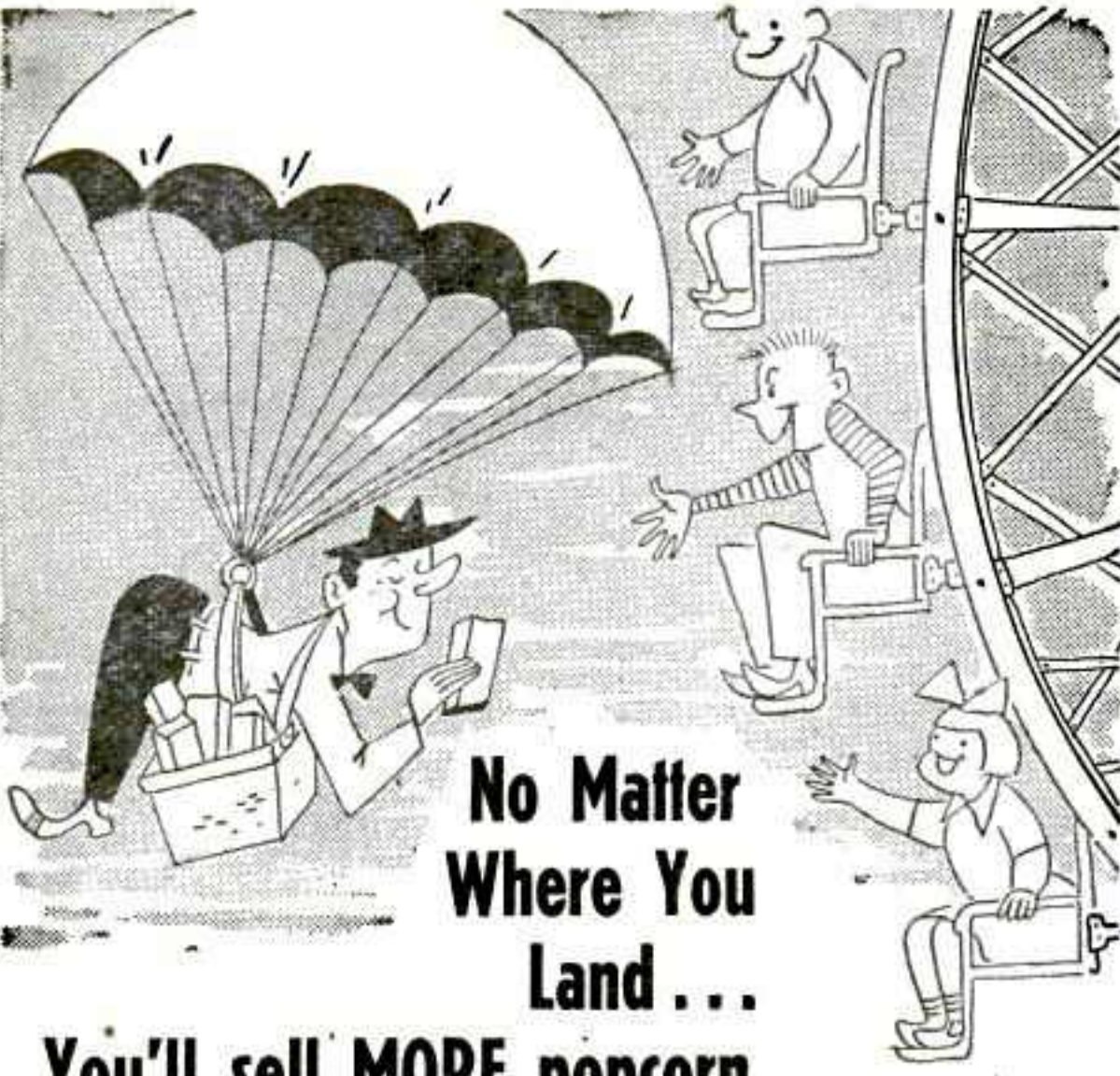
In any case, the present flag will continue in use until July 4 following the date of admission of any new State. Such has been the practice in the past.

### Official in '55

Thus, if Congress votes Hawaii to statehood in 1954 (and the bill currently under consideration provides that this cannot occur before the November 2, 1954 elections), the 49-star flag would become official on July 4, 1955.

A spokesman for Annin & Company, oldest and largest flag manu-

(Continued on page 80)



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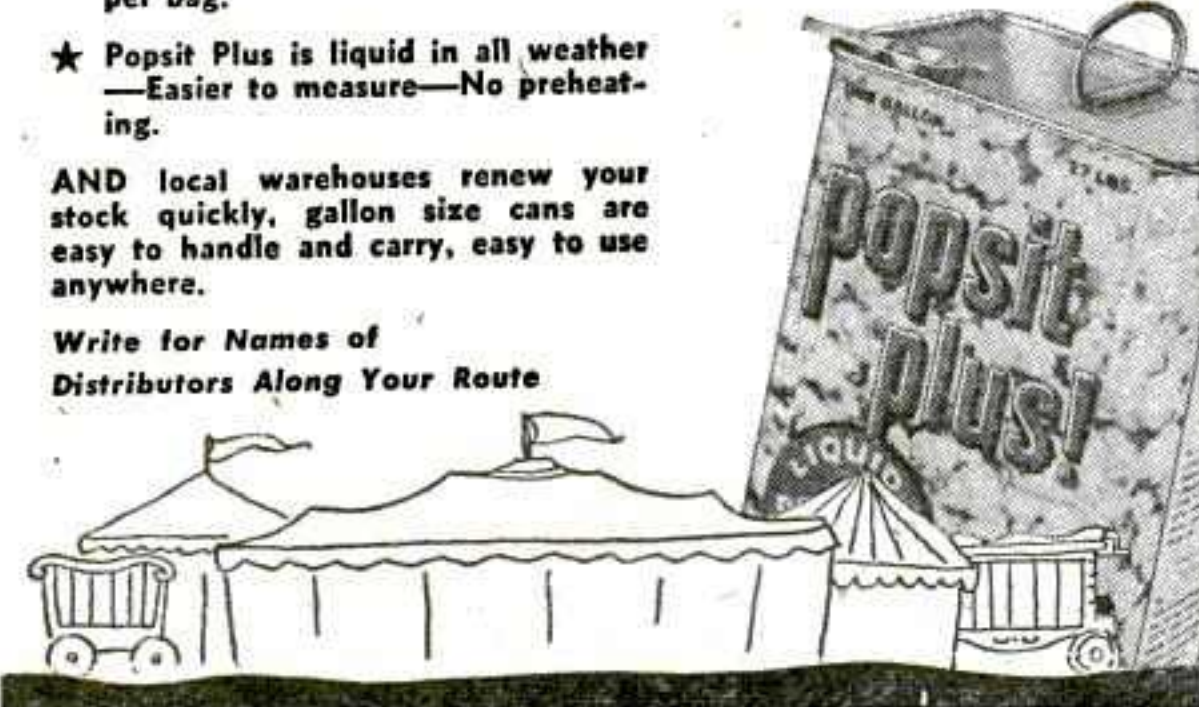
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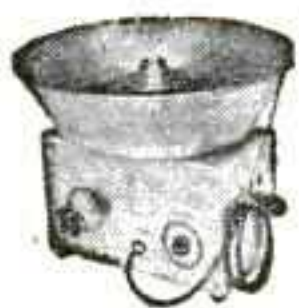
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THE RESULTS OF 8 YEARS OF HARD LABOR LITH A

**POCKET KNIFE HELP WANTED WOOD CARVERS, ALSO**  
251 Characters 50 European Scenes  
Carpenter or Handy Man for repair work on animated characters, can use Lecturers or Talkers, all must drive large semi jobs. If you drink you won't last, so don't join me, join the A.A. **DICK DILLON, Thompson Hotel, E. Liverpool, O.**

**Parkmen to Seek Tax Cut Measure For Outdoor Segs**

**Design Bill to Counter Movie Effort; All Outdoor Interests Are Included**

NEW YORK, April 18.—As a counter measure to the Mason Bill (HR 157) which calls for elimination of excise taxes for the motion picture industry only, the National Association of Amusement Parks, Pools and Beaches will seek to have introduced a bill calling for elimination of the tax for all outdoor show business enterprises. The suggested bill, drawn up by Paul Hawkins, NAAPPB Washington representative, and approved by George A. Hamid, president, and Harry Batt, chairman of the executive committee, specifically asks that the 20 per cent tax burden be lifted from "... amusement parks, piers, swimming pools, beaches, traveling outdoor shows and agricultural fairs, skating rinks, or any other of their recreational features or entertainment devices."

The parkmen anticipate no difficulty in having the bill introduced, Hamid said. He will be in Washington Monday (20), together with Bligh A. Dodds, a high-ranking figure in the fair industry and the leader of the successful fight to have the gate tax eliminated for agricultural fairs.

**Huedepohl Protests**

A meeting of the House Ways and Means Committee on the Mason Bill is scheduled for Monday. Reportedly, only motion picture interests will be heard. As a result, Paul H. Huedepohl, executive secretary of the NAAPPB, has filed a letter of protest with committee Chairman Daniel A. Reed.

In his letter Huedepohl vividly outlined the history and economic problems of the park industry. He termed the tax an "... unfair discrimination against a recreation industry that is already burdened

with more than its share of financial troubles."

While optimism for tax relief continues high among park men, the exploratory efforts of the carnival group is less heartening. Max Cohen, general counsel of the American Carnivals' Association, released a letter from Congressman Kenneth B. Keating, New York Republican who, the sympathetic to the economic needs of the industry, predicted little hope for relief this year. However, there is a good chance for a tax cut next year, he added.

**Sought Tax Cut**

Keating pointed out that in the 81st Congress he introduced a bill calling for elimination of admission taxes on charges of \$1 or less and the reducing of others to 10 per cent but, he added, this was before the Korean outbreak.

Keating predicted that no separate bill relating to admission taxes will be enacted, and advised against the submission of such bills maintaining that relief, if and when it comes, will include all segments.

Cohen said that Keating would attempt to have the scope of the Mason Bill broadened if it should be reported out of committee to include the outdoor industry.

**Gen'l Motors New Tent Show Hits the Road**

DETROIT, April 18.—General Motors' second "Parade of Progress," big-time tent show that dramatizes the corporation's achievements, left here Tuesday (14) on a 19-city tour of Ohio, Indiana, Michigan, Pennsylvania, Delaware and Maryland. The unit will hit the Southern States next year.

Housed in an "aerodrome" tent suspended on an aluminum frame without poles, the 152 by 80 top seats 1,250. Stageshows are presented six times daily and the show requires 44 vehicles when on the road.

Dress rehearsals are scheduled for Lexington and Frankfort, Ky., with the official premiere May 12 in Dayton, O. The first "Parade" played to an estimated 12,500,000 between 1936 and 1941.

**COP SHOW**

**Wirth Slates Big Act Pact For St. Louis**

NEW YORK, April 18.—Frank Wirth, head of the booking firm of the same name, announced the talent line-up this week for the St. Louis Police Circus, April 23-May 3.

Included are: Terrell Jacobs' Wild Animals, Alfredo Landon and his midget troupe, the Five Sailors, The Canadians, the Trampoloonies, The Bosco Troupe, Tom Paris Trio, Guy Mullen's Dogs, Lucy and Danlo's Dogs, Naitto's Dogs, Roberta's Dogs and Ponies, Capt. William Heyer and Starless Night, Winnie Colleano, Eve Walker, Mickey King, Miss Betty, Don Dorsey, Webb Sisters, Tokey Troupe, the Novellos, the Zoppe Troupe, Valentino Sisters, the Ferrises, Payo and May, the Sidneys, Eric Philmore, the Marco Troupe, Chai and Somay, Malikova, Cepler Troupe, Flying LaForms, Flying Valentines, Capt. John Tiebor's Seals, Frisco's Seals, the Wonder Horse, the Fenners, Johnson and Owen, the Novel Company, Two D's, the Sandys, Tom Packs' Baby Elephants, Toni the Monkey Girl, Les Hildalys, Zavatta Family, the Tokayers, St. Leon Troupe, Maschino Troupe, Frank Noel's Liberty Horses, Miss Rietta, Frank Torrence and Miss Luxem.

Among clowns who will appear at the event are Bill Bentlage, Charles Frank, Ber. Turner, Hal Griffin, Jack Crippen, Arden Beecher, Carl Traynor, Johnny Dugan, Dippy Diers, Paul Rasche, Charles Kline, Popo, Al Stoops and Charles Baker.

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No. 1 Cards, heavy white, black back, 5 1/2 x 7 1/2. No duplicate cards. These sets complete with Calling Numbers. Tally Card, 35 cards, \$3.50; 50 Cards, \$4; 75 cards, \$4.50; 100 cards, \$5.50. All cards from 100 to 3000 @ \$5 per 100. Fibre Calling Numbers, 75¢; Wood Calling Numbers, \$1; Printed Tally Card, 15¢; Colored Heavy Cards, \$3, same weight as #1, in Green, Red, Yellow @ \$4 per 100; DOUBLE CARDS, No. 1 size, 5 1/2 x 14 1/2, 10¢ ea.

**3000 KENO**

Made in 30 sets of 100 cards each. Played in 3 rows across the cards, not up and down. Light weight cards. Per set of 100 cards, tally card, calling markers, \$3.50.  
**LIGHT WEIGHT BINGO CARDS**  
White, Green, Yellow Cards, postal card thickness. Can be retained or discarded. 3,000, size 5x7, per 100, \$1.25. In lots of 1,000, \$1 per 100. Calling Markers extra, 75¢.  
Set Numbered Ping Pong Balls ... \$12.00  
Replacements, Numbered Balls, ea. .30  
3,000 Jack Pot Slips (strips of 7 numbers). Per 100 . . . . . 1.25  
Middleweight Cards, 5 1/2 x 7 1/2; White, Green, Red, Salmon, Yellow. Per 100 . . . . . 2.00  
3,000 Small Thin "Brownie" Bingo Sheets, 5 colors, loose only, no pads, size 4x5. M . . . . . 1.50  
Plastic Markers, Red or Green, round or square, 3/8" diameter. M Scalloped Edge, Green only. M. Smaller Size, 3/8" diam., Red or Green Plastics, M . . . . . 1.50  
Adv. Display Posters, size 24x36, Ea. Cardboard Strip Markers, 10 M for Rubber Covered Wire Case with Chute, Wood Ball Markers, Master Board; 3-piece layout for . . . 15.00  
Thin, Transparent Plastic Markers, Brown, 3/4-inch, Per M . . . . . 1.00  
Featherweight Thin Bingo Sheets, size 5 1/2 x 8, very large numerals, 5 colors, loose, not tabbed, M. . . 2.25  
Round white N.J. Cardboard Markers, 2 sizes: 1/2 inch diam., 1800 to lb.; larger size, 3/4 diam., 1000 to lb. Either size, lb. . . . . 85  
Capitol Bingo Blower, electric operated complete with 75 numbered Ping Pong Balls, weight 100¢.  
Send for illustrated circular for 160.00 All above prices are transporter extra. Catalog and sample cards free. No personal checks accepted; immediate delivery.

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**SPOTLIGHT YOUR CONCESSION!**  
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**A HEP KID!**  
**13-Year-Old Gives Forth With Ideas on Showbiz**

CINCINNATI, April 18.—Jack Ryan, of Summit, Miss., is an avid reader of The Billboard. He rarely misses an issue. Being a magician of no mean ability, Jack's big interest in The Billboard is Bill Sachs' Hocus Pocus column. He told us that himself. However, he reads each issue of The Billboard from cover to cover and, as a result, has a pretty good idea of what's cookin' in show business, especially the outdoor end of it. What we forgot to tell you, and what makes this piece so unusual, is the fact that Jack Ryan is only 13 years old.

Since Bill Sachs sent Jack some literature and books on magic several months ago, young Jack has been a faithful correspondent, giving with the lowdown on showbiz in and around his native Summit. His latest news report, received this week, runs the gamut from magic, thru circus and carnival, and in it 13-year-old Jack proves he's hep by coming up with some constructive criticism. He writes as follows:

**What North Needs**

"Bought a copy of The Billboard the other day, mainly to read of the Ringling Bros.-Barnum & Bailey opening in the Garden. How does it look this year? It sure was sorry last time, don't you think? The kid with the slack wire balancing plates, saucers,

etc., was the best part of the show. The kid saxophone player doesn't sound too hot to me. You? What North needs is a drawing card like Gargantua. Eventually, the babies they have will get some attention, but they are yet so small and the public wants 'a man-eating killer from the heart of Darkest Africa.'

"Is Fred Harris still manipulating with the Big One this year? I enjoy his Miser's Dream a lot. Clever manipulator. Did you see the swell article on the Strates Show in the recent Post? Also a color photo of the Great Lester, with the buzz-saw illusion, on the same page. Is he the one that I understand exposes it by charging 25 cents after the show for letting people come to the stage and peep?"

**Miss Neau Fascinates**

"J. A. Gentsch Shows, a small Mississippi carnie, recently was in this area (McComb, Miss.). One of the amusing (to me) attractions on the midway was Miss Neau, the 'girl with the head of the girl and body of a snake, captured recently in the Everglades of densest Florida.' The outfit makes clever use of mirrors. My father says it reminds him of the old Spider Girl illusion of Side Shows years ago. Well, that's how show business is turning back-

(Continued on page 100)

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**Horses for Kiddie Rides**  
**NEW TYPE, REINFORCED THROUGHOUT**  
Made entirely of Select, Weather-Proofed Wood with All Laminated, 35 Ply, Cross-banded construction.

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Overall Size: 35" L., 24" H., 6 3/4" W.  
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**Talent Topics**

Veno Berosini, high wire performer, began a two-week free-act stint at Palisades (N. J.) Park Monday (13). . . Johnny Reo and his orchestra are at Palisades, playing for free dancing in the casino. . . The Wednesday (8) CBS "Man Against Crime" TV show, starring Ralph Bellamy, was filmed at Palisades. The funspot's Coaster figured prominently in the show

Sonny Curtis, new Coral Records singer, appeared April 11 and 12 as added attraction at Palisades (N. J.) Park. Curtis, who followed Frank Sinatra as a vocalist with the Tommy Dorsey orchestra, appeared in addition to Larry Fotine and his orchestra. . . Gonzales Sisters, canine act, closed their eight-day free act run at the park Sunday (12).

Caroline Costine and her two-year-old educated chimp, Cindy, were visitors at the home office of The Billboard in Cincinnati last Wednesday (15), accompanied by the act's manager and prop man, Arnold Costine. While in Cincy to negotiate with Cincinnati Zoo officials for a possible summer's engagement, Caroline and Cindy the Chimp played the

week at the Cat and Fiddle, downtown nitery. Last Wednesday (15) The Cincinnati Times-Star splashed Caroline and Cindy on the front page in a photo running nine inches over three columns. The Cincinnati Post followed suit the next day with a similar photo and a story describing Cindy's unusual talents. The turn was featured last summer at Kennywood Park, Pittsburgh. Ferd Clemen, who operates Cincy's kiddieland, PeeWee Valley, turned in a bang-up job of exploiting Caroline and Cindy during their Cincy stay.

Y. (Goo-Goo, the Clown) Natarno is soon to be en route to his home in Hollywood, following six weeks in North Dakota, where he played high school and junior college assemblies. He reports that he had warm audiences, despite the sub-zero weather outdoors. Natarno also performed in theaters as advance promotion for Red Skelton's film, "The Clown." Other play dates included spots in Arizona, New Mexico and Texas. Tour ends in Tucson the first part of May

Mickey Sullivan, band leader, was the guest of Mr. and Mrs. Merle Evans at a recent performance of the Ringling-Barnum show in New York. While there Mickey renewed acquaintances with Ray Cassell, former member of the Sullivan band, and also cut up jackpots with Henry Kulick, who was with him last season.

Beatrice Dante, who recently returned from her Cuban trek with the Santos and Artigas Circus, played host to the Craigs for 10 days at her Tampa home. Beatrice and her chimp, Charlie, are scheduled to open Decoration Day at a Michigan park, with the engagement to run thru Labor Day.

**FOR SALE**

30-ft. Merry-Go-Round with 20 jumping horses made of aluminum. 2 chariots, khaki top and sidewall, pulled by electric motor or gasoline. Beautiful decorated inside and outside scenery. All centric gears and inside gears are made of steel. These rides are all portable. Weighs 3 1/2 tons. Price \$5500.

36-ft. Merry-Go-Round with 30 jumping horses made of aluminum. 2 chariots, khaki top and sidewall, pulled by electric motor or gasoline. Beautiful decorated inside and outside scenery. All centric gears and inside gears are made of steel. These rides are all portable. Price \$8000.


Ferris Wheel, 40 ft. high, cable drive. 12 seats made out of steel. Pulled by an Allis Chalmers engine. Weighs 3 ton. Price \$4500.

These rides are major rides. The best equipped ride in the show business, for carnival and parks. I have had 50 years in the ride business. We don't bull you to sell our rides, we give you a ride worth the money you put in it. And when we take your order we give you your ride within 30 days. We haul it and put it up for you. JAY WARNER, Box 181, Bay St. Louis, Miss.

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Park and Portable Type.  
Manufacturer of all Kiddie Rides  
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## Spokane Spot To Use Acts On Week-Ends

SPOKANE, April 18. — Showing of free acts ever week-end at Natatorium Amusement Park is planned by Lloyd Vogel, owner-manager, starting Decoration Day.

The park will open its regular 1953 season on that date altho it opened Easter Sunday for week-end business. Under the new policy, Vogel plans to book the free acts for Fridays, Saturdays and Sundays. He plans to use mostly animal acts.

He also is planning to produce a water show in August in the old "Natatorium" plunge which he renovated and converted to an open-air tank last year. He will use both local and professional talent.

Vogel is continuing a long-standing policy of booking traveling name bands as available.

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## N.E. Park, Beach Ops Predict Big Season

### Arcade Men See Kiddie Ride Boom; Paragon to Get New Steamer Service

BOSTON, April 18.—Outdoor business in New England looms big this season, and advance reports from funspots and beach amusement strips indicate that Yankee folk are tired of sitting home with their TV sets.

Despite a freak storm which hit the six-State region with over two inches of snow Monday (13), operators were busy getting the wraps off. They were cheered by the reports of pre-season gatherings at outdoor spots on warm week-ends back in March.

On Sunday, March 22, Revere Beach reported 25,000 persons; Nantasket, 30,000; Middlesex Falls Zoo, 7,000 kiddies, and 100,000 visited Cape Cod. The temperature hit 60 degrees that day.

Outdoor ops have noted that any sunny Sunday brings out crowds, indicating they are itchy for the beginning of the season.

**Kiddie Rides**  
New on the outdoor scene this summer will be kiddie rides, which have been going over big in department stores, 5-and-10s and on sidewalks in heavy traffic areas. Many arcade ops are putting in coin-operated rides. Also planned to spring up are small kiddie parks, operating from 10 to 25 mechanical rides in neighborhood spots. These rides, operating on a dime, are expected to bring in the coin for many small operators at lake resorts and roadside stands.

Nantasket Beach and Paragon Park are going to get new de luxe steamer service from Boston with the Sea Belle, a new 260-foot excursion ship, accommodating 3,000, which begins service May 30. The vessel is nearing completion at Wilmington, Del. Four round trips a day will be made.

Wilson Lines say the ship will be the biggest ever operating between the funspot and the Hub.

Powered by two Diesel engines, the ship has ship-to-shore radar, three decks, sun deck, terrace deck, main deck, dance floor and refreshment areas.

### Highway Program

In the meantime, the new administration in Massachusetts is reported anxious to do something concrete about an ocean beach program this year. The Shore Protection Commission has informed Gov. Christian A. Herter that the current highway program makes public beaches a necessity. Establishment of beaches will also mean an economic shot in the arm to the State's recreation industry, the Commission said. The governor has already urged the program and recommended acquisition of new beach sites.

Agreement has been reached along the following lines:

(1) That the first link of the program be the immediate development of Salisbury Beach and the Province Lands on Cape Cod, both already owned by the State.

(2) Both locations would be developed as model State-owned beaches.

(3) Acquisition of the few remaining miles of beaches in the State before building of private homes make it too costly.

(4) That State beaches be operated by an independent agency, divorced from politics, to be comprised of experts on beach and resort management.

A successful start at Salisbury Beach would guarantee adoption of the entire program, the Commission says. New Hampshire operates a State beach at Hampton, used mostly by Massachusetts residents, and Connecticut has many State-owned beaches, the Commission reported.

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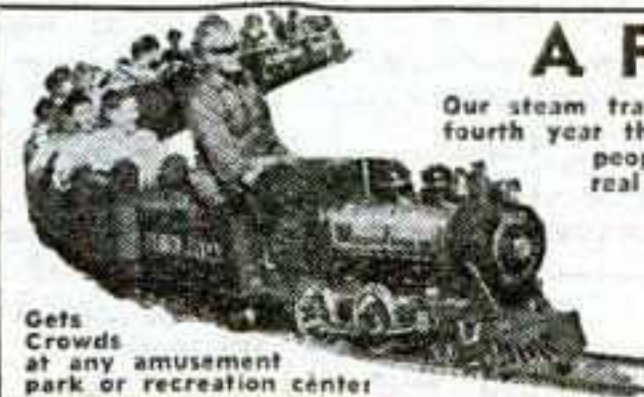
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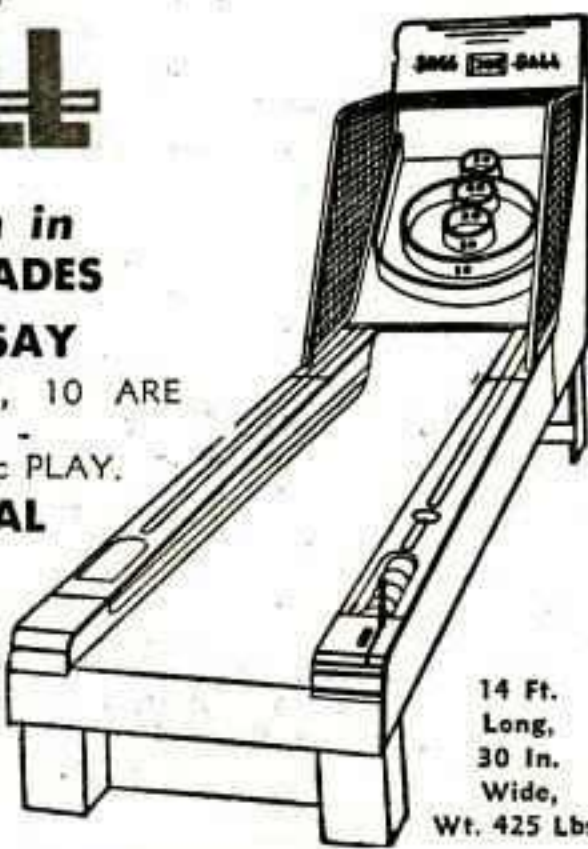
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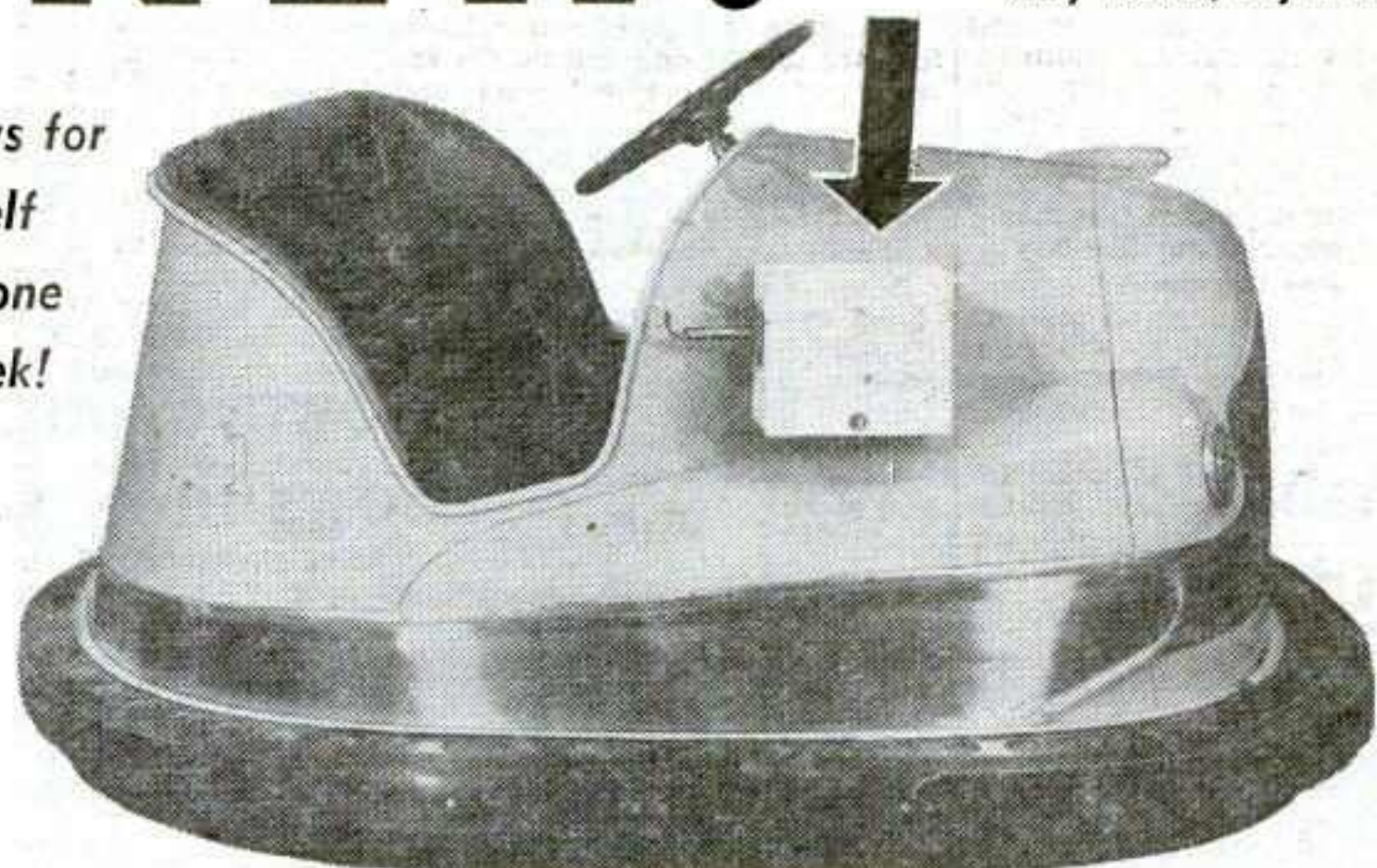
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## Record Magazine Coverage Makes Nation Aware of Big Show's Tour

NEW YORK, April 18.—An avalanche of magazine coverage, gauged to be among the greatest ever timed to coincide with the appearance of Ringling Bros. circus in Madison Square Garden here, is currently familiarizing persons in every corner of the nation with the attractions being featured with the Big One this year.

The scrap books of Roland Butler, publicity chief, and his crew are literally bulging with clips from national periodicals, including a number of cover hits in full color. Many of the yarns and pictures will still be fresh in the minds of readers when the Big Show gets to the hinterlands.

While it is impossible to gauge the actual worth of the magazine coverage, there is no doubt that it plays an important part in testing prospective customers thruout the season. The periodicals get a thoro reading and are held at least until the next weekly or monthly issue and often longer.

### Garden Productive

Other than being the best date the circus has, the Garden stand provides the best possible opportunity for setting up this type of national coverage. Hardly a day goes by that Butler and his aids are not guiding a writer-photo team working on a story for national circulation.

Much of the copy used by national magazines is put together in the winter at the show's Sarasota quarters. The winter effort is mostly timed perfectly, breaking just right to help stimulate interest and sales at the Garden.

Esquire this month had a lengthy Bill Ballentine piece. Heightening its publicity value, at least in the New York area, was a printed band encasing each copy of the magazine and calling attention to the circus yarn and its stand at the Garden.

### Seventeen tie-in

Back in March, Look magazine had a page in color with clown Paul Jerome featured. Other

## Hamid-Morton Pegs 10% Gain In Harrisburg

HARRISBURG, Pa., April 18.—Col. Robert Morton, yesterday predicted a 10 per cent increase in gross receipts of the Hamid-Morton Circus over last year. Matinees yesterday and today and the night shows on both days were complete sellouts, he said.

The pattern of increases has been maintained at all of the show's stands with the exception of Oklahoma City. Last week at Syracuse the show also registered gains.

Morton reported that he had signed the date for next year.

## Billy Ashe, Veteran Acro, Dies at 82

TOLEDO, April 18.—William J. (Billy) Ashe, 82, former circus performer who reputedly gave comedian Joe E. Brown his start in show business, died here Thursday night (16) after a year's illness.

Ashe, who was born in Toledo, was both a trapeze artist and clown. He ran a trapeze troupe known as the Flying Ashtons, which Brown joined when he left home at the age of 9.

The Ashtons were performing on a San Francisco theater stage at the time the great earthquake hit that city. They escaped injury.

Later, Ashe became a clown. He retired 25 years ago. Services were held here Saturday (18).

joeyes were also pictured. Seventeen had a tie-in with the Big Show and devoted virtually all of its April issue to the circus.

Ballentine had another piece in the April issue of True. Parents magazine and Cue both contributed sizable coverage, and even Ring magazine, published only for the boxing fraternity and its fans, found an excuse to run a Ringling story when it found an ex-pug among the personnel.

The New York Times Sunday magazine ran two stories, one more than usual, and This Week and American Weekly also ran yarns.

### Butler Profiled

Newsweek came thru with more than ordinary coverage, but the prize piece of all—at least in terms of interest to show folks—is a two-part profile in the New Yorker on Butler, starting this week. The publicist, notably reticent on personal publicity, finally got nailed down.

## King-Cristiani Draws Capacity Biz in Ga., N. C.

ASHEVILLE, N. C., April 18.—King Bros.-Cristiani Circus is continuing to get big crowds and despite inclement weather in some quarters is playing to many full and overflow turnouts.

Show packed 'em in here Monday night (13) with an estimated 700 seated on the track. An additional 400 to 500 were turned away at the gate. Shrine club officials, who sponsored the stand, said it was the biggest circus crowd in 30 years. Lot was muddy and caused some trouble in moving on and off but the afternoon performance pulled about 80 per cent of capacity. Advance sale was some 25 per cent above average and large throngs came out to view the street parade.

Show almost filled the tent twice at Athens, Ga., on Saturday (11) and hundreds lined the street from the town to the lot to see the parade. The night show at Marietta, Ga., the previous day, was a straw house and much of the crowd was seated on the track. The matinee performance

## R-B Gets 72 Air Plugs in First 15 Days

NEW YORK, April 18.—A tally of radio-television shows which utilized Ringling circus personnel during the first 15 days of the Big One's stand in New York adds to 72 plugs, of which 33 were on coast-to-coast networks.

The radio-television department also set up 310 news and disk jockey show plugs during the 15-day period, according to Norman Carroll, department head.

Repeat shows slated for future use of circus personnel include the Kate Smith show, "Toast of the Town," "What's My Line?" and Arthur Godfrey's Wednesday (22) show.

Carroll heads for Boston on May 1, 10 days prior to the Garden closing, to set up airwave tub-thumping in the Hub city. Charlie Schueler, his assistant, will leave for Boston a week later.

## Circus Enterprises Draws Fair Crowds

ALEXANDER CITY, Ala., April 18.—Circus Enterprises did only fair business here Thursday (15) when the org played under American Legion auspices. Afternoon show was hurt somewhat by cloudy weather and played to about a half house. Evening turnout was held down by rains and low temperatures and attendance was no better than the matinee.

Coverage that will reach mothers and small fry thruout the land is scheduled for Cosmopolitan and the Ladies' Home Journal. Time and Life, Camera, People Today and Real magazines also have scheduled stories.

A number of New York guides sponsored by hotels and the Travelguide, published by the New Haven Railroad, and the Visitor, published by the New York Central Railroad, are also important aids for the local engagement.

Coverage by the press services has been extensive, as always. Stories built around opening night landed coast to coast. Literally bushels of clippings are already in with many still to come.

Marlene Dietrich, the oldish but still beautiful movie star, who announced the second half of the show attired in an abbreviated red hunting coat and black opera length hose, was easily the most popular camera subject.

there was equally strong, despite rain that morning.

High winds blew down the show's menagerie top at Rome, Ga., Thursday night (9) but little damage resulted. Weather for the matinee and evening was warm and clear and an overflow crowd came into the tent for the afternoon with almost a full house in the evening.

Show did without its balloon ascension for about a week, when it came down on high tension wires in Newnan, Ga., and was a total loss. A. J. Hartman, balloon man, returned to Burlington for a second balloon and was due to rejoin the show this week at High Point, N. C.

## Texans Flock to See New Diano Outfit

HENDERSON, Tex., April 18.—Texans have apparently put their stamp of approval on the new Diano Bros.' Circus. Show is doing big business in the State and in most cases is playing to full or near-full stands.

Business here Wednesday (15) was typical. Despite cool weather the show's big top was almost full for both matinee and evening performances. The stand was further helped by a street parade and show received good notices from the local press. Henderson was played under auspices of the American Legion.

## Howard Bary Bows in B. C.

VANCOUVER, B. C., April 18.—Howard Y. Bary's Africa Zoo Train opened its season here under Shrine auspices after heavy advance promotion and publicity. Forceful display advertising and a special kiddie cut-rate, plus giveaways of Coca-Cola, helped to build the date.

Ed Riley, former billposter with Ringling-Barnum, is the zoo's general agent and is using a special line of paper featuring "Methuselah," a giant python. Warren Buck arrived here from Miami to take charge of the animals. Fred G. Moog, formerly with Wallace Bros.' Shows of Canada, is handling front-door tickets and Happy Lambert is in charge of the maintenance crew.

Tape recording provides jungle music and animal sounds thru double speakers as a bally. Despite cool weather and some rain, business has been satisfactory, according to Bary.

## BEATTY TOPS '52 AT LOS ANGELES

San Diego, Anaheim, Whittier Also Product Big Turnouts

LOS ANGELES, April 18.—The Clyde Beatty Circus ended its 11-day run here Sunday night (12) with business for that period exceeding the 17-day term last year. Beatty gave three shows each on the closing Saturday and Sunday and followed it with a triple deal Monday (13) when two night performances were given in Whittier.

Business for the Side Show exceeded each of the comparative 1952 days with the take also moving ahead of that for the longer run, Jimmy Hurd, manager, said. The 10-in-1 was particularly strong this year with Carl Holly, alligator boy; Jack Connoers, fat boy; Sam Alexander, two-faced man; Jose DeLeon, armless boy; Betty Broadbent, tattooed lady; Roy Johnson, giant; Mimi Garneau, sword swallower; Don McIvea, magic and inside lecturer; Carol Malloy, electric woman; Kathy Grady, illusions; Floyd Humeston with Fearless Fagan, the movie lion, and Bam, the boxing kangaroo. Staff included Woodie Dutton, Norman Wolf, tickets and second opening; Frank (Jersey) Shank with crew of eight, canvas, and Shorty Hinkle, electrician.

### Big Advance

The Whittier date was under sponsorship of the American Legion, Post 51 there. Advance ticket sale was heavy accounting for the full matinee and the two evening shows.

### Pulls Full House

The show played Anaheim on its own Tuesday (14) and pulled a full house in the afternoon and a strong three-quarter tent at night. Moving on to Escondido, where the show played under the sponsorship of the American Legion Post 149, the show did better than when it played there two

years ago. With schools recessed for the event and over 2,000 advance tickets sold, Beatty was well pleased with the reception.

Beatty opened Thursday for four days in San Diego under the auspices of the Council of Temples. Harry Golub, general agent who set the sponsorships, reported that a week before the opener the ticket sale exceeded 10,000. Show will end its San Diego run tomorrow night, heading back up the Coast toward this city.

Bill Moore, who has the privilege car, suffered hemorrhages and is confined to the hospital in Anaheim. He will be there indefinitely.

Tommy Sales, clown, was slightly injured on the closing day here. Removed to a hospital for emergency treatment for an injured back, suffered when his fellow Joeys dropped the net as he leaped from the "burning" building, he was back in the line-up the following day. Mishap, however, netted two-column picture in The Los Angeles Examiner.

## Santos-Artigas Ends 18-Week Cugan Jaunt

LIMONAR, Cuba, April 18.—Gran Circo Santos y Artigas wound up its winter tour of the island here Sunday (12) after a four and one-half month trek that took the show into almost every section of Cuba. Show played every scheduled performance during the tour and had ideal weather most of the time. Org is shuttering before the seasonal rains set in.

Segrara Duo, roly boly, will leave to join another show in Panama. Polidor, clown car, is mulling offers from the U. S. and Venezuela. Mlle. Gabrielle and her high school horse will head for dates in the U. S. while Manolin and Anita, Mexican musical duo, are skedded to join the Atayde Circus in Mexico. The Van Horns gorilla suit number may play a Havana night club date before returning to the States. A number of other personnel will rest in Havana before heading for Puerto Rico and other islands.

## Norma Davenport Dies in Chicago

CHICAGO, April 18.—Funeral services were held here Wednesday (8) for Norma Davenport, 82, widow of Albert (Stick) Davenport, and a former circus performer on a number of major shows, who died April 5. Shortly after the turn of the century, Mrs. Davenport was with the Ringling, Sells-Floto and Al G. Barnes circuses. She was the sister-in-law of Orrin Davenport, indoor circus promoter. Surviving are a son, George, and a sister-in-law, Lulu Davenport.

## Blue Banner Blows Clovis, N. M., Sked

CLOVIS, N. M., April 18.—Blue Banner Circus, scheduled to play here Friday (16), failed to show. No reason was given locally.

## CAROLINAS TREK OKAY FOR HAGAN-WALLACE

LENOIR, N. C., April 18.—Hagan-Wallace Circus has been getting a break from the weather on its tour of the Carolinas and has been playing to good crowds in most towns. Stand here Wednesday (15) pulled almost a full tent to the evening show while the big top was half filled at the matinee performance. Show was well received.

Playing under Jaycee sponsorship at Morgantown, N. C., on Monday (13) the seats were about half filled at both performances, due in part to cooler weather

at that spot. Despite a lot that was located some four miles from town at Gastonia, half the seats were filled for the matinee there Saturday (11) and about 75 per cent were occupied that evening.

Show was first in at Rock Hill, S. C., on Friday (10) and turnouts were on a par with those in Gastonia. Business at Lancaster on Thursday (9) was good. Big top was half filled in the afternoon and better in the evening. Show played there under Moose auspices.



## Revamp Grandstand Show Schedule at Syracuse Event

SYRACUSE, N. Y., April 18.—A switch in grandstand presentation policy, occasioned in part by abandonment of harness horse racing, has been set for New York State Fair.

For the first time, acts and a band will be featured on opening Saturday, replacing auto races staged in recent years. Thrill shows, motorcycle races, stock car races, and perhaps a fireman's muster, will replace afternoon racing.

George A. Hamid, head of the New York agency bearing his name, set the talent program this week with Harold Creel, manager, and George Schilly. Acts signed include the Caronas, high wire; Allen Company, aerial motorcycle act; Bobby Whaling and Yvette, cyclists; Harold and Wanda Bell, aerialists; Poodles Hanneford, riding act, and Gauthier's Steeplechase, canines. Joe Basile's band is also set. All talent is booked for seven days.

### Kochman Adds Show

Jack Kochman's Hell Drivers, originally set for nights only, opening Saturday thru Tuesday, has added the plum opening Saturday matinee to his schedule. The Irish Horan Lucky Hell Drivers are inked for night performances Wednesday thru closing.

## Gresham, Ore., Floral Show Pulls 28,783

GRESHAM, Ore., April 18.—The four-night spring flower show closed at the Multnomah County Fairgrounds here Sunday (12) after drawing 28,783, Duanne Hennessy, fair manager, announced.

The show, which will become an annual event, is sponsored by the fair and the board of commissioners. The event is in line with making additional off-season use of the fairgrounds.

Threatening weather and cool evenings were deemed responsible for the comparatively low attendance, altho the sponsors reported the show was an operational and financial success. Garden clubs and a landscape gardener had operated shows in the past at a loss. All commercial exhibit space was sold out.

## Lorimor, Ia., Moves to Afton

AFTON, Ia., April 18.—Union County Fair, which has operated in Lorimor for years, will be moved here. The board recently launched a financial drive to raise funds for the purchase of a site and to construct permanent buildings.

Saturday. On closing Saturday afternoon, national championship AAA auto races promoted by Ira Vail will again be featured.

Hamid has been commissioned to book a rodeo for the Coliseum, with performances set for Wednesday thru Saturday nights and matinees on Friday and Saturday. Emphasis will be on entertainment value rather than contests, and it is possible that the line-up may include a name performer.

## 168 Mass. Annuals Rate State Funds

BOSTON, April 18.—The Massachusetts Department of Agriculture announced that 168 Bay State fairs, exhibitions and shows had made application for State prize money.

The breakdown of the list shows 13 major fairs, 21 community fairs, 24 4-H and youth fairs, 23 livestock exhibitions and shows, and 87 grange events.

The major fair season will get under way with the Weymouth Fair, August 16-22. There will be three fairs in August, 10 in September and one in October.

Henry T. Broderick is State commissioner of agriculture and Leo F. Doherty is the director of fairs.

## Sydney Gate Tops Million

SYDNEY, April 18.—The Sydney Royal Easter Show, which ended Tuesday (7), racked up total attendance of 1,110,337, with gate receipts of approximately \$400,000.

Good weather was registered for the 10-day, eight-night event, with showers hitting only the closing night. Ring events included bulldozing, steer riding and bronco busting. Fireworks were used each evening. The Army and the New South Wales Mounted Police gave demonstrations.

Col. Barney Sommerville, organization secretary for many years, was unable to take active part in the show due to a broken leg, but was able to oversee activities from his residence on the grounds.

Good midway business was reported for the stand, altho admission hikes in recent years have not enabled the show to break the 1947 admission record of 1,232,413.

## Oregon State Inks Hughes Night Revue

SALEM, Ore., April 18.—Oregon State Fair this week announced that Helene Hughes Attractions, San Francisco, have been signed to provide the night grandstand show for this year's fair. Rainier Shows were again awarded the contract to provide the midway attractions, Leo Spitzbart, manager, disclosed.

Hughes produced the night show in '51 but last year's contract was awarded Larry Allen, Inc., also of San Francisco.

The question of whether to stage a rodeo again this year or return to a horse show as in earlier years, will depend on the availability of funds for rebuilding the horse show pavilion.

## East. Mass. Execs To Stage Initial Meeting April 29

SOUTH WEYMOUTH, Mass., April 18.—The first annual meeting of the Eastern Massachusetts Agricultural Fairs Association will be held at Weymouth Grange Hall Wednesday (29).

A turkey dinner will lead off the session at 6:30, and will be followed by a business meeting, including adoption of bylaws for the org. Henry Giguere, president pro-tem, will preside.

The program will include talks by Commissioner of Agriculture Henry T. Broderick and Leo F. Doherty, director of fairs. A general question and answer session will also be included in the evening's proceedings.

Augusta Kay, organization secretary, announced that annual membership dues are \$2.

## West. Mass. Group Holds 24th Confab

SPRINGFIELD, Mass., April 18.—The 24th annual forum of the Western Massachusetts Fairs Association was held Thursday (16) on the Eastern States Exposition grounds.

The program got under way with a 7 p.m. dinner, at which President Rice gave the welcoming address. Merritt Wright spoke on new fairs and a quiz on fairs was conducted by Rober Marsh. Prizes for correct answers were awarded.

A portion of the evening program was set aside for a discussion by fair officials of new developments, trends and fair problems.

## Clinton, Tenn., Renames Officers

CLINTON, Tenn., April 18.—Chester Pace has been re-elected president of the Anderson County Fair, which is set for September 3-5.

Also re-elected were L. M. McIlwain, vice-president; H. F. Rutherford, treasurer, and Robert Johnson, secretary. A local bank and the Anderson County Motor Company will provide trophies for the livestock show.

## Ross Manning Set By Red Lion Fair

RED LION, Pa., April 18.—The Ross Manning Shows have been contracted as midway attraction for the Red Lion Gala Week Fair, July 20-25, it was announced this week by R. M. Spangler, secretary-general manager of the fair.

Already set for the annual are automobile, commercial and farm machinery exhibits, along with free acts, fireworks and band concerts. Altho the event is a night fair, officials have slated Wednesday and Saturday kiddie matinees featuring reduced prices on rides and souvenirs for each kid.

## Bloomsburg Again Skeds Separate Day, Night Shows

BLOOMSBURG, Pa., April 18.—Bloomsburg Fair this year will again present separate afternoon and night grandstand shows. The contract for talent was signed this week with George A. Hamid Jr., a member of the New York talent agency bearing his name.

The bookings, which call for different and complete shows for matinee and night presentation, were described as adding up to the biggest talent pact ever signed by the event.

The night show will feature "Grandstand Follies," major Hamid revue, and the Joe Basile band. Supplementing acts will in-

clude Jackie, balancer; Tiebor's Seals; the Virginians, comedy juggling; Alf Landon and Company, comedy hokum; Roby and Dell, acro-adagio; Two Chords, musical novelty; Skating Ryles and a comedy zebra.

### Matinee Program

The afternoon line-up will include the Balodys, perch act; Docky's Basketball Dogs; Rudinoff's Horses; Valitha and Aldino, acrobatic and barrell jumping; Charley Frank, and Aldair and Company.

The signing last week of talent pacts by Bloomsburg and New York State Fair, Syracuse, concluded the booking of major annuals in the East.

With capacity grandstand crowds always a possibility at Bloomsburg, the separate afternoon and night packages were decided on to lure repeat patronage, and the plans has worked out well.

## 350,000 View Elsie, Borden Cow, At Florida Events

NEW YORK, April 18.—Elsie, the Borden cow, has just returned from a four-week tour of Florida during which she played to more than 350,000 people at the Florida State Fair, Florida Citrus Fair and Centray Florida Exposition.

The bovine attraction, who made her entrance back in 1936, has made 180 major appearances in 102 cities in 29 States and an estimated 28,000,000 persons have seen her and her boudoir.

Ron Greiner, manager of Borden's tours and exhibits, announced this week that among a heavy schedule of appearances at fairs this year, Elsie will attend State Fair of Texas and Arizona State Fair.

## Brunsons Pact Merced, Calif.

HOLLYWOOD, April 18.—Jo and Newton (Carolina) Brunson, of the Hollywood Theatrical Agency, will supply the shows for four of the five days at the annual Merced County Fair in Merced, Calif. The event opens August 26 and will feature jalopy racing the initial day.

Opening August 27 for one day will be Ina Ray Hutton and her All-Girl Show. For the last three days, the Brunsons will present the "Gay Nineties Follies" with the Four Dandies, Vernon and Draper, The Marion Rankin Dancers, Johnson and Diehl, Betty Yeaton, and Kermit Dart.

The contract marks the first time this agency has handled the shows there. For the past several years the spot was booked by the late Neal Abel of the Fanchon & Marco office here.

## Tyler, Tex., Event Adds Cattle Class

TYLER, Tex., April 18.—East Texas Fair will add zebu cattle to its exhibits this year to make a total of six major breeds, President O. M. Boren and Manager C. R. Heaton, announced. The added class will be an official show of the Pan-American Zebu Cattle Association, and some 75 head are expected to be on hand. Fair is putting up \$1,000 and the association a similar amount as prize money. Bill Hames Shows will again be on the midway.

## 36 Nations Join Paris Trade Fair

PARIS, April 18.—Thirty-six nations will be represented at the International Trade Fair, May 9-25.

Fair, to be held on a 125-acre park ground at the Porte de Versailles, drew 3,000,000 visitors last year.

## Hartland, Vt., Dates

HARTLAND, Vt., April 18.—Dates of the Hartland Fair have been changed from August 13-16 to August 20-23, M. P. Rogers, secretary, announces.

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## COSTS RUN HIGH

### Metropolitan Switch Is Nearly Completed

NEW YORK, April 18.—There comes a time in between the abandonment of motorized touring and the building of a railroad show when the principals pause for reflection. Shirley Lawrence, who with her husband, Sam Levy, is now fashioning the Metropolitan Shows after having toured the motorized Lawrence Greater Shows for a number of seasons, has reached and passed that stage.

At her home here for a day this week, Shirley was busy tending

to 100 or so business matters before hurrying back to her Florence, S. C., winter quarters. While there wasn't time to recount all of the problems encountered to date, there was no mistaking the biggest one—money.

It takes barrels of the green stuff to put a show on rails, Shirley says. She ought to know. Since last fall when the decision to switch was made, the Levy's have bought a train, a number of circus wagons and miscellaneous other equipment peculiar to the needs of a railroad organization.

The motorized equipment, worth so much in action, has much less appeal stored in quarters. The market, according to Shirley, is not good, and rolling stock that cost thousands of dollars is worth only a fraction of the original investment today.

But, Shirley says, the Metropolitan unit will go out in plush style, costs notwithstanding. All of the wagons will be on pneumatic tires, a relatively recent refinement. The equipment will be spic and span, with much of it new, and everything will be ready in plenty of time for the Asheville, N. C., opening early next month.

A mule tractor was bought recently and new light towers added. There is no end in sight here. Equipment will keep piling up and on until the show train is loaded and can carry no more.

#### Mack Is Agent

Bobby Mack continues as general agent. The show will get away from the saturated East and head over thru North Carolina, Tennessee and up country in search of business. As of now, the outlook is okay and prospects of recouping a sizable return on the investment are good.

Sam Levy is busy managing quarters activities while Shirley has been filling the role of purchasing agent. Also on hand at quarters, setting up the front end, are Harry Schreiber and Dutch Whiteside.

The display of back end attractions will be strong, Shirley reports. Joe Casper will have the Girl Show.

## HIS 50TH YEAR

### F. M. Sutton Sr. Observes Anni As Show Opens

HARRISON, Ark., April 18.—Frank M. Sutton Sr., observed his 50th anniversary in the carnival business here Monday (13) when his show, the Greater Sutton Shows, launched its season. Sutton is assisted in the show's operation by his son, F. M. Sutton Jr., who handles the advance, general agenting and promotional responsibilities.

Promotional twist used this year is a merchants' coupon which offers three rides for 25 cents. Use of the tickets here was credited with brisk business the first few days of the opening stand.

The show will still date until June, then swing into several celebrations before going into its 13 fair dates in Missouri and Arkansas beginning in July. During the early dates the line-up will include 8 rides, as many as 6 shows and about 30 concessions.

## Cold Weather Ices Marks

RICHMOND, Va., April 18.—Bad weather was the keynote of the John H. Marks Shows here this week. The usual profitable preem date in South Richmond wasn't paying off as expected due to unseasonable weather. The weather stayed poor thru yesterday, and even with a turn for the better today, the one night probably won't bolster the date into a winning stanza.

Manager Art Lewis said that his crew wasn't disheartened. There just isn't anything that can be done about bad weather. On the other hand, personnel found encouragement in the fact that patrons who did brave the elements came well equipped with cash and spent rather freely.

## Cold, New Train Costs Chill Buck-Model Bow

ALEXANDRIA, Va., April 18.—The new railroader, the O. C. Buck-Model Shows, rolled into town for its opening stand beginning Thursday (16) after two extensive train repair jobs en route from its Savannah, Ga., base.

The two overhauls, which added up to some \$3,000, caught show execs by surprise, since they felt the equipment had left winter quarters in excellent shape.

The burden of the unanticipated expense wasn't eased any here when unseasonably cold weather put the chill on the opening days and cut heavily into the expected attendance and earnings.

#### Week Remains

However, the show has a full week to go, with the finale set

## Weather Hits Strates Preem But Spending Builds Outlook

### All Units Click First Saturday But Rain, Cold Nix Other Days

WASHINGTON, April 18.—With earnings of one terrific day later diluted by rain and cold which followed, the James E. Strates Shows opened its 1953 season inauspiciously here this week on the Benning Road show grounds.

The first three days were fair, with Saturday (11) and a gate count of 10,000 contributing perhaps the best earnings that the show has put together here on any previous comparable day. A couple of days like that and the engagement would probably have been marked up as a winning one. As it is, with only today to go, chances are the date will wind up a loser. Owner Strates said.

The heartening aspect of the run was the free spending encountered on Saturday. This was pointed up by the patronage on the rides particularly. All other units also did well.

Strates reiterated that the out-

look for the season was good. Everyone who wants to is working, he said, and there seems to be a loosening up when it comes to spending. The show's tour of Florida winter fairs this year was good, with the gross at Orlando, with good weather aiding all the way, up a remarkable 27 per cent.

Of course, he added, business can't be good unless shows get a break in the weather. Last spring the Eastern units wallowed in mud and earnings were slim. Strates missed out on the bonanza here last year, too, when the weather was less than co-operative. However, it wasn't as bad as this year when prospective patrons were more interested in home fires than outdoor excitement.

The Strates show had two prospective earning aids here this week, but, unfortunately, they were mostly lost. The first

was the advantage that comes with being first show in here, and the second was the feature story appearing in last week's issue of The Saturday Evening Post which, had the weather been fair, should have stimulated additional interest in the appearance of the shows here.

#### Publicity Plans

However, the latter can still be used to good advantage thruout the season, and publicist Starr DeBelle is formulating plans for another year of tub-thumping with the Strates show.

Commenting on the unified effort of outdoor organizations to secure reductions in the Federal excise tax, Strates said that more organization was needed in the carnival ranks. He added that he had long supported the American Carnivals Association and said that he would continue to do so in its joint effort with the National Association of Amusement Parks, Pools and Beaches.

He said that even partial relief at this time would mean a great deal to all operators of traveling units.

## RAS Adds All-Steel Wagons, New Poles

### Rides and Train Equipment Ready For May Bow; Push Work on Shows

TAMPA, April 18.—When the Royal American Shows takes to the road in May for its opening at the Memphis Cotton Carnival, the show train will carry 21 new all-steel wagons built in winter quarters here under the supervision of C. J. Sedlmayr Jr.

New all-steel fold-up poles will displace all of the old wooden poles previously used. Use of fold-up poles will enable a great saving in loading space on the train and also be more durable.

Five new trucks, purchased during the winter, will be placed in use. Two of the new units are

sprinkler trucks and one is designed for sanitation purposes.

All stock, flat cars and sleepers have been repainted, and the coaches have been given interior as well as exterior paint jobs. The show train is equipped thruout with AB brakes to satisfy the most stringent requirements.

Rides have all been overhauled and repainted, and a large crew now is concentrating on readying fronts, stages, etc. Leon Miller, producer of the Moulin Rouge Revue, has been busy for the past two months designing and overseeing the production of the wardrobe for that show. He plans to start rehearsals next week, beginning by teaching line girls new routines. Announcement is expected shortly from Carl Sedlmayr Sr., RAS owner, on the featured acts to be with the revue.

Leon Claxton, producer of "Harlem in Havana," is back here following a talent-hunting trip to Chicago.

Frank Morrissey, the show's press chief, checked in Monday, accompanied by his wife and son, Tommy, and now is turning out press material.

Recent visitors to winter quarters included Mrs. William Webster, wife of Bill Webster, Ringling-Barnum paymaster, and their son Billy; Sally Nicholson and Bob Parker.

## Winter Haven To R-C Shows For 8th Time

WINTER HAVEN, Fla., April 18.—Royal Crown Shows were awarded the midway contract for the 1954 Citrus Exposition at a special board meeting of the fair Tuesday (14). Signing of the contract marks the eighth consecutive year for the shows on the local midway.

Dolly Young, general manager of Royal Crown, signed for the shows, with Phillip Lucey, general manager; John A. Lang, president, and John Shively Jr., chairman of the board, representing the fair.

A number of details for the annual were worked out at the special session. Present plans call for the fair to hold a white Children's Day, Monday, February 15, and a Negro Children's Day, Tuesday, February 16. Dates for the fair are February 15-20.

## Crafts 20 Big Set for Bow At El Monte

NORTH HOLLYWOOD, Calif., April 18.—Orville N. Crafts will open the season for his 20 Big Shows next Wednesday (22) in El Monte with the organization carrying some office concessions. Crafts returned here Thursday from Las Vegas, Nev., where he made arrangements to publicize the 19th Elks Helldorado and Rodeo to open May 14 for four days.

Crafts 20 Big, managed by Frank Warren, will carry 8 major and 8 kid rides, and about 30 concessions. For the past several weeks, Crafts has had workmen building concessions with about 15 to be on 20 Big and another 15 on the second unit, Exposition, managed by Roger Warren.

With the Las Vegas celebration indicated to be one of the biggest pre-July 4 events, Crafts said that a Ferris Wheel would be installed downtown for operation May 1-2 to bally the big event two weeks later.

Crafts organizations will be filling two engagements at the time of the Helldorado. Twenty Big will be featured at Monrovia Days in Monrovia, Calif. It also runs from May 14-17 inclusive. Route inbetween includes community fairs with the Crafts organization supplying its large top for exhibits.

## Schafer's Operas In Tyler, Tex., Moves Into Ark.

ELDORADO, Ark., April 18.—Schafer's Just for Fun Shows moved in here this week from Tyler, Tex., their opening stand, played last week. The Tyler opening was delayed one day when rain washed out opening night, Monday (6). Clyde Holley, Tyler mayor, clipped the ribbon at the lot's entrance Tuesday night (7) to launch the season.

Opening night visitors included Mrs. Margaret Pugh and Grace Tinder, both of State Fair Park, Dallas; Tommie Randolph, Glade-water, Tex.; Charles Ford, Longview, Tex.; Mr. and Mrs. Charles Ragland, Lufkin, Tex.; and Bud Palmer, Mr. and Mrs. Tex Chambers, Pearl Vaught, and Mrs. Johnnie Delpont and daughter, Jane, all of Dallas.

## New Ride-Master Adds Flash to 20th Century

TEXARKANA, Tex., April 18.—The 20th Century Shows entered the second week of their season here Monday (13), following a successful first week's engagement at Alexandria, La.

Outstanding new feature is the John Courtney Ride - Master, which is being well received by patrons. Device throws out much flash and adds greatly to the appearance of the show's line-up.

Besides the Ride-Master, the show is carrying 17 other rides, including a battery of kiddie devices.

Equipment reflects intensive repairing-repainting job done in winter quarters. A new front gate, constructed in winter quarters, contributes to the show's eye-catching qualities.

Co-owner E. D. McCrary heads up the staff as general manager, with Mrs. Velma Martin, co-owner, as secretary. Noble Fairly is McCrary's assistant, serving also as lot man.

Other staffers include Art Signor, superintendent of rides and shows; J. C. (Jess) Wrigley, general agent; George Gallo, special agent-billposter; Keith Chapman, concession superintendent; Harry Bauers, designer-builder; Fred Hamilton, master mechanic; Bill Clark, chief electrician; Blackie Bullock, purchasing agent, and Fred Robidue, in charge of the front gate and towners.

#### Personnel follows:

**Rides**  
Merry-Go-Round, Otis Brody; Tilt-a-Whirl, Bill Garner; Scooter, Albert Zitterid; Caterpillar, Paul Dakor; Rolloplane, Stanley Master; Spitfire, Harold Fletcher; Twin Ferris Wheels, Alvin Smith; Dipper, Albert Briggs; Octopus, Chick O. Malley; Ride-Master, S. G. Bally; Pony Rides, R. Gates; Kiddie Ferris Wheel, Pat Elrod; Kiddie Rides, Verne Jester.

**Shows**  
Revue and Posing Shows, Joe Sciorlino; Side Show, Claude Bentley; Motordrome, Mr. and Mrs. Elrod; Snake Shows, Noble Fairly; Midget Cattle, R. Gates; two-headed bull, Hasback; Penny Arcade, Happy Hooper; Fun House, Lileshow.

**Concessions**  
Mr. and Mrs. Larry Clouse, cookhouse; C. M. Jones, scales; Jackie Ray, Lindsey, corn game; Billie Cooper, popcorn; Mr. and Mrs. Stout, custard; B. Blake, mug joint; Owen Jones, 2 concessions; Mr. and Mrs. Red Brund, 3 plus hot dogs; Mr. and Mrs. Winters, 2; Jack Ames, 1; Mr. and Mrs. Armstrong, 2; Mr. and Mrs. Dollman, 2; Spike Donofrio, 3; J. D. Swords, 4; Mrs. Selicka Martin, 1; Johnny Martin, 1; Art Signor, 2; Steve Proth, 3; George Stevenson, 2; L. W. Ray, 1; J. Bybee, 1; Scotty, 1; Mrs. Cubitt, 1; Robert De Lab, 1; Ted Cory, 1; Mr. and Mrs. Farrell, 1; Ray and Jane Hasback, 1, and Cassidy, 2 glass pitches.

for Saturday (25) and, based on the banner week scored last year when the unit toured as the Model Shows, there is hope that the initial date will be a good one.

Reports are that a number of concessionaires have joined here for the run, both because the date is reported good and because many of the shows which they will join later are not yet open.

A change in the route is reported imminent. A second date, on the other side of Washington near Silver Spring, Md., wound up with lot difficulty and the chances are that a substitute spot will have to be found.

O. C. Buck is touring his first railroad show, but it isn't a shot in the dark move since David B. Endy and James E. Strates, who know the rails from the section gangs up, are involved in the operation.



# Midway Confab

Leo Lipka, retired Michigan carnival owner, and Mrs. Lipka were hosts the past week at their Detroit home to two gatherings of leaders of the Michigan Showmen's Association, the MSA Ladies' Auxiliary, and the MSA Joey Moss American Legion Post.

George Reinhardt, longtime operator of cookhouses and eat stands, will have his cookhouse on the World of Mirth Shows this season. Reinhardt was with Royal American Shows in '52. . . J. C. Admire is in advance of Bill Geren's Mighty Hoosier State Shows, which opened the season Monday (13) at Jeffersonville, Ind. Admire is handling banners and kid promotions in addition to the special agent's chores.

Mrs. Lorraine Thomas, veteran concessionaire with the Bill Lynch Shows, was injured recently in an auto collision near Truro, N. S. While returning from Boston, where she and her husband had undergone medical treatment, their car and house trailer was hit by another vehicle. Mrs. Thomas came out of the incident with cuts and bruises while her husband was unharmed. Both info they'll be on hand for the Lynch opener in May.

Mr. and Mrs. Paul Gearin, who have toured the Maritime provinces for 25 years, traveled over the same route this winter as publisher's representatives. Their off-season tour took them into Nova Scotia, New Brunswick, Prince Edward Island and Newfoundland.

Mrs. Johnny T. (Mayo) Tinsley has recovered from a recent operation and is back on the Johnny T. Tinsley Shows.

Ray Marsh Brydon, show operator with the Gem City Shows, is recovering from a severe case of laryngitis that kept him confined to his trailer for several days. . . Bobby Mack, general agenting for the Metropolitan Shows, was a recent Chicago visitor. . . Lou Berger, of the Amusement Company of America, has been in and out of Chicago recently, handling advance arrangements for some of the spots the show is set to play.

Recent arrivals at Waverly, N. Y., quarters of Mickey Percell's Pioneer Shows were concessionaires Mr. and Mrs. Arnold, Harry Painter and Mr. and Mrs. Leo Schaeffer and son. Also arriving were Pete Carr, William Russell and John Carlson, of the ride department. Prince Ki Gore, owner of a wild animal act, was a visitor. Equipment is being readied for a May 22 opening near Waverly.

In the American contingent with the Coney Island Shows in Cuba are Bennie Weiss, bingo; Louis Rice, concessions; Duke Dougherty, cookhouse; Leo Bistany; Ted Lewis, power plant and Ferris Wheel; Pete Kortes, Side Show, Kenny's Monkeydrome; Walter Kahn, Freak Show, and Lowery's custard. . . Jimmy Howard Lotz, who has been in Bellevue Hospital, New York, for 16 months since losing both legs and an arm in an auto accident, would like to hear from friends, especially Turkey Red, Cy Aureo, Joe Gogigo, Steve Swika and James (Curley) Nixon.

Mrs. Naomi Bantly, daughter of the late Harry Copping and wife of Herman Bantly, advises from Greenville, Pa., that she and her husband have leased their National Hotel there to Clifford Crump. The Bantlys soon will move to Miami where they purchased the Elgin Apartments. At one time they operated two Greenville hotels, but sold one a year ago.

The Lagasse Amusement Company got a coast-to-coast plug on the Eddie Albert Show, Columbia Broadcasting Station network video offering, Tuesday (14). Albert used carnivals as his theme for the program. He quoted at length from the Spring Special issue of The Billboard. One of the items read had to do with the contents of the Lagasse ad. . . Louis (Dada) King Wednesday (15) headed a minor exodus of agents from New York who will join the O. C. Buck-Model Shows for the Alexandria, Va., date. King will then join the World of Mirth Shows when it opens in

Washington and continue with that organization thru the season.

Bobby Mack, agent for Metropolitan Shows, came into Chicago Friday (17) to spend the week-end working on railroad contracts. He and Mrs. Mack will close their Chicago apartment and head for the show's Florence, S. C., winter quarters Monday (20).

Lucille Dolman journeyed from her home in Monterey Park, Calif., to Bakersfield to be with her husband, Sam Dolman on the West Coast Shows. Upon arriving there she was stricken by a virus and remained in the hotel during the entire six days the show played there. . . Patty Cook Andreen visited Margaret and Hunter Farmer on the West Coast Shows when they played Bakersfield, Calif. Lt. H. B. Andreen and Mrs. Andreen, with their young son, Michael George, were en route from Fort Benning, Ga., to Fort Lewis, Wash., where he will be stationed.

John Francis, former owner of the John Francis Shows and now with Schafer's Shows, was a recent visitor to the St. Louis office of The Billboard. He reported the show's business has been good despite several days of rain.

Mal M. Fleming, veteran circus and carnival agent, had been admitted to Veterans' Hospital, Erie, Pa., for emergency treatment. He'd like to read letters from friends.

Mrs. Victor Lee is back with Shan Shows in Nashville, after returning from Hillsdale, Okla., where she attended the funeral of her sister, Effie Smith. Omie Carver, rejoined Shan Bros.' Shows after recovering from a nervous breakdown. . . Doc Lovell, scenic artist and sign painter, has joined Eddie Young's Sterling Crown Shows. Doc spent part of the winter decorating the Silas Green New Orleans Minstrels and also made various Florida spots with silhouettes and landscape painting. . . Belle Evans and her nephew Bill Cartwell, who have been fishing in the Gulf at Freeport, Tex., have joined Maddox Bros.' Shows and will open in Ellsworth, Kan., April 27. . . While en route to Cincinnati, Terrell Jacobs visited the Porters' African lion farm at Herscher, Ill. He also visited Quien Sabe and Bobbyetta. Sid Crane and Bud Humphrey have joined the J. A. Gentsch Shows with their Snake Illusion and Gorilla Show. Judie Crane joined with frozen custard. Humphrey, who plays the Battle of the Flowers, San Antonio, rejoins the shows May 1.

Armand Couillard, working in the snake pit at Montreal's Show Mart in connection with a blood donor program, was bitten on the arm by a water moccasin Sunday (12). He was cleaning the pit and thought all the snakes had been removed. A radio broadcast of his accident brought an offer of serum, which was rushed from Hamilton, Ont., by plane and police car. Latest reports said he still was unable to lift his arm because of the effect of the venom on his nervous system.

Prior to departure of Vivona Bros.' Combined Shows, the entire organization was entertained by Mr. and Mrs. Raffaele Amodeo, owners of the Beverly Restaurant, New Bern, N. C. Amodeo, a friend of Tommy Carson and John Vivona, whom he had met in Miami, arranged the party, an Italian meal with refreshments, all on the house. Moe and Morris Vivona furnished music for dancing, with Moe playing the guitar and Morris tickling the ivories. Lorraine Farmer, Joyce Winberrey and Eileen Miller served the meal. Among those present were Mr. and Mrs. John Vivona, Mr. and Mrs. Moe Vivona, Mr. and Mrs. Babe Vivona, Mrs. Catherine Vivona, Morris Vivona, Ben Vivona, Tommy Carson; Emmitt Whitehurst, local attorney, and Mr. and Mrs. Harry Wilson

19th Annual . . .

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**SHOWS**—What have you? Wire, will answer. **FOR SALE**—Ten car Allan Herschell Kiddie Auto Ride, very clean. Don't wire—come and get it. \$1000. One 10 K.W. Light Plant, new

\$600. Two 60 K.W. G.M.C. Lewis Diesels in 24 ft. polished aluminum Semi with 600 gal. fuel tank. These plants are in perfect condition; come see; priced to sell \$6,500.00. Two Baby Ferris Wheels, mounted on two-wheel trailer; very nice price, \$1000.

Buddie Guess, come on; still waiting for you.

All replies now

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## BROADWAY SHOWS INC.

**50 CAR RAILROAD SHOW MOTORIZED BROADWAY AT YOUR DOOR**

**EIGHTH ANNUAL AMERICAN LEGION SPRING FESTIVAL and FLOWER SHOW, April 23 to May 2, Fayetteville, N. C. Fert Bragg payroll, 60 thousand soldiers. 9 days, 2 Fridays and 2 Saturdays.**

Want for long season, 15 Fairs, to start Harrington, Del., July 27th to August 1st. Eleven Fairs in Florida starting January 20th, 1954. Will book Side Show, have complete outfit for same. Want Grind Shows, Fun House, Glass House, Dark Ride. Will book Ex on all Kid Rides except have Pony Ride. Want Ride Help: Foreman for Caterpillar, Whip, Tilt-a-Whirl, Ferris Wheels. Sure pay, also bonus. Second Men on all Rides, drivers preferred. Ladies can sell tickets. Want Talkers, Help on Monkey Show. Want talented Girl Dancers for Girl Revue, office paid, good salary. Johnny Barro wants Men and Lady Riders. Want Cook House, must cater to show people. Want Concessions: Hanky Panks, Scales and Age, Photo, Palmistry, Novelties, Jewelry, Penny Pitch, Hoop-La, String Game, Derby Racer. P.C. Agents, office-owned games. Will finance and build Shows to right folks. Leaving Winter Quarters, Airport, Kissimmee, Florida, April 18th. Drivers and Ride Men, please report Johnny Hoffman will be on Fair Grounds at Fayetteville, N. C., Monday before opening. All address:

**SAM E. PRELL Gen. Mgr., Fayetteville, N. C., followed by Charlottesville, Va., May 4-9**

# STERLING CROWN Shows

Eddie Young's

**LAST CALL U. S. NAVY BASE—GREEN COVE SPRINGS, FLA. AUSPICES U. S. NAVY CHARITY FUND. PAY DAY RIGHT ON THE BASE—OPENING APRIL 27 THRU MAY 3. LAST CALL**

<b>CONCESSIONS</b>	Novelties, Custard, Ice Cream and Hanky Panks of all kinds.
<b>CONCESSION AGENTS</b>	For Short Range, 6 Cats. Count and Peek Stores and Percentage Dealers. Also General Help for Concessions. Prefer Truck Drivers. Barkoot and Young office-owned Concessions.
<b>SHOWMEN</b>	Man to take charge of and operate Fun House. Also Help for Monkey and Snake Shows.
<b>RIDE HELP</b>	Ride Superintendent and Foremen for #5 Eli Wheel, Tilt-a-Whirl, Dangler. Second Men on all Rides. Must be sober and drive trucks. Top salary, bonus and long season. Join at once. (Roy Delawder, contact at once.)
<b>RIDES</b>	Will book for season Kiddie Rides other than Auto and Airplane.
<b>SHOWS</b>	Motorhome, 10-in-1, Mechanical, War Show or any well-framed Show with own equipment and transportation. People contracted, acknowledge.

**All Reply: E. L. YOUNG, Mgr.**

P. O. Box 157, (Phone: 2-4141), Tarpon Springs, Fla., until April 27; then Green Cove Springs, Albany, Ga., follows.

# PENN PREMIER SHOWS

worlds • cleanest • midway

**APRIL 27-MAY 2, BALTIMORE, MD. LOCATION, ROUTE 40 AND MARTIN BLVD., AMERICA'S LARGEST CROSSROADS. ONE HALF MILE FROM MARTIN BOMBER PLANT WITH A 50,000 MAN WEEKLY PAY ROLL. IN THE HEART OF BALTIMORE'S LARGEST HOUSING PROJECT.**

**CONCESSIONS** Can place Glass Pitches, Fish Pond, Jewelry, Novelties, Derby Racers, Hi-Striker, Fish Bowl or any other legitimate Concessions. Tommy Allen can place Man for Hanky Panks.

**SHOWS** Can place Wild Life, Funhouse, Midgets, Snake Show or anything not conflicting. Jack Gallup can place Girls for Revue. Long season and good pay.

Address all mail and wires to

**Lloyd D. Serfass, Gen. Mgr. PENN PREMIER SHOWS**  
Essex, Md.  
P.S.: This week playing Essex, Md.

**HELP CAN PLACE GOOD, SOBER, RELIABLE SECOND MEN ON ALL RIDES WHO DRIVE SEMIS.** Want Men for Tilt, Octopus and Kiddie Rides who can stand good treatment and high salaries. Positively no drunks, agitators or funny-book readers.

We have a long season, pay bonuses to all men. Don't write or wire, come on in, we can place you. This should be one of the most outstanding still dates of the season.

All phone calls to  
**Harry (Buster) Westbrook, Bus. Mgr.**  
Mt. Royal Hotel, Baltimore, Md.

# SUNSET AMUSEMENT COMPANY

**OPENING THURSDAY, APRIL 30, EXCELSIOR SPRINGS, MO.**

Girl Show equipment (2) open. (Frank Tezzano, contact.) Octopus Foremen open. (Willard Briggs, contact.) Exclusives open on Buckets, Set Spindles, Derby, Custard, Live Ducks, Fish Bowl and Hats. Can place Shows with own equipment after Excelsior Springs, starting May 11th. Hanky Panks and Ball Games open, Basket Ball.  
**701 N. Main St. Excelsior Springs, Mo.**

## FIRST IN EVERY WEEK INDUSTRIAL TOWNS—ARMY CAMPS 70,000 SOLDIERS HERE

### GEM CITY SHOWS

WEEK APRIL 27th, CLARKSVILLE, TENN., NEW PROVIDENCE LOT

Can place Shows of all kinds with own outfits (except Girl Shows). Want Dark Ride, Glass House, Drome, Monkey, Snake, Mechanical, Grind Shows, Big Illusion Show, etc. Committee money only. Will place Major Rides not conflicting. CONCESSIONS: French Fries, Novelty, American Palmistry, String Game, Water Games, Long and Short Range Galleries, Milk Bottles, Basket Ball, Hanky Panks of all kinds. HELP: Useful Carnival People of all kinds.

**COOK HOUSE** wanted that can stand prosperity and feed a lot of show people.  
All replies to **TOM HICKEY or DON GRECO**  
POLK HOTEL, MURFREESBORO, TENN.

## DOBSON'S UNITED SHOWS

OPENING MAY 15 IN WISCONSIN  
3 STILL DATES—THEN 2 A WEEK.

WANT Concessions: Slum Bowling Alley, Slum Fish Pond, String Game, Novelty, Roman Target, Slum Blower, small Cook House that will take care of show people. NO MITT CAMPS. Shows: Monkey, Mechanical, Animal, Fun House or any Grind Show. What have you? Also nice Pony Ride. Help on all Rides, Man and Wife to handle three Kid Rides. Drivers with license given preference. We pay every week and bonus. If you drink on the job, don't contact us. All people contracted get in touch with us.

**DOBSON'S UNITED SHOWS**  
WILLERNIE, MINN.

## RIDE HELP WANTED

Foreman for #12 Wheel, must be sober, reliable and know his business; salary \$75 per week if you can produce. Second Men on all Rides. Tim Ayliffe wants Agents for ten office-owned Concessions. Chas. Fisher, Harry (Slim) Martin, come in at once; can place you. Small Bingo wanted for Washington Court House, Ohio, on streets, May 19 to 23.

**LEE BECHT AMUSEMENTS**  
Liberty & John Sts., Cincinnati, Ohio, April 21-26; Gest & Harriet, Cincinnati, Ohio, April 28-May 3.  
Perm. Address: P. O. BOX 92, MT. HEALTHY 31, OHIO.

## SOUTHERN VALLEY SHOWS

HAMMOXD, LA., THRU APRIL 26; OPELOUSAS, LA., APRIL 28;  
FOLLOWED BY DOWNTOWN LOT, LAFAYETTE, LA.

Want Bingo, Arcade, Photos, Derby Racer, Hi-Striker, Grocery Store, Aluminum Store, Long Range, Ball Games. Place any Hanky Panks. Want sober, reliable Octopus Foreman and Second Men for all rides. Must drive semis. Can place any Shows of merit with own equipment. Especially want Motordrome and Circus Side Show. Dutch Wilson wants Blower and Pan Store Agents. Al Summers wants Man and Wife to operate Cookhouse. Frank Ross, get in touch with Jack Cook.

All replies: **EDDIE MORAN, Hammond, La.**

## C. A. STEPHENS SHOWS

NEWNAM, GA., THIS WEEK; VILLA RICA, GA., FOLLOWS

CONCESSIONS—Long and Short Range, Custard, Scales and Age, Jewelry. HELP in all departments, Bingo Caller and Counter Men, Counter Men for Cookhouse, Swing Foreman, Second Men who drive. Thomas Lowe and "Chief" Reed, get in touch. RIDES—Place Kiddie Auto and Swing Ride. Need Man to up and down front on gate and to assist Diesel Man.

All Replies: **NEWNAM, GA., THIS WEEK.**  
P.S.: Fennell wants Pin Store Agents.

## GEORGE CLYDE SMITH SHOWS

OPENING MAY 7-16, CUMBERLAND, MARYLAND

Want Ball Games, Pitch-Till-You-Win, String Game, Candy Floss, High Striker, Cork Galleries, Fish Pond, Duck Pond, Age and Scales, Novelty, Basket Ball, Hoop-La, Six Cats, other Hanky Panks. Wanted—Agents for office Hanky Panks, Wheel Foreman, Chair-a-Plane Foreman, Spitfire Foreman, General Ride Help, Truck and Tractor Drivers. Wanted—Side Show, Monkey Show, Girl Show, Snake Show. All replies: **GEORGE CLYDE SMITH SHOWS, P. O. Box 521, Cumberland, Md. Phone 4557-J.**

## BOB HAMMOND SHOWS

Want for Battle of Flowers, San Antonio, Tex., April 20-25, and Buccaneer Days Celebration, Corpus Christi, Tex., April 27-May 3  
Concession Agents for office-owned Concessions. Also Second Men on Rides, must drive.  
ADDRESS: PER ROUTE ABOVE.

## ROYAL MIDWEST SHOWS

OPENING CHARLESTOWN, IND., AMERICAN LEGION, APRIL 25-MAY 2. WEEKLY DEFENSE PAY ROLL OF \$250,000.

Want Stock Concessions: Ball Games, Photos, Hoop-La, Lead Gallery, Cork Guns, Pitch-Till-U-Win, Hi-Striker, Age and Scales, Monkey Show, Wild Life, Snake Show, Arcade, Funhouse. Ride Help for all Rides. Bill wants Man to up and down Concessions. Polack, come on.  
**ROXIE HARRIS, General Delivery, Charlestown, Ind.**

## BEAM'S ATTRACTIONS

APRIL 30 TO MAY 9, JOHNSTOWN, PA.

Will book Hanky Panks. Want Spitfire and Merry-Go-Round Foremen, top wages. Second Men on all Rides. Talker and Acts for Side Show. Report immediately. Playing Windber this week.  
Contact **M. A. Beam or Steve Decker, Windber, Pa.**

## WHISTLES MAY GIVE WAY TO FEM SIGHS

PETERSBURG, Va., April 18.—Raynell, Girl Show producer on Cetlin & Wilson Shows, has come up with a new angle this year. She's going to have a mixed chorus line, with five girls and four men instead of the usual all-feminine front. Idea was prompted by the almost unanimous choice of mixed choruses on video productions. It has not been announced just what the lads will do when it comes to the parade numbers. Raynell reasons that if the lovelies attract men, then their male counterparts may boost female interest in the production.

## H. Basil Dies; Cookhouse Op For 35 Years

YONKERS, N. Y., April 18.—Harry Basil, 65, cookhouse operator for 35 years, died Monday (13) in a local hospital of a heart attack. Funeral services were held Wednesday (15). Basil, a native of Greece, had cookhouses with John H. Marks Shows for six years and with James E. Strates Shows. He last was with Wallace Bros.' Shows. For the last two years he was a cook at a restaurant here owned by his son-in-law and daughter, Mr. and Mrs. Nicholas Boulmetis. His widow; a daughter, the former Virginia Basil; two sons, Peter and William, and three grandchildren survive.

## Cyclone Strikes Stephens Shows

MONTEZUMA, Ga., April 18.—A severe cyclone struck the C. A. Stephens Shows here at 8 o'clock tonight, leveling the Ferris Wheel and Merry-Go-Round and doing extensive damage to the Tilt swings. Motordrome was badly damaged, Funcade was turned over and Monkey Show and two girl shows leveled. About 20 concession stands were also torn up, C. A. Stephens reported.

## Vivona Bow At Emporia Washed Out

EMPORIA, Va., April 18.—Monday night's (13) opening here was postponed by Vivona Bros.' Combined Shows because of heavy rain. Under the direction of John (Tiny) Dempsey and Tony Maselli, the lot was whipped into shape for the Tuesday (14) opening and attendance was satisfactory. Wednesday (15), a Harvey Hudson night was held, honoring the radio announcer and comedian of WLEE, Richmond, Va., and proved strong, pulling some 1,000 teen-agers to the lot. Others from the entertainment field in Richmond who greeted the crowd and signed autographs were Uncle Lud Sterling, Col. Jimmy Reeves and Ben Tucker.

## WHITESIDE CONCESSIONS

Agents for Count Stores. Agents for Hanky Panks, Glass Pitches. Crew for my Spindle. General Help, come on. Show opens May 10th, Asheville, N. C. For Sale—Complete Popcorn and Candy Apple Stand.  
**A. R. (DUTCH) WHITESIDE**  
c/o Metropolitan Shows, Florence, S. C.  
P.S.: Mike Borgia, contact.

## FOR SALE

One 60 Kw. GM Diesel Light Plant, complete with controls, fuel tank, mounted on Mack Truck ready to operate. A-1 condition.  
**William O. Hammontree**  
1313 East 30th St. Chattanooga, Tenn.

## C.S. PECK presents KEY CITY SHOWS

SHOW OPENS MAY 18 WITH A STREET CELEBRATION  
We hold contracts for 12 other Celebrations and Fairs

Wanted—Help for all departments, especially Ride Foremen—Merry-Go-Round, Ferris Wheel, Octopus; must drive semi. Concessions—If you have a worth-while Concession we do not have booked, we will place you. What have you? No P.C., no 6-Cat, no Flats and no CYPRIES. Shows—Can use a good Fun House. Ed Brown, Jim West, Tex, come on; we are ready now.  
Write—**C. S. PECK—Wire**  
495 S. YATES, KANKAKEE, ILL.

## M. D. AMUSEMENT CO.

OPENING HAZLETON, PA., APRIL 29—10 BIG DAYS  
Event Sponsored by Three Playground Associations.

Can place Legitimate Concessions. Want Foremen for #5 Eli Wheel and Allan Herschell Merry-Go-Round. Want Bingo Caller and Counter Men. John Shusky, answer.  
**MICHAEL COLE DEMBROSKY**  
302 E. Diamond Ave. Hazleton, Pa.

## CAPITAL CITY SHOWS

Want for TENTH ANNUAL AMERICAN LEGION SPRING FESTIVAL, Week of April 27, Rome, Ga.; Week of May 4, Dalton, Ga.; All Mills Working; Then DAYTON, TENN., STRAWBERRY FESTIVAL.  
Legitimate Stock Concessions of all kinds, American Mitt Camp (no gypsies, please), French Fries, Custard, Long and Short Range. V. L. Collier wants P.C. Agent, good man who can take orders; only one on show. Also Swinger Agent. SHOWS—Monkey, Wild Life, Mechanical, Funhouse or any non-conflicting Grind Shows. Want Manager and Rider for Drome. Good Pictorial Painter. All replies to  
**J. L. KEEF**  
WARNER ROBINS, GA., THIS WEEK.  
P.S.: Have some Concession space here. \$1,000,000 pay day Friday, April 24.

## SEASHORE, INC.

ON TOPSAIL ISLAND, BY THE SEA  
NOW OPENED WEEK ENDS, GRAND OPENING MAY 1st

Can place Photos, Cotton Candy, Snow Cones, Pitch-Till-U-Win, Hoop-La or any Concession not conflicting with what we already have. Only booking one of a kind. Can place Agent for Popcorn and Apples. Ride Foremen for Wheel and Roll-o-Plane. All people holding contracts kindly acknowledge this ad. Write or wire  
**Seashore, Inc., Louisburg, N. C., or Floyd Sheaks, Holly Ridge, N. C.**  
SURF CITY. ALL WIRES TO HOLLY RIDGE, N. C.

## LEE UNITED SHOWS

WANT Tilt Foreman and Second Man. Also Foremen for Ferris Wheel and 32-ft. Merry-Go-Round, loads on one semi. High salaries with bonus and percentage for good men. All must drive semis.  
OPENING FENTON, MICH., MAY 4  
Shows with own outfits. Concessions that do not conflict. Have 8 Rides, Light Plant, Searchlight and Light Towers. Want Man for Penny Arcade and Man who can handle Monks for Monkey Show.  
Address: **CHARLES H. LEE, Mgr.**  
700 SO. FARRAGUT ST. BAY CITY, MICH.

## WANT—WOLF GREATER SHOWS—WANT

Ride Help on all Rides, prefer those with chauffeur's license.  
Good proposition for man to handle Fun House.  
Eddie Coy wants Help for Turtle Show, Animal Show and 10-in-1 Side Show. Can use one or two more good Novelty Acts.  
All address **BROOKFIELD, MO., THIS WEEK.**

## ATTENTION! CARNIVAL MANAGERS ATTENTION!

AT LIBERTY—COMPLETE CONCESSION ORGANIZATION. AT LEAST 8 CONCESSIONS AND BINGO. FIRST-CLASS EQUIPMENT AND PERSONNEL. A-1 ADJUSTER. CAN BRING FOUR SHOWS IF NEEDED.  
Address: **BOX 976, Care Billboard**  
390 ARCADE BLDG. ST. LOUIS 1, MO.

## G & B RIDES AND SHOWS

WANT FOR BELPRE, OHIO, BENEFIT OF STADIUM FUND

Scales, Hi-Striker, Balloon Dart, Pitch-Till-U-Win, Coke Bottle, Slum Spindle. Want Help on Bingo; Agents for Hanky Panks. Ferris Wheel Foreman wanted. Will book Shows for committee money. All replies to  
**GEORGE BROAS**  
Spencer, W. Va., this week; then Belpre, Ohio.

## CAVALCADE OF AMUSEMENTS

Can place Unborn, Wild Life and Monkey Show. Will finance any worth-while attraction. Want Concessions of all kinds. Hanky Panks open. Will place neatly framed Derby. Operator for Popcorn Wagon, prefer man and wife. Want Second Cook, also Operator for Grab Polers and Train Hands, contact Frank Seigar, Trainmaster. Have Drome and Cycles complete to responsible Operator. (Bobbie, contact me.)  
Address: **AL WAGNER, Mgr.**  
Bessemer, Ala., this week; Huntsville, Ala., next week.







**Carnival Routes**

Continued from page 81

Gem City: Murfreesboro, Tenn.; Clarksville 27-May 2.  
 Gentsch, J. A.: Natchez, Miss.  
 Gladstone Expo.: Batesville, Miss.; Jackson, Tenn., 27-May 2.  
 Gold Bond: Creve Coeur, Ill., 24-May 2.  
 Gold Medal: Sheffield, Ala.; Clarksville, Tenn., 27-May 2.  
 Golden Rule: Rummeneide, N. J.  
 Gooding Amuse. Co. No. 1: (E. Livingston Ave.) Columbus, O.  
 Gooding Amuse. Co. No. 2: (Kenon & East St.) Springfield, O., 23-May 2.  
 Gooding Amuse. Co. No. 3: Massillon, O., 27-May 2.  
 Gooding Amuse. Co. No. 5: (Goodale St.) Columbus, O.  
 Gooding Amuse. Co. No. 6: Bellaire, O., 23-May 2.  
 Goree & Sons: Liberal, Kan., 27-May 2.  
 Grand American: Moberly, Mo., 23-May 2.  
 Great Southern Expo.: (Fair) Humble, Tex.  
 Great Sutton: Branson, Mo.; Springfield 27-May 2.  
 Greater Dixieland: Natchitoches, La.  
 Hagensick's Midway of Fun: Quinton, Okla., 29-May 2.  
 Hale's: (Independence Ave. & White) Kansas City, Mo., thru May 17.  
 Hama, Bill: Lake Worth Beach Park, Fort Worth, Tex.; Corpus Christi 27-May 3.  
 Hammond, Bob: (Battle of Flowers) San Antonio, Tex., 20-28; Corpus Christi 29-May 6.  
 Hannum, Barney: Scranton, Pa.; Olyphant 23-May 2.  
 Happy Attrs.: Newark, O.; Barberton 27-May 2.  
 Helman United: Grayville, La.  
 Hill's Greater Lamar, Colo.; Albuquerque, N. M., 29-May 2.  
 Hottle, Buff: Jefferson, La.  
 Interstate: Haleyville, Ala.  
 Johnny's United: Demopolis, Ala.; Montevallo 27-May 2.  
 Jollytime: South Hill, Va.  
 Keystone Expo.: Whitmire, S. C.; Joanna 27-May 2.  
 Lane, Leo: Savannah Beach, Ga.  
 M. D. Am. Co.: Hazleton, Pa., 29-May 9.  
 Majestic Greater: Atlanta, Ga.  
 Marion Greater: Ehrhardt, S. C.  
 Marks, John H.: (Moore & MacTavish Sts.) Richmond, Va.  
 Midway of Fun: San Antonio, Tex.; Quinton, Okla., 27-May 2.  
 Midway of Mirth: Madison, Ill.  
 Mighty Hammonree: Chaitanooga, Tenn.  
 Mighty Hoosier State: Jeffersonville, Ind.; New Albany 27-May 2.  
 Mighty Page: Hartsville, S. C.; Hickory, N. C., 28-May 2.  
 Milliken Bros.: Hazlehurst, Ga.; Pearson 27-May 2.  
 Moore's Modern: Madill, Okla.  
 Nolan Am. Co.: Bainbridge, O., 29-May 3.  
 Oklahoma Expo.: Nowata, Okla.  
 Page Bros.: Russellville, Ky.; Murray 27-May 2.  
 Palmetto Expo.: Garland, N. C.; Roseboro 27-May 2.  
 Park Am. Co.: Drumright, Okla.  
 Paul's Am. Co.: Atkins, Ark.  
 Penn Premier: Essex, Baltimore, Md.; (Route 40 & Martin Blvd.) Baltimore 27-May 2.  
 Playtime: Manchester, N. H.  
 Powelson Greater: Brewster, O.  
 Prell's Broadway: Fayetteville, N. C.  
 Rainer: Tacoma, Wash., 27-May 2.  
 Raley Bros.: Expo.: Greelyville, S. C.  
 Reid, King: Menands, N. Y., 29-May 2.  
 Rose City Rides: Farnett, Mo., 25-May 2.  
 Royal Crown: Columbus, Ga., 27-May 2.  
 Royal Midwest: Charlestown, Ind., 25-May

Schafer's Just for Fun: Magnolia, Ark.  
 Shan Bros.: Harriman, Tenn.  
 Siebrand Bros.: Silver City, N. M.  
 Southern Valley: Hammond, La.  
 Stephens, C. A.: Newnan, Ga.; Villa Rica 27-May 2.  
 Strates, James E.: Wilmington, Del.  
 Sunset Am. Co.: Excelsior Springs, Mo., 30-May 9.  
 Tassell, Barney: Claxton, Ga.; Buford 27-May 2.  
 Tatham Bros.: White Hall, Ill.; Virginia 27-May 2.  
 Tennessee Valley: Lebanon, Tenn.  
 Thomas Joyland: Logan, W. Va.  
 Tinsley, Johnny T.: Sanford, N. C.; Durham 27-May 2.  
 Tidwell, T. J.: Lubbock, Tex.; Clovis, N. M., 27-May 2.  
 Tivoli Expo.: Bartlesville, Okla.  
 20th Century: Pine Bluff, Ark.  
 United Am.: (Hopkins Park) Providence, R. I.  
 United Expo.: West Frankfort, Ill.  
 United States: Hickory, N. C.  
 Virginia Greater: Salisbury, Md.; Salem, N. J., 27-May 2.  
 Virona Bros.: Chester, Pa.  
 West Coast: Seaside, Calif.; Vallejo 28-May 3.  
 Wolf Greater: Brockfield, Mo., 27-May 2; Kirksville 4-9.  
 Wolfe Amuse. Co.: Rock Hill, S. C.  
 World of Pleasure: Hamtramck, Mich.

**Fair Dates**

Continued from page 81

Guthrie—Logan Co. Free Fair, Sept. 16-18, Harold Casey.  
 Hobart—Kiowa Co. Free Fair, Sept. 16-19, Eva A. Stokes.  
 Jay—Delaware Co. Fair, Sept. 10-12, Dean Barrett.  
 Mountain View—Mountain View Free Fair, Aug. 26-29, Karl K. Kobs.  
 Okemah—Okfuskee Co. Fair, Sept. 15-19, Cecil L. Dowell.  
 Pauls Valley—Garvin Co. Free Fair, Sept. 16-18, Alton Perry.  
 Sallisaw—Sequoyah Co. Fair, Sept. 16-18, Guy E. Stoy.  
 Shattuck—Ellis Co. Free Fair, Sept. 21-23, Don W. Rader.  
 Sapulpa—Sapulpa District Fair, Sept. 21-23, A. E. Gurley, Bristow, Okla.

**Pennsylvania**  
 Harford—Harford Agrl. Soc. Sept. 10-12, Elton Robbins.  
 Hughesville—Lycoming Co. Fair Assn. Aug. 3-8, Clarence P. Stolz.  
 Jennerstown—Jenners Fair, Aug. 3-8, A. O. Lape, Jenners, Pa.  
 Kimberton—Kimberton Fair, July 22-Aug. 1, Kenneth Smiley.  
 Meadville—Crawford Co. Fair, Aug. 25-29, Roland Tittmore.  
 Millersburg—Farmers' Fair Assn. Sept. 9-12, Robert E. Hoke.  
 Montandon—Tri-Township Fair, Sept. 23-26, John B. Frederick.  
 Nazareth—Nazareth Agrl. Fair Assn. Aug. 3-5, Joseph Sherman.  
 New Stanton—Stanton Community Fair, Aug. 12-15, Mrs. John F. Fleming, RD 1, Hunkers, Pa.  
 Oriental—P.O.S. of A. Fair, Aug. 19-23, Wallace Rockenbrock, Mount Pleasant Mills, Pa.  
 Pittsburgh—Allegheny Co. Free Fair & Indust. Expo. Sept. 3-7, John L. Herson, 411 Courthouse.  
 Stoneboro—Stoneboro Fair, Sept. 3-7, Carson Mertz.  
 Washington—Washington Co. Agrl. Fair, Aug. 25-29, Charles R. Morrison.

**HILL'S GREATER SHOWS**

**WANT FOR SEVERAL OUTSTANDING STILL DATES**

Concessions: Legitimate Concessions of all kinds. No exclusives. Have opening for rest of season for Bingo after Albuquerque. (Doc Tussey—Boots wants you for Six Cats.) Tom Wells, are you joining with Diggers? Let us know.

Shows with good opening for Side Show with or without own frame-up. Will book Glass House, Fun House, Snake Show, Cuckoo Show, Illusion Show and Wild Life. Flash White and Windy Peils, will expect you to be in Albuquerque with Drome; answer.

Rides: Will book Octopus, Rock-o-Plane, Boat Ride, Sky Fighter and Little Dipper.

**Address H. P. HILL, Mgr., as per route**

**JOHNNY'S UNITED SHOWS**

**"HONESTY IS OUR POLICY"**

MONTEVALLO, ALA., DOWNTOWN LOT NEXT WEEK; FORT PAYNE, ALA., FOLLOWS; THEN PIEDMONT, ALA., SPRING FAIR.

**CONCESSIONS WANTED**—Sell ex on Long Range, Derby, African Dip, Foot Longs, French Fries, Pronto Pups and Ice Cream. Opening for Penny Arcade, Ball Games, Hi-Striker, Heart Pitch, Hoop-La, Basketball, Cork Gallery, Bumper, Slum Spindle, Fish Bowl Pitch and Duck Pitch.

**SHOWS**—Will book Side Show for committee money. Excellent proposition for Side Show Manager who will furnish people and inside for office-owned Show. Can place Glass House, Illusion, Motordrome (my route has not had a drome make the tour for five years), Mechanical Show, Fat Show or Freak Show.

**HELP WANTED**—Wheel Foreman, Merry-Go-Round Foreman, useful Ride Help in all departments, must drive. Want man to handle Marquee and sell Marquee tickets.

**NOTICE**: Gifford Lenz, Ball Game is booked, bring truck at once, the job is still open—Mike.

**All replies to JOHN PORTEMONT, Demopolis, Ala.**

**WORLD OF PLEASURE SHOWS**

MICHIGAN'S FINEST MIDWAY

**GRAND OPENING**

TOLEDO, OHIO, APRIL 29 THRU MAY 10

Stickney and Manhattan Sts. Show Grounds

**WANT CONCESSIONS**—Can use a few more Hanky Panks.

**WANT SHOWS**—Grind Shows of all kinds

**WANT Ride Help** that can drive for fourteen office-owned rides. Especially want Foreman for Fly-o-Plane.

**WANT Canvas Men and Ticket Sellers** for office-owned Girl Shows.

**WE PAY TOP SALARIES AND BONUS**

**FOR SALE**—Two LeRoi-Westinghouse Gasoline 25 KW. Generators mounted on all steel semi trailer.

Show now playing Hamtramck, Michigan, on Buffalo Road.

**MORRIS HANNUM SHOWS**

OLYPHANT, PA., APRIL 23-MAY 2—NINE BIG DAYS RIGHT DOWNTOWN

Want Ball Games, Hanky Panks, Grind Shows. Want one or two Flat Rides, Comet, Ridee-O or Rocket. Can use good Ride Men who drive. All replies to

**MORRIS HANNUM, Scranton, Pa.**

**RIDE MEN, ATTENTION!**

Have good jobs here for you on King Reid Shows. Would like to hear from all my old boys. Following please contact me or come on at once: Red Sloan, Bob Kline, Bill Miller, Charles Henry, Blackie Litchfield, Popeye, Bill Young.

**FRANK RUPP**  
 Ride Superintendent, King Reid Shows  
 All this week Manchester, Vermont; April 27-May 9, Troy, N. Y.

**AMUSEMENT COMPANY OF AMERICA**

OPENING MAY 1—HOT SPRINGS, ARKANSAS

Can place Agents for office-owned Hanky Panks. Will book Age and Scales for season. Jack Morgan wants Polers and Chalkers. Can place Second Men on all Rides. Lou Barber can use Scooter Help. Winter quarters open, come on in. Geo. Harr will place all Ride Help.

**ADDRESS: HOT SPRINGS, ARK.**

**KLENKE AMUSEMENT CO.**

Opening May 11, Mt. Vernon, Ohio; Kingston and Wellston, Ohio, to follow.

Want Concessions that work for stock, Mug, Long or Short Range, Cookhouse or Grab. No flats or gypsies. Want Foremen and Second Men on all Rides, must be licensed semi drivers. No lusers or chasers tolerated. Want experienced couple to operate Candy Floss and Popcorn. Agents for office-owned Concessions. Lillian, Sammy Lewis, Slick, Levy, Gorilla Mike and Chuck Priestler, contact at once. Concessions contact Frank Griffith, Gen. Mgr., 403 25th St., Huntington, W. Va.

All Help contact **KENNETH K. KLAWITTER**, 3314 Harold St., Saginaw, Mich., Phone 3-2068, until May 4, then as per route.

**BARNEY TASSELL UNIT SHOWS**

WANT FOR BUFORD, GEORGIA, WEEK OF APRIL 27

**BIG MARINE AND CIVILIAN PAY DAYS**

Major Rides not conflicting. Legitimate Concessions of all kinds (no grift). Shows of merit, no Girl Shows.

**WIRE THIS WEEK, CLAXTON, GA.**

**WANT HANKY PANK AGENTS**

All Pin and Count Store Agents contracted, wire me, Charlestown, Ind. Fourteen miles from Kentucky Derby. Opening April 25. Eddie Boone, wire me at once.

**EDDIE STEELE, ROYAL MIDWEST SHOWS**

**GOREE & SONS SHOWS**

Opening April 27, Liberal, Kansas

**WANT**

Concessions of all kinds except Cook House, Bingo and Mitt Camp. Will book four Stores if you have Hanky Panks. Want Side Show People. All Shows open including Girl Shows. Ride Help on Ferris Wheel, Tilt-a-Whirl Merry-Go-Round, Roll-o-Plane, Octopus and Dipper. Will book Kid Rides. Gill Hedges, write Want Bingo and Cookhouse Help.

Address:  
**C. A. GOREE, Mgr.**  
 P. O. Box 27  
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**JACK GALLUPPO**

**WANTS**

Girls for two Shows; no features as they already have one for each show; the best. Canvas Man, will place wife with man together for one show; also fast Waiter for Cook House.

**JACK GALLUPPO**  
 Care Penn Premier Shows  
 Essex, Baltimore, Md., all this week.

**WANT**

Concessions that don't conflict with what we have. Finest route in the Northwest. Free Stage Shows twice daily. Three spots a week, all Celebrations and Fairs. Open May 25th.

**BERNARD THOMAS**  
 Art B. Thomas Shows, Lennox, S. Dak.

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**LOU PEASE**  
 Care Harrison Greater Shows  
 Also need Ticket Seller and Grinder.  
 P.S.: Mertie Martin no longer connected with my shows.

**SIX CAT AGENT**

**WANTED**

AND ONE INSIDE MAN

Contact **SAM ROTH**  
 c/o Cavalcade of Amusements  
 Bessemer, Ala., this week; Huntsville next week.

**GOLD MEDAL Shows**

**CAN PLACE CAN PLACE**

FOR DOWNTOWN CLARKSVILLE, TENN., WEEK OF APRIL 27

CAMP CAMPBELL PAY DAY

**SHOWS**—Good proposition for Penny Arcade, Wild Life and Glass House, Mechanical Show.

**CONCESSIONS**—Sell Ex on Long Range Shooting Gallery and all other legitimate concessions open.

**RIDES**—Can place Kiddie Rides not conflicting. Wire

**Johnny J. Denton or Art Frazier**  
 Sheffield, Ala., this week.

**JIMMIE ZABRISKIE SR. WANTS**

FOR LONG SEASON AROUND NEW YORK

Ferris Wheel and Chairplane Foremen. Also good Second Men for all Rides.

Scottie Mason  
 Mack Call Ernest Evans

Concession Agents—Good proposition. (Can use four people. Nice man and wife deal. J. B. Williams, contact Jimmie.)

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 (Phone: Kilpatrick 2-9066 before 5:00 p.m. or after 11:30 p.m.)  
**JOHN A. BASS**

Mangels 8-Car Whip and Eli #5 Ferris Wheel for sale. Good condition. Both for \$9,500.00.

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4 DC Light Plants, 16 1/2 KW.; DC Light Plant, 35 KW. These plants are in perfect condition and priced to sell. Want Ride Foreman and Second Men for Merry-Go-Round, Ferris Wheel, Tilt and Caterpillar. Top wages. Drunks, save your stamps.

**MIKE PRUDENT, Prudent's Amusement Shows**  
 124 Cedar Ave. Patchogue, N. Y.

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Miniature Train Co.; 600 feet of track, four cars and locomotive. Write Room 506, 212 Broadway, New York, N. Y.

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maple floor, skates, grinder, cooler, plus extras, \$5,750. Roller Rink, 940 Ashland, St. Paul 5, Minn. my2

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**ALL 16MM. SOUND—3,000 REELS; FEAT-**  
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**ARCADE ON SPECIAL BUILT 28-FT.**  
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Cushions, Folding Chairs, Screens, Theater Chairs, Projectors, Tents. Lone Star Seating Co., Box 1734, Dallas, Tex.

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1942 G.M.C., 2 ton, \$175; 1945 G.M.C., 1 1/2 ton, \$225; 1945 Dodge, 1 1/2 ton, \$300; 1941 Dodge Snub Nose, 2 ton, \$225.

One carnival front entrance, 60 ft., like new, indirect lighting, 4 domes with 48 lights each, \$500. Also trailers outfitted for Tilt-a-Whirl, Rolloplane and Wheel. Priced to sell.

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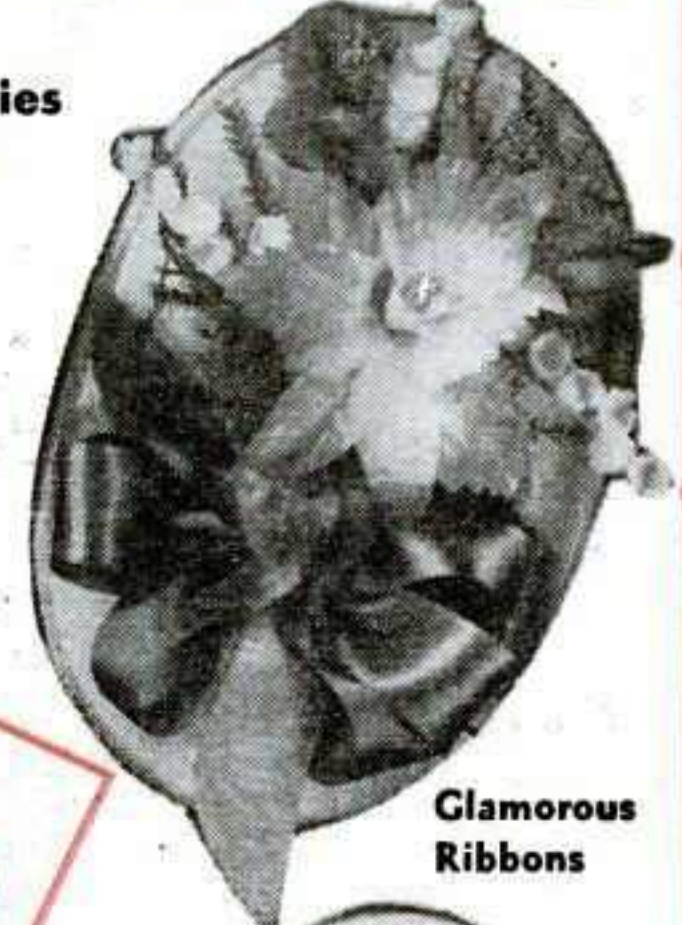
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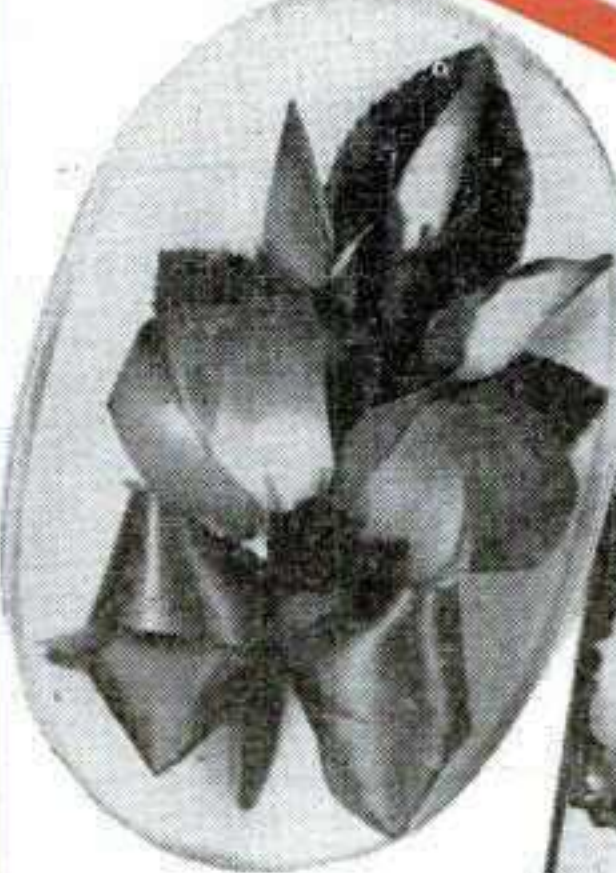


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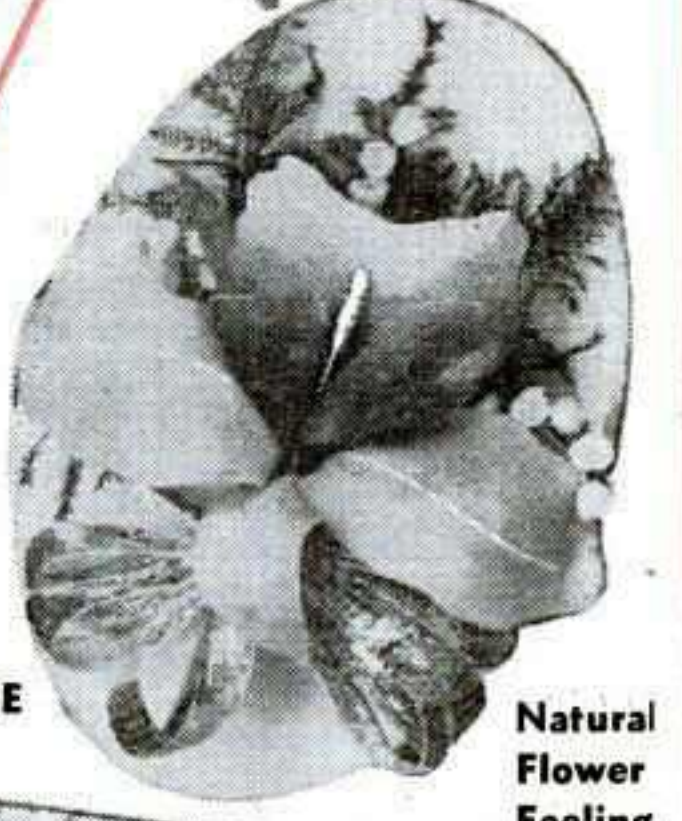
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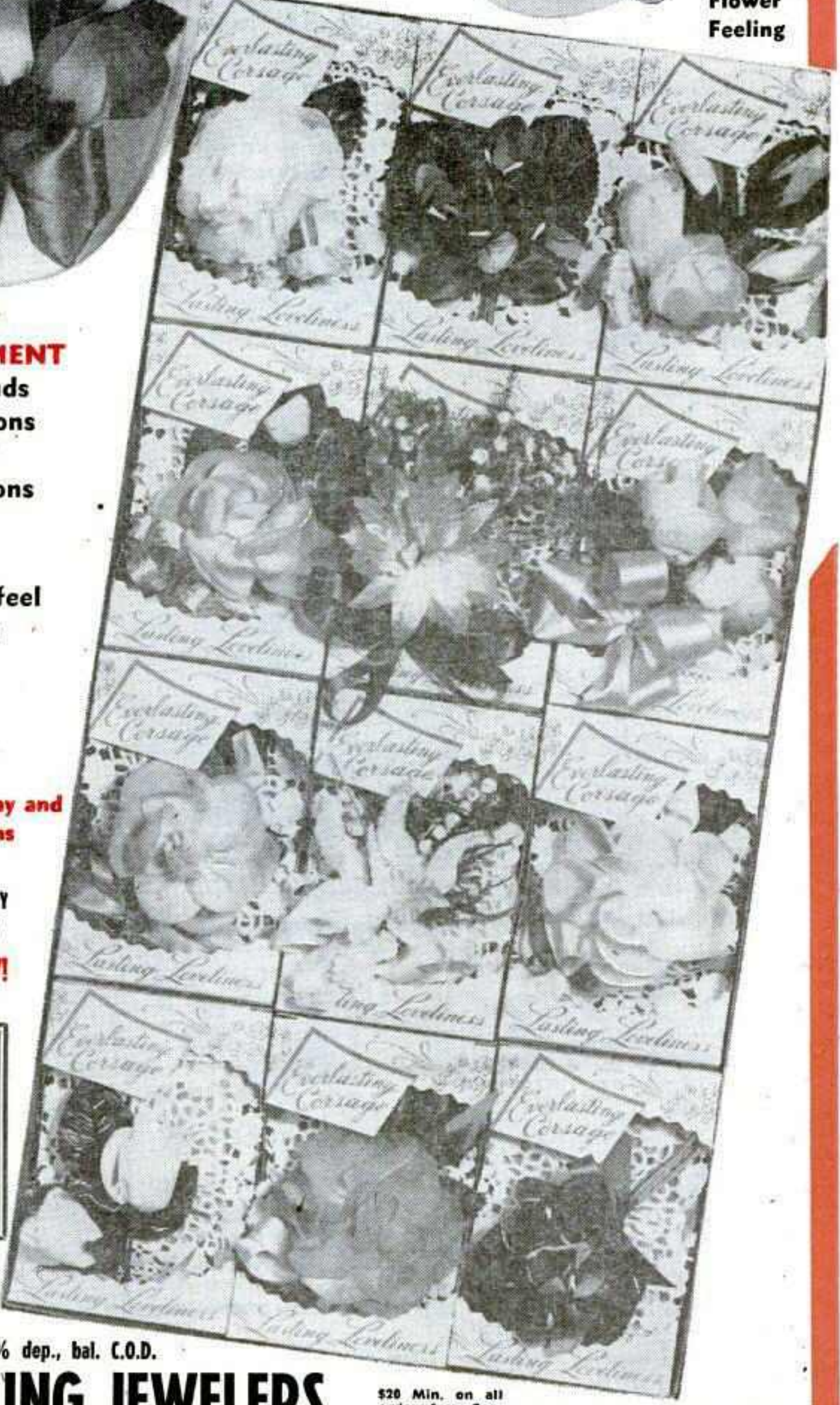
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Height and Dozen Price:

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100 Signs, 7"x11", \$7 (Cash With Order) Rake in orders for these fast selling "Eye Catcher" Display Signs from every kind of retail store—large or small—in big town or small city. More than 2000 different, snappy **COMEDY, GENERAL, RELIGIOUS SLOGANS** Marvellous full or spare time money-maker OR SEND ONLY \$1 FOR 15 SIGNS THAT SELL FOR 50c EACH!

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Above Samples Mailed Postpaid.

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**REGINALD SALES**  
210-BB Fifth Ave. New York 10, N. Y.

# Pipes for Pitchmen

By **BILL BAKER**

**JACK MURRAY** . . . former med pitchman, is successfully operating a cafe in Cheboygan, Mich.

**HAPPY ATWOOD** . . . former showman, concessionaire and pitchman, is owner-operator of a neon sign business, book exchange and gift shop in Cheboygan, Mich.

**JACK MALES** . . . veteran pitchman, again is working novelties in Corpus Christi, Tex., following a lengthy illness. He's set up on an open lot on Shoreline Boulevard and reports that business has been okay.

**JOE WINKLER** . . . better known to his pitch cronies as Joe Bananas, has quit the road in favor of operating a fruit stand in Houston.

**"I WAS SORRY** . . . to learn of the recent death of Doc Ross W. Dyar, former med great, in Jackson Hospital, Miami," letters Jack Wayne from Indianapolis. "He was a member of the Miami Showmen's Association; Elks' Lodge No. 55, Indianapolis, and the Knight of Pythias, of Indianapolis. He will be sorely missed by all who knew him."

**MRS. BETH GROOM** . . . well known in pitch circles, has been working around Evansville, Ind., of late according to reports hitting the pipes desk.

**"DURING A RECENT** . . . visit to the home of Sol Addis, we discussed Pitchdom and pitchmen of 30 years ago," pens Mac Levine from Brooklyn. "It was that long ago that I had the pleasure of working for Jim Kelly, the collar button king. Kelly was one of the best workers of his day. In these times it is difficult to believe that a person could take a tiny collar button and build up a

pitch around it, but his demonstration was a masterpiece. Kelly proved to his tip that his collar button was an improvement over any collar button ever made. One time at the Danbury, Conn., Fair I saw him make a terrific pitch and his sales were tremendous. I worked that fair with muscle exercises with Muscle Man Earl Liederman. I also traveled with Warren Lincoln Travers, champion weight lifter; Abe Boshes, and Young Sandow, the strong man. I also pitched health books for Bernarr Macfadden."

**CINCINNATI'S** . . . Food and Home Show at the Queen City's Zoo, which always has proved a winner for pitcheroos making the event, will be held August 17-30 this year, it was announced last week by J. F. Heusser, zoo manager. Heusser said at the event's annual kick-off dinner Wednesday (15) that 106 of last year's 200 exhibitors already have reserved space for the show.

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10" Agate Cathead . . . . . Gr. 6.25	15" Agate Mickey Mouse Head . . . . . Gr. 9.00
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## Music Operator Retains Top Dollar Investment

### Billboard Survey Explains Reason Behind Juke Box Classification

(Editor's Note: This is the last in a series of features based on The Billboard's 1953 Survey of Coin Machine Operating Companies. Survey results were obtained thru a questionnaire mailed to 3,000 firms. A total of 275 completed questionnaires formed the basis for the articles.)

CHICAGO, April 18. — The modern-day operator may use

several different types of equipment in his routes but despite the wide diversification he looks upon himself as a juke box operator. Proof of this was 83.1 per cent of all the operators, participating in the survey, indicated

they regarded themselves music men.

The operator after operator answering the survey clearly indicated substantial investments in games and venders as well as music machines, the heart of most of them seemed to be in their far-flung juke box routes and that they basically considered themselves juke box operators.

The percentage breakdown was as follows:

Juke Box Operator.....	63.1
Vending Machine Operator..	17.5
Pin Game Operator.....	14.6
Arcade Owner .....	2.9
Kiddie Ride Operator.....	1.5
Scale Operator .....	.4

Commented the survey: "Despite the wide diversification obvious from the operators' answers to earlier questions, six out of 10 of the group think of themselves as phonograph operators."

"Keeping in mind that an operator pays as much for a

(Continued on page 119)

## St. John, N. B., Okays Pins

ST. JOHN, N. B., April 18.—After an absence of about 10 years, pinball machines have reappeared in the St. John area. Allowed with the approval of the police, the pinballs are on location in pool rooms, bowling alleys, soft drink spots, clubs, tobacco stores and food shops.

After 10 years, pinball games were given the okay by city officials. There is talk of legislation being introduced calling for the normal licensing of the machines at a yearly fee.

## INDIANA PINS

### New Suits Filed On Hasbrook Act

INDIANAPOLIS, April 18. — Upon the outcome of litigation testing the constitutionality of the new Indiana anti-gambling law act may hinge the future of a large segment of the State's amusement operations.

Possession of games, which offer payoff prizes or even free plays, is a felony under the new statute, punishable by a minimum of six months imprisonment and a fine of \$500. Enacted in the recently ended session of the General Assembly, the law became effective Monday (13).

Indianapolis pinball machine owners and distributors have already succeeded in obtaining a temporary injunction under which law-enforcement officials and agencies are prohibited from interfering with the operation of their equipment. Similar action has been initiated in Terre Haute.

#### Seizure

All devices, considered as serving the purposes of gambling, are subject to immediate seizure under the provisions of the new act. Repeated violations may be punishable by as much as 10 years imprisonment.

Gov. George N. Craig signed the bill even though the attorney general of the State, Edwin K. Steers, warned of its unconstitutionality. Hoosier lawyers generally believe that that portion of the law, which exempts churches and clubs from the penalties, render the act invalid.

A test in the Indiana Supreme Court is regarded inevitable.

Considerable confusion resulted in Indianapolis Monday (13) when Judge Clark of Superior Court issued an order temporarily restraining Indianapolis and Marion County law enforcement officials and Indiana State police from seizing games. Judge Clark set April 30 for arguments on whether his order should be made permanent.

The ban on interference with pinball machine operations re-

(Continued on page 119)

## MIAMI BEACH PINS

### Fla. Supreme Court Upholds License Fee

MIAMI BEACH, April 18.—The \$1,926.25 Miami Beach master license on pinball machines was held legal Friday (10) by the Florida Supreme Court at Tallahassee. But it left the door open for another court attack on the tax by John P. Morgan, Beach Amusement Company, which had sought a Circuit Court injunction in Dade County to stop the city's collection of the fee. Morgan claimed it would ruin a small operator of "coin games or devices of skill."

The Miami Beach assessment, the heaviest in the country, calls for an annual payment of \$1,926.25 for a master license entitling its holder to operate 40 pieces of equipment, with an additional levy of \$40.25 for every game above that number.

In preliminary sparring following Morgan's suit in November, 1952, Circuit Judge Pat Cannon had restrained the city of Miami Beach from confiscating the operator's machines pending a decision, and by ordering the bond posted by Morgan to be kept in effect.

#### Ruling

The Supreme Court ruled that Judge Cannon had erred in allowing the restraining order to continue in effect. The broad issue of whether the city of Miami Beach is justified in collecting the tax is to be decided in Circuit Court later.

"I am fighting for a principle which I believe should be of vital concern to the coin machine industry," Morgan said. "Besides being an outrageously high tax,

## OREGON ASSN. SETS BENEFIT

PORTLAND, Ore., April 18.—The Coin Machine Men of Oregon will run a benefit dinner and show Monday (27). William Goebel, president of the State-wide association, said proceeds would be used to purchase two television sets for hospitals.

The CMMO, which has built up a reputation thru its civic activities, will donate one TV receiver to the iron lung ward of the Good Samaritan Hospital and the other to the psychiatric ward of Holiday Park Hospital. Both are in Portland.

## Gottlieb Reps Begin Showings Of Grand Slam

CHICAGO, April 18.—Distributors of D. Gottlieb & Company this week started showings of the five-ball game, Grand Slam.

Key to Grand Slam play are three holes which serve as bases and illuminate when runners reach the bags. A ball dropping into any of these three holes registers high score and puts a man on base. Any time two men are on base a rollover switch, near the top of the playfield, lights up for replays. Other ways of making replays include making the 1-9 bumper sequence. After this series has been completed a replay lights on one of the 9 bumpers and moves from bumper to bumper. The ball must strike a lighted bumper to score this type of replay.

The new Gottlieb game has four home run targets. In Grand Slam play these runs are tallied on a special scoreboard, located just under the high score recording unit. Another feature of the game is an A-B-C rollover series. When these are hit, two home run rollovers at the bottom of the playfield light up for replays.

High score on Grand Slam goes to seven million. It is equipped with three pop bumpers and two powered flippers.

## Kitt Plans Export Trip Thru Europe

### Empire Owner To Visit Firms In 5 Countries

CHICAGO, April 18.—Gilbert Kitt, owner of the Empire Coin Machine Exchange, will fly to London Friday (24) to begin a four-week tour of Europe. He will confer with several of Empire Coin's customers, make direct contact with operators who have sought deals in recent



GILBERT KITT

months, and also study the possibility of importing some European-made equipment.

Among the major cities on Kitt's trip, all of which will be by plane, are Paris, Brussels, Geneva and, if time permits, Rome and Dublin. Wherever practical, Kitt will accept local currency as deposits against shipments to help overseas customers minimize the need for using up dollar credits.

Empire Coin was organized by Kitt in 1941 and since that time has expanded steadily in both the domestic and foreign fields.

The firm now is generally considered to be one of the largest distributor houses in the country and handles virtually every type of game and vender. Among the lines it handles on an exclusive basis are games manufactured by United, Genco and Evans, the coin-operated automatic picture machine made by Auto-Photo, and Evans music machines.

Empire Coin's export division has grown fast in the past four years. The firm's game export shipments in the past year alone were to 25 countries.

## Gaunt Joins Badger Sales

LOS ANGELES, April 18.—Fred Gaunt, veteran coinman, joins Badger Sales Company here Monday (20) as sales manager in the coin machine department. He is being added as a staff man and will confine his activities to new and used coin-operated equipment, William R. Happel Jr., head of the firm, said.

Gaunt moves to Badger from the C. A. Robinson Company, which he joined in February, 1952, after 10 years with the Bud Parr firm, General Music. Prior to joining General, Gaunt had his own jobbing firm, Trojan Novelty.

A native of Kentucky, Gaunt entered the coin machine field in the vicinity of Louisville with his brother, Walter, about 1926. Together they distributed the old Seeburg piano in that section. He came to California in 1929 and was with AMI until about 1934. Leaving that distributorship, he operated a general route in this city, Palm Springs, Banning and other towns, again being associated with his brother. In 1941, he opened his jobbing business, which he conducted until 1942, when he joined General Music.

His brother Walter is one of the oldest operators in the business and has routes in the vicinity of 29 Palms.

## Perkins Sets Export Trip

CHICAGO, April 18.—Herb Perkins, owner of Purveyor Distributing Company, will leave Wednesday (22) by plane for Los Angeles and following a week there will fly to Hawaii and Australia to set up new contacts for his expanding export business. In February and March Perkins made a similar trip to several South American countries (The Billboard, February 28).

Perkins stated that new business developed as a result of his South American journey convinced him that export sales in both Hawaii and Australia could be similarly increased thru direct contact.

## No. Illinois Ops Find Dime Play Switch Okay

ROCKFORD, Ill., April 18.—The switch to dime play by game operators in this area two months ago (The Billboard, February 21) was termed a success by the four who spearheaded the drive—Louis Casola, Harold Hildebrand, Charles Marik and Ronald Meline.

Casola stated that the average gain in receipts was approximately 5 per cent and there were even some isolated instances where the increase was as much as 100 per cent. Tho the change-over reflected a decline in play, the operators here believe that play as a whole will continue to improve and be back at peak levels soon.

The switch to dime play on pinballs was accomplished following careful planning by operators. Each studied the play

report of his routes and then discussed the merits of the change-over with location owners. In all but one case the proprietors were willing to give dime play a trial. The exception, a woman location owner, finally agreed to give the switch a test after Casola guaranteed her a two weeks commission equal to the stop's highest return in any two weeks during the previous six months. In her location, play stayed up and receipts doubled.

The four Rockford operators now believe it is only a matter of time before dime play on new equipment spreads to most sections of the country. Two of the things which have helped the launching of 10-cent play on five-ball units were the success of dime play on music machines and shuffle games.

## Calendar for Coinmen

- April 19.—National Automatic Merchandising Association, area meeting, Baker Hotel, Dallas.
- April 20.—Westchester Operators, Guild, Inc., American Legion Hall, White Plains, N. Y.
- April 21.—National Automatic Merchandising Association, area meeting, Plaza Hotel, San Antonio.
- April 24.—National Automatic Merchandising Association, area meeting, Rice Hotel, Houston.
- April 27.—Central States Music Guild, Inc., monthly meeting, 805 Main Street, Peoria, Ill.
- April 28.—National Automatic Merchandising Association, area meeting, Roosevelt Hotel, New Orleans.
- May 14.—Music Operators of Northern Illinois, monthly meeting, Place to be announced.



## Dr. Pepper Bows \$538 Cup Vender, No-Down-Payment, 3-Yr. Financing

Single-Flavor, 250-Cup Unit Features Simplified Design, Manual Operation

DALLAS, April 18.—A new low-cost cup vender plus a no-down-payment, three-year finance plan was announced by the Dr. Pepper Company at a press preview party at the Adolphus Hotel here Friday (17). The 250-cup single flavor unit, produced for the beverage firm by the Mitchell Company, a Dallas heavy machinery manufacturer, will list for \$538.20 cash f.o.b. or \$592.83 on the finance plan. The Dr. Pepper program, the first to offer a no-down-payment method of purchase for cup equipment, is the second time-payment program announced in the cup beverage vending industry over the last two weeks. Pepsi-Cola Company introduced a low down payment two-year plan in co-operation with three vender manufacturers March 28 (The Billboard, April 4).

Using the no-down-payment plan, the purchaser would pay \$16.50 per month on each vender, 5 per cent interest on the unpaid balance.

Carl Boyle, manager of Dr. Pepper's national cup vender sales division, said that a number of special showings have been scheduled over the country. He stated that field service and maintenance instruction will be made available to operators.

Leonard M. Green, president of Dr. Pepper, stated that the new machine, Model M-250, was the result of research for a low-cost cup vender started two years ago. He said a number of hand-tooled models have been field tested in metropolitan areas and "proved themselves mechanically and financially."

### Specifications

Specifications of the new model: 20.5 inches deep, 22.5 inches wide, 63.75 inches high; adjustable leveling legs give from three to six inches floor clearance. A manual delivery system is used; downward stroke of a lever, after deposit of coin, effects automatic cup drop and mixing of sirup and water.

There are no relay switches, solenoids, transformer, electrodes (Continued on page 119)

## CITY MILK PROGRAM

### Profit Factor Slows Quart Vending Growth

MASPETH, N. Y., April 18.—City Milk Company is determined to follow a slow and cautious course in its quart milk vending operation in New York City, according to Ben L. Simon, president.

A little more than two months ago (The Billboard, February 14), City Milk had Rowe vendors in 70 buildings, servicing 6,000 families. An installation in the Bronx this week brought the total to 80, and indications are that the rate of growth will continue at about 10 new units a month.

Milk is perhaps the most competitive of all commodities—profits are not measured in cents—they are measured in mills. The minute profit margin is the factor that determines the nature of the milk business in New

York. Simon puts it this way: "Most businesses must think mainly in terms of profit—but not this one—to us, volume is more important."

In order for a milk distributor to be successful—whether he sells his milk thru retail, home delivery or vending channels—he must have a steady number of customers, who buy from him day after day, month after month. "When you operate on a margin of a few mills a unit, you can't depend on selling people just once in a while, or when they can't get milk from any other source," Simon said.

### There to Stay

When City Milk installs a quart vender in an apartment building, it is there to stay—no (Continued on page 119)

## DIVERSIFICATION \$\$

### D. A. Estey Cites Factors in Success

PORTLAND, Ore., April 18.—Diversification in merchandise has been a principal factor in building the D. A. Estey Company into one of the largest vending operations in this region, according to Dewey Estey, president.

Continuing its program, the firm recently purchased the cup drink operation of C. W. Sanborn, and ice cream equipment is to be added shortly. The Sanborn purchase involved 37 multi-drink machines, mostly in theater locations. The firm's enterprises include cigarette, candy, gum, coffee phase is to be expanded further, awaiting only delivery of more machines.

### Diversification

Estey finds that diversification is essential in signing new locations, especially industrial, in which the firm specializes.

"It's getting so plant management wants the entire line installed before signing up," said

Estey. He noted that availability of varied merchandise offers a convincing sales argument in approaching a prospect.

The company, however, avoided the error of trying to achieve the economies that might seem promising by servicing all types of machines in one route call. Rather, Estey said, each line is conducted as a separate operation.

"In the first place, the servicemen are of different types. A man must be almost a master mechanic to cope with both cold drinks and coffee machines," he observed. "Handling of carbonated-water tanks and operation of switches calls upon more skill on the part of the serviceman. Servicing candy machines, on the other hand, is a relatively simple operation."

### Service Pattern

Another factor working against combining such servicing is the (Continued on page 109)

## PX, Supplier Figures Talk At NAMA Meet

### Goldman Announces New Assn. Project To Be Introduced

WASHINGTON, April 18.—Approximately 75 operators, manufacturers and sales representatives at the National Automatic Merchandising Association area meeting at the Mayflower Hotel here Monday (13) heard industry and military spokesmen discuss vending.

Meyer Gelfand, G. B. Macke Corporation, Region III chairman, introduced the speakers. Lt. Col. R. W. Endsley, Regional Officer of the U. S. Army and Air Force Post Exchange Service, spoke on "Doing Business With the Post Exchange Service"; Ray Jones, vice-president, Philip Morris & Company, discussed "Facing the Facts on Cigarette Smoking Trends."

George Duckett, G. B. Macke operations director, presented "The Washington Story on Sanitation." A NAMA board of directors (Continued on page 109)

## Award Stoner Gov't Contract

AURORA, Ill., April 18.—Stoner Manufacturing Company was awarded a \$1,403,368 contract by the Chicago Ordnance District last week. The contract, for cartridge cases, was the largest of four let at the time.

## COOKIE MFRS. CITE VENDERS

### Sales Soar, Customer Market Established; More Op Aids

CHICAGO, April 18.—Cookie manufacturers continue to increase their sales to the vending field as operators in turn step up annual sales and profits on the baked sweets. Back of this steady uptrend in automatic merchandising of cookies is the fact that every year since 1939 the volume has jumped sharply. Today, the result is a greater variety of flavors, better packaging, high count packs, an attractive profit margin and an established public demand for cookies thru vendors.

The marked increase in coffee vending, and the constant gains in cup soft drink equipment in the postwar years, also have been important contributions to the rising upcurve in cookie sales.

Industrial locations, especially those where women make up a

portion of the work force, are solidly entrenched as top cookie volume spots. Schools, offices and general transient-type installations are also proved cookie locations.

### Dime Sales

A comparatively new entry in the cookie vending field, the dime package, may see some surprising gains this year. One example is the 10-cent peanut butter cookie being used in the all-dime candy vendors just installed in Chicago's subway system. According to the operator, Transit Sales, Inc., the dime cookies are running in fifth and sixth place in rate of sales in their seven and eight-column machines.

Because the future of cookie vending appears to offer more opportunity for high-volume sales, cookie firms are planning on re-

## Cup Vending Regulations For Armed Forces Posts

NEW YORK, April 18.—The Public Health Committee of the Paper Cup and Container Institute this week announced suggested regulations for cup drink vendors serving the Armed Forces. The suggestions have been accepted by the Division of Medical Sciences of the National Research Council.

The regulations set forth, "A coin-operated beverage vending machine shall mean any device, which, upon the insertion of a coin, activates certain mechanisms and dispenses into a single service paper cup or paper container, carbonated or non-carbonated

beverages, coffee, tea, hot chocolate, soups and other liquid food." These regulations apply "only to vending machines which dispense beverages or liquid foods in disposable single service paper cups and similar containers."

The regulations regarding paper cups and containers would require that the design of the machines permit adding cups and containers from original wrappings or packages without handling their surfaces, and providing against dust, leakage and other contamination.

Containers for waste cups would not be permitted as part of the machine, but separate waste containers would be required adjacent to each vender. Such waste containers must be self-closing, water-tight, readily cleanable and plainly marked.

A device to prevent operation of the vender after supplies of paper cups or containers were exhausted would also be required.

## Maxwell Ups Coffee Price

HOBOKEN, N. J., April 18.—C. R. Duke, sales manager for Maxwell House vending machine coffee, this week announced price advances for the firm's product.

Effective Monday (13), orders of from one to four cases will sell for \$2.64 per pound f.o.b. and those from five to nine cases for \$2.62 per pound, f.o.b. Orders of from 10-24 cases will sell for \$2.62 per pound, prepaid, 25 or more cases will sell for \$2.60 per pound, prepaid.

Duke said the increasing demand and a static supply situation had caused green coffee costs to rise, and that this was responsible for the increase in cost of vending machine coffee.

## Wrigley Sets \$91 Price On Nickel Gum Consoles

CHICAGO, April 18.—William Wrigley Jr. Company announced this week its four-column manual nickel gum consoles, following complete renovation and minor mechanical changes, were being offered for \$91.

On a 24-month finance arrangement, the per machine price for minimum orders of 10 machines is \$96, f.o.b. the new Wrigley warehouse in Teterboro, N. J.

The four-column consoles, originally introduced in 1949, were initially placed for test purposes with established operators in various parts of the country by Wrigley, which retained ownership. Outright sale was by-passed until their subsequent withdrawal and renovation.

To date, approximately 400 machines of the 1,000 produced have been rebuilt, with 200 of

this number already ordered by operators who conducted earlier tests. Latter, Wrigley spokesmen said, are being given preference when filling orders. Transit Sales, Chicago, has 40 of the rebuilt units in its subway locations.

The renovation is being done by Self-Lok Corporation, New York, as the original models are returned by operators. Standard colors of the units are hammer tone grey with red top. Capacity remains unchanged: 75 nickel packs to each column for a total of 300 packs.

## National Holds Navy School

ST. LOUIS, April 18.—National Rejectors, Inc., is providing instructors to teach Navy personnel how to repair and maintain coin operated equipment. The special service was devised to effect proper maintenance of drink vendors now installed aboard most Navy vessels.

Russ Penly, Atlanta branch manager, is currently instructing Navy classes at a school in Norfolk.

National officials point out that the Navy school is part of a nation-wide program. Service centers, to give maintenance and instruction help to operators, are now set up in Chicago, Atlanta, Dallas, Los Angeles, Long Island and New York.



**Mr. Operator . . .**

A battery of **BABY GRAND DE LUXES** and **ROCKET CHARMS** will send you back to your Victor Distributor again and again and again with repeat orders.

**IMPORTANT: ONLY A SPECIALLY BUILT BABY GRAND DE LUXE WILL VEND ROCKET CHARMS**

**This Is What Operators Are Saying About Victor's ROCKET CHARMS and BABY GRAND DE LUXE . . .**

" . . . 12 Baby Grand Deluxe and Rocket Charms on test location in this area emptied on average of every 8 to 10 days . . ."

C. B.—Green Bay, Wisc.  
"I made a net gross return of \$199.20 on 17 Baby Grand machines with Rocket Charms in 4 weeks . . ."

M. H.—Dallas, Texas

" . . . the Rocket Charm vender . . . has grossed \$172.10 for the past two months . . . the machine sold empty . . . in ten days."

M. E.—Dallas, Texas

" . . . we have just finished checking 8 machines with Rocket Charms and after commission . . . we had \$93.90, or \$11.73 per unit for the first ten days."

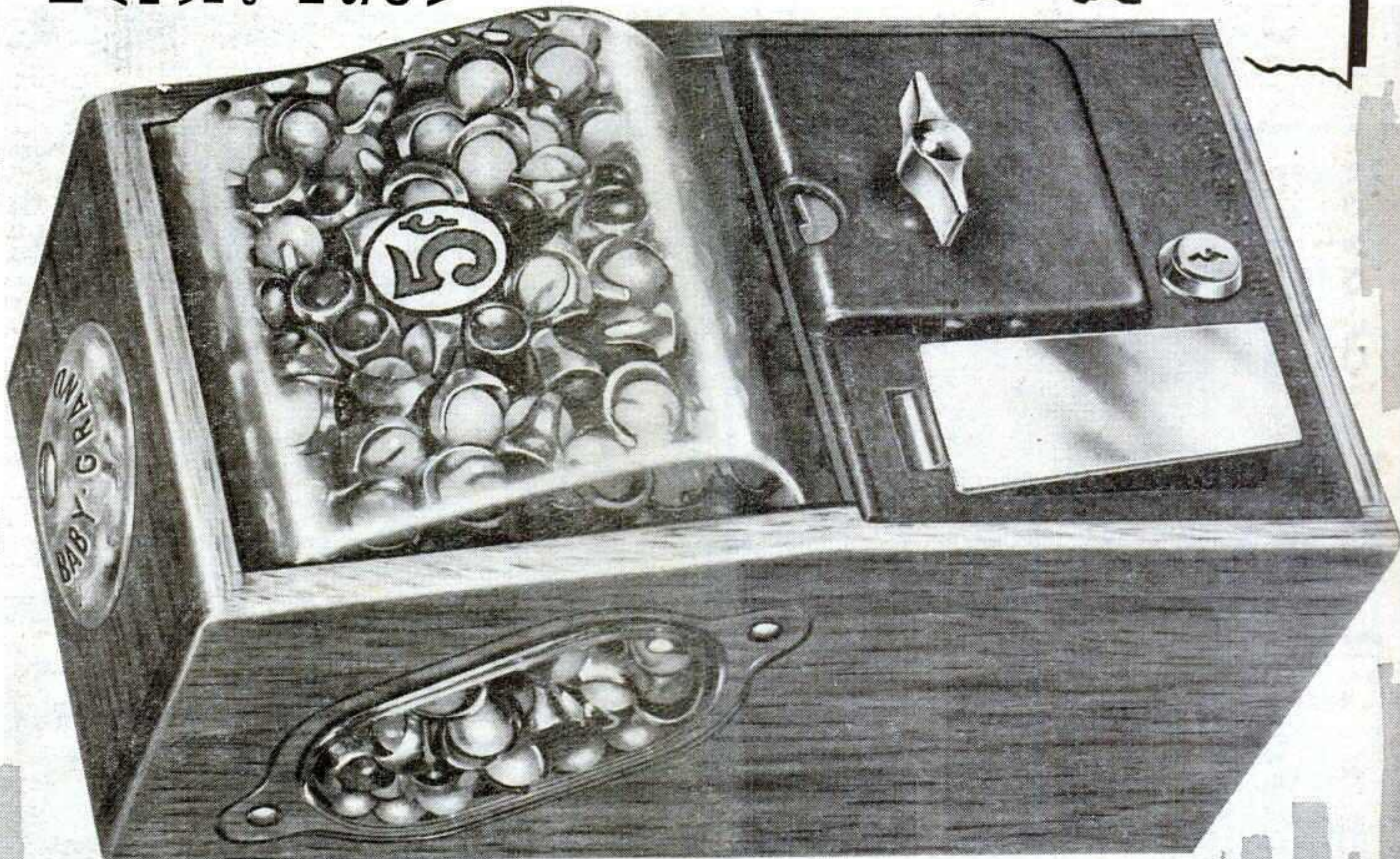
V. R. H.—Dallas, Texas

"This machine (Baby Grand with Rocket Charms) has grossed . . . \$150 during the two months it has been on location. . . ."

C. N.—Dallas, Texas

" . . . one of the finest money earners we've ever had on location. Baby Grand with Rocket Charms has been grossing about \$12 to \$15 every ten days. . . ."

J. N.—Chicago, Ill.



# Big Big!

*is the WORD for*  
**VICTOR'S**  
NEW COMBINATION  
**ROCKET CHARMS**  
and  
**BABY GRAND DE LUXE**

Featuring all the earning power that can be packed into a Bulk Vender . . .

Test locations show that **ROCKET CHARMS** and **BABY GRAND** empty in 4 to 5 days. **BABY GRAND** holds 500 **ROCKET CHARMS**.

1 Baby Grand Deluxe (5c Play) . . . \$14.50	4 Baby Grand Deluxe . . . \$57 per case of 4
500 Rocket Charms . . . . . 10.00	2000 Rocket Charms . . . 40

Total cost of single deal . . . \$24.50    Total cost of case deal . \$97

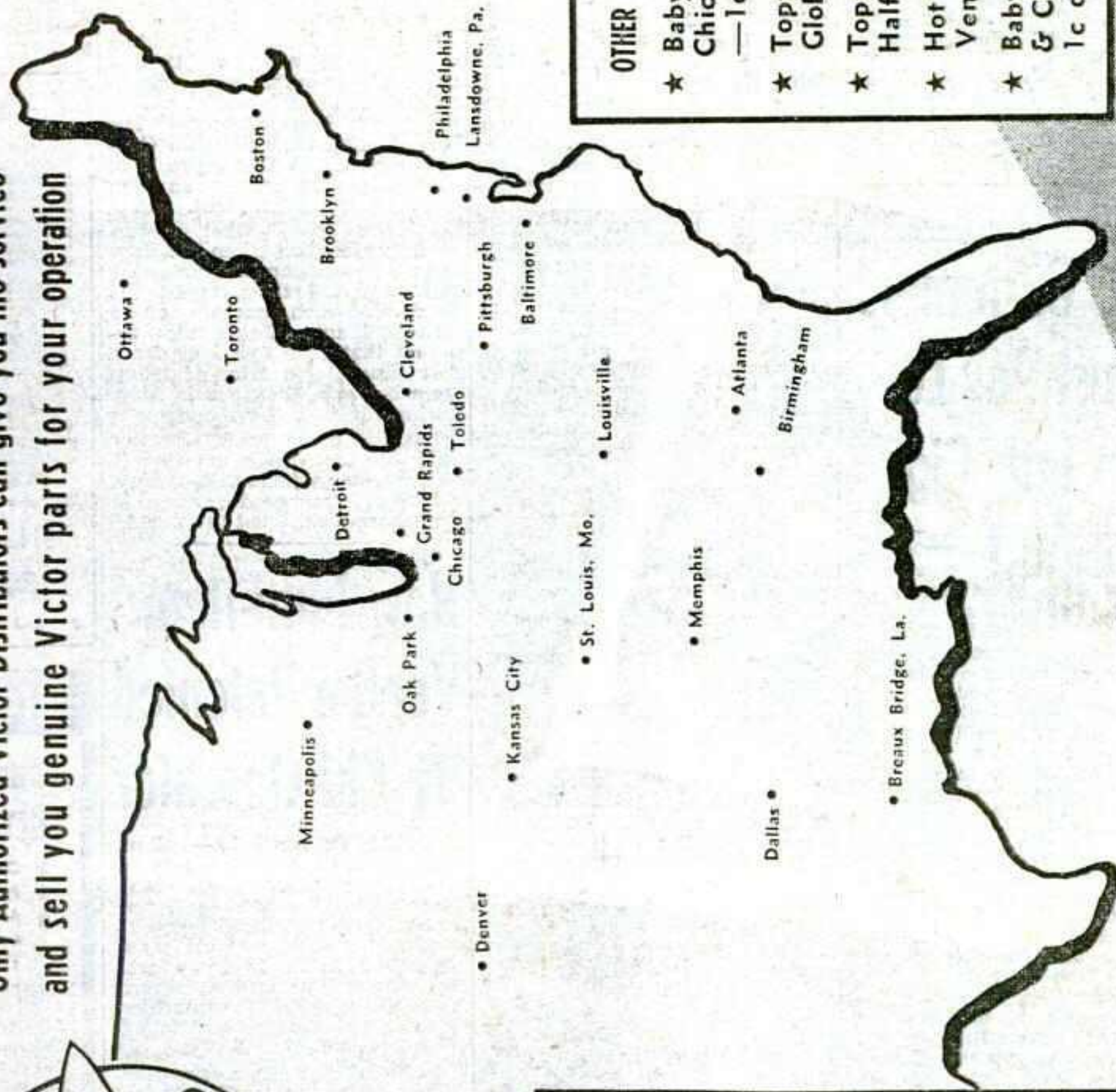
Your Gross Profit at 5c per play is \$50 per 1,000



Wherever you are...  
 There is a VICTOR distributor available to handle  
 your orders for BABY GRAND and ROCKET CHARMS



Only Authorized Victor Distributors can give you the service  
 and sell you genuine Victor parts for your operation



CONTACT YOUR NEAREST VICTOR DISTRIBUTOR . . .

Listing is Arranged Alphabetically by Cities

- |  |  |  |
|--|--|--|
| 1 ATLANTA, GA.<br>H. B. Hutchinson<br>860 North Ave., N. E.                | 10 CLEVELAND 8, OHIO<br>Confection Sales Co.<br>10008 St. Clair                      | 20 MINNEAPOLIS, MINN.<br>Ellingsworth Supply Co.<br>659 Adams St.  |
| 2 BALTIMORE 2, MD.<br>Pathway Machine Corp.<br>715 Ensor St.               | 11 DALLAS, TEXAS<br>Graft Vending Mach. & Supply Co.<br>2841 W. Davis St.            | 21 OAKLAND, CALIF.<br>Standard Specialty Co.<br>5115 E. 14th       |
| 3 BIRMINGHAM, ALA.<br>Birmingham Vending Co.<br>540 Second Ave., N.        | 12 DENVER 19, COLO.<br>Star Vending Co.<br>510 West 4th Ave.                         | 22 OAK PARK, ILL.<br>R. H. Adair Co.<br>6926 W. Roosevelt Rd.      |
| 4 BOSTON 20, MASS.<br>Champion Nut & Chocolate Co.<br>1194 Tremont St.     | 13 DETROIT 5, MICH<br>Mill Vending Service<br>11240 Linden Ave.                      | 23 OTTAWA, CANADA<br>Regent Vending Machines, Ltd<br>779 Bank St.  |
| 5 BREAUX BRIDGE, LA.<br>LeBlanc Vending Co.<br>P. O. Box 324               | 14 GRAND RAPIDS, MICH.<br>Miller-Newmark Distributing Co.<br>42 Fairbanks St., N. W. | 24 PHILADELPHIA, PA.<br>Veedco Sales Co.<br>2124 Market St.        |
| 6 BROOKLYN 3, N. Y.<br>Pioneer Vending Service<br>590 Albany Ave.          | 15 KANSAS CITY 1, MO.<br>Bernard K. Bittorman<br>4709 E. 27th St.                    | 25 PITTSBURGH, PA.<br>Sidmore Vending Co.<br>2137 Fifth Ave.       |
| 7 CHICAGO, ILL.<br>Devices Novelty Sales Co.<br>1624 N. California         | 16 LANSLOWNE, PA.<br>Roy Torr  | 26 ST. LOUIS, MO.<br>I. Rosenfeld Co.<br>3218 Olive St.            |
| 8 CHICAGO 22, ILL.<br>Logan Distributing Co.<br>627 Milwaukee Ave.         | 17 LOS ANGELES 6, CALIF<br>Ace Vending & Distributing Co.<br>2702 W. Pico Blvd.      | 27 TOLEDO 14, OHIO<br>Arthur Graff<br>3121 Strathmore              |
| 9 CLEVELAND, OHIO<br>Cleveland Coin Machine Exchange<br>2021 Prospect Ave. | 18 LOUISVILLE, KY.<br>Gardner & Lose, Inc.<br>2611 Halle Ave.                        | 28 TORONTO 4, CANADA<br>Tiverton Enterprises<br>738 Lansdowne Ave. |

For information on "ROCKET CHARMS" Contact

EVERETT GRAFF, 2841 W. Davis St., Dallas, Tex. Phone Yale 8323

- OTHER VICTOR PRODUCTS
- ★ Baby Grand DeLuxe
  - ★ Chiclé Treats Vender — 1c Play
  - ★ Topper DeLuxe Globe Style
  - ★ Topper DeLuxe Half-Cabinet Style
  - ★ Hot Pop Popcorn Vender
  - ★ Baby Grand DeLuxe & Chloro Treats — 1c or 5c Play

**VICTOR VENDING CORP.** 5701-13 W. GRAND AVENUE  
 CHICAGO 39, ILLINOIS  
 Manufacturers of the Famous Line of TOPPER Venders

EVERYBODY, but EVERYBODY will want . . . CIGARETTE PACKS



Camel, Chesterfield, Old Gold, Philip Morris, Helmar, Marlboro, Murad, Lucky Strike, Sweet Caporal, Raleigh, Kool, Herbert Tareyton, Pall Mall, Parliament . . . 15 different packs in all; quite a Series for children to collect.

\$15.00 Per F.O.B. 1,000 Jamaica, N. Y.

With 30 FREE Display Stickers advertising this feature gimmick. Or: AT YOUR DISTRIBUTOR

Big, as big as we could make it to vend perfectly. Beautiful, as beautiful as nine colors of printing could reproduce these packs authentically.

Ask ANYBODY and EVERYBODY -Who gave you CIGARETTE PACKS, Luminous Bulbs and False Teeth?

SAMUEL EPPY & Co., Inc. 91-15 144th Place Jamaica 2, N. Y.

OPERATION SAND-BLAST Coke Bottler Tackles Vender Sanitation in New Manner

BILOXI, Miss., April 18.—Consistent use of a midget sand-blaster is enabling the Coca-Cola Bottling Company here to meet climate-induced maintenance problems on a route of more than 400 drink venders.

The bottler, whose territory incorporates one of the Air Force's largest training centers as well as the famous Biloxi gulf coast resort beaches, has achieved nearly a complete saturation of the area with bottle machines. Over 250 are in operation at Keesler Air Force Base, and a slightly smaller number are distributed thru the hotels, motels, lodges and beach centers.

Because of the humid, highly corrosive climate of the Southern Mississippi area, venders require

constant policing and repair, not only from a mechanical but from an eye-appeal standpoint, according to Monroe Johnson, manager. Most vending units operated by the firm show an active "appearance life," one-third or more shorter than those in other areas of the country. Therefore, the reconditioning shop is an extremely important item in maintaining sales.

Every vender, when brought in off of any of the 15 routes maintained by Johnson, is completely stripped, every part thoroly tested and worn parts replaced. The cabinet is given a new paint job inside and out before it is re-assigned to another location. Exterior painting with the Coca-Cola red enamel has never been a serious problem, but interior surfaces, and those hard to reach with paint brush or spray gun, had always presented difficulty.

Last year, experimenting with various means of getting into narrow areas, under crimped or rolled edges on vending machines, Johnson hit upon the idea of utilizing a portable sand-blaster. While he knew from experience that other bottlers in the South, notably a Coca-Cola bottler at Panama City, Fla., had been able to adapt professional sand-blasting equipment for not only cleaning of vending machines, but even bottling equipment, Johnson felt that such facilities were necessary only for "the hard-to-get places" in his own system.

The result of much market scouring was a small sand-blasting outfit, which, purchased at a cost of less than \$50, has proven the complete answer. The sand-blaster closely resembles an ordinary paint-spray gun, with handle, metal container for the fine-gritted sand used, and a low cost, easily handled nozzle gun to direct the flow. To use it effectively, all that is necessary is to screw the sand-blaster onto an air compressor.

"We were extremely fortunate in the fact that the beaches on a short distance away furnish the finely-grained sand we need," Johnson said.

The sand-blasting system he worked out so well that the interior parts of the venders are now cleaned with it. All rust, grease, hardened sugar deposits etc., can be swiftly removed.

"We have never found it necessary to sand-blast the exterior of our coolers or venders," Johnson pointed out. "Paint remover, merely applied with brush, has proven more than adequate for that purpose, as we can simply coat an old, faded vending machine with paint remover, merely applied with on new red enamel, and get on its way more swiftly than attempting to blast off the paint job."

AX NO-TAX CIGS III. Customers Must Pay Levy On Ind. Cigs

CHICAGO, April 18. — The shipment of tax-free cartons of cigarettes to Illinois consumers from out-State firms ran into a snag this week. Occasion was the Tuesday (14) refusal by the U. S. Supreme Court to grant a rehearing in an earlier tax-evasion suit against firms involved.

It was estimated that Illinois lost as much as \$5 million a year in taxes as a result of the booming mail-order business. Phil Fuchs, director of the Chicago Association of Tobacco Distributors, stated that the "end of the fight is one of the best things that has happened for cigarette dealers."

Operators in suburban Chicago areas and thru the remainder of the State also forecast benefits following the end of tax-free sales competition.

As a result of the Supreme Court decision, one Indiana firm, Edward Sales, Hammond, announced it would start immediately to attach the Illinois 3-cent tax stamp on cigarettes "because customers will have to pay in the end."

Another leading Hoosier cigarette firm, however, stated it would continue to ship cartons without the Illinois tax stamps. The firm, Rolins Sales Corporation, Indiana Harbor, stated "its up to the customer to pay the tax."

Albert Meserow, attorney, who has been fighting the cigarette tax suits, declared he would ask a rehearing in the Supreme Court as a last move.

CATCH CULPRIT Hit Slugging In Bridgeport Brass Factory

BRIDGEPORT, Conn., April 18.—Driving against slug usage here, Secret Service agents apprehended Paul G. Devan, Trumbull, Conn., who allegedly used the spurious coins in Canteen Service Company equipment in a local plant.

The agents reported finding over 500 slugs in Devan's home, after working with security officials of the affected plant, the Bridgeport Brass Company. The investigation resulted from Canteen complaints that more than 4,000 slugs had been taken from its venders in the plant.

It was stated that Devan, an employee, had taken the slugs from a scrap heap in the factory and reworked them to fit the venders, which operate on a nickel. Plant officials also reported that they found evidence that dime and quarter-size slugs were being fashioned from scrap during the past few months.

Devan, if convicted, would be liable to a minimum fine of \$1,000 or one year in jail, or both.

It was announced that other arrests were expected to be made.

New Multi-Item Vender Patented By Chi Operator

CHICAGO, April 18.—Following almost three years of development, Harold D. Baum has completed a hand-built general purpose merchandise vender. It was tested in a local plant. According to its inventor, who has obtained patents on several basic features of the machine, it could be manufactured to sell for between \$500 and \$600.

Essentially, it is a five-shelf unit, offering up to 60 different items in five price ranges. While actual product delivery is achieved by gravity, an electrical-actuated "pusher arm" on each of the five shelves moves the selected item forward to drop into a sponge rubber padded receptacle.

Selection is made in this manner: deposit of a coin or coins actuates the motor standard on the shelf carrying items of the price deposited. Customer then turns a selection wheel which moves the pusher motor into position behind the product desired. This is determined by a row of top numbers which light up as the pusher mechanism is in vending position behind each row. When a button, which corresponds to the shelf number, is pressed, the pusher arm is then moved forward to drop the item into the delivery chute.

An average of six items is carried on each of the magazine channels of each row. Metal separators, riveted to an endless spring steel belt, hold the items in position.

The pilot model has a wood panel, exposing all five shelves for their full width. It is 38 inches wide, 22 inches deep and 66 inches high. Baum said that individual selections can be made from three to six seconds depending upon the last position of the pusher motor and the row position of the next item vended.

Products stocked in the test machine included hair tonic, hampoons, shaving cream, tooth paste, powders, perfumes, first-aid bandages, lotions, etc. Prices ranged, in even denominations, from 10 to 25 cents.

brands, a filter tip, or possibly a cork tip.

He declared that manufacturers who neglect king-size, cork-tip or filter-tip cigarettes are overlooking that part of the industry which is experiencing the greatest growth. American smokers, he added, spent more than \$500,000,000 in 1952 for cigarette brands that were not among the six leaders.

U. S. Tobacco Wins NATD Booth Award

NEW YORK, April 18.—The United States Tobacco Company's Information Center at the recent convention of the National Association of Tobacco Distributors at Atlantic City was given a special award "in recognition of its superb services to the wholesale trade and associated industries" at the convention.

The firm sponsored the public service booth in place of its usual commercial exhibit. It served as a center of information, announcements, telephone communication and messages. J. Whitney Peterson, U. S. Tobacco president, offered his company's space, facilities and staff for this purpose.

VICTOR'S TOPPER DELUXE GLOBE STYLE. 1 to 23 \$14.20, 24 to 47 \$14.00, 48 to 99 \$13.75, 100 or more \$13.20. Also comes in half cabinet style at same prices. We also have the New Baby Grand Deluxe Vender \$14.25 each \$13.25 each (100 or more). BIRMINGHAM VENDING CO. 540 2nd Ave., N. Birmingham 4, Ala.

"BIG PROFITS!" Vendors and Jobbers CHEWING GUM LINE! ★ Cellophane Wrapped ★ Fresh from the Factory ★ All Flavors and Types—PLUS Bubble Gums—1c, 2c, 5c Items! Half of Standard Brand Prices. All sizes Ball and Vending Gum, Chlorophyll Gum, Chiclé & Bub-L Chews, Baby Midget Chicks Tablet Gum. Three sizes—520, 320 & 250 per lb. AMERICAN CHEWING PRODUCTS 4th & Mt. Pleasant, Newark 4, N. J.

VICTOR'S Topper Deluxe Globe Style, VICTOR'S Topper Deluxe Half-Cabinet Style. 1 to 23 \$14.20 Ea, 24 to 47 \$14.00 Ea, 48 to 99 \$13.75 Ea, 100 or more \$13.20 Ea. PARKWAY MACHINE CORPORATION 15 Ensor St. Baltimore 2, Md.

IN STOCK VICTOR'S New Deluxe Model BABY GRAND CHICLE TREATS VENDOR. ORDER TODAY VEEDCO SALES CO. 2124 Market St. Philadelphia 3, Pa. Phone: LOcust 7-1448

SPECIAL OF THE WEEK! Record. & Refinished JEWEL VENDOR. Two compartment, 5c. vends all bulk mdse. Orig. cost \$29.50 \$10.00 EA. Mills 1c Adams Gum, 6-Col. \$17.50, Exhibit Card Vendors, 1c \$15.00, DuGrenier 1c Adams Gum, 4-Col. \$17.50, Columbus 1c Bulk \$8.00, Columbus 5c Bulk \$8.50, NW 1c Ball Gum \$7.50, NW 1c Mod. 39 Bulk \$8.50, NW Mod. 49, 1c or 5c \$12.50, Master 1c Bulk \$8.50, Silver King 1c and 5c Bulk \$8.50, Silver King, 1c or 5c \$8.50, Asco Hat Nut, 5c \$7.50. VENDING MDSE. Virginia Salted Peanuts \$34 lb., Spanish Salted Peanuts \$27 lb., Deluxe Nut Mixture \$49 lb., Cashews, 450 Count \$65 lb., Cashew Butts \$40 lb., Licorice Lozenges \$23 lb., Boston Baked Beans \$23 lb., Rainbow Peanuts \$23 lb., Confection Mixture \$23 lb., Baby Chicks (Tablet Gum) \$35 lb., Above Mdse. Pkd. in 30 Lb. Ctns. NEW AND RECONDITIONED VENDORS, PARTS, SUPPLIES, ACCESSORIES, BALL GUM, CHARMS, NUTS, EVERYTHING FOR THE OPERATOR. Send for Your Free Copy of Our New 1953 Catalog! 1/3 Dep. Req. With All Orders. RAKE COIN MACHINE EXCHANGE 609 Spring Garden St., Phila. 22, Pa. Lombard 3-2676

GIVE TO THE RUNYON CANCER FUND

From LITTLE ACORNS mighty INCOMES grow! Precision-Built for PROFITS! ACORN ALL-PURPOSE VENDOR. Vends CHLOROPHYLL GUM—all bulk mdse. Polished, easy-to-clean merchandise chute. Tamperproof! Held by top lock, body clamp only. Guaranteed mechanically—weighs less than 7 lbs. NEW! SILVER STREAK BRUSH HOUSING & BALL GUM WHEEL. OAK MANUFACTURING CO., INC. 11411 Knightsbridge Ave., Culver City, Calif. East & Midwest: M. J. Abelson Gen. Sales Mgr. 2033 Fifth Ave. Pittsburgh Phone: AT 1-6478 Pacific Coast Distributor: OPERATORS VENDING MACHINE SUPPLY 1023 S. Grand Ave. Los Angeles

Lorillard Sales Hit Record in '52: \$214 Mil

NEW YORK, April 18.—In a report to P. Lorillard Company, Robert M. Ganger disclosed that the firm did a \$214,000,000 volume in 1952, the highest in its history with a net income of \$5,700,000 some 13 per cent more than in 1951.

Ganger added that the first quarter volume for 1953 was ahead of the volume for the like period last year. He explained that the price increase in cigarettes had something to do with the upsurge, but pointed out that the increase was in effect only during the last three weeks of the period.

"Certainly the cigarette business in recent months has experienced the most turbulent times in its history," he said. "Never has the industry seen so much switching of brands and product loyalties. Not since the days of Turkish cigarettes, before World War I, have smokers had so many brands from which to choose."

He pointed out that the cigarette manufacturer could once concentrate, for the most part, on one leading brand. Now, he added, he must decide what he is going to do, not only about a regular-length cigarette, but also about one or more king-size

BASEBALL TOP. Spin the top when top stops spinning. PLASTIC \$3.00 per M, SILVER PLATED \$6.50 per M. A Natural tie-in with baseball season. Complete game of baseball may be played. Hexagon-shaped, 3/4" diameter. Plays indicated—(1, 2, 3 bases, home run and out). Embossed on top. Everyone will love playing with this sensational top. Also: A complete line of charms and feature items. All charms F.O.B. New York City, N. Y. PAUL A. PRICE COMPANY, 55 LEONARD STREET, NEW YORK CITY 13

"Smokeshop Lo-Boy"

THE NATION'S FINEST CIGARETTE VENDOR!

486 PACK CAPACITY

Tear Out and Mail This Ad for Details



Smokeshop Corp.

(AUTOMATIC PRODUCTS CO.)

250 West 57th Street, New York 19, N. Y.

VICTOR'S BABY GRAND ROCKET STYLE



1 Baby Grand DeLuxe (5c Play), \$14.50, 500 Rocket Charms, \$10.00. Total cost of single deal, \$24.50.

Pioneer Vending Service 590 Albany Avenue Brooklyn 3, N. Y. Phone: PResident 4-5358

BIG! BIG! BIG!



1 Baby Grand Deluxe, \$14.50; 500 Rocket Charms, \$10.00; TOTAL COST, \$24.50.

CHAMPION NUT CO. 1194 Tremont St. Boston 20, Mass.

ARROW

Guaranteed Reconditioned Machines. Acorn, 1c or 5c, \$8.95; Advance #11 B.G., \$9.50.

ARROW VENDING MACHINE CO. 102-17 Roosevelt Ave. Corona 68, N. Y. C., N. Y.

CONVERSIONS. We convert all types of cigarette machines to 25c or 30c operation!

CIGARETTE MACHINES. Unconditionally guaranteed! Silver quarter & King Size included, \$5.00 additional for 30c vendings.

Cookie Mfrs. Cite

Continued from page 104

tion and sales-wise, follow: Austin Packing Company, Inc., Baltimore, reported that its annual sales to operators since 1939 has grown steadily; today, it represents about 50 per cent of the firm's total volume.

Ernest H. Fox, president, stated that 80 per cent of its venter volume is made up of cheese and toasted peanut butter sandwiches. Double cellophane wrappers, introduced six months ago, are important in lengthening shelf-life, he said.

To aid the operator at the point of sale, Austin is continuing to furnish decals, pressure stickers and other promotion pieces without cost to the operator.

Fox declared that his company would continue to emphasize its product as a venter item. "We pioneered flat-pack cookies for venders in 1939," he recalled.

"We started offering cookie venter packs in 1951, sales were doubled in 1952, and we expect them to be doubled again in 1953," R. H. Goldstein, sales manager for Leaf Brands, Inc., declared.

Diversification

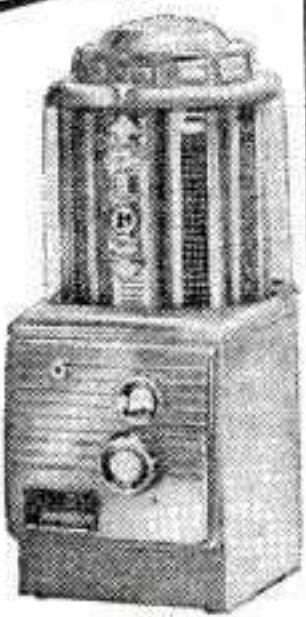
different frequencies in which calls are necessary, Estey pointed out. Cold drinks and coffee machines are serviced daily, whereas a cigarette machine might go as long as a week without requiring a refill.

Fast, dependable repair service is another keystone of the Estey policy. Four repairmen are on call during the day and another is available all night.

"Jack Pot Pays Off"



SELECTIVE TAB GUM VENDER



Holds Over 500 Pieces— 10 Columns— Fast, Easy Servicing

"I sure hit the jackpot with the new Northwestern Tab Gum Venders recently purchased. Getting them into good locations is a push-over... and do they pay off!"

THE NORTHWESTERN CORPORATION 2453 East Armstrong St. Morris, Illinois

SOLD AND SERVICED BY AUTHORIZED DISTRIBUTORS

- Badger Novelty Company 2546 North 30th Street Milwaukee 10, Wisconsin; Badger Sales Company 2251 West Pico Blvd. Los Angeles 6, California; Fisher Brown 2218 South Harwood, Dallas, Texas; King & Company 2700 West Lake Street, Chicago 12, Illinois; Maddox Sales & Service 8814 Kensington Parkway Chevy Chase 15, Maryland; Northwestern Sales & Service 440 West 42nd Street New York 18, New York; Northwestern Sales & Service 1198 Tremont Street Boston 20, Massachusetts; Parkway Machine Corporation 715 Ensor St., Baltimore 12, Maryland; Peanut Products Company 801 Second Avenue, Des Moines, Iowa; Peanut Products Company 1123 West 21st Street Indianapolis, Indiana; Peanut Products Company 910 Harney Street, Omaha, Nebraska; Rake Coin Machine Exchange 609 Spring Garden Street Philadelphia 23, Pa.; J. Rosenfeld Company 3218 Olive Street, St. Louis, Mo.; Viking Specialty Company 530 Golden Gate Avenue San Francisco, California; Vend-All Company 816 West 36th Street Minneapolis 8, Minnesota

MANDELL GUARANTEED USED MACHINES

Table listing various machines and their prices: N.W. DeLuxe 1c & 5c Comb. \$13.95; N.W. 39c Pop. 7.95; N.W. 25c Perf. B.G. 7.95; Master 1c Bulk Porc. 7.45; Master 5c Bulk Porc. 7.45; Master 1c & 5c Bulk Porc. 7.95; Columbus 1c Bulk 7.45; Silver King 1c B.G. or Midc. 7.45; Silver King 5c 7.45; Exhibit Post Card (Metal) 15.00; Advance #2 1c B.G. 7.45; Advance #11 Midc. 5.95

MERCHANDISE & SUPPLIES

Table listing merchandise and supplies: Pistachio Nuts, Jumbo Queen \$ .90; Pistachio Nuts, Vendors' Mix \$ .81; Cashew Whole \$ .65; Cashew Butts \$ .57; Peanuts, Jumbo \$ .36; Spanish \$ .28; Mixed Nuts \$ .55; Almonds 400 ct. 5 lbs. vac. pk. \$ .745; Baby Chicks \$ .85; Rainbow Peanuts \$ .30; Boston Baked Beans \$ .30; Hobby Mix \$ .30; Jelly Beans \$ .28; Licorice Lozenges \$ .25; M & M \$ .44; Assorted Fruit Charms, 100 ct. \$ .42

Ball Gum, all sizes, 200 lbs. min. Prepared, per lb. \$ .28; Adams Gum, all flavors, 100 ct. \$ .42; Wrigley's Gum, all flavors, 100 ct. \$ .47; Suchard Chocolate, 200 ct. \$ 1.20; Hershey's Chocolate, 200 ct. \$ 1.30; Minimum Order, 25 Boxes Assorted.

NORTHWESTERN SALES AND SERVICE CO

MOE MANDELL 440-442 W. 42nd St. New York 36, N. Y. LOngacre 4-6467

Over 67,000 ACTIVE BUYERS read The Billboard classified columns each week

Milk Program

Continued from page 104

matter how long it takes the vender to operate in the black, Simon pointed out. "Most locations start off at a fairly slow pace, then gather steam. At first, the vender is a gadget to the apartment dweller. Later on, he discovers that it dispenses the same quart of milk he buys at the corner grocery—but he doesn't have to carry it home and he can buy it exactly when he wants it. He also learns that it's the same milk the milkman delivers—but it's two cents cheaper."

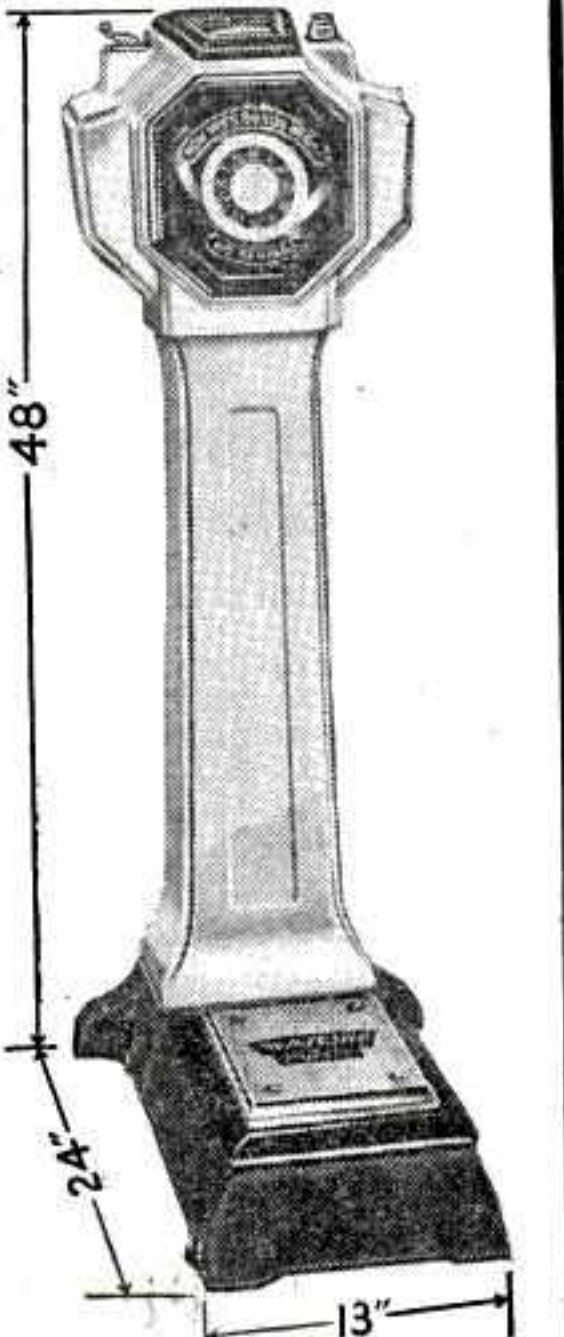
Home Delivery Off. Home delivery of milk in the New York area is falling off. With the home delivery price running two cents over the store price (current price is 22 cents in stores, 24 cents delivered), there is little likelihood that the trend will be reversed or even arrested.

Current Installations. The quart-size Rowe vender itself has been in the process of development for nearly four years, with the first installation in a Forest Hills, L. I., apartment building in 1949.

PX, Supplier

rectors panel answered questions from the floor.

Following the business session, Austin Packing Company gave a cocktail party which featured an address by NAMA president /aron Goldman. Goldman stressed that there were many complicated problems in the vending industry which could not be solved by individuals but which could be worked out thru concerted action by the association.



\$25 DOWN Balance \$10 Monthly ALL WEATHER SCALE COMPLETE CABINET AND BASE, CAST IRON PORCELAIN ENAMELED, FOR OUTSIDE LOCATIONS WRITE FOR PRICES

WATLING Manufacturing Company 4650 W. Fulton St. Chicago 44, Ill. Est. 1889 - Telephone: Columbus 1-2772 Cable Address: WATLINGITE, Chicago



You too will need a "M.C. Truck" like Sandy MacTight if you vend marbles.

MARBLES The Marble Season Is Here! NOW IS THE TIME

To Put Marbles in Your Machines AGATE-GLASS-ASSORTED COLORS Barrel of 50,000 size 9/16 \$49.00 Barrel of 40,000 size 5/8 \$39.00 Keg of 21,000 size 9/16 \$21.00 Keg of 17,000 size 5/8 \$19.00

ROY TORR Lansdowne, Pa.

WHAT ARE you VENDING?

Stick Gum? Ball Gum? Tab Gum? Bulk Merchandise? Mints? Stamps? Perfume Combs. Sanitary Products or other Merchandise?

ADVANCE Is the Vendor for You Cigarette Machines. All Models in Stock. Want more information? Write today to...

J. SCHOENBACH Factory Distributor Of Advance Vending Machines 1645 Bedford Ave., B'klyn. 25, N. Y. PResident 7-2900

## Rumor MOA May Form Own Copyright Organization

'No Comment,' Says Miller; BMI Action Is Cited

CHICAGO, April 18.—Juke box circles are buzzing with rumors that Music Operators of America is preparing to form its own copyright organization (similar to ASCAP and BMI). Owned and operated by MOA, the organization would insure operators of a supply of music not subject to ASCAP or BMI license fees in the event of passage of proposals to change the Copyright Act.

When contacted by The Billboard, George A. Miller, president of MOA, had no comment.

The McCarran Bill proposes to eliminate section 1 (e) of the Copyright Act of 1909, which exempts juke boxes from paying performance rights fees. The new bill proposes to exempt the owner of a single machine but proposes the owner of two or more coin-operated music machines should pay performance fees. It

currently has been referred to the judiciary committee. No hearings have as yet been set.

In opinions expressed by operators "off the record" it was felt that MOA is looking back upon the successful emergence of BMI, a decade ago, as a copyright organization following the radio industry's fight with ASCAP. Operators feel the venture is worth consideration in the event the present bill, or some later ASCAP measure, becomes law.

## HIT TUNE PARTY HUGE SUCCESS

3,500 Youngsters Jam Music Hall to See Favorite Artists

CLEVELAND, April 18.—Once again music predominated the Cleveland scene as 3,500 cheering teen-agers jammed the Music Hall Saturday (11) to hear and see 20 of their favorite artists and select a Hit Tune for the month of May.

Winner was Buddy Greco, Coral Records singer, who received the highest reading on the applause meter for his rendition of "You're Driving Me Crazy".

The big day started with 40 members of The Cleveland Press' High Timers, an organization of high school newspaper correspondents and editors, being entertained at a buffet luncheon in the Hotel Auditorium. They were the guests of The Cleveland Press and the Ohio State Phonograph Merchants' Association, co-sponsors of the Hit Tune Party. The teeners also were the guests of the stars of the show. They chatted and the kids gathered autographs as well as material for school paper articles.

With Joe Mulvihill, WTAM disk jockey and master of ceremonies, calling the musicthon to order, the show opened with the WTAM Morning Bandwagon, led by Henry (Hot Lips) Levine. Levine, now a staff member at

WTAM, was given nation-wide acclaim when he and three others formed the Chamber Music Society of Lower Basin Street.

### Talent Parade

This started off a talent parade that would have made vaudeville tycoons stare. Following the introduction of vocalists Johnny Andrews, Jackie Lynn, and Jay Miltner, came whistler Fred Lowry, singer Buddy Greco, harmonica player Richard Hayman, the Four Lads, the Ames Brothers, Ray Anthony, singer Vicki Young, singer Dolores Hawkins, singer Tony Morelli, the Toon Loons, the Gaylords, accordionist Bob Presti, and vocalists Bob Santa Maria, Barbara Page and Frank Amato. Interspersed were productions by the band and Levine's Dixieland congregation.

The reaction of the teen-agers was one of enchantment. Nancy Gore, a ninth grade student at Shore High School, said "It's greater than TV," and James Strainer, a Cathedral Latin sophomore, declared, "Nothing less than tremendous." Rickey Kiefer, an eighth grade student at Harding Junior High, felt that "movies take second place to the Hit Tune party." Others added, (Continued on page 113)

## MILLER'S 7-POINT PLAN SHAPING UP

Operators Give Wholehearted Support; Four Considered for Executive Post

OAKLAND, Calif., April 18.—George A. Miller, president of the Music Operators of America, announced this week that progress on his 7-point program is "coming along in wonderful fashion." "I can definitely say that MOA has made a place for itself in the industry," he said.

Miller's 7-point program was outlined at an executive committee meeting in Chicago, March 9-10. The program steps follow:

1. To set up a defense

against copyright legislation.

2. Ways and means to raise funds for this action.

3. Amend the bylaws to accept individual members.

4. Create a public relations program.

5. Make available MOA emblems for placement on juke boxes.

6. To organize a national charity program.

7. To create a tax council for the aid and benefit of member operators.

Miller announced that the defense measures to fight copyright legislation were building up.

"This time it seems the operators are beginning to feel the impact of the situation and we are receiving their wholehearted support," Miller said. "We have already interviewed four men to fill the position of executive director. It will be this man's duty to handle public relations, publicity, and contact the operators. As yet, we have not made a choice."

"We are making great strides in our program to have an MOA emblem placed on every member's machines. Artists are now drawing up ideas and we will shortly select the one that will be given to the operators. We are also working on cuts and mats to be used on the stationery of members, manufacturers, and record companies."

## Union Activity Keys S. Calif. Music Ops Meet

BURBANK, Calif., April 18.—About 35 San Fernando Valley operators at the semi-monthly meeting of the Co-operative Music Operators Tuesday night (14) heard reports on the two unions in the field, named a committee to check on personal property assessments, and designated Al Hanlin as temporary chairman of the next session, April 28. Merle Holmes was the chairman of the meeting held in the Sky Room at Lockheed Air Terminal here.

Following the dinner, the group settled down to business with Fred Darian and Jose Granson being introduced from Vogue Records in Hollywood. They distributed records of Darian's release, "Strange Bells" and "I Can't Forget You." The record, Walter Hemple, one of the COMO organizers pointed out, had been plugged on Peter Potter's television show, "Juke Box Jury," over KNXT.

Sam Abbott of The Billboard made a brief talk on association work and lauded the group for its co-operative spirit. Hemple added that since COMO's organization in February, there had not been a spot jumped in the area covered by the operators present.

### Reports

Clayton Ballard and Al Hanlin reported on separate visits with Frank Matula of the Teamsters' Union. Ben Korte and Red Catlin (Continued on page 113)

## Racine to Hold Dime Play Meet

RACINE, Wis., April 18.—The Phonograph Operators' Union of Racine will hold a special meeting Monday (20) at 7 p.m. in the Nelson Hotel. The main topic of discussion will be dime play. Operators from Racine, Kenosha, Milwaukee and Rockford have been invited to attend the gathering, which will be preceded by a dinner.

Principal speaker at the meeting will be Lou Casola, Mid-West Distributing Company of Rockford, Ill. Harold Hildebrand and Ronald Meline, Rockford operators, will give their views on how dime play has affected them.

## Wurlitzer V.-P. Moves Offices

CHICAGO, April 18.—R. C. Roling, president of the Rudolph Wurlitzer Company, announced Roy F. Waltemade, vice-president in charge of manufacturing divisions, is moving his headquarters in May from the executive offices at 105 West Adams Street here to the company plant at North Tonawanda, N. Y. He will continue to direct the operations of both the North Tonawanda and De Kalb, Ill., plants from his new headquarters.

## Info in Other Departments

Among the stories of general interest to the coin machine industry to be found in the General, Music and other departments up front in this issue of The Billboard are:

**DECCA TO BUILD UP HOUSE BAND.** Decca Records is mapping a big build-up for its new house band, The Commanders (Music department).

**CLASSICAL-FOLK LINES ISSUED ON DECCA EP'S.** Decca's Extended Play release will move out to distributors next week and include classical and folk selections (Music department).

**RCA GOES ON MULTI-LABEL KICK.** RCA Victor is kicking around the possibility of introducing two new labels—one r.&b. and the other jazz LP re-issues (Music department).

**BLUEBIRD, ENTRE SLASH PRICES.** Bluebird and Entre, low-priced classical labels of RCA Victor and Columbia, this week announced list price reductions to \$2.98 (Music department).

And many other informative news stories as well as the Honor Roll of Hits and pop charts.

## Michigan Court Holds Location Contracts Valid

Ackerman Recommends Operators Secure Firm, Recorded Leases

DETROIT, April 18.—Legal aspects of coin machine operation took the spotlight at the well-attended meeting of the Music Operators' Guild of Michigan at the Detroit Hotel. The evening was devoted primarily to a general discussion of location problems and policies.

Top item on the agenda was a presentation of the Rhodes case which was decided in court here a week ago. The Common Pleas Court held that a location contract was valid.

Irving B. Ackerman, counsel and secretary of the Guild, who had represented the music operator in the court battle, outlined the significant points. He went on to recommend that all operators obtain firm contracts or leases for each location, and then take steps to record them for their protection. In Michigan, unlike some other States, a statute provides for general registration of documents such as chattel mortgages, etc., with the County Register of Deeds, giving them

essentially the same enforceability as basic real estate deeds.

Another legal point that may save Detroit operators alone up to \$60,000 a year, also brought up by Ackerman, was a statement of a ruling that the Federal use tax on machines was an obligation of the location owner, and not the operator. Ackerman learned thru correspondence with the Internal Revenue Bureau that the tax must be paid by the person who maintains a box for use on his premises or permits a box to be maintained upon his premises, and not the one who maintains it as such. He cited Section 3267A of the Internal Revenue Code.

Most operators in this area are assuming the tax at present, as this has been the custom of the trade in relations with the location owners. However, with the discovery that the tax is no longer his obligation, the operator may find the way open to re-negotiations which may save him \$10 per year on each machine.

## Selection of Equipment Important for Profits

CHICAGO, April 18.—One of the most important decisions in the acceptance of a location by an operator is the selection of the right equipment for the greatest profit. In order to remain on the black side of the ledger, the operator must consider not only the placement of the machine, but also wall boxes, and extra speakers.

A spot check was made among Chicago operators to determine what yardsticks they use in placing equipment. Results indicated that most operators follow similar formulas.

All operators checked agreed that the main consideration should be the quality of the output. Some locations need extra speakers while others do not. The trend is toward more locations with multiple-speaker arrangements, it was agreed.

Bob Lindelof, General Music Corporation, said "We use as many as six to eight speakers in a location if we feel that it is necessary. Our aim is to have even distribution of music in all parts of the location. Some operators will cut down on the amount of speakers because of the cost factor, but we feel its worth it in the long run."

Several of the operators claimed they made checks within the location before placing speakers. One operator said the best way to ascertain where to put a speaker is to find out what part of the location has the most noise. It seems in several locations one particular area in the location gets more traffic than another, ie., the front of the bar,

the area nearest the kitchen, etc.

In considering extra speakers it must also be determined what volume level will be required. Restaurants usually require a low level of sound. Another consideration is the height of the speaker over the heads of the customers and the direction it faces. In narrow areas, a speaker can cause a rumbling effect because the sound is sent out at a right angle to the wall and causes an echo effect. In narrow areas it is best to face the speaker on a slight angle.

Mary Gillette, Gillette Distributing Company, agreed that speakers can make or break a location in some cases. She also went along with the other operators in saying that the individual location should dictate whether or not wall boxes are needed. John Oomens, of Walter Oomens' Sons, concurred and added that he did not have a single location using wall boxes.

All operators checked agreed that the following were main points to consider:

1. The music must first of all be accessible.

2. It must provide good listening. Some locations prefer soft music while others, out of necessity, prefer it loud.

3. Machines should be placed so that they encourage as much impulse play as possible.

4. In large locations where people remain seated, wall boxes at booths and tables do well. If the location is such that the wall box will only pull coins which would go into the machine anyhow, it is best to do without the wall box.

## NY Music Ops Set Plans for UJA Affair

NEW YORK, April 18.—A committee of the New York Music Operators' Association met here Thursday (16) to discuss plans for a dinner on behalf of the United Jewish Appeal.

The group meets again Tuesday (21) to select a chairman, pick a date and decide who will be honored at the affair. Probable dates are June 23 or September 15.

Serving on the committee are Al Denver, Sidney Levine, Max Weiss, Meyer Parkoff, Barney Sugarman and Nash Gordon. Asked to participate in the affair will be coin-operated game, ride and vending operators and distributors.

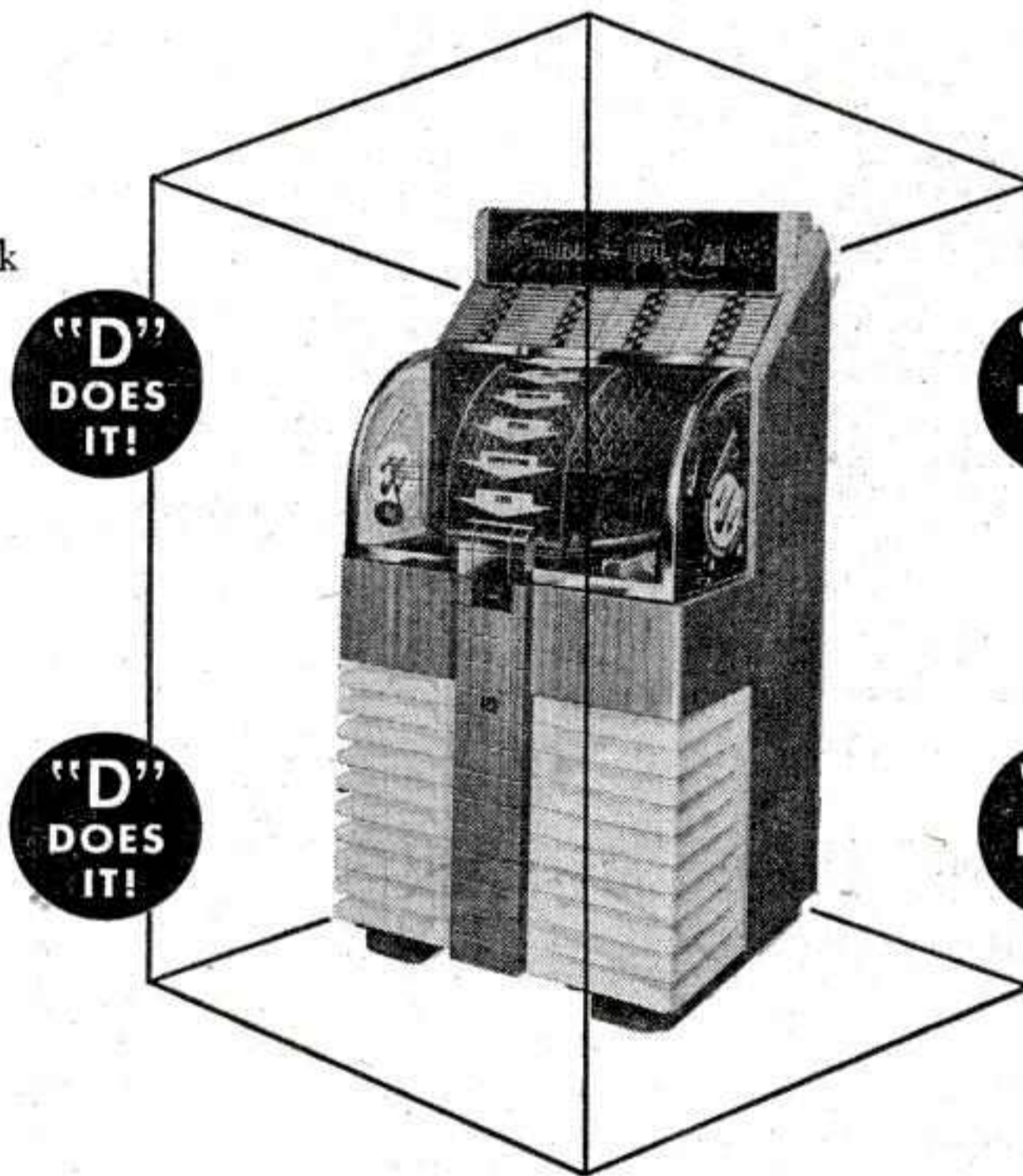


**Build Your Volume**

Supermarkets operate on quick turnover, volume sales. So does the profit-wise AMI Operator.

**Cut Your Overhead**

Supermarkets simplify operations to cut wasteful expense, keep maintenance at a minimum.



**Reduce Your "Down Time"**

Supermarkets are open for business early and late, as is the dependable, trouble-free AMI.

**Make Every Penny Count**

Supermarkets buy smart, get top quality at reasonable prices, get the greatest net from every profit margin.

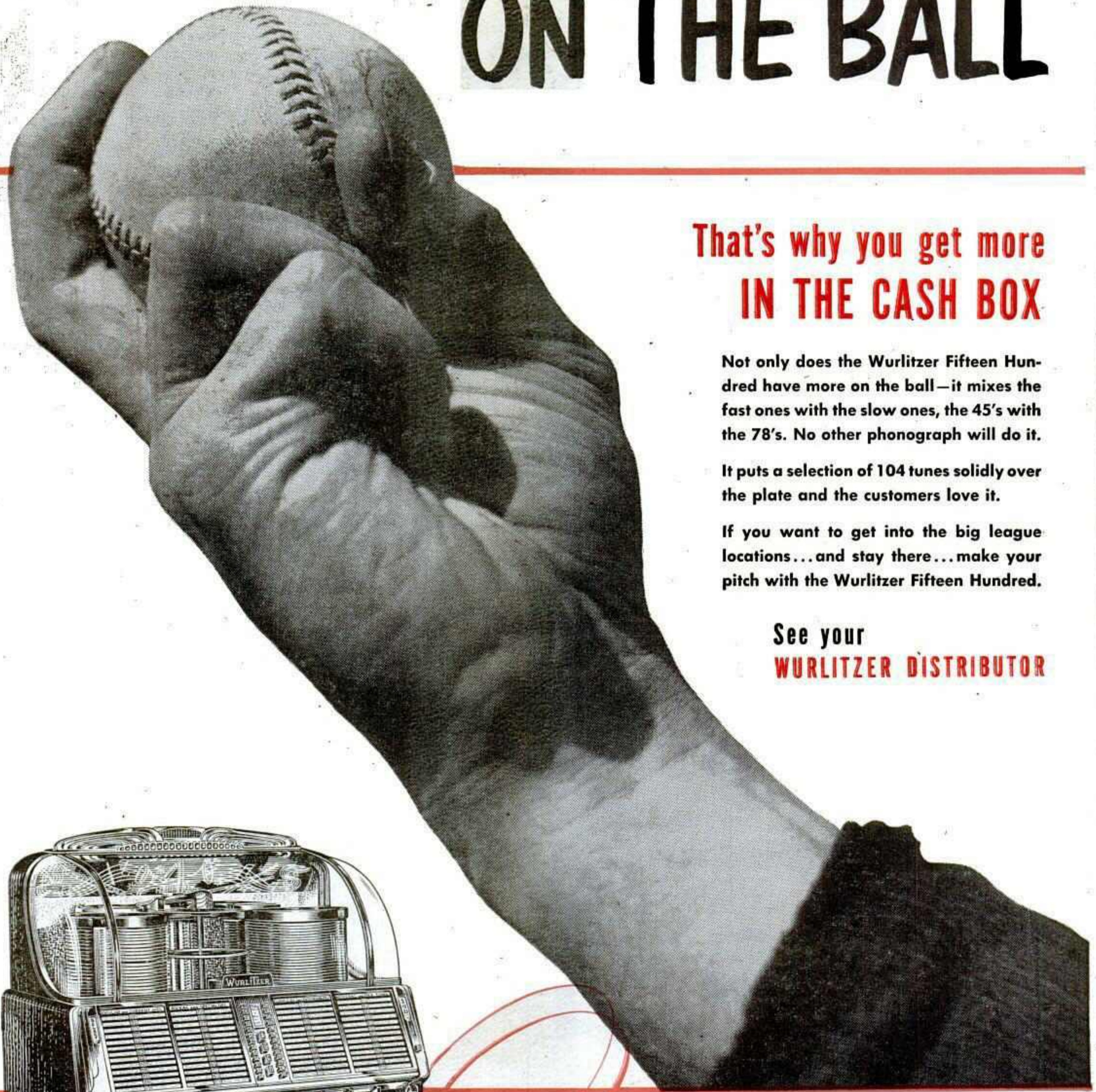
**AMI** *Incorporated*

GENERAL OFFICES AND FACTORY: 1500 UNION AVENUE, S. E., GRAND RAPIDS 2, MICHIGAN

THE "D" IS AVAILABLE IN 80 AND 40 SELECTION MODELS, BLOND OR MAHOGANY CABINETS

It's got more

ON THE BALL



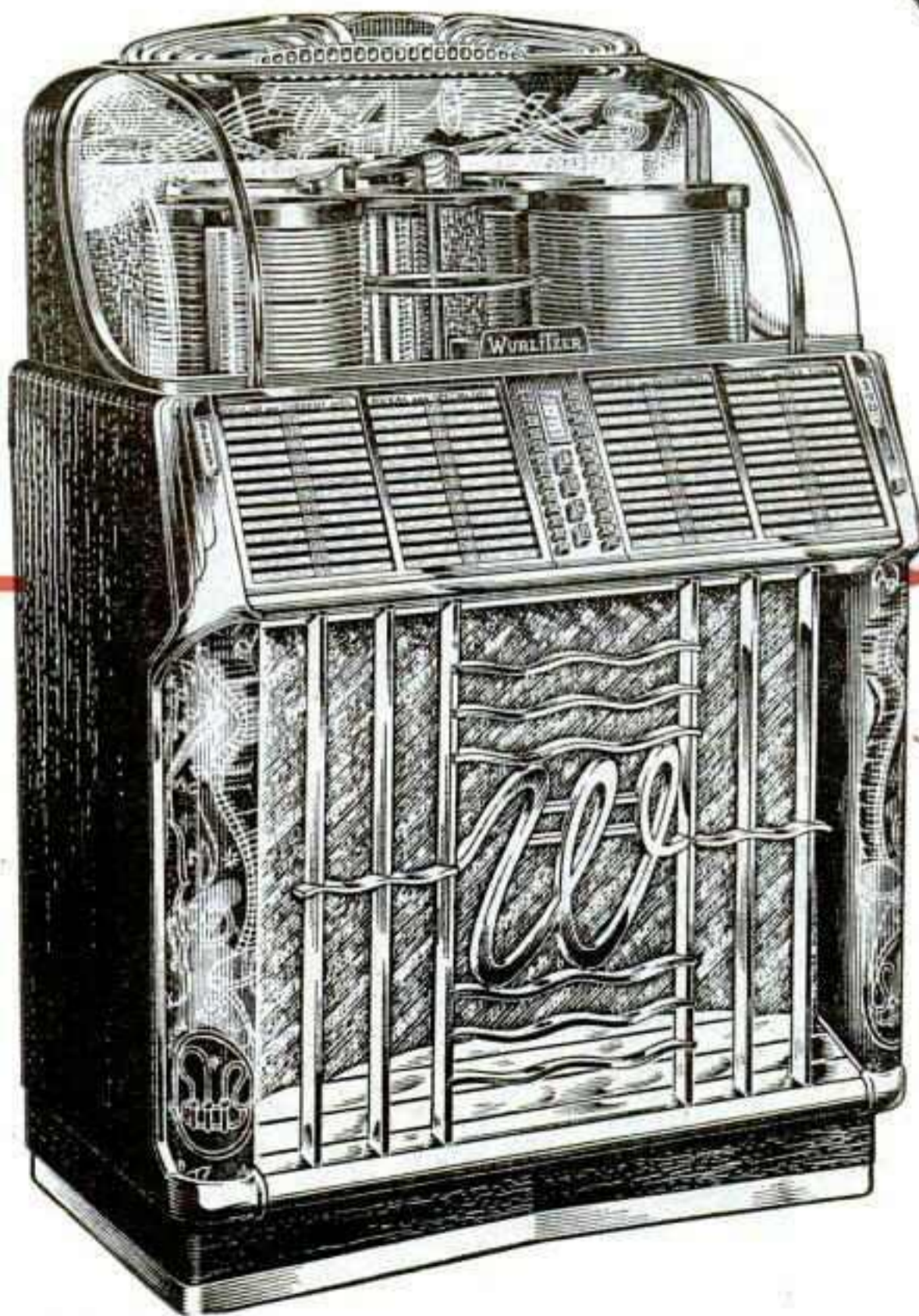
That's why you get more  
IN THE CASH BOX

Not only does the Wurlitzer Fifteen Hundred have more on the ball—it mixes the fast ones with the slow ones, the 45's with the 78's. No other phonograph will do it.

It puts a selection of 104 tunes solidly over the plate and the customers love it.

If you want to get into the big league locations...and stay there...make your pitch with the Wurlitzer Fifteen Hundred.

See your  
WURLITZER DISTRIBUTOR



*Wurlitzer* FIFTEEN HUNDRED

**WURLITZER MODEL 1650**

A compact 48-selection, straight 45 RPM phonograph priced to pay the operator a real profit. Available as Model 1600 playing 45 or 78 RPM records.



THE RUDOLPH WURLITZER COMPANY • NORTH TONAWANDA, NEW YORK

# River Forest Juke Boxes to Stay Silenced

RIVER FOREST, Ill., April 18.—River Forest juke boxes will remain silent pending another court fight, it was announced Thursday (16).

The Illinois Appellate Court upheld the village ban on coin-operated juke boxes. Also upheld was the lower court ruling that police had no power to seize juke boxes.

Eugene Lieberman, attorney representing Adolph Raymond, 748 New England Avenue, owner of two boxes, who fought the ban, said an appeal would be taken to the State Supreme Court.

The boxes have been silent since the ban was imposed four years ago. The ordinance was passed following a teen-agers' argument over records in a local restaurant.

# New Britain to Extend 10-Cent Trial Period

HARTFORD, Conn., April 18.—One central Connecticut city—experimenting for six weeks with 10-cent and three plays for a quarter on juke boxes—is extending its trial period by offering four plays for 25 cents.

Abe Fish, owner of the General Amusement Game Corporation of Hartford and president of the Connecticut State Coin Association told The Billboard Thursday (16) that New Britain, only 10 miles from Hartford, is the town in which the coin operators are co-operating in a unique experiment. The results may directly affect every coin operation in operation in Connecticut.

"New Britain operators," said Fish, "decided to set the pace for Connecticut operators and are now in the midst of a six-week experiment, which started out with dime play and three plays for a quarter. This has now been extended to four plays for a quarter, but only in areas where teen-agers predominate as patrons.

"There are half a dozen operators in New Britain, and they are all working together. The experiment, needless to say, has the closest attention of every major coin operator in Connecticut. Reactions will be reported on at the May 14 CSCA meeting in Hartford.

"New Britain was set up as the test city because of the smaller number of active coin operators. Coin men in certain sections of Connecticut have strongly advocated the dime play and three plays for a quarter, but this idea of four plays for a quarter, preferably for teen-age locations, may well be the salvation of the coin industry in that it will remind younger people of the entertainment offered by this great medium."

## Union Activity

Continued from page 110

added to the discussion and told the group that they had joined. William Leuenhagen, Los Angeles record jobber, offered to answer questions about the new Independent Union of Mechanics and Electrical Repairmen. Doc Wilcox joined in the discussion, explaining the workings of the independent group.

Sam Ricklin and Gabe Orland, of California Music, gave a brief account of their experiences as union members. The firm, recently picketed by IUMER, is now trying to iron out a jurisdictional fight. Ricklin and Orland crews are members of the samsters' union.

Homer Razor suggested that Ricklin, Ballard, Korte, Hanlin, and Joseph Fielding be named on a committee to meet with the Los Angeles County tax assessor regarding assessments of used equipment. Fielding was delegated to write a letter for the appointment.

### Convert Areas

Altho primarily concerned with dime play, the group gave little discussion to this matter because of the lack of time. It was decided to convert certain areas, as Ricklin suggested. Operators in the various sections met after the appointment to make definite plans.

The association passed a motion to deal only with general problems confronting the operators and to eliminate personalities in all discussions.

Altho Los Angeles music machine distributors have picked up the check for the dinners in the past, this one was dutch. Temple said that none of the operators had been contacted regarding the procedure for the session. Jean Minthorne, of Minthorne Music, Seeburg distributor, was the host at the March 31 dinner.

## Hit Tune Party

Continued from page 110

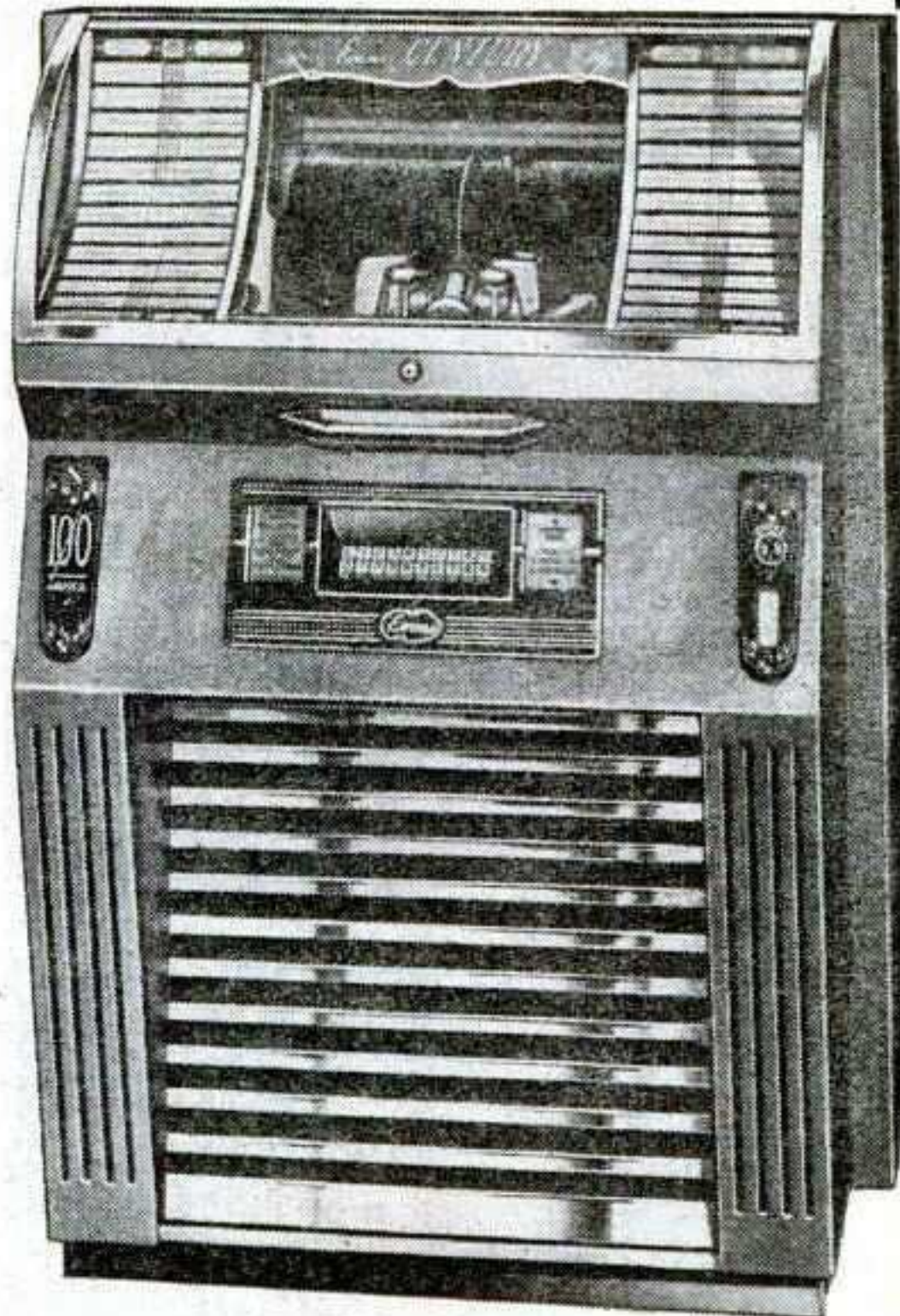
There should be more of this," Charlie Schneider, promotion manager for the Scripps-Howard newspaper chain, was impressed with the affair and is now asking for a list of operator associations that the same idea may be used in other cities where Scripps-Howard papers and operator groups might get together. The Cleveland Press is a member of Scripps-Howard group.

Ten unreleased records were played by Mulvihill on a Wurli-John juke box at stage center. The audience indicated its preference by applause which was recorded on an applause meter. The winning side, "You're Driving Me Crazy," will be featured on the No. 1 spot on over 3,500 juke boxes in the Cleveland area. The record also will be played over all radio stations in the area as their Hit Tune for coming month. Publicity will be given the record on car cards, newspaper plugs, etc., during the month.

Mulvihill wrapped up the affair by awarding prizes to the lucky ticket holders. Among the prizes were a portable radio, five record players, 44 albums, and 25 records for a total of 74 prizes.

# SERVICE MEN, TOO, PREFER EVANS' PHONOGRAPHS

When a route man heads for an Evans' Phonograph Location, it's generally with a feeling of relief at the prospect of a "breather!" He knows he will find a smoothly functioning instrument, with no mechanical problems or location complaints to complicate matters. He breezes through the normal service procedure quietly and unobtrusively, because the routine is made easier by Evans' many quick-service facilities. And, when he moves on to the next call, he's in a better frame of mind, more efficient, more valuable to the operator!



★  
**ON DISPLAY AT YOUR  
EVANS DISTRIBUTORS**

**100-SELECTION  
CENTURY**

50 RECORDS 45 RPM

**40-SELECTION  
JUBILEE**

20 RECORDS 78 or 45 RPM

★

**OPERATORS: Ask your Distributor for your free  
copy of the new, full-color Brochure on Evans'  
Century, or write Factory direct.**

**H. C. EVANS & CO.**

1556 W. Carroll Ave.

Chicago 7, Illinois

**YOUR AMERICAN RED CROSS IS ALWAYS THERE AFTER TRAGEDY STRIKES**

A Great  
Industry Milestone  
with ...

**IMPORTANT  
EXPLOITATION  
OPPORTUNITIES  
FOR YOU!**



**1953**

is the  
Juke Box Industry's  
65th Anniversary  
Year

**May 24**

is  
National  
Juke Box Week

**May 23**

is the  
Date of  
The Billboard's Big  
65th Juke Box  
Anniversary Issue

**May 14**

is the  
Last Day for  
Advertisers to  
Take Full  
Advantage of This  
Outstanding Sales  
and Exploitation  
Opportunity

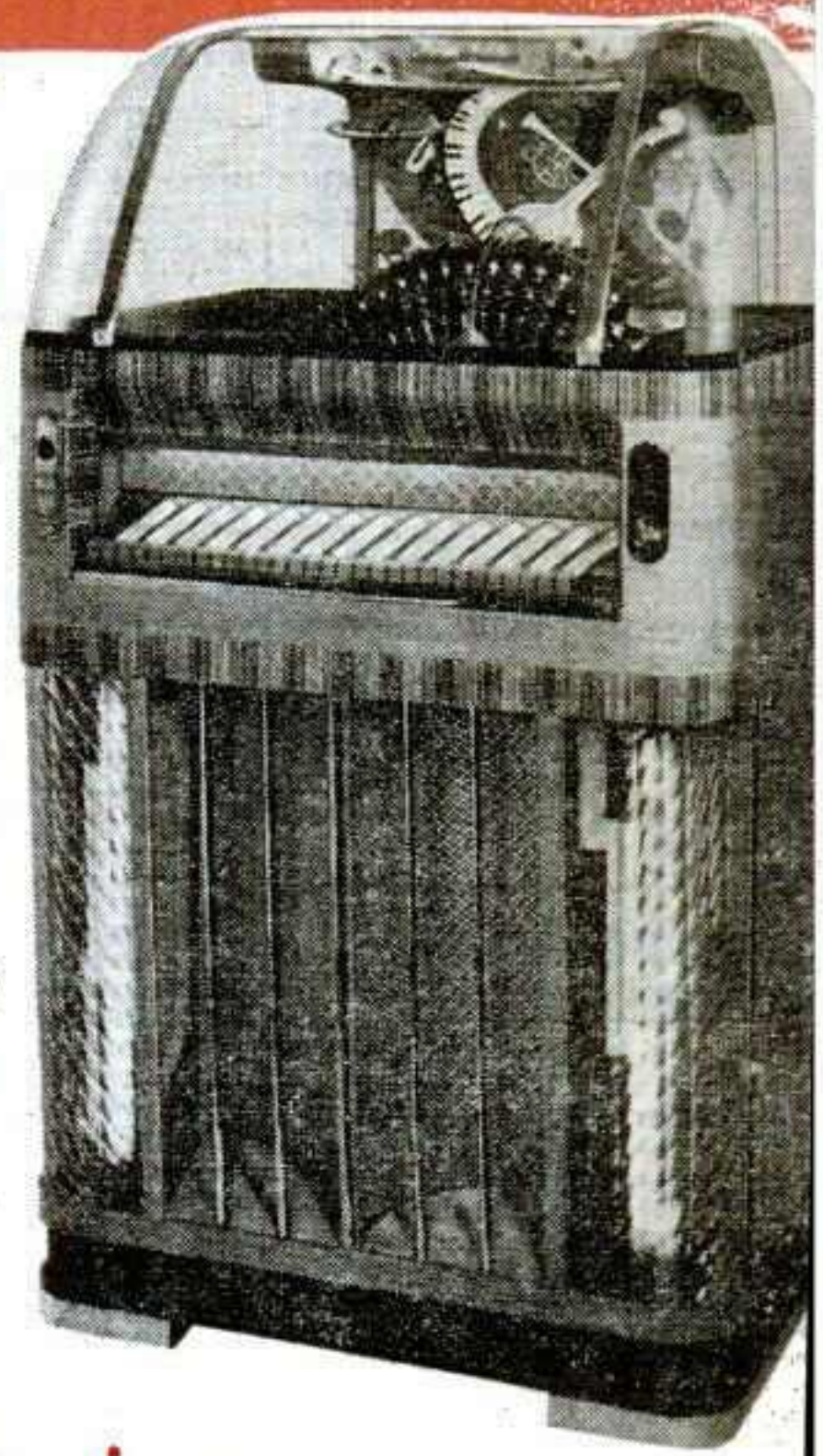
**The  
Billboard**

New York  
Chicago  
Cincinnati  
St. Louis  
Hollywood

**Only** phonograph with 120 Selections!

**Only** phonograph with the single-button  
Line-O-Selector

**Only** phonograph with revolving  
record drum



Model 1436

# ROCK-OLA FireBall

The *only* Phonograph with **120** Selections

*Proven Performance  
Proven Profits*

\* Available in 2 models for either  
78 RPM or 45 RPM Records

See, Play, Hear—Order—Your ROCK-OLA FIREBALL at any of the following Showrooms:

## EASTERN

**BAILIE DISTRIBUTING CO.**  
647 South West St., Syracuse, N. Y.

**EASTERN VENDING SALES CO., INC.**  
940-42 Linden Ave., Baltimore, Md.

**HACOLA DISTRIBUTING CORP.**  
265 Franklin, Buffalo, New York

**B. D. LAZAR COMPANY**  
1635 Fifth Avenue, Pittsburgh 19, Penn.

**MUSIC & TELEVISION CORP.**  
1119 Commonwealth Avenue  
Boston 15, Massachusetts

**S & K DISTRIBUTING CO.**  
2014 Fairmount Avenue  
Philadelphia 30, Pennsylvania

**SEACOAST DISTRIBUTORS, INC.**  
1200 North Ave., Elizabeth, New Jersey

## MIDWEST

**BADGER NOVELTY COMPANY**  
2546 North 30th Street, Milwaukee, Wis.

**BRILLIANT MUSIC COMPANY**  
19963 Livernois Ave., Detroit 21, Mich.

**CALDERON DISTRIBUTING**  
450 Massachusetts Ave., Indianapolis, Ind.

## CENTRAL COIN MACHINE EXCHANGE

525 S. High St., Columbus, Ohio

**J. WESTERHAUS**  
3726 Kesser, Ave., Cincinnati 11, Ohio

**DIXON DISTRIBUTORS**  
3808 Southern Blvd., Youngstown, Ohio

**FABIANO AMUSEMENT CO.**  
208 E. Dewey Ave., Buchanan, Michigan

**J. ROSENFELD COMPANY**  
3218 Olive St., St. Louis, Missouri

**LA BEAU NOVELTY SALES CO.**  
1946 University Ave., St. Paul 4, Minn.

**LAKE CITY AMUSEMENT CO.**  
4533 Payne Avenue, Cleveland, Ohio

**SAVAGE NOVELTY COMPANY**  
628 Third Street, Beloit, Wisconsin

**SUPERIOR SALES COMPANY**  
1337 Second Ave., Des Moines, Iowa

**TOLEDO COIN MACHINE EXCHANGE**  
814 Summit St., Toledo, Ohio

**UNI-CON DISTRIBUTING CO.**  
3410 Main Street, Kansas City 2, Missouri

**WORLD WIDE DISTRIBUTORS, INC.**  
2330 N. Western Ave., Chicago 47, Ill.

## NORTHWEST

**PUGET SOUND NOVELTY CO.**  
114 Elliott Ave., West, Seattle, Wash.

## SOUTHERN

**A. M. & F. DISTRIBUTING CO.**  
3118 Tulane Ave., New Orleans, Louisiana

**H. M. BRANSON DISTRIBUTING CO.**  
81 E. Broadway, Louisville, Kentucky

**CAPITOL MUSIC COMPANY**  
135 E. Amite Street, Jackson, Mississippi

**COIN AUTOMATIC MUSIC CO.**  
241 W. Main St., Johnson City, Tennessee

**FRANCO DISTRIBUTING CO.**  
24 North Perry, Montgomery, Alabama

**ROBINSON DISTRIBUTING CO.**  
301 Edgewood Ave., S. E., Atlanta, Ga.

**S & M SALES COMPANY, INC.**  
1074 Union Avenue, Memphis, Tennessee

**SOUTHERN MUSIC CORPORATION**  
2828 So. Blvd., Charlotte, North Carolina

**SOUTHERN MUSIC DIST. CO.**  
418 Margaret St., Jacksonville 6, Florida

**SOUTHERN MUSIC DIST. CO.**  
503 W. Central Ave., Orlando, Florida

**FRANK SWARTZ SALES COMPANY**  
515-A Fourth Ave., So., Nashville, Tenn.

**WERTZ MUSIC SUPPLY CO.**  
1013 E. Cary St., Richmond 19, Virginia

## SOUTHWEST

**AUTOMATIC MUSIC CO.**  
1214 W. Archer, Tulsa, Oklahoma

## BORDER SUNSHINE NOVELTY

2919 N. Fourth Street  
Albuquerque, New Mexico

**BOYLE AMUSEMENT COMPANY**  
522 North West Third  
Oklahoma City, Oklahoma

**FT. WORTH AMUSEMENT COMPANY**  
1210 S. Main Street, Ft. Worth, Texas

**FRONTIER AMUSEMENT**  
2020 Myrtle Avenue, El Paso, Texas

**PAUL W. HAWKINS**  
329 East 7th Street, Tucson, Arizona

**RUTHERFORD ENTERPRISES**  
608 Johnson Street, Amarillo, Texas

**UNITED AMUSEMENT CO.**  
446 N. Main St., San Antonio, Texas

## WESTERN

**H. B. BRINCK**  
825 East Front Street, Butte, Montana

**DAN STEWART COMPANY, INC.**  
2667 West Pico, Los Angeles, California

**DAN STEWART COMPANY, INC.**  
140 E. Second, South Salt Lake City, Utah

**MODERN DISTRIBUTING CO.**  
3222 Tejon Street, Denver 11, Colorado

**OSBORN DISTRIBUTING COMPANY**  
2647 Thirty-Eighth Avenue  
San Francisco, California

"The Industry's Greatest Phonograph Achievement" **ROCK-OLA MANUFACTURING CORPORATION**  
800 North Kedzie Avenue • Chicago 51, Illinois



# THE BILLBOARD Index of Advertised Used Machine Prices

## Music Machines

Equipment and prices listed below are taken from advertisements in The Billboard Issues as indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment at the same price, frequency with which the price occurred is indicated in parentheses. Where quantity discounts are advertised, as in the case of bulk vendors only the single machine price is listed. Any price obviously depends on condition of the equipment age, time on location, territory and other related factors.

AMI	Issue of April 18	Issue of April 11	Issue of April 4	Issue of March 28
Hideaway	\$275.00	\$275.00	\$275.00	\$275.00
Model A	225.00 265.00	249.00 265.00	\$225.00 249.00	249.00 225.00
Model B	394.50 400.00	375.00 394.50	325.00 375.00	350.00 375.00
Model C	394.50 395.00	394.50 399.00	394.50 395.00	395.00 399.50
Singing Tower	39.50	39.50	39.50	39.50
<b>CHICAGO COIN</b>				
Hit Parade	129.50	129.50	129.50	
<b>EVANS</b>				
Constellation	395.00	350.00 395.00	284.50 395.00	275.00 375.00
<b>MILLS</b>				
Constellation	129.50 160.00	129.50	129.50	
<b>PACKARD</b>				
Manhattan	79.50 99.50	79.50 99.50	79.50 99.50	79.50
Model 7	69.50	69.50	69.50	
<b>ROCK-OLA</b>				
Commando	39.50	39.50	39.50	39.50
Deluxe	39.50	39.50	39.50	39.50
Playmaster Hideaway	49.50	49.50	49.50	49.50
Premier	39.50	39.50	39.50	39.50
Rocket 50-51 Blonde	375.00	375.00	375.00	375.00
Standard	39.50	39.50	39.50	39.50
1948 Blonde	295.00	295.00	295.00	295.00
1422	79.00 94.00	79.00 94.00	79.00 85.00	79.00 85.00
1426	119.50 125.00	119.50 125.00	94.00 119.50	94.00 119.50
1428	114.50 119.00	114.50 115.00	114.50 115.00	115.00
1432	149.50 150.00	149.50 150.00	149.50 169.50	149.50 150.00
1434	199.50 249.00	199.50 249.00	199.50 225.00	225.00 249.00
1432 Blonde	250.00		375.00 395.00	375.00 395.00
1432	395.00	395.00	375.00 395.00	375.00 395.00
1434	449.50	449.50	449.50 495.00	495.00 499.00
<b>SEEBURG</b>				
Casino	39.50	39.50	39.50	
H-146 Hideaway	89.00	89.00	89.00	89.00
147 M Blonde			159.50	
H-146 M Hideaway	75.00	75.00	75.00 89.00	75.00 89.00
H-147 Hideaway	115.00	115.00	115.00	115.00
H-147 M Hideaway			125.00	125.00
H-148 M Hideaway	179.00	199.00	159.00 199.00	159.00 199.00
H-148 M	199.50	199.50	199.50	199.50
Hi Tone	39.50	39.50	39.50	39.50
Lo Tone	39.50	39.50	39.50	39.50
M-100 BL	774.50	774.50	774.50 775.00	775.00
M-100 B 45 RPM	574.50	574.50	574.50	575.00
M-100-A 78 RPM	595.00(4)	595.00(3)	595.00(3)	649.00(2)
Plaza	39.50	39.50	39.50	
146	125.00 129.50	125.00	150.00	150.00
146 Hideaway	89.50 125.00	150.00	150.00	150.00
146 M	99.00 125.00	119.00 125.00	99.00 119.00	99.00 119.00
146 S	99.00 125.00	119.00 125.00	119.00 125.00	119.00 125.00
147	124.50 159.50	124.50 175.00	124.50	175.00
147 M	139.00 140.00	140.00 149.00	125.00 140.00	125.00 140.00
147 S	140.00	140.00	140.00	140.00
148	139.50	139.50	139.50	139.50
148 Hideaway	185.00	185.00	185.00	185.00
148 M	250.00	250.00	250.00	250.00
148 Blonde	225.00	225.00	225.00 229.00	225.00
148 ML			225.00 229.00	225.00
148 ML Blonde	209.50 229.00	229.00	219.00	219.00
148 SL	199.00	199.00	199.00	199.00
1941 Hideaway	49.00	49.00	49.00	49.00
1946	129.50	129.50	129.50	129.50
1947	149.50	149.50	149.50	149.50
1947 Hideaway	129.50	129.50	129.50	129.50
1947 M	175.00	169.50	169.50	169.50
1948 Blonde	245.00			
1948 Hideaway	129.50	129.50 225.00	129.50 225.00	225.00
Vogue	39.50	39.50	39.50	39.50
<b>WILLIAMS</b>				
Music Mite	49.50 125.00	49.50 75.00	49.50 75.00	75.00
<b>WURLITZER</b>				
500	39.50	39.50	39.50	39.50
700	49.50	49.50	49.50	49.50
750	69.50	69.50	69.50	69.50
750 E			89.00	
800		49.50		54.50
950	39.50	39.50	39.50	39.50
1015	109.50 119.00	119.00 124.50	119.00 125.00	109.50 119.00
1017	125.00 140.00	125.00 140.00	125.00(2)	125.00(2)
1080	149.50	149.50 150.00	149.50 150.00	140.00 150.00
1100	229.00 229.50	269.00 294.50	250.00 269.00	229.50 250.00
1250	275.00 294.50	295.00(4)	294.50	269.00 275.00
250	295.00(2)	295.00(3)	295.00(3)	295.00(3)
319.50 375.00	375.00 389.00	350.00 389.00	350.00 369.50	
394.50	394.50 395.00	394.50 395.00	389.00	
395.00(2)			395.00(2)	
Victory	39.50	39.50	39.50	

# Coinmen You Know

Continued from page 103

of new business as a result of the air trip he makes to Europe. He will fly to London Friday (24) and then visit five key cities on the Continent.

Music and game sales at World Wide Distributors were at a high peak this week. **Al Stern**, **Len Micon** and **Fred Skor** played host to a steady run of visitors. ... At Genco there was plenty of activity on the expanded production of Golden Nugget. **Sam Lewis** and **Avron Gensburg** were busy handling out-of-town rush orders. There is a rumor that Genco will soon intro an amusement piece of particular interest to the Arcade trade.

## Pittsburgh

**M. J. Abelson**, of Oak Manufacturing, suggests it is a bit too early to foretell the full portent of 1953 as a sales year but that the vending machine business is picking up. ... **Charles Porta** is so busy these days he has little time for outdoor sports, even as a spectator. ... Standard Distributing has 40 per cent more room and better parking facilities in its new location at 1705 Fifth Avenue.

**William F. Hamel**, Cole Products, is proud of the firm's new unit just out. It has a capacity of 1,200 cups and carried 17 gallons of sirup. ... Operator **Sydney Reinwasser's** new restaurant near Atlantic City opens on Memorial Day.

**Novo Vending Service** reports it is seldom that television is put on in some of the locations it serves and that some have even removed TV sets. Proprietors

## Crowley Joins Chris Novelty as Music Mgr.

GRAND RAPIDS, Mich., April 18.—AMI, Inc., announced that Frank Crowley, associated with the music business for many years in the Baltimore area, has joined the Chris Novelty Company, AMI distributor of Baltimore, where he will manage the music department.

## Gill Amusement Named Rock-Ola Distributor

CHICAGO, April 18.—The Rock-Ola Manufacturing Corporation announced the appointment of the Earl Gill Amusement Company, 810 Hobson Avenue, Hot Springs, Ark., exclusive sales outlet for Rock-Ola products in Montgomery, Garland, Hot Springs, Yell, Pike and Clark counties.

realize that the juke business has fallen, and they want to revive it again, particularly in restaurants.

**Harry Rosenthal**, general manager, Banner Specialty, says AMI—the music box with service call—so low that service men sleep at night—coin phonographs are moving briskly. ... **Sidney Weinstein**, of Sidmore Vending, finds leniency with accounts in connection with time payment of petty amounts is in the nature of gracious good will.

**Michael Ballinger**, owner, Acme Vending Machine, says "Til I Waltz Again With You," is doing well on his boxes. ... **Monroe Green**, who left the vending field, is selling white goods, watches, and general merchandise.

## Miami

**Leon Hersh** has severed his connection with J & M Vending Company, sold out his small music route to Supreme Distributors and moved to North Carolina where he owns property. Hersh formerly was a part owner of Modern Vendrinks which was bought out by J & M Vend-

ing Company... Another "legal eagle" will emerge in coin machine circles in June when **Harry Hausen**, of the Early Bird Vending Company, is graduated from the University of Miami law school... **Harold Carson**, of the Juke Box Company, and his wife are in New Orleans for a two-week vacation.

**Mrs. Ruth Michaelson**, Long Island Music Company, Brooklyn, attended the April 9 meeting of the AMOA with her friend, **Doris Shapiro**, who is the association secretary. Mrs. Michaelson has been vacationing at Miami Beach... **Al Soke**, A & S Amusement Company, is looking around for a suitable Arcade site in the Negro district of Miami... A happy-go-lucky fellow with a perennial smile is **Harry Zimand**, of Acme Music and Vending Company. Zimand knows everybody worth knowing in his stamping grounds of Miami Beach. He also keeps things lively at AMOA meetings with his ready wit and good humor.

Like most operators, **Dave Engel**, of Dade Vending Company, (Continued on page 117)



look them over... **THEY'RE O.K.** because they're from **MUSIC SYSTEMS**

SEEBURG	148SL	\$199.00
	147M	139.00
	146M	99.00
Hideaways		
H148M		\$179.00
H146M		75.00
AMI Model A		\$225.00
ROCK-OLA 1432 (50 selections)		395.00
ROCK-OLA 1422		79.00
ROCK-OLA 1426		119.00
ROCK-OLA 1428		249.00
WURLITZER 1015		119.00
WURLITZER 1100		229.00
WURLITZER 1250		359.00

- Clean Equipment—Ready for Location Write, wire, phone. 1/3 deposit, balance C.O.D.
- 3W7-L56 (5-10-25¢ 3-wire) \$34.50
  - 3W2-L56 (5¢ 3-wire) 12.50
  - W1-L56 (5¢ wireless) 5.00
  - W6-L56 (5-10-25¢ wireless) 29.50
  - Packard Chrome Wall Boxes 5.00
  - 4820 WURLITZER WALL BOX (like new) 44.50
- Export inquiries invited

## MUSIC SYSTEMS, INC.

DETROIT, MICH.—10217 LINWOOD CLEVELAND, OHIO—2600 EUCLID LANSING, MICH.—1224 TURNER TOLEDO, OHIO—1302 JACKSON

## How Was Your Timing on...

# "Somebody Stole My Gal"

Johnnie Ray  
Columbia 39961

Now on Billboard's "Most Played in Juke Boxes" Chart

Start today to time your record buying to cash in on the heaviest disk jockey promotion and strongest dealer merchandising. Billboard's weekly BEST BUYS are the answer. Arrange now to have title strips of BEST BUYS supplied day and date with their publication in Billboard. You'll save time and money... you'll be riding only the winners for top play the year around!

Spotted as a **Billboard BEST BUY**

Title Strips Ready for Top Juke Profits

**CONVENIENT ORDER FORM**

There are 20 title strips on each card—10 on side A and 10 on side B. The minimum package includes 2 cards of each record selected (average 10 records—20 cards) delivered weekly for a period of 3 months.

Cards (per week)	Cost (for 3 months)	Cards (per week)	Cost (for 3 months)
20 (400 strips)	\$ 9.00	70 (1400 strips)	\$29.00
30 (600 strips)	13.00	80 (1600 strips)	33.00
40 (800 strips)	17.00	90 (1800 strips)	36.00
50 (1000 strips)	21.00	100 (2000 strips)	39.00
60 (1200 strips)	25.00		

For Every Location North... south... east... west... everywhere where **RIFLE SPORT** and the **CHALLENGER** attract customers, old and young, therefore making more profits... write for details today!

**A.B.T. MANUFACTURING CORP.**  
715 N. Kedzie Ave., Chicago 12, Ill.

# THE BILLBOARD Index of Advertised Used Machine Prices

## • Amusement Games

Equipment and prices listed below are taken from advertisements in The Billboard issues as indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment at the same price, frequency with which the price occurred is indicated in parentheses. Where quantity discounts are advertised, as in the case of bulk vendors, only the single machine price is listed. Any price obviously depends on condition of the equipment, age, time on location, territory and other related factors.

	Issue of April 18	Issue of April 11	Issue of April 4	Issue of March 28
ABC (United).....	\$25.00 95.00 145.00(2) 149.50 150.00	\$95.00 99.50 145.00 149.50 175.00	\$99.50 145.00(2) 150.00(2)	\$145.00(3) 149.50 150.00(2) 175.00
Across-the-Board (United)...	225.00	225.00	225.00	225.00
Ali Baba (Gottlieb).....	34.50	34.50	34.50	49.50
All Star Basketball (Gottlieb)	39.00	39.00	39.00	39.00
Aquacade (United).....	39.00 39.50	20.00 39.00	39.00 39.50	39.00 39.50
Arizona (United).....	79.50 99.50	99.50	99.50	40.00 79.50
Atlantic City (Bally).....	375.00 389.50 395.00 400.00 410.00 425.00	375.00 395.00 410.00 425.00	395.00 400.00 410.00 425.00	395.00(2) 400.00 410.00 425.00
Baby Face (United).....		39.00	39.00	39.00
Bank-a-Ball (Gottlieb).....	74.50	30.00 74.50		
Banjo (Exhibit).....		49.50	49.50	49.50
Barnacle Bill (Gottlieb).....	34.50	34.50	34.50	34.50
Basketball (Gottlieb).....	95.00	95.00 150.00	120.00	120.00
Basketball Champ (Chicago Coin).....	250.00	174.50 225.00 250.00	225.00 250.00	189.50 225.00 250.00
Basket Ball (Chicago Coin)...	250.00			
Basket Ball (Scientific).....	75.00			
Bat-a-Score (Evans).....		149.50 185.00 69.50 89.50	185.00	194.50
Batting Practice.....	59.50 89.50		69.50 89.50	69.50 89.50
Be Bop (Exhibit).....	69.50	94.50	69.00 94.50	80.00 94.50
Big Hit (Exhibit).....	165.00		169.50	
Big Top (Genco).....	64.50	64.50	50.00 64.50	40.00 55.00 64.50
Bingo Rolls.....		49.50	49.50	49.50
Black Gold (Genco).....	59.50	59.50	50.00 59.50	59.50
Bolero (United).....	195.00 215.00 220.00 250.00	195.00 215.00 220.00 250.00	195.00 200.00 220.00 245.00 250.00	195.00 200.00 220.00 245.00 250.00
Boston (Williams).....	55.00 69.50	55.00 89.50	55.00 89.50	55.00 69.50 89.50
Bowling Champ (Gottlieb)...	50.00(2) 59.00(2)	50.00(2) 59.00	50.00(2) 59.00	50.00(2) 59.00
Bright Lights (Bally).....	195.00 215.00 219.50 225.00 250.00	195.00 200.00 215.00(2) 219.50 225.00 265.00	175.00 200.00(2) 210.00 215.00(2) 265.00(2)	200.00(3) 215.00(2) 219.50 265.00(2)
Bright Spot (Bally).....	275.00 295.00(2) 310.00 315.00(2) 325.00	295.00(2) 315.00(2) 325.00(3)	275.00 295.00 300.00 315.00(2) 325.00(4)	265.00 300.00 315.00(2) 325.00(4)
Buccaneer (Gottlieb).....	34.50 59.50	34.50 59.50	34.50 59.50	34.50 59.50
Buffalo Bill (Gottlieb).....	74.50 79.50	74.50	74.50	74.50 79.00 79.50
Buttons & Bows (Gottlieb)...	59.50 69.50	59.00 69.50	49.50 59.00	35.00 59.00 69.50
Campus (Exhibit).....	65.00 94.50	65.00 94.50	94.50	94.50
Canasta (Genco).....	69.50 89.50	89.50	50.00 89.50	35.00 69.50 89.50
Caravan (Williams).....		150.00		
Carolina (United).....	34.50	34.50 49.50	34.50 35.00	34.50 35.00
Carnival (Bally).....	49.50	49.50	49.50	49.50
Catalina (Chicago Coin)....	35.00	20.00 35.00	35.00	35.00
Champion (Bally).....	37.50 40.00	35.00 40.00	35.00 40.00	35.00 40.00
Champion (Chicago Coin)....	59.50 89.50	75.00 89.50	75.00(2) 89.50	89.50
Chinatown (Gottlieb).....		185.00	225.00	210.00 225.00
Cinderella (Gottlieb).....	29.50	29.50	29.50	29.50
Circus (United).....	349.00 395.00		345.00 445.00	455.00
Citation (Bally).....	30.00 79.50	30.00 65.00	30.00 55.00	25.00 30.00
College Daze (Gottlieb)....	50.00 75.00	50.00 75.00	54.50 75.00	54.50 75.00
Coney Island (Bally).....	225.00 275.00(2) 295.00 300.00 315.00 325.00 325.00	275.00 295.00 300.00 315.00 325.00	295.00 300.00(2) 315.00 325.00	275.00 295.00 300.00(2) 315.00 325.00
Control Tower (Williams)...	95.00 119.50	80.00 95.00	95.00 119.50	95.00 119.50
Coronation (Gottlieb).....			235.00	210.00 235.00
County Fair (United).....			135.00	
Cross Roads.....	175.00		215.00	175.00 215.00
Cyclone (Gottlieb).....			139.50	135.00
Dallas (Williams).....	44.50 60.00	44.50 60.00	44.50 65.00	44.50 65.00
Dancing Dan.....	74.50	74.50	74.50	74.50
De-Icer (Williams).....	29.50	29.50	29.50	29.50
De-Luxer (Williams).....	75.00 79.50	75.00 99.50	95.00 99.50	79.50 95.00 99.50
DeLuxe World Series (Williams).....			250.00	
Dew-Wa-Ditty (Williams)....	34.50	34.50	34.50	34.50
Disc Jockey.....	215.00	195.00	195.00 220.00	195.00 225.00
Domino (Williams).....	169.50	125.00		175.00
Double Action.....	75.00 95.00	75.00 95.00	75.00 95.00	75.00 95.00
Double Feature.....		85.00	99.50	115.00
Double Shuffle (Gottlieb)...	49.50 65.00	35.00 49.50	49.50 69.50	49.50 69.50
	69.50 75.00	65.00 69.50	75.00 79.50	75.00 79.50
	79.50	75.00 79.50	85.00	85.00
	89.50	75.00 89.50	84.00 89.50	75.00 84.00 89.50
Dreamy (Williams).....	64.00 75.00	75.00 89.50	75.00 79.50	75.00 84.00 99.50
Eight Ball (Williams).....		150.00		
El Paso (Williams).....	39.50 69.50	20.00 39.50	39.50 49.50	39.50
Fighting Irish (Chicago Coin)	69.50 75.00	75.00	85.00	69.50 85.00
Five Star (Universal).....	75.00 95.00	95.00	75.00(2) 99.50	95.00(2) 99.50
	99.50 140.00	140.00	125.00 140.00	125.00 140.00
Flip Skill.....	29.50 69.50	69.50	69.50	69.50
Floating Power (Genco).....	44.50	44.50	44.50 49.50	35.00 44.50 54.50
Football (Chicago Coin)....	59.50 79.50	59.50	59.50	59.50 79.50
400 (Genco).....	195.00 215.00 220.00 225.00(2)	225.00 235.00	195.00 200.00 225.00 235.00	225.00 245.00 249.50
400, 5c or 10c (Genco)....	269.50	269.50	269.50	269.50
Four Corners (Williams)....	210.00	180.00 195.00	195.00 210.00	195.00
Four Horsemen (Gottlieb)...	139.50	139.50	89.50 139.50	89.50 110.00 139.50
Four Stars (Gottlieb).....		175.00	165.00	
Freshie (Williams).....	69.00		74.00	74.00



Where you get ...  
The Best

NEW  
and Renewed  
MECHANICAL  
HORSES  
ROCKETS and  
SPACE SHIPS  
at  
Market's Lowest Prices

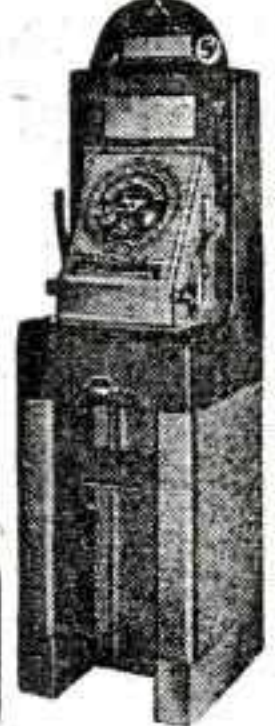
Used KEENEY CIGARETTE MACHINES  
MIGHTY Attractive Prices

Write-Wire-Phone  
**BANNER**  
SPECIALTY COMPANY  
Endorsing Only the Best  
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199 W. Girard Ave., Phila. 23, Pa.  
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NEW-RECONDITIONED

METAL  
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Parts in  
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WRITE FOR PRICES



**NOW!**  
Buy Your Alumi-  
num Discs in  
Rolls of 100.  
STANDARD METAL TYPER CO.  
1318 N. Western Ave. Chicago 22, Ill.

**BEST BUY THIS WEEK**

**SEEBURG-USED**  
Model H148M R.C. Special...\$200.00  
Model H147M R.C. Special...  
(Metal Cabinet)..... 110.00  
Model H146M R.C. Special... 100.00  
Pre-War R.C. Special... 29.50

**WURLITZER-USED**  
Model 1017 R.C. Special...\$100.00

**ROCK-OLA-USED**  
Model 1424 R.C. Special...\$100.00

**AUXILIARY EQUIPMENT-USED**  
Seeburg W6-156 (5-10-25¢) Wireless Wallomatic...\$34.00  
Seeburg 3WZ-156 (5¢) 3-Wire Wallomatic... 5.00  
Seeburg W1-L56 (5¢) Wire- less Wallomatic... 5.00  
AMI (40 Selections) Wall Box 27.50  
Rock-Ola (20 Selections) Wall Box... 5.00  
Packard (25 Selections) Wall Box... 5.00

We believe this is the lowest price ever offered on this equipment.  
**W.B. Distributors, Inc.**  
1012 Market St., St. Louis, Mo.  
Authorized Seeburg Distributors

**MERCURY  
ATHLETIC  
SCALES  
COUNTER  
MODEL**



This sensational Penny Athletic Scale is a national hit. Completely redesigned and selling at a new low price. Finished in a variety of colors. Write for prices.  
**GREAT LAKES SYSTEM**  
Phone: OWen 4-6331  
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Shopped Like New  
Bally  
**SPOT-LITES**  
\$275.00  
**DOUBLE-U-SALES CORP.**  
1101 Cathedral St., Baltimore 1, Md.  
Phone: Saratoga 4770

	Issue of April 18	Issue of April 11	Issue of April 4	Issue of March 28
Frolic (Bally).....	395.00 399.00 400.00 415.00(2) 425.00(3) 435.00	395.00 415.00(2) 425.00(2) 439.50	399.00 400.00 415.00(2) 425.00(3) 439.50	395.00 400.00 415.00(2) 425.00(3) 439.50
Futurity (Bally).....	225.00 240.00 265.00	240.00 265.00 275.00	240.00 265.00 275.00	240.00 250.00 265.00 275.00
Georgia (Williams).....	95.00 99.50	95.00 99.50	99.50	99.50
Gizmo (Williams).....	35.00 49.50	35.00 49.50	35.00 49.50	35.00 49.50
Glamour (Bally).....				53.00 49.50 75.00
Globe Trotter (Gottlieb)...	145.00	145.00	145.00	145.00
Gold Cup (Bally).....	59.50	24.50 55.00 59.50	24.50 45.00 55.00 59.50	24.50 59.50
Golden Gloves (Chicago Coin)	69.50 75.00	69.50 75.00(2)	69.50 75.00	69.50 75.00
Grand Award (Chicago Coin)		35.00	35.00	35.00
Handicap (Williams).....		195.00		
Happy Go Lucky (Gottlieb)...			\$139.50	
Harvest Time (Genco).....	65.00 79.50 109.50	65.00 109.50	65.00 109.50	\$65.00 79.50 89.00 109.50
Hayburner (Williams).....	124.50 125.00 150.00 155.00 165.00	124.50 125.00 140.00 155.00 165.00	124.50 125.00 150.00(2) 155.00 165.00	124.50 125.00 150.00(2) 155.00 165.00
Hit-a-Homer.....	22.50	22.50	22.50	22.50
Hits and Runs (Genco)....	65.00	65.00	65.00	65.00
Hit 'N' Run (Gottlieb).....		150.00(2)	150.00	150.00 160.00
Hit Parade (Gottlieb).....	29.50	29.50	29.50	29.50
Holiday (Chicago Coin)....	39.50	39.50	39.50	39.50
Holiday (Keeney).....	259.50	259.50	259.50	259.50
Hong Kong (Williams).....	199.50	175.00 195.00	199.50 225.00	199.50 225.00
Horseshoes (Williams)....	159.50	159.50	139.50 159.50	159.50
Hot Rod (Bally).....	99.50	99.50	99.50	89.50 99.50
Jack and Jill (Gottlieb)....			49.50	49.50
Jalopy (Williams).....	175.00	175.00	150.00(2)	175.00
Jockey Special (Bally).....	54.50	45.00 54.50	45.00(2) 54.50	54.50
Joker (Gottlieb).....			105.00	
Judy (Exhibit).....	99.50	99.50	99.50	99.50
Jumping Jack (Genco).....	285.00 295.00(2)	265.00 295.00(2)	285.00 295.00(2)	295.00(2) 310.00
Just 21 (Gottlieb).....	49.50 69.50	20.00 69.50	69.50	39.00 49.50 69.50
King Cole (Gottlieb).....		49.50	49.50	49.50
King Pin (Chicago Coin)...	95.00 124.50	95.00 124.50	50.00 95.00 99.50 124.50	95.00
K. C. Jones (Gottlieb).....		129.50	129.50	55.00 129.50
Knock Out (Gottlieb).....	69.50 75.00 79.00 99.50	50.00 69.50 75.00 79.00 99.50	69.50 75.00 79.00 79.50 99.50	69.50 75.00 79.00(2) 99.50
Leader (United).....	250.00 269.50 275.00 285.00 295.00	269.50 295.00(3)	269.50 295.00(5)	269.50 275.00 295.00(4)
Lite-a-Line (Keeney).....	95.00 99.50	99.50 159.50	75.00 95.00 99.50 159.50	99.50 159.50
Long Beach (Williams).....	185.00 195.00 275.00	195.00(2) 225.00 275.00	195.00 225.00 275.00(2)	225.00 275.00
Lucky Inning (Williams)...	35.00 69.50 84.50	35.00 84.50	84.50	69.50 84.50
Madison Square Garden (Gottlieb).....		85.00	99.50	
Majors (Chicago Coin)....	74.50	74.50	59.50 74.50	49.00 74.50
Major League.....		20.00		
Majors of '49 (Chicago Coin)	45.00	45.00	45.00	45.00
Majorette.....	145.00	135.00 145.00	145.00	145.00
Manhattan (United).....		35.00	35.00	35.00
Mardi Gras.....	29.50	29.50	29.50	29.50
Maryland (Williams).....	49.50 55.00 84.50	20.00 39.00 55.00 84.50	49.50 55.00 84.50	49.50 55.00 84.50
Mercury (Genco).....	59.50	59		

# Coinmen You Know

• Continued from page 115

doesn't hesitate to admit that the AMOA has done wonderful things for the industry in Greater Miami. Engel says his receipts have increased about 25 per cent since AMOA improved conditions for operators.

Some 55,000,000 Americans got a first-hand look at Miami Beach this week thru the medium of Arthur Godfrey's television programs which were broadcast direct from the Kenilworth Hotel. The folksy comedian extolled the virtues of this area and undoubtedly "sold" Miami and Miami Beach as a vacation spot to thousands.

## Detroit:

Richard A. Pinkston Jr., is establishing a juke box business under the new firm name of Pinkston Music Company... Edgar Vernon and John Walker, operators of V and W Music Company, have moved to new quarters at 77 East Euclid Avenue... Herman Stallings, who operates the North End Cafe, has entered the juke box business.

Hubert Wisdom, who heads Wisdom Music Makers, moved to new headquarters at 18601 Revere Avenue... Irving Wasserman closed the offices of the Paramount Music Company... Refreshment Vending Service, Inc., has been incorporated to operate an industrial vending route, concentrating in the Kaiser-Frazer auto plant. Principals are H. G. Winston, William S. Fishman, and R. E. Schellhaus, all of Chicago. Fishman heads the Automatic Merchandising Company, whose Detroit branch has moved to new quarters at 5000 Edwin Avenue in suburban Hamtramck.

Fred Chlopan, president of the Detroit Shuffleboard Association, was in Jackson this week for the Michigan Table Top convention... Peter T. Jamson has established Friendly Music Enterprises, Inc., an operating firm. Irving B. Ackerman, counsel for the Music Operators Guild, has been named to two committees of the Wayne County Board of Supervisors, the pension committee and the Wayne County general hospital committee.

Ben Morrison, who recently completed a year as president of the Michigan Showmen's Association, will leave Detroit about May 1 to spend the summer in California, where he has several annual promotions. He will visit Hot Springs and Mexico en route west.

## Milwaukee

Dime music attempts made during the past two weeks in Milwaukee seem to be latching

on. Several operators, who have broken the ice in the downtown area, report being highly satisfied with the price hype thus far... Clyde Nelson, General Novelty, is unhappy over his fishing luck thus far this season. Week-end trip to the Wolf River at Fremont, along with the mis-sus, resulted in a meager bag of undersized Walleyes.

Business, however, he adds, is holding up fairly well. The General Novelty music routes, he says, are undergoing a gradual conversion to 45 r.p.m. equipment. "Anything in the music line that we buy nowadays has to be 45 r.p.m.," he said.

Hilltop Coin head and spark-plug of the local coin men's association, Doug Opitz, planned back this week from Arizona. Meeting of the local music organization was held in abeyance until Doug's return and should be held next week... Barney Kuehn's Music Mart is fast becoming a center for coin machine and disk personnel. The Music Mart waxery is located conveniently on the North Side and allows routemen plenty of free parking space. Disk talk flew fast and heavy at Barney's place this week when three record salesmen stopped in simultaneously. Hawking their wares were Al Allison, Capitol Records; Stan Wagenknecht, of Columbia, and Ken Wendel, who handles M-G-M and other James Martin items.

Feeling in the pink and tipping the scales at about 170, Allison, Capitol Records sales rep, reports being completely recovered from his recent illness. Making him feel even better, he adds, is the way that operators in his territory are ordering Frank Sinatra's initial Capitol job, "Lean Baby."

Wagenknecht infos that operators are grabbing up large orders of Columbia's coin-luring Red Buttons' diskings. Current lensing of the Red Buttons TV shows on local video station is stirring considerable interest in the comic, which according to Stan is being reflected in the juke boxes.

Mitchell Novelty's Erv Beck is another of the highly optimistic local operators who reports gratifying results with the change to dime play. Mitchell Novelty's only dime play spots are in the downtown area, and Beck states that he is more confident after two weeks of experience that the dime play is here to stay.

Badger Tobacco's Art Cohen spent last week-end at Lake Forest, Ill., participating with other members of the Tripoli Shriners horse riding squad, the Spahi's, in the fraternal order's

national equestrian competition... Math Schaefer has placed a new routeman on the payroll. Addition to the roster is Ray Schweitz, who recently returned from service in Korea with the Armed Forces.

A new business enterprise is taking up a lot of Mike Rischmann's time these days. The Wisconsin Novelty owner has joined forces with Mike Chesnick, South Side theater and coin machine operator, in the opening of the county's newest drive-in theater, the Hi-Way 15 Drive-In. Mike informs that he is feeling well these days following a long stay in Tucson recovering from a serious eye ailment.

## New York

Al Ferber, formerly of the Ferber Automatic Music Company, was discharged from the Army this week with the rank of captain... Marion Ferris, secretary to Al Denver, head of the New York Automatic Music Operators Association, is in the hospital recuperating from an appendectomy.

Dave Lutaker and Max Shiffman, partners in Premier Music for 10 years, have split up and are now operating under their own names... Phil and Max Greitzer, of Philmac Music, Thursday (16) staged a grand opening for their baseball batting range on Kings Highway, Brooklyn. It will

be known as the Highway Amusement Center... Perry Wachtel, advertising agent for many New York coin machine firms, has taken additional space for his production department on the same floor with his executive office.

Julius Pinelas, Sterling Enterprises, bought out Bob Koff and Sammy Weiss, partners in Regent Music... John Vendura, Van Nest Amusements, and Ted Faith and Sam Sorin, partners, recently joined Associated Amusement Machine Operators of New York... Walter L. Luby, Shrewsbury, Mass., game and juke operator, was buying equipment on 10th Avenue last week.

Marvin Goldstein, parts manager, has a bad case of laryngitis, past two years, will be inducted in the Army next week. The boys at the New York and Newark, N. J., offices threw a party at the Casino in the Park, Lincoln Park, Jersey City, N. J., for Marvin Friday (17). He is Morris Rood's brother-in-law... Lucky Skolnick, associated with Al Koundel in Empire Amusements, is selling his route and moving to Miami, where he intends to establish a new route. Koundel will continue here... John Como's daughter, Nancy, is engaged to Jerry Miller's son... Jack Semel is back from Florida... Al Gilbert, head of the Coinmen's Union, reports that 250 tickets were sold for the dinner-dance at the Latin Quarter Sunday (19).

Carol Lynn Shore, Perry Wachtel's secretary, is engaged to Sam Adiman, New York.

Al Blendow, Meteor Sales manager for Runyon Sales for work but is still able to report for work.

## St. Louis Firm Bows Conversion

ST. LOUIS, April 18.—The 100 Service Company has started deliveries of a conversion target for the Shoot the Bear game.

The conversion bears the name Shoot the Spook and has a realistic looking skull as a target. The conversion lists for \$37.50.

## Young Named Distributor By Hand Drier Firm

NEW YORK, April 18.—Young Distributing, Inc., here, Wurlitzer distributor, this week announced that it had been appointed distributor for the Dryer Company of America, Inc., Philadelphia.

Joe Young, head of the local firm, said the Dryer Company makes a hand drier which is placed in tavern, restaurant and theater locations on a rental basis.

Leo Willins, Capitol Projectors sales executive, returned last week from a Canadian sales trip.

## Hartford

Nathaniel Leverone, founder of the Automatic Canteen Company, addressed a luncheon meeting of the Hartford Rotary Club at the Hotel Bond, with "This Freedom of Ours" as his subject... Connecticut smokers are smoking more. Cigarette stamp sales for the first nine months of the fiscal year were up 7.5 per cent over the previous nine-month period. Sales totaled \$6,984,837... Ralph Colucci, Seaboard Distributors Corporation, was a New York business visitor.

**THE MARKET PLACE**  
for the  
**COIN MACHINE INDUSTRY**

The National Exchange  
for Coin Machine  
Personnel, Products,  
Services and  
Opportunities

**CLASSIFIED  
ADVERTISING**

ADVERTISING RATES	
<p><b>REGULAR CLASSIFIED</b> Minimum \$3:</p> <p>Usual want-ad style, one paragraph, no display. First line set in 6 pt. bold, balance 6 pt. light.</p> <p>Per word ..... \$ .20</p> <p>3 or more CONSECUTIVE or 26 insertions, per word ..... 18</p> <p>52 CONSECUTIVE insertions, per word ..... 16</p>	<p><b>DISPLAY CLASSIFIED</b> (Minimum \$6)</p> <p>Any advertisement using display make-up or white space. Figure space between cut-off rules, 1 pt. rule borders permitted only on ads of 28 lines or more.</p> <p>Per agate line ..... \$1.00</p> <p>3 or more CONSECUTIVE or 26 insertions, per agate line ..... .95</p> <p>52 CONSECUTIVE insertions, per agate line ..... .90</p> <p>1 inch equals 14 agate lines.</p>
<p>Cash must accompany all orders for less than 3 insertions. Please include an additional 25¢ for each insertion for the use of a box number than 3 insertions. Please include an additional 25¢ for each insertion for the use of a box number to cover the cost of handling and forwarding of your mail.</p>	

ALL ORDERS AND INQUIRIES  
TO COIN MACHINE MARKET PLACE  
THE BILLBOARD  
188 W. RANDOLPH ST.  
CHICAGO 1, ILL.

### Parts, Supplies & Services

Coin Changers—Returns nickels for quarters and dimes, \$50 capacity; brand new with hanging brackets, now \$125; Kelner Vendors, 3730 Division, Chicago 51.

For Sale—740 A.B.T. Straight 5¢ Slug Rejectors, brand new, best offer. Spacarb, Inc., Frank H. Keane, 375 Fairfield Ave., Stamford, Conn.

Stamp Folders, direct from manufacturer: unlimited quantities, immediate delivery; write for prices. Veeco Sales Co., 2124 Market St., Philadelphia 3, Pa LOcust 7-1448.

Stamp Folders, direct from manufacturer, at lowest price. City Distributors, 145 Ainslie St., Brooklyn, N. Y.

Stands, heavy cast iron, \$4.25 ea.; \$4 ea. in lots of 6. Wall Brackets, Coin Counters, Ball Gum, Chloro-Treats, Chiclé-Treats, Candies, Nuts, parts for Victors and Silver Kings; write for free price list. Logan Distributors, 627 Milwaukee Ave., Chicago 22, Ill.

"The Charm Center," introducing and supplying the latest in charms: Light Bulbs, False Teeth, Harmonicas, Knives, Compasses, Whistles; metal, plastic, etc.; largest selection; write for free list. Logan Distributors, 627 Milwaukee Ave., Chicago 22, Ill.

Write for free list on Bulk Vendors, Counter Games, Stamp Machines, Merchandise Arrow Vending Machine Co., 102-17 Roosevelt Ave., Queens 68, N. Y.

### Advertisments

Cigarette Machine, King Size Conversions, 25¢ and 30¢ mechanisms; all types of used Cigarette Machine Equipment, completely overhauled and refinished. Central Vending Machine Service Co., 3967 Parrish St., Philadelphia 4, Pa. EV 6-4244 and BA 2-8710.

Cigarette Machines, quarter operation: Unreada, latest model, \$55; Counter Model, \$22.50; U-Select-It, 72-bar candy vender, \$27.50; 74-bar, \$37.50; Mills Candy Bar Machines, 5 columns, \$45; Harris Vending, 2717 N. Park Ave., Philadelphia, Pa.

Cigarette Vendors—National, Rowe, DuCrenier, Eastern; all models with king columns; bargain prices \$65 to \$125; reconditioned and guaranteed. Kelner Vendors, 3730 Division St., Chicago 51.

Closing Out Showroom Samples, like new: Klapp Model D Coin Counter, \$165; Arist-O-Scales, \$87; Miro-Scales, \$92; Victor K 1¢ Vendors, \$9; Advance Electric Shockers, \$13; ABT Challengers, \$37; Adair Co., 6900 Roosevelt, Oak Park, Ill.

For Sale—Short Range Shooting Gallery, good condition; price \$550. Write Jesse Loper, Hadley, Pa., or Phone 2138, Shaekeyville, Pa.

1¢ Masters, excellent condition; red and black porcelain finish; keyed alike, \$8.50. Young Vending, 2401 Fairway Dr., S. W., Roanoke, Va.

Statler Cookie Vendors—40 Junior Models, only two years old, mechanically perfect at \$30 each while they last. Kelner Vendors, 3730 Division, Chicago 51.

Two Automatic Refrigerated Sandwich Machines, excellent condition, makes change. Rodgers the Caterer, 4038 Locust St., Philadelphia, Pa. EV 6-3120.

3 Dale Guns, perfect condition, \$45 each; 2 Williams 2-Player Baseball Machines, \$35 each. Curly's, Menominee, Mich.

6 Challenger Hot Nut Vendors, used 3 months, new \$150 ea.; sacrifice \$75 ea. C. F. Corn, Washington, Ind.

10 ARCTIC ICE CREAM VENDERS  
72-bar capacity, 4 used slightly, only \$200 each; 4 Atlas Ice Cream Vendors, \$375 ea. C & W VENDORS  
2105 1/2 10th Ave., South Milwaukee Wis.

19 Used Coin Operated 25¢ CoRadios, metal tables, cheap. Nuskind, Hyacinth 3-6886.

40 Penny Scales on location, \$35 ea. John Kolter, R.R. 2, Columbus Grove, Ohio.

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### THIS IS A 10-LINE AD

For only \$10 you can buy this space to profitably buy or sell Used Machines, Routes, Parts, Supplies or Services.

TRY A DISPLAY AD THIS WEEK  
See Advertising Rates Above

### Wanted to Buy

Large Cigarette Machine Route in any part of the country, all correspondence confidential; have highest trade references. Box 607 The Billboard, Chicago 1, Ill.

PASS THE WORD  
Must have 100 Chicago Coin Bowling Alleys with Blue Cabinets; will pay \$20 ea. Write or call Streamliner Coin, 663 N. Wells, Chicago 10. Phone: RAndolph 6-0879

Route Wanted—Music and/or Games in California. Box 620, The Billboard, Chicago 1, Ill.

Wanted Northwestern—Model 33 Peanut, 40's DeLuxe, Silver King, 1¢ and 5¢ Bulk and Charm King, Victor Model V, Universal, Toppers, Acorn and other Bulk and Ball Gum Vendors; send list and lowest prices. Rake, 609 Spring Garden St., Philadelphia 23, Pa.

Wanted 500 all types Five Ball Flipper Games; send list, state names, quantity, condition and quote lowest price in first letter. Badger Sales Co., 2251 W. Pico Blvd., Los Angeles, Calif.

Wanted to Buy—Kiss-o-Meter, Mutoscope Monkey Lift, Mutoscope Bangaway; machines must be excellent and reasonable. For Sale—Atomic Bomber, \$85; Peroscope, \$45; Exhibit Foot East, \$60. Kelly Ingoe, Route 9, Roanoke, Va.

### Used Coin-Operated Equipment

A-1 Bargain—Cigarettes and Candy Vending Machines, all makes and models, lowest prices. What have you to sell? Mack Postal, 2952 Milwaukee Ave., Chicago, Ill.

Bargains—Master Vending Machines at less than cost of parts. Harold Carlock, Johnson City, Tenn.

	Issue of April 18	Issue of April 11	Issue of April 4	Issue of March 28
Summer Time (Gottlieb)...	34.50 59.50	20.00 34.50	34.50 59.50	34.50 59.50
Sunshine Park (Bally).....	350.00	295.00	295.00	295.00 375.00
Super Hockey.....	59.50	55.00 59.50	59.50	59.00 59.50
Super World Series (Williams).....	195.00 250.00	175.00 125.00 175.00	195.00 250.00	195.00 250.00
sweepstakes (Williams)....	225.00	195.00(2) 195.00	225.00	225.00
Sweetheart (Williams).....	99.50	99.50	79.50 99.50	99.50
Fampico (United).....	59.50 64.50	64.50 79.50	64.50 79.50	59.50 64.50
Tahiti (Chicago Coin).....	79.50			79.50
Teledad (Gottlieb).....	69.50			69.50
Tennessee (Williams).....	49.00	49.00	29.50	29.50
Texas Leaguer (Keeney)....	49.50 50.00	49.50 50.00	49.50 50.00	49.50 50.00
Thing (Chicago Coin).....	69.50	69.50	55.00 69.50	69.50
Three Feathers (Genco).....	45.00 89.50	45.00 89.50	45.00 89.50	45.00(2) 99.50
Three Musketeers (Gottlieb)	85.00	85.00	85.00	85.00
3-4-5 (United).....	125.00 135.00	135.00	125.00 135.00	135.00
Thrill (Chicago Coin).....	29.50 35.00	29.50 35.00	29.50 35.00	29.50 35.00
Touchdown (United).....	165.00	165.00	165.00(2)	165.00
Trade Winds (Genco).....	29.50 49.50	29.50 49.50	29.50 49.50	29.50 49.50
Trigger (Exhibit).....	99.50	100.00	99.50 100.00	99.50 100.00
Trinidad (Chicago Coin)....	35.00 49.50	35.00 49.50	35.00 49.50	35.00 49.50
Triple Action (Genco).....				35.00
Triplets (Gottlieb).....	95.00	85.00 95.00(2)	85.00 95.00	85.00 95.00(2)
Tri-Score (Genco).....	69.00 99.50	69.00 89.50	569.00 89.50	550.00 69.00
Tumbleweed (Exhibit).....	65.00 75.00(2)	65.00 75.00(2)	75.00(2)	75.00(2)
Furf King (Bally).....	75.00 95.00	75.00 85.00	75.00 85.00	75.00 85.00
	99.50 145.00	95.00 145.00	95.00 135.00	95.00 100.00
	149.50	149.50 150.00	145.00 149.50	145.00 149.50
Tucson (Williams).....	44.50	44.50	44.50	44.00 44.50
Twenty Grand (Williams)....		175.00		
Utah (United).....	59.00 84.50	59.00 84.50	59.00 84.50	59.00 69.50
Virginia (Williams).....	25.00			84.50
Watch My Line (Gottlieb)...	85.00(2)	85.00(2)	85.00	
Wild West (Gottlieb).....			165.00	
Winner (Universal Industries).....	49.00 55.00	49.00 55.00	49.00 65.00	45.00 49.00
	65.00 99.50	65.00 99.50	99.50	65.00 99.50
Wisconsin (United).....	34.50	34.50 35.00	34.50 35.00	34.50 35.00
Wizard.....	49.50	49.50	49.00	49.50

# Conn. Solons Eye Coin Bills

HARTFORD, Conn., April 18.—The Connecticut State Legislature turned its attention to coin machines this week, with legislative committees holding hearings on bills relating to various phases of operations.

Both cigarette and liquor representatives disputed the State Tax Department's figures as to additional revenue proposed taxes would bring Connecticut. Tax authorities had forecast some \$2,000,000 additional from the liquor tax jump during the coming two years and \$3,600,000 from a cigarette increase.

Nathan Weil, of the Cigarette Vending Company of Hartford, led the campaign against the proposed cigarette tax measure. Weil asserted that Connecticut should continue to hold down its cigarette taxes and retain its competitive advantage with neighboring States. "We have found," he said, "that whenever they increase their taxes, our sales increase."

### Undecided

The House of Representatives couldn't make up its mind on the approval of the sale of milk thru mechanically-operated, refrigerated dispensers in restaurants, and, after nearly an hour of discussion Tuesday (14), finally referred the issue back to the committee. The measure, House Bill 119, would authorize the sale of milk and cream out of refrigerated vending machines in public eating places.

One representative, Garrett J. Burkitt, contended: "It's perfectly good legislation and will have the effect of creating new markets for Connecticut milk producers."



**WE EXPORT**

- PIN GAMES
- MUSIC MACHINES

**Joe Ash**

... one of the leading exporters of coin-operated equipment. Our reputation was EARNED—by honest effort—by delivering only quality equipment—by virtue of the fact that our experience in the field enables us to pack, route and ship in the most economical and safe methods. Contact us for your needs. We'll give you requirements our very best attention.

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## ACTIVE AMUSEMENT MACHINES CO.

666 N. Broad Street Philadelphia 30, Pa.  
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## ARCADE and Location Equipment NEW and EXCLUSIVE

Air Hockey, Air Football, Set Shot Basketball

Novelty Kiddie Rides  
Horses • Boats • Rockets • Ships  
Trains • Animals, etc.

### Auto Shot

New compact pistol range uses 22 live ammunition. \$450.00  
Large stock rebuilt like new machines on hand. Ready for delivery.  
FREE Large Illustrated 1953 Catalog

**MIREMUNVES**  
577 Tenth Ave. (at 42nd St.)  
New York 18, N. Y. BRyant 9-6677  
40 YEARS SERVICE • EST. 1912

### PANORAM FILMS

I have a wide variety of these Films. All Films are guaranteed. New, SIX Lovely and Different GIRLS on each 600 ft. loop—20 new Films produced each week. Write today for particulars.

**FILM DISTRIBUTORS**  
7530 Irvine Ave., North Hollywood, Calif.

# THE BILLBOARD Index of Advertised Used Machine Prices

## • Arcade Equipment

Equipment and prices listed below are taken from advertisements in The Billboard issues as indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment at the same price, frequency with which the price occurred is indicated in parentheses. Where quantity discounts are advertised, as in the case of bulk vendors, only the single machine price is listed. Any price obviously depends on condition of the equipment, age, time on location, territory and other related factors.

	Issue of April 18	Issue of April 11	Issue of April 4	Issue of March 28
Ace Bomber (Mutoscope).....	\$195.00			
Air Defense (Kirk).....			\$175.00	
Air Raider (Keeney).....	\$119.00	125.00	\$119.00	\$119.00
All Stars (Williams).....				100.00
All Star Hockey.....	69.50			
Astroscope 10c.....	125.00	125.00	125.00	175.00
Atomic Bomber (Mutoscope).....		155.00	155.00	
Ball Grip.....	85.00			
Bank Shots (American).....			250.00	285.00
Baseball (Scientific).....	75.00	79.50	79.50	79.50
Big Inning (Bally).....	149.50	149.50	149.50	149.50
30lascore (Supreme).....	95.00	95.00	95.00	95.00
Bomber.....	65.00	65.00	65.00	65.00
Boomerang.....	45.00	59.50	45.00	59.50
			35.00	45.00
Career Pilot.....	100.00			
Class Alley (Chicago Coin).....		20.00	24.50	49.50
Challenger (ABT).....	20.00	29.50	20.00	29.50
Champion Hockey.....			69.50	
Chicken Sam (Seeburg).....	75.00	105.00(2)	85.00	105.00(2)
Counter Grip (Mercury).....	110.00	150.00	150.00	150.00
Crusader Horse.....		34.50	34.50	34.50
Jupis Wheel.....			345.00	345.00
Jale Gun (Exhibit).....	59.00	65.00(3)	49.50	65.00(3)
	75.00	94.50	59.00	65.00(3)
Jefender (Bally).....			75.00	94.50
Deluxe Athletic Scale (Mercury).....	125.00	125.00	125.00	125.00(2)
Derby, 4 Player (Chicago Coin).....	155.00	195.00	155.00	195.00
Drivemobile.....			295.00	295.00
Drop Picture Machine.....			175.00	175.00
Electric and Grip Test.....	79.50	79.50	79.50	79.50
Electricity Is Life.....	129.50	99.50	99.50	99.50
Fist Striker.....	125.00			
Flash Hockey (Conner).....	75.00(2)	75.00	75.00	75.00
Flying Saucer (Mutoscope).....	150.00	150.00	150.00	150.00
Field Goal (Scientific).....	125.00	175.00	149.50	149.50
Glider.....	45.00	45.00	45.00	45.00
Joatite (Chicago Coin).....	69.50	85.00	69.50	74.50
	110.00	115.00	115.00	119.50
	119.50	125.00	119.50	125.00
	175.00	185.00	175.00	195.00
Gun Patrol Exhibit.....		195.00	195.00	
Heavy Hitter (Bally).....	49.50	65.00	29.50	49.50
		69.50	65.00	69.50
		95.00	89.50	89.50
Hi-Ball Striker (Exhibit).....				
Hobby Horse.....				
Hockey (Chicago Coin).....	49.50	65.00	49.50	65.00
		75.00	75.00	75.00
Hockey (Exhibit).....				
Hockey (Mutoscope).....	125.00			
Holly Crane.....			279.50	299.50
Jack Rabbit (Amusement Corp).....	95.00	95.00	95.00	95.00
Jeep and Fire Engine.....	249.50	249.50	249.50	249.50
Jet Gun (Exhibit).....	185.00	195.00	175.00	185.00
	225.00	249.50	195.00	225.00
Letter Exhibit.....	125.00	125.00	125.00	125.00
Kicker & Catcher.....	18.50	29.50	18.50	29.50
Keep Punching.....	75.00			
K O Fighter.....	175.00			
Liberator.....	95.00			
Lite League.....	90.00	99.50	99.50	99.50
Love Meter (Exhibit).....		39.50	39.50	39.50
Merry-Go-Round.....	550.00	550.00	550.00	550.00
Metal Typar.....		375.00	375.00	375.00
Midget Movies.....	225.00	295.00	225.00	225.00
Midget Ski Ball (Chi Coin).....	125.00	165.00	125.00	175.00
		199.50	199.50	199.50
		20.00	20.00	20.00
Model F (ABT).....			275.00	275.00
Panorams.....	275.00(2)	275.00	295.00	295.00(2)
Parachute Gun (Seeburg).....		95.00		54.50
Pen Writer.....	90.00	95.00	95.00	95.00
Periscope.....	250.00	250.00	250.00	250.00
Photomatic (Mutoscope).....	250.00(early)	250.00(early)	250.00(early)	250.00(early)
	625.00(late)	625.00(late)	625.00(late)	625.00(late)
	650.00(late)	650.00(late)	650.00(late)	650.00(late)
Pikes Peak.....	29.50	29.50	29.50	29.50
Pistol Pete (Chicago Coin).....	75.00	90.00	75.00	90.00
Pitch 'Em & Bat 'Em (Scientific).....	185.00	195.00	185.00	185.00
Poker and Joker.....	75.00			
Poker (Scientific).....	85.00	99.50	85.00	99.50
Pony Express (Exhibit).....	245.00	245.00	225.00	245.00
Pool Table (Edelco).....	75.00	75.00	75.00	75.00
Punch-A-Ball (Genco).....	15.00	15.00	15.00	15.00
Q-Ball (Scientific).....	79.50	79.50	79.50	79.50
Quizzer.....	95.00(2)	95.00(2)	95.00(2)	95.00(2)
Rapid Fire (Bally).....	125.00	125.00	125.00	125.00
Recordio (Wilcox-Gay).....		105.00	105.00	105.00
Rifle Range Ray Gun.....	450.00	450.00	450.00	450.00
Rocket Patrol.....				
Shipman Art Show.....	49.50	59.50	49.50	59.50
Shocker (Acme).....		24.50	24.50	24.50
Shoot the Bear (Seeburg).....	225.00(2)	225.00	225.00(2)	210.00
	229.50	235.00	249.50(3)	245.00
	249.50(2)	250.00	249.50(3)	249.50(3)
	250.00	269.50	269.50	269.50
Silver Bullet (Exhibit).....	125.00	125.00	125.00	175.00
Six Shooter (Exhibit).....	165.00(2)	160.00	175.00	165.00
	175.00	195.00	195.00	
Skee Ball (Wurlitzer).....	150.00	150.00	150.00	150.00
Ski Roll (Evans).....	125.00	125.00	125.00	125.00
Skill Gun (ABT).....	39.50	39.50	39.50	39.50
Skill Jump.....	49.50			
Skill Test (Goetchen).....	59.50	59.50	59.50	59.50
Sky Fighter (Mutoscope).....	125.00	195.00	125.00	125.00
Solar Horoscope.....	110.00	160.00	160.00	110.00
Star Series (Williams).....	69.50	75.00	69.50	85.00
	100.00	139.50	85.00	89.50
		100.00	100.00	110.00
		139.50	135.00	139.50
Star Gun (Keeney).....	125.00(2)	125.00(2)	125.00(2)	95.00

	Issue of April 18	Issue of April 11	Issue of April 4	Issue of March 28
Target Skill (Genco).....	125.00			\$59.50
Telescope.....	125.00	\$125.00	169.50	\$125.00
Ten Pins (Rock-Ola).....	99.50			99.50
Ten Strike (Evans).....	75.00	75.00	75.00	79.50
3-Way Grip & Lift Scale (Mercury).....	79.50(2)	69.50	69.50	79.00
			85.00	85.00
Thunderbolt (Merry-Go-Round Sales).....	450.00	450.00	450.00	345.00
Tommy Gun (Evans).....	99.50	99.50	99.50	99.50
Undersea Raider (Bally).....	95.00(2)	125.00	95.00	125.00
View-A-Scope.....	39.50	39.50	39.50	39.50
Voice-a-Graph (Mutoscope).....	425.00	525.00	425.00	525.00
	550.00	525.00	525.00	525.00
Western Baseball.....	85.00	85.00	85.00	85.00
Zoom, Ic.....	24.50	24.50	24.50	24.50

## • Shuffle Games

	Issue of April 18	Issue of April 11	Issue of April 4	Issue of March 28
Baseball (Bally).....	\$79.50			\$45.00
Baseball (Williams).....	49.50	\$49.50	49.50	49.50
Billiette (Gottlieb).....	39.50	20.00	39.50	
Bowling Alley, 6 player (Chicago Coin).....	215.00	250.00	215.00	235.00
	275.00w/p	295.00(2)	249.50	250.00
	295.00(2)		259.00	259.00
			295.00(2)	295.00
Bowling Champ (Keeney).....		75.00	89.50	75.00
Bowling Classic (Chicago Coin).....	59.50	79.50	59.50	79.50
		89.50	89.50	89.50
Bowling League (Genco).....		25.00	25.00	25.00
De Luxe League Bowler (Keeney).....	255.00(2)	255.00	295.00	255.00(2)
	295.00		295.00	265.00
	39.00	39.00	39.00	39.00
Deluxe Bowler (Williams).....				
Deluxe 6 player (Chicago Coin).....	250.00			295.00
Double Bowler (Keeney).....	79.50	79.50	65.00	79.50
Double Bowler, 2 player (Keeney).....	99.50	99.50	99.50	99.50
Double Header (Williams).....	45.00	69.50	45.00	69.50
		69.50	45.00	45.00
Double Header, 2 player (Williams).....	49.50	69.50	49.50	69.50
Double Shuffle (United).....			50.00	49.50
Double Shuffle Alley Express Rebound (United).....	79.50w/p	79.50	139.50	79.50
	139.50		139.50	139.50
8 Player (Genco).....	125.00	125.00	125.00	125.00
Five Player Shuffle Alley (United).....	160.00	160.00	160.00	160.00
	180.00w/p	180.00w/p	180.00w/p	180.00w/p
	185.00w/p	185.00w/p	185.00w/p	185.00w/p
	189.00	189.00w/p	189.00w/p	189.00w/p
	200.00	245.00	200.00	210.00
	249.50w/p	249.50w/p	245.00	245.00(2)
			249.50w/p	
Four Player Rebound (Keeney).....	150.00			
Four Way Bowler (Keeney).....	215.00		215.00	
Four Player Rebound (United).....	100.00	100.00	100.00	100.00
Four Player Shuffle Alley (United).....	169.00w/p	169.00w/p	169.00w/p	169.00w/p
	175.00	220.00	175.00	220.00
	239.50w/p	239.50w/p	239.50w/p	239.50w/p
Hook Bowler (Bally).....	95.00	100.00	149.50	149.50
	149.50		100.00	
King Pin (Keeney).....	35.00	35.00	35.00	
League Bowler (Keeney).....	125.00(2)	125.00(2)	125.00(3)	125.00(2)
	139.50	139.50	139.50	139.50
League Bowler, 4 player (Keeney).....	125.00(2)	54.50	125.00	125.00
	149.50	159.50	149.50	159.50
		50.00	50.00	
Lucky Strike (Keeney).....	325.00w/p	325.00w/p	325.00w/p	325.00w/p
Manhattan 6 player (United) Matched Bowler, 6 player (United).....	345.00			
Matched Bowler, 6 player (Chicago Coin).....	345.00			
Official Shuffle Alley (United).....	335.00	340.00	335.00	335.00
			340.00	345.00
Shuffle Alley (Chicago Coin).....	79.50w/p	79.50w/p	79.50w/p	
Shuffle Alley (United).....	45.00		45.00	
Shuffle Alley (Universal).....	69.50w/p	69.50w/p		
Shuffle Alley Deluxe 6 player (United).....	249.00w/p	245.00	245.00	249.00w/p
	250.00	275.00	249.00w/p	250.00(2)
	295.00	345.00	250.00	295.00(3)
		295.00(2)	310.00	345.00
		345.00		350.00
Shuffle Alley Express (United).....	39.50	45.00	39.50	45.00
		79.50		
Shuffle Alley Express 2 player (United).....	139.50	139.50	139.50	79.50w/p
				139.50
Shuffle Alley, 6 player (Keeney).....	215.00	255.00	215.00	255.00
	265.00(2)	265.00	265.00	265.00
Shuffle Alley, 6 player (United).....	190.00	190.00	190.00	190.00
	200.00w/p	200.00w/p	200.00w/p	215.00w/p(2)
	215.00w/p	215.00w/p	215.00w/p	229.00w/p
	225.00	225.00	229.00w/p	235.00
	229.00w/p	229.00		

# ABC Vending's Record Gross

Continued from page 104

is indicated by the growth of the number of venders it has on location. The firm has more than 2,000 machines in operation, against a little more than 1,600 at the end of 1951. In 1948, ABC had less than 300 units; the figure more than doubled the following year and hit 1,150 in 1950.

## Expense Breakdown

Of the \$42,531,072 in sales racked up by the firm in 1952, \$17,828,564 went for the purchase of goods to be sold in venders; 12,234,634 went for rentals, licenses and commissions; \$10,312,530 was spent in selling, general and administrative expenses, and \$1,240,000 was set aside for taxes.

## Divisions, Subsidiaries

The corporation is composed of the Metropolitan Division, Automatic Drink Division and Peoples Service News, New York Division, all in New York; the New England Division and Peoples Service News, New England Division, both in Cambridge, Mass., and Schenectady (N. Y.) Division.

Principal subsidiaries are the Apex Beverage Corp. of New York, Apex Beverage Co. of Pennsylvania, Apex Beverage Corp. of Massachusetts, Beverage Vending Co., Peoples Service News Co., Pop Corn Sez Co.; Raceway Concessions, Inc.; Pacific Automatic Candy

Corp., Northwest Automatic Candy Corp. and the ABC Vending Corp. of California.

Affiliates—50 per cent owned—are the Southern Automatic Candy Company and the Tri-State Candy Corporation.

Officers are Charles L. O'Reilly, chairman of the board; Jacob Beresin, president; Paul Rosebaum, vice-president; Benson; Robert M. Blair-Smith, secretary, and Peter L. Fahey, assistant secretary and assistant treasurer.

Audit was prepared by Price Waterhouse & Company, New York.

# Hit Proposed Cig Tax Hike in Conn.

BRIDGEPORT, Conn. April 18.

—The proposed boost in the State cigarette tax was described this week as an attempt "to exploit one class of citizens for the sake of pure fiscal expediency." Ripping into the proposal, the National Tobacco Tax Research Council of Richmond, Va., said that Connecticut lawmakers could not justify such a tax increase "on grounds of equity."

"The original tax on cigarettes, imposed in 1935, was designed as an emergency measure for a specific purpose," the council stated. "It is now proposed to increase the tax for use, in part, as general fund revenue."

The tax measure now before the Legislature would raise the State cigarette tax from 3 to 4 cents a pack, bringing in an expected \$6,000,000 in additional revenue over the next two years. The finance committee, which is considering the bill, does not expect to reach a decision on it for several weeks.

Connecticut smokers, the council pointed out, now pay over \$18,000,000 every two years in State taxes on cigarettes. The 8-cents-a-pack Federal levy added to this means that they are taxed about \$67,000,000 on cigarettes over a two-year period.

# Idis Chocolates Sets Summer Vending Bar

NEW YORK, April 18. — Idis Chocolates, Brooklyn manufacturer of candy for the vending industry, this week announced that the firm is making a new vending bar for summer sales.

Joe Kaufman, general sales manager, said the bar, called the Idis Malted Crunch, has a malted milk crunch center and a summer-type coating. He added that the firm would deliver anywhere in the United States for \$2.50 a 100 count.

# Top Dollar

Continued from page 102

single phonograph as he would pay for four or five games or venders, the high percentage who classified themselves as music operators, is not surprising."

In addition to the monetary consideration, the survey also indicated that a high percentage of operators started in the trade with music equipment and considered themselves as such regardless of how much they expanded into other phases of the business. Another point stressed was that almost all the old line operators entered the trade because of some music connection (serviceman or repairs) many years ago and therefore consider other types of operation, just an offspring of the juke box.

Summing up the survey it now seems clear that while all branches of the industry have grown steadily since the end of World War II—and the vending segment has made the most noticeable expansion—the backbone of the trade is still the juke box. Founded 65 years ago, the coin phonograph has weathered some bad years even as recent as 1947-48 when some of the less hardy coinmen were beginning to think the era of the juke was a thing of the past. But it came back then and even was able to stand up under another real opponent—TV in public locations.

# Indiana Pins

Continued from page 102

sulted from the filing of an injunction suit by 35 firms owning, distributing or operating machines in Marion County. They set forth that the pinball machine sections of the Hasbrook Law are unconstitutional and, if enforced, would wreck their businesses in which a total of more than \$500,000 is invested.

On another front, Indiana vending machine interests emerged victorious in the session of the General Assembly. State law-makers elected to ignore a recommendation of the Indiana Tax Study Commission which called for the licensing of vending machines.

The plan drew the opposition of the National Automatic Merchandising Association.

Fred L. Brandstrader, who appeared before the commission in behalf of the association, argued that a vender is a mere piece of equipment and that it should not be taxed as a separate business.

Other States, Texas, Georgia, Kentucky, South Carolina, Virginia and Arkansas, have experimented with the licensing arrangement and found it unsatisfactory, Brandstrader declared. In States where it is retained—Alabama, Florida, Maryland, North Carolina, South Dakota, Tennessee and West Virginia—the yield in revenue is sufficiently negligible to justify its abandonment, he added.

# Dr. Pepper Bows

or pressure switches. A National mechanical coin changer accepting nickels and dimes, is standard equipment.

A one-third horsepower Servel compressor is used. Drinks are delivered at 34 degrees (the coldest of any cup vender, Green said). Sirup and water lines are refrigerated to the point of drink delivery.

Cup delivery mechanism, designed by Dr. Pepper, accommodates all standard cold cups; a unit incorporated in the mechanism prevents operation if the cup supply is exhausted.

Green declared that the M-250 can be "operated at a profit at only one-third the sales volume of cup venders now in use." He said that there was a real need for cup venders to tap the vast market where bottle machines are not readily accepted. "Cost and necessity for substantial cash outlays have hindered progress in this field," he said.

Monthly sales of 623 drinks would cover monthly payments, 10 per cent commissions and ingredient costs, according to Dr. Pepper figures. This is against 2,083 drinks per month required to cover the same costs for the average cup vender now in use, officials said. In a 20 per cent commission location, 767 sales a month would cover costs on the new machine, against 2,567 for others, they stated.

# You Can't Miss with This!

HERE'S THE TIP-OFF . . .

EVANS'

# Saddle & Turf

Exciting . . . Entirely Different

# SEVEN PLAYER SPIN TABLE



COLORFUL CABINET OCCUPIES LESS SPACE THAN ORDINARY PIN TABLE

- ★ Sensationally new Replay AMUSEMENT MACHINE. Fast—colorful! Flashing lights and high speed action attract and hold players as well as spectators.
- ★ High scores possible with single coin for top play incentive!
- ★ As many as 7 players can deposit coins.
- ★ LOCATION TESTED AND OK'd for mechanical perfection and top earnings.
- ★ Single coin drop with slug rejector, for 5c- or 10c play. Available without coin drop.

SEE YOUR DISTRIBUTOR QUICK! OR CONTACT FACTORY DIRECT . . .

## H. C. EVANS & CO.

1556 W. CARROLL AVE. CHICAGO 7, ILLINOIS

# Anderson Moves To Bigger Plant

NEWARK, N. J., April 18.—Andy Anderson, president of the Vending Service Machine Company here, announced that he was moving his office from 70 Miller Street into a 5,000-square-foot plant at 126 Brunswick Street.

Meanwhile, Ike Gordon, local representative for National Vendors, said that he was backing Anderson financially. Vending Service specializes in supplying operators with parts, and also concentrates in rebuilding and refurbishing venders.

# New Dad's Division Mgr.

CHICAGO, April 18.—Dad's Root Beer Company appointed James Lamprinidis as divisional manager this week. He will cover North and South Dakota, Minnesota, Wisconsin and the upper Michigan peninsula.

Lamprinidis was formerly associated with Canada Dry Ginger Ale.

# Yantis Chase President

ST. LOUIS, April 18.—W. A. Yantis was elected president of Chase Candy Company, succeeding Neal V. Diller. Diller resigned last week.

Ten Player (Keeney) . . . . .	400.00			400.00	
Trophy Bowl (Chicago Coin)	59.50	99.50	59.50	99.50	59.50
Twin Bowler (Universal) . . . . .	49.00	49.50	49.00	49.50	49.00
	69.50		69.50		69.50
Twin Rotation (Exhibit) . . . . .	199.00		245.00		245.00
Twin Shuffle . . . . .	29.50				245.00
Twin Shuffle Alley Rebound (United) . . . . .	129.50	145.00	129.50w/o	129.50w/p	129.50w/p
	165.00		165.00	145.00	165.00
Twin Shuffle-Cade (United) . . . . .	150.00		150.00		150.00
Two Player Rebound . . . . .	100.00				

# Shuffle Alley Specialists!

ALL MACHINES HAVE SCREENED FORMICA, BIG PINS AND 7-10 SPLIT

United Clover and Cascade . . . . . Write  
 United Manhattan 10th Frame . . . . . Write  
 Six Player . . . . . \$225.00  
 United Manhattan, Six Player . . . . . \$225.00  
 United Stars, Six Player . . . . . \$225.00  
 United Super, Six Player . . . . . \$299.00

Add \$59.50 to prices of above machines for delivery with 10th Frame Match-A-Score unit installed, and, \$14.95 for delivery of any of above machines with Double 5th Frame added.

United 10th Frame and Match-A-Score! One Unit . . . . . \$49.50 Comp.  
 Easily and Simply Installed on All United Shuffle Alleys  
 Double 5th Frame Feature . . . . . \$9.95  
 Specify Game to Which You Want to Add the Double 5th Frame Feature  
 It's New! It Works! It's Guaranteed!

Seeburg Shoot the Bear . . . . . \$229.50  
 Exhibit Gun Patrol . . . . . 185.00  
 Seeburg M-100A . . . . . 595.00  
 Rocket Patrol, Used . . . . . 395.00

ALL GAMES GUARANTEED TO BE MECHANICALLY PERFECT WITH GOOD, CLEAN RAILS AND CABINETS.

WE HAVE FORMICA TOPS, PLEXIGLAS AND SUPPLIES!  
 Q-BALL TOPS EXCHANGED . . . . . \$27.50  
**WEST SIDE DISTRIBUTING CORP.**  
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 see page 3 for rates

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# TRIMOUNT

THE LEADING EXPORTER OF COIN OPERATED EQUIPMENT FOR OVER 25 YEARS.

- Trimount has New England's largest stock of used phonographs including SEEBURG SELECT-O-MATIC M100A. Also Seeburg 46, 47, 48; Wurliitzer, AMI Models B and C and Rock-Olas.
- Trimount offers all types of 5 Balls and Arcade Equipment.
- Every machine is guaranteed mechanically and electrically perfect—all have been completely reconditioned.
- Trimount has New England's largest parts department and finest service department.
- Export Shipping Department specially packs equipment to insure delivery in perfect condition.

WRITE FOR NEW PARTS CATALOG, EXPORT BROCHURE, CATALOG SHEET AND PRICE LISTS.

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**PROVEN PROFIT MAKERS**  
 Stay with the winners . . . RIFLE SPORT and CHALLENGER have produced profits for others . . . why not for you? Write.  
**A.B.T. MANUFACTURING CORP.**  
 715 N. Kedzie Ave., Chicago 12, Ill.

**It's WORLD WIDE**  
for a Better Buy Always!

**Williams  
TIMES  
SQUARE**

Busiest corner in any location is the one that holds this new Williams smash hit, 5 Trap Holes for combination of Replays & Automatic Flippers. Deluxe in every detail. Beautiful playfield and plenty of exciting action. SEE IT! PLAY IT! GET IT NOW!

**ACE COIN  
COUNTER**  
Counts coins, wraps them. Weighs less than 8 lbs. Complete with tubes and reset meter. Counts 1¢, 5¢, 10¢, 25¢.  
**\$159.50**

**NEW GAMES**  
United CLOVER  
United CASCADE  
Bally BEACH CLUB  
Cott. GRAND SLAM

**Williams DELUXE  
BASEBALL**  
Breaks all profit records right off the bat! New electric pitcher, controlled by manually operated button. 5¢-10¢-25¢ single entry coin chute. Adjustable coin play. Realistic 2-Team Baseball Action! Manikin Players actually run bases!

**5-BALLS**  
**FINEST IN QUALITY AND VALUE!**

BASKETBALL . . . \$ 95	OLD FAITHFUL . . . \$ 85
CAMPUS . . . 65	PIN BOWLER . . . 80
CONTROL TOWER . . . 95	PLAYLAND . . . 65
DALLAS . . . 60	RAG MOP . . . 95
DE-ICER . . . 75	ROCKETTE . . . 85
DRILL SHUFFLE . . . 75	SEA JOCKEY . . . 125
DREAMY . . . 75	SLUG FESTAR . . . 135
FIGHTING IRISH . . . 75	SHOO SHOO . . . 90
GEORGIA . . . 95	SPARK PLUG . . . 145
HAYBURNER . . . 125	SPOT BOWLER . . . 85
KNOCKOUT . . . 75	TRIPLETS . . . 95
LUCKY INNING . . . 35	TUMBLEWEED . . . 85
MAJORETTES . . . 145	WATCH-MY-LINE . . . 65

**THE ONLY GENUINE DE LUXE  
FORMICA TOPS  
FOR UNITED SHUFFLE GAMES**

**SPECIAL PRICES**

1-5 . . . . . \$15.00	6-10 . . . . . \$13.50
11-25 . . . . . 12.50	Over 25 . . . . . 11.50

**MISCELLANEOUS EQUIPMENT**

Mills PANORAM . . . . . \$295	
Seeburg BEAR GUN . . . . . 250	
Univ. WINNER . . . . . 55	
Bally TURF KING . . . . . 45	
Exhibit DALE GUN . . . . . 145	
Williams MUSIC MITE (New) . . . . . 145	
Keeney KING PIN . . . . . 35	
Keeney LEAGUE BOWLER . . . . . 125	
United 10th FRAME STAR . . . . . Write	
BOWLER . . . . . Write	
United & PLAY VESTAR . . . . . Write	
SHUFFLE BOWLER . . . . . 295	



Phone: Everglade 4-2300

TERMS: 1/3 deposit, balance sight draft.

- SHUFFLE BOWLERS**
- |  |  |
|--|--|
| United 2 Player, rebound . . . . . \$100.00    |  |
| United 10th Frame, new . . . . . Write         |  |
| Chi. Coin & Player, rebound . . . . . 225.00   |  |
| Keeney 10 Player, rebound . . . . . Write      |  |
| Keeney 4 Player, rebound . . . . . 150.00      |  |
| Exhibit Twin Rotation . . . . . 225.00         |  |
| Genco Target Skill . . . . . 125.00            |  |
| United 4 Player, rebound . . . . . 100.00      |  |
| United 5 Player with Formica & Big Pins 185.00 |  |
| United & Player with Formica & Big Pins 190.00 |  |
| United & Player with Formica & Big Pins 215.00 |  |
| United & Player, Deluxe . . . . . 230.00       |  |
| United & Player, Supers . . . . . 325.00       |  |
| Chi. Coin & Player 5th Frame . . . . . 425.00  |  |
- ARCAD E Q U I P M E N T**
- |  |  |
|--|--|
| Auto Photo, floor . . . . . Write  |  |
| Keeney Astroscope, 10¢ . . . . . 125.00                                  |  |
| Bat-A-Ball, New . . . . . 75.00  |  |
| Boomerang . . . . . 45.00  |  |
| Bally Defender . . . . . 125.00  |  |
| Bally Heavy Hitter . . . . . 65.00                                       |  |
| Bally Rapid Fire . . . . . 125.00  |  |
| Chi. Coin Hockey . . . . . 75.00   |  |
| Chi. Coin Pistol . . . . . 75.00   |  |
| C.C. Midget Skee Ball . . . . . 125.00                                   |  |
| Chicken Sam . . . . . 105.00   |  |
| Chi. Coin Goalee . . . . . 125.00  |  |
| Dale Gun . . . . . 65.00   |  |
| Edelco Pool Table . . . . . 75.00  |  |
| Ex. Gun Patrol . . . . . 195.00  |  |
| Ex. Silver Bullets . . . . . 125.00                                      |  |
| Evans Ski Roll . . . . . 125.00  |  |
| Evans Super Bombers, new in original crates, \$350.00 . . . . . \$350.00 |  |
| Mutoscope's latest Photo Machine, 2 picture card . . . . . Write         |  |
| Jack Rabbit . . . . . 95.00  |  |
| Keeney Sub Gun . . . . . 125.00  |  |
| Mercury Athlete . . . . . 125.00   |  |
| Scales . . . . . 79.50   |  |
| Mills Panoram . . . . . 275.00   |  |
| Mut. Flying Saucer . . . . . 150.00                                      |  |
| Mut. Photo, late . . . . . 625.00  |  |
- COUNTER GAMES**
- |  |  |
|--|--|
| A.B.T. Challenges . . . . . \$20.00            |  |
| A.B.T. Model F . . . . . 20.00                 |  |
| Advance Shockers . . . . . new                 |  |
| Dancing Dan . . . . . 24.50                    |  |
| Genco's Punch-a-Ball, non-coin . . . . . 15.00 |  |
| Hit-A-Homer . . . . . 23.50                    |  |
| Kicker & Catcher, used . . . . . 18.50         |  |
| Shipman's Art Show . . . . . 59.50             |  |
| Shipman's 3-Way Stamp Vendor . . . . . 39.50   |  |
| Wizard . . . . . 49.50                         |  |
| Three of a Kind . . . . . 18.50                |  |
- Mut. Photo, early . . . . . \$250.00**
- Mut. Voice-Graph . . . . . \$25.00**
- Munves Set Shot, new . . . . . \$75.00**
- Oracle of the Sphinx, new . . . . . \$79.50**
- Pitchin' & Bat'm . . . . . 185.00**
- Pop Sex . . . . . 69.50**
- Quizzes & Film . . . . . 95.00**
- Star Series . . . . . 100.00**
- Siro's Brush Up . . . . . 50.00**
- Sci. Pokerists . . . . . 85.00**
- Seeburg Bear Gun . . . . . 249.50**
- Supreme Baloo . . . . . 95.00**
- Texas League . . . . . 50.00**
- Ten Strike . . . . . 75.00**
- Undersea Raider . . . . . 95.00**
- Tele Quiz With Film . . . . . 125.00**
- Wms. Super World Series . . . . . 195.00**
- Wurlitzer Skee Ball . . . . . 150.00**
- Western Baseball . . . . . 85.00**

# West Side, American Ready Conversion Units

NEW YORK, April 18.—Two 10th Avenue distributors here this week announced that they have conversions available for Shuffle Alley operators.

Milton Green, of American Vending Company, said that he has formed the American Conversion Company to make and market his own conversion. Harry Berger, West Side Distributors, said that his firm is marketing a conversion unit, designed by Hank Ross, engineer for United Manufacturing Company, Chicago, for use on United machines.

Bob Jacobs will manage Green's conversion department. The unit doubles the fourth, sixth, eighth and 10th frames, with a double extra shot feature on the 10th frame as well.

**No Extra Box**  
The conversion requires no extra box, but goes behind the body and glass by use of decals. It scores up to 540 points and may be used on all United and Chicago Coin Shuffle Alleys. It sells for \$69.50, installed.

Meanwhile, Berger is marketing a conversion with 10th frame and match-your-score features. The unit uses United parts and is designed for United games. It sells for \$59.50, installed.

# Pepsi Ups Sirup Cost 9 Per Cent

NEW YORK, April 18.—Pepsi-Cola Company increased sirup concentrate prices 9 per cent, effective immediately.

Per gallon cost was not announced, but reasons cited for the price rise were higher ingredient and freight costs.

# 1st Ice Cream Venders Placed In New Orleans

NEW ORLEANS, April 18.—With the addition of ice cream venders to its soft drink and coffee operation, Fresh Made Beverage Company has changed its name to Vend-O-Matic Company.

Jack Rich, official, stated that the firm is the first to install ice cream equipment in the city.

In a letter announcing the new product to present locations, the company stated: "The automatic merchandising industry has made huge progressive strides in the past few years . . . bringing to New Orleans finer products and finer means of merchandising."

A letter announcing the new product to present locations, the company stated: "The automatic merchandising industry has made huge progressive strides in the past few years . . . bringing to New Orleans finer products and finer means of merchandising."

# Lily-Tulip to Offer Red Feather Cups For Fourth Year

CHICAGO, April 18.—For the fourth consecutive year, Lily-Tulip Cup Corporation, New York, will participate in the Red Feather Campaign, sponsored for the vending industry by National Automatic Merchandising Association.

Confirming its support of the 1953 program, Lily-Tulip's vending products department manager, William A. Seldy, said: "We will be glad to participate again this year with a Red Feather cup offering in the same manner that we have in past years."

NAMA public relations committee chairman, Thomas A. Buckley, The Vendo Company, said it was the association's hope this year to surpass the results of 1952 when approximately 60,000,000 paper cups and match folders were distributed thru venders imprinted with the Red Feather slogans. Acceptances of other cup and match firms invited to participate in the 1953 program will be announced shortly, Buckley said.

# New Hires Sales Mgr.

PHILADELPHIA, April 18.—Charles E. Hires Company appointed Durward B. Logan as sales manager of its fountain division. Logan, who joined the firm in 1947, was formerly district manager in the Detroit area.

# Clark Buys Horne Candy Facilities

PITTSBURGH, April 18.—D. L. Clark Company has purchased the plant and facilities of the dissolved John Horne Candy Company in Evanston, Ill.

Announcing the move, President David L. Clark Jr., stated that the new plant would be producing Clark bars by May 1.

# Shineman Serves 50 Years With Beech-Nut

CANAJOHARIE, N. Y., April 18.—Edward W. Shineman, chairman of the board of the Beech-Nut Packing Company here, soon will round out 50 years of service with the firm.

When Shineman joined the firm in 1903, its annual sales totaled about \$800,000. The 1952 annual report, just released, showed sales of more than \$81,000,000.

# SUDSY IDEAS FOR COIN TV

PALM SPRINGS, Calif., April 18.—The Telemeter Corporation, which will soon offer coin-operated television to subscribers here, has been approached by a soap company with a novel advertising idea.

The soap company would enclose a metal slug in each box of its products. This token would be usable in the TV set. The soap company would later redeem the token from Telemeter and in the process enlarge the audience for shows it sponsors and also check on the effectiveness of its advertising.

Before we ship, all equipment thoroughly cleaned, refinished and in top working order.



# ARCADE EQUIPMENT

- |   |  |
|---|--|
| Wms. Doubleheader (2 Player) . . . . . \$ 69.50 |  |
| Seeburg Shoot the Bear Gun . . . . . 225.00     |  |
| Exhibit Jet Gun . . . . . 185.00                |  |
| Exhibit Dale Gun . . . . . 59.00                |  |
| Mercury Athletic 13-Way Scale . . . . . 79.00   |  |
| Glider . . . . . 45.00                          |  |

# BINGO GAMES

- |                             |  |
|-----------------------------|--|
| Frolics . . . . . \$399.00  |  |
| Lite A-Line . . . . . 95.00 |  |
| Live Star . . . . . 75.00   |  |
| 3-4-5 . . . . . 7.50        |  |
| 400 . . . . . 220.00        |  |

# SHUFFLE GAMES

- KEENEY**
- |  |  |
|--|--|
| Deluxe League Bowler . . . . . \$255.00  |  |
| Six Player . . . . . 255.00              |  |
| League Bowler . . . . . 125.00           |  |
| Ten Player . . . . . 400.00              |  |
| Shuffleboard Conversions . . . . . 75.00 |  |
| Bowling Champ . . . . . 215.00           |  |
| 4 Way Bowler . . . . . 215.00            |  |

# UNITE D

- |                                   |  |
|-----------------------------------|--|
| Star Bowler . . . . . \$375.00    |  |
| Super Six Player . . . . . 340.00 |  |
| Official . . . . . 340.00         |  |
| Six Player . . . . . 235.00       |  |
| Five Player . . . . . 200.00      |  |
| Express . . . . . 75.00           |  |
| Shuffle Alley . . . . . 45.00     |  |
| Super Twin Bowler . . . . . 59.50 |  |
| Twin Rebound . . . . . 145.00     |  |

# CHICAGO COIN

- |   |  |
|---|--|
| Six Player (Formica Top) . . . . . \$250.00 |  |
| BALLY . . . . .                             |  |
| Baseball . . . . . \$ 79.50                 |  |
| Shuffle Line . . . . . 110.00               |  |
| Hook Bowler . . . . . 100.00                |  |

# PHONOGRAPHS

- |  |  |
|--|--|
| Special Wurlitzer 1015 . . . . . \$135.00    |  |
| Special 148 Hideaway . . . . . 185.00        |  |
| AMI Model of B . . . . . 395.00              |  |
| Late Seeburg 5-10-25 Wireless . . . . . 7.50 |  |
| Wallomatics, Clean . . . . . 30.00           |  |

# SHUFFLEBOARD SUPPLIES

- |   |  |
|---|--|
| Shuffle Game Wax, Case (12) . . . . . \$3.30            |  |
| Fest Wax, Case (12) . . . . . 4.50                      |  |
| Pucks (set of 8) . . . . . Write                        |  |
| Score Sheets, 10 . . . . . 7.50                         |  |
| Fluorescent Lights, pair . . . . . 22.50                |  |
| Used Rock-Ola Shuffleboard . . . . . 1.00               |  |
| Lifes, pr. . . . . 12.50                                |  |
| Adjusters . . . . . 18.50                               |  |
| New Shuffleboard Scoreboards, Overhead . . . . . 125.00 |  |
| Wall Model . . . . . 95.00                              |  |

# SPECIAL! FORMICA TOPS

SPECIAL UNITED 8" sizes. Genuine Silk Screen. Lots of five or more \$13.50

# PURVEYOR

Distributing Company  
4322-24 N. Western Ave.  
Chicago 18, Illinois  
Phone: JUniper 8-1814

# America's Cleanest, Finest Reconditioned Games

- |                                 |                                     |
|---------------------------------|-------------------------------------|
| Bingo Bango . . . . . \$ 69.50  | Knockout . . . . . \$ 79.50         |
| Chinatown . . . . . 195.00      | Majors . . . . . 150.00             |
| Cyclone . . . . . 139.50        | Niagara . . . . . 150.00            |
| De-icer . . . . . 79.50         | Nifty . . . . . 89.50               |
| Double Jockey . . . . . 215.00  | One-Two-Three . . . . . 49.50       |
| Double Feature . . . . . 99.50  | Rose Bowl . . . . . 139.50          |
| Dreamy . . . . . 79.50          | Spark Plugs . . . . . 175.00        |
| El Paso . . . . . 49.50         | Star Series . . . . . 89.50         |
| Floating Power . . . . . 49.50  | Super World Series . . . . . 250.00 |
| Four Stars . . . . . 169.50     | Sweethearts . . . . . 79.50         |
| Happy-Go-Lucky . . . . . 139.50 | Tampico . . . . . 59.50             |
| Hit & Run . . . . . 150.00      | Tri-Score . . . . . 69.50           |
| Hong Kong . . . . . 195.00      | Triplets . . . . . 89.50            |
| Horse Shoes . . . . . 139.50    | Twenty Grand . . . . . 225.00       |
| Jalopy . . . . . 150.00         | Utah . . . . . 49.50                |
| King Pin . . . . . 99.50        | Wild West . . . . . 165.00          |
- FOREIGN BUYERS:** We export all types of equipment, including slot machines and consoles. Inquiries invited.
- EXCLUSIVE:** Chicago Coin, Evans, Genco, Gottlieb, Williams Distributors.

TERMS: 1/3 cash with order, balance C.O.D. Write for complete list.

# General Vending Sales Corp.

239-245 W. BIDDLE STREET • BALTIMORE, MD. • PHONE VERmon 4119-20-21

**ELECTRIC SCOREBOARDS**

Overhead, 15-21 pts. . . . . \$ 69.50	
Horseshollar . . . . . \$125.00	
15-21-50 pts. . . . . \$125.00	
Wall Model 15-21 pts. . . . . \$95.00	
50 pts. . . . . \$95.00	

Fluor. Shuffleboard Lights (set of 4) . . . . . \$12.00

Shuf. Scorecards, Ea. 25

Pucks (set of 8) . . . . . 12.00

Wax, dozen . . . . . 3.00

**22' Maple Tops, brand new, graded \$90.00**

Shuffle Board Ad-Justers, set . . . . . 12.00

Keeney 4-P. Leas-Bowler, 9 ft. . . . . 125.00

Bally Shuffle Lids . . . . . 109.50

C.C. Goatee . . . . . 69.50

Jumpin' Jacks . . . . . 295.00

ACE Pin Game Locks, Keyed Alike

ABT & Monarch, Push Coin Chutes

- |                                    |  |
|------------------------------------|--|
| Got. Bank-a-Ball . . . . . \$74.50 |  |
| Got. Bowl, Champ. . . . . 50.00    |  |
| Genco Mercury . . . . . 59.50      |  |
| Genco 1-2-3 . . . . . 24.50        |  |
| C.C. Holiday . . . . . 39.50       |  |
| C.C. Football . . . . . 29.50      |  |
| Un. Carolina . . . . . 34.50       |  |
| Un. Summertime . . . . . 59.50     |  |

- BINGO GAMES**
- |                                 |  |
|---------------------------------|--|
| Lite-A-Line . . . . . \$ 99.50  |  |
| Keeney Holiday . . . . . 259.50 |  |
| Un. Stars, New . . . . . 295.00 |  |
| 5 Star . . . . . 219.50         |  |
| Bright Lights . . . . . 312.00  |  |
| Bright Spot . . . . . 300.00    |  |
| Coney Island . . . . . 300.00   |  |
| Spot Lite . . . . . 300.00      |  |
| Leader . . . . . 269.50         |  |

**TICKETS**

2500 7-11 . . . . . \$1.15 bag	
2170 R.W.A.B. 1.00 bag	
2460 Lucky 7 1.10 bag	

**MID-STATE COMPANY**  
2369 Milwaukee Ave. Chicago 47, Ill.  
Tel.: Dickens 2-3444

# FOR SALE! LARGE STOCK of TOP MACHINES

- Wurlitzer 1400's
- Midget Movies
- Meteor Rocket Space Ships
- Midget Racer Automobiles
- Atomic Jet Space Ships

**WILL BUY WHOLE ROUTE OF HORSES KIDDIE RIDES**  
WRITE-WIRE-CALL

**WANTED:** Will pay cash or trade above for BALLY BRIGHT LIGHTS, BALLY BRIGHT SPOTS, HORSES. (See Special Kiddie Ride Ad Page 103.)

**REDD DISTRIBUTING CO., INC.**  
298 LINCOLN STREET  
ALLSTON 34, MASS. AL 4-4040

Exclusive distributor for **AMI BALLY-UNITED**

GIVE TO DAMON RUNYON CANCER FUND

# Shaffer Specials

## in better quality buys

Extra Special!

### SEEBURG M-100-A

78 rpm—100 selections

## \$595.00

Mechanism cleaned, rebuilt, checked. Cabinet refinished. Electric Selector cleaned and adjusted. New Pick-Up Cartridge. Solenoid Assembly cleaned and rebuilt.

### SEEBURG

- 148-ML—(BLONDE).....\$209.50
- 147—(PEARLITE FINISH).. 159.50
- 146—(PEARLITE FINISH).. 129.50
- 1946 HIDEAWAY ..... 89.50

### SPECIAL

AMI 5-10 WALL BOX.....\$19.50

### WURLITZER

- 1250 (48 SELECTION)....\$319.50
- 1100 ..... 229.50
- 1015 ..... 109.50
- 219 STEPPER ..... 19.50

Terms: 25% Deposit, Balance C.O.D.

Write for Illustrated Catalog of Late Model Phonographs

# Shaffer Music Co.

Columbus, Ohio  
606 S. High Street  
MAin 5563

Cincinnati, Ohio  
1200 Walnut Street  
MAin 6310

Indianapolis, Ind.  
1327 Capitol Ave.  
Lincoln 3571

EXCLUSIVE SEEBURG DISTRIBUTORS

## San Antonio To Destroy Seized Games

SAN ANTONIO, April 18.—Steps to destroy the majority of 72 marble tables seized in raids dating back to last year were being taken by the District Attorney's office here.

The action was prompted by a request from the juvenile board for removal of the one-ball machines which are stored in space needed in the local courthouse. It was estimated that 70 per cent of the machines would be destroyed, the owners having waived their rights in the proceedings.

## 3 Terre Haute Ops File Hasbrock Suit

TERRE HAUTE, Ind., April 18.—Three operators filed a suit in Vigo Superior Court seeking a restraining order to prevent seizure of their equipment under the Hasbrock Law.

They claimed their games are operated for amusement only and that pinball games are not gambling devices. The Hasbrock Law was scheduled to go into effect Monday (13) but a temporary restraining order issued at Indianapolis prevented it from doing so.

## Belgian Op Visits Int. Amusement

PHILADELPHIA, April 18.—Marcel Vandezver, Belgian coin machine operator who has a route in Morocco, this week visited International Amusement Company-Scott-Cresse Company, local distributor which specializes in the export business.

He discussed the foreign coin machine export business with partners Sal Groenteman and Abe Witsen. Later in the week he planned to Chicago to visit manufacturers there.



### Rain or Shine . . . See Us FIRST for Greater Values!

#### SHUFFLE GAMES

Keeney's New 10  
PLAYER CLUB  
BOWLER Convertible  
—to operate in 4 dif-  
ferent ways!  
SEE IT!  
PLAY IT!  
BUY IT!

#### BINGO 5 BALLS

- Bally BEACH CLUB
- United CABANA
- Genco GOLDEN NUGGET
- "First-Conditioned" RALLY
- PALM BEACH ..... \$455
- FROLICS ..... 415
- ATLANTIC CITY ..... 410
- SPOT LIGHT ..... 315
- BRIGHT SPOT ..... 315
- CONEY ISLAND ..... 315
- BRIGHT LIGHTS ..... 215
- UNITED
- BOLERO ..... \$175
- A.B.C. .... 135
- Genco
- JUMPING JACKS ..... \$295
- "400" ..... 195
- KEENEY
- HOLIDAY ..... \$265
- LITE-A-LINE ..... 95
- UNIVERSAL
- 5 STAR ..... \$ 95

#### CONVERSIONS

##### CLOSEOUT!

New Match Score Conversions for Shuffle Games.  
United LITE A SCORE  
Orig. \$57.50. Now \$37.50  
King's MATCH THE WHEEL  
Orig. \$55.00. Now \$35.00  
TRY 'N' TIE  
Orig. \$57.50. Now \$35.00

##### IT PAYS TO BUY THE BEST! GENUINE FORMICA TOPS

Absolutely highest quality! Instructions, gutter and strike zones silk screened during manufacturing process. Available for United 2, 4, 5, & 6 Player Keeney, Chicago Coin and Universal games. Complete with cement. 8" & 9" sizes. \$17.50

##### NEW

Gott. GRAND SLAM  
Chgo. Coin BIG HIT—  
Closeout

#### CHICAGO COIN

- King Pin, New \$155
- Thing ..... 45
- Majors of '49 45

#### WILLIAMS

- Sweepstakes \$225
- Jalopy ..... 175
- Hayburner ..... 155
- Boston ..... 55
- Maryland ..... 55

#### CHICAGO COIN

- SIX PLAYER (with stationary pins) ..... \$255

#### UNIVERSAL

- SUPER TWIN ..... \$ 69
- BOWLER ..... 49
- TWIN BOWLER ..... 49

#### Genco

- 8 PLAYER ..... \$125
- SHUFFLE TARGET ..... 95
- BOWLING LEAGUE ..... 25

#### BALLY

- SHUFFLE LINE ..... \$ 95
- HOOK BOWLER ..... 95

#### WILLIAMS

- DOUBLE HEADER ..... \$ 45
- DE LUXE BOWLER ..... 39

#### PRIZE BOARDS!

Board deals expertly made up to your specifications, or order from our stock boards. All prices: \$25, \$30, \$35, \$40, \$45, \$50, etc. Satisfaction Guaranteed.

#### ARCADE

NEW EXHIBIT SPACE GUN  
ABT RIFLE SPORT  
EVANS BAT-A-SCORE  
ABT CHALLENGER

#### "First-Conditioned"

- Seeburg SHOOT THE BEAR ..... \$235
- JET GUN ..... 195
- GUN PATROL ..... 175
- Chi. Coin 4 PLAYER DERBY ..... 125
- Keeney AIR RAIDER 119
- CHICKEN SAM ..... 105
- RIFLE RANGE
- RAY GUN ..... 105
- BATTING PRACTICE
- Wms. QUARTERBACK 85
- Chi. Coin GOALEE ..... 85
- EX. FOOT EASE ..... 85
- "Mercury 13 Way" ATHLETIC SCALE ..... 79
- DALE GUN ..... 75
- Chi. Coin HOCKEY ..... 65

#### WANTED!

Keeney 4 Way SHUFFLEBOARD CONVERSIONS (for long boards)  
Bally BEAUTYS  
Bally CONEY ISLANDS  
Exh. SIX SHOOTERS

#### Genco

- Springtime ..... \$ 95
- Double Action ..... 95
- Top & Go ..... 75
- South Pacific ..... 69
- Tri-Score ..... 69
- Harvest Time ..... 65
- UNITED
- Utah ..... \$ 59
- Aquacade ..... 39

#### American Bankshot

- Shuffleboard ..... \$275

# FIRST

## DISTRIBUTORS

1750 W. North Avenue • Chicago 22, Illinois • Dickens 2-0500



NEW!  
2 FULL FIVE-MAN TEAMS!

# Keeney's TEN PLAYER CLUB BOWLER

The only game that offers realistic bowling competition for 5-man teams!

JUMBO LITE-UP PINS readily visible rollovers

EVER-SLICK Silent Playfield

## 4 Ways to Play!

- ★ 20-30 SCORING
- ★ EXTRA SHOTS ON TENTH FRAME
- ★ BONUS PLAY EXTRA SHOTS ON ALL FRAMES
- ★ DOUBLE SCORING IN 3rd-5th or 7th Frame!

4 WAYS Adjustable BY OPERATOR ON DIAL INSIDE CABINET

See YOUR KEENEY DISTRIBUTOR!

IMMEDIATE DELIVERY!

J. H. Keeney & CO., INC.  
2600 W. FIFTIETH ST. • CHICAGO 32, ILL.



LOCATIONS ARE ASKING FOR

## Keeney's CLUB BOWLER

Act today!



Deluxe in every detail! Beautiful playfield! PLENTY OF ACTION!

HINGED FRONT DOOR FOR EASY SERVICING!

WHEREVER PEOPLE CONGREGATE THEY WILL PAY TO PLAY...

Follow the Crowds to

Williams  
**TIMES SQUARE**

**5 TRAP HOLES**

Trapping balls in holes 4-5 and 2  
Lite top side rollovers for replays!

Trapping balls in holes 1-5 and 3 lite  
bottom side rollovers for replays!

Trapping balls in holes 1-2-3 and 4  
scores 1 REPLAY!

Trapping balls in holes 1-2-3-4 and 5  
scores 2 REPLAYS!

Williams  
**TIMES SQUARE**

★ Making TRAPHOLES increases values of side rollovers and automatic flippers! ★ Making ROLLOVERS increases values of 4 TOP BUMPERS!

PLAY IT!  
SEE IT!  
GET IT NOW FROM YOUR DISTRIBUTOR



CREATORS OF DEPENDABLE PLAY APPEAL!  
4242 W. FILMORE ST. CHICAGO 24, ILL.

**DAVIS GUARANTEED PHONOGRAPHS**



**SEEBURG M-100 A**  
with DAVIS Guarantee  
**\$595.00**

Looks and Operates Like New  
—CHECK THESE FEATURES—

- ✓ Mechanism overhauled
- ✓ Electric selector checked
- ✓ Solenoid Unit disassembled and cleaned
- ✓ New pick-up cartridge
- ✓ Amplifier tested
- ✓ Cabinet refinished

—WIRED MUSIC BARGAIN—  
**72 Units—PANTAGES-MAESTRO Music**  
Complete with Studio Equipment—Like New  
WRITE for Details and Price

**SEEBURG**  
148 ML ..... \$225  
147 M or S ..... 140  
146 M or S ..... 125  
H 147 HIDEAWAY ..... 115  
H 146 HIDEAWAY ..... 39  
1941 HIDEAWAY ..... 49

**AMI**  
**ROCK-OLA**  
1426 ..... \$119  
1422 ..... 94

**WURLITZER**  
1080 ..... \$125  
1017 HIDEAWAY ..... 115

**14 Station Solotone Unit**  
with 12 Boxes Write

Phonographs listed are complete, in working order. They may also be purchased reconditioned and refinished with Davis & Point Guarantee for \$35 additional per machine.

**WALL BOXES**  
Wurlitzer 4820, 5c, 10c, 25c. Converted ..... \$39.50  
Wurlitzer 3020, 5c, 10c, 25c. Reconditioned ..... 19.50  
Wurlitzer 3031, Reconditioned ..... 9.95  
Wurlitzer 219 Stepper ..... 22.50  
Seeburg 3W2-L56, 3-Wire. Reconditioned, Refinished ..... 9.95  
Seeburg W1-L56, 5c. Wireless, Reconditioned, Refinished ..... 7.95  
Packard Pla-Mor ..... 4.95

TERMS: 1/3 DEPOSIT WITH ORDER, BALANCE C.O.D. WE SPECIALIZE IN EXPORT TRADE.

**DAVIS DISTRIBUTING CORP.** SEEBURG FACTORY DISTRIBUTORS  
738 ERIE BLVD. E.  
Branches in BUFFALO • ROCHESTER • ALBANY SYRACUSE, N. Y. PH. 75-5194

**USED EQUIPMENT**  
All Equipment Thoroughly Reconditioned and in Top Working Order...

<b>5 BALLS</b>		
Round-Up ..... \$ 25.00	Just 21 ..... \$ 20.00	Spin Ball ..... \$ 25.00
All Baba ..... 20.00	Joker ..... 60.00	Tampico ..... 50.00
Aquacade ..... 30.00	Knock Out ..... 30.00	Bally Big Inning ..... 130.00
All Stars Baseball ..... 100.00	King Pin ..... 75.00	Baseball ..... 65.00
Baby Face ..... 30.00	Maryland ..... 35.00	Williams Star Series ..... 45.00
Bank-a-Ball ..... 20.00	Majors of '49 ..... 30.00	Black Gold ..... 40.00
Bowling Champs ..... 30.00	Nifty ..... 60.00	Happy Go Lucky ..... 100.00
Crazy Ball ..... 20.00	Oasis ..... 45.00	Minstrel Man ..... 125.00
Control Tower ..... 75.00	Punchy ..... 60.00	Pinky ..... 75.00
Canasta ..... 30.00	Super Hockey ..... 35.00	Shoe Shoe ..... 75.00
College Daze ..... 50.00	St. Louis ..... 30.00	Stop and Go ..... 60.00
Flying Saucer ..... 100.00	Summertime ..... 20.00	Tahiti ..... 50.00
Fighting Irish ..... 50.00	Tri-Score ..... 20.00	Telecard ..... 25.00
Georgia ..... 50.00	Watch My Line ..... 70.00	Tennessee ..... 20.00
Hayburner ..... 150.00	Spark Plug ..... 150.00	Trinidad ..... 20.00
Hi-N-Run ..... 50.00	Rosebowl ..... 125.00	Cinderella ..... 20.00
Jalopy ..... 125.00	Jack 'n' Jill ..... 20.00	Mardi Gras ..... 20.00
	Double Feature ..... 75.00	Williams All American Quarterback ..... 65.00
	Spot Bowler ..... 75.00	
<b>COUNTER GAMES</b>		
Kicker & Catcher, 1c ..... \$ 15.00	<b>SHUFFLE GAMES</b>	
Duck Hunter Ball Game, 1c ..... 15.00	Skee Alley ..... \$ 50.00	<b>GUNS</b>
	Williams Double Header ..... 30.00	Exhibit Dale Gun ..... \$ 40.00
	United Double Header ..... 30.00	Exhibit 6 Shooter ..... 140.00
	Shuffle Alley ..... 100.00	Exhibit Gun Patrol ..... 160.00
	Express ..... 100.00	Exhibit Silver Bullets ..... 110.00
	Bally Speed Bowler ..... 40.00	Seeburg Shoot the Bear Gun ..... 200.00
	Chicago Coin Trophy Bowler ..... 40.00	
<b>BINGO GAMES</b>		
Bright Lites ..... \$175.00	<b>MUSIC</b>	
A.B.C. ..... 125.00	Chicago Coin Band Box ..... \$125.00	Rock-Ola Wall Boxes ..... \$ 5.00
Coney Island ..... 275.00	Wurlitzer 1250 ..... 350.00	20 Selection Seeburg Wall Boxes, 5c Pl. ..... 15.00
Stars ..... 275.00	Packard Wall Boxes ..... 5.00	
<b>JUMBO GAMES</b>		
Winner ..... \$ 50.00		
Citation ..... 20.00		
Photo Finish ..... 20.00		
Champions ..... 30.00		
Turf Kings ..... 100.00		

**TRI-STATE MUSIC CO.** 1909 EIGHTH STREET PORTSMOUTH, OHIO

WHAT'S NEW IN COIN MACHINES!  
WHAT ARE THEY GETTING FOR USED EQUIPMENT?  
WHAT ARE YOUR FRIENDS IN THE BUSINESS DOING!

Find out every week in **The Billboard**

Order NOW at LOW Subscription Rates. Fill in and Mail Coupon Today!

The Billboard, 2160 Patterson St., Cincinnati 22, Ohio  
Yes  Please send me The Billboard for one year at \$10. (Foreign rate, one year, \$20) 770

Name .....  
Address .....  
City ..... Zone ..... State .....  
Occupation .....



Brand New!  
**Buckley CRISS-CROSS JACKPOT BELLS**  
5c-10c-25c-50c-\$1.00  
Also made for many foreign coins.

**BUCKLEY WALL AND BAR MUSIC BOXES** 20-24-32 Record Selections 5c or 10c Play

**Buckley Manufacturing Co.**  
4223 W. Lake St. Chicago 24, Ill.

**SAM SOLOMON'S BUYS**  
All Games Reconditioned

Frolics ..... \$425.00  
Atlantic City ..... 395.00  
Spot Lights ..... 335.00  
Sunshine Park ..... 350.00  
Futurity ..... 225.00  
Turf King ..... 95.00  
Champion ..... 59.50

**UNIVERSITY COIN MACHINE EXCHANGE**  
854 N. High St., Columbus 8, Ohio  
Tel.: UNIVERSITY 6900



# YOU'RE IN THE "CLEAN-UP SPOT" WHEN YOU GO TO BAT

with GOTTlieb's

# GRAND SLAM



- ROTATION SEQUENCE 1 to 9: when numbers 1 to 9 are hit in rotation, one of six numbers RE-LIGHTS for REPLAYS! As play continues, REPLAY LIGHT TRAVELS TO ANY ONE OF THE OTHER BUMPERS!

- When "A"- "B"- "C" ROLL-OVERS are made, TWO BOTTOM "HOME RUN" ROLL-OVERS LIGHT UP for REPLAYS. ROLL-OVERS "A" and "C" LIGHT ADDITIONAL CONTACTS FOR SUPER-HIGH SCORE!

- 4 HOME RUN TARGETS!

- BALL IN KICKOUT HOLE awards HIGH SCORE and puts a MAN ON BASE. Hitting any of the HOME RUN TARGETS brings in men on base for additional runs.

- Men on any two bases light up SPECIAL ROLL-OVER for REPLAYS!

**SUPER-HIGH SCORE TO 7 MILLION!**

**3 "POP" BUMPERS!**

**2 SUPER-POWER FLIPPERS!**

*The Hardest Hitting, Most Colorful Performance Ever on a Playing Field!*



*D. Gottlieb & Co.*  
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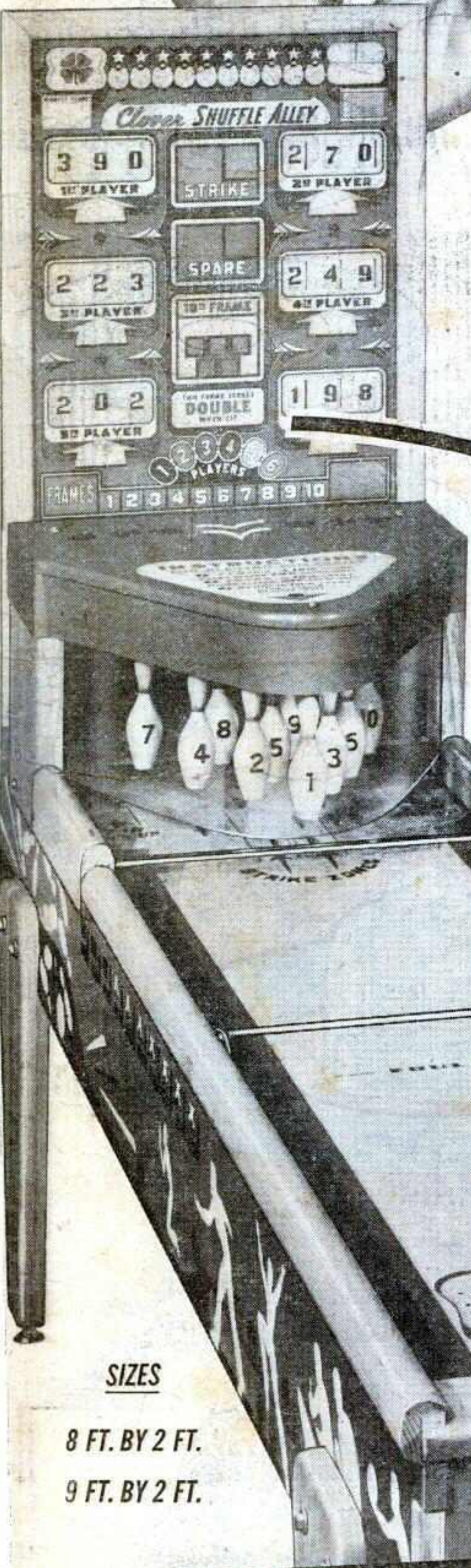
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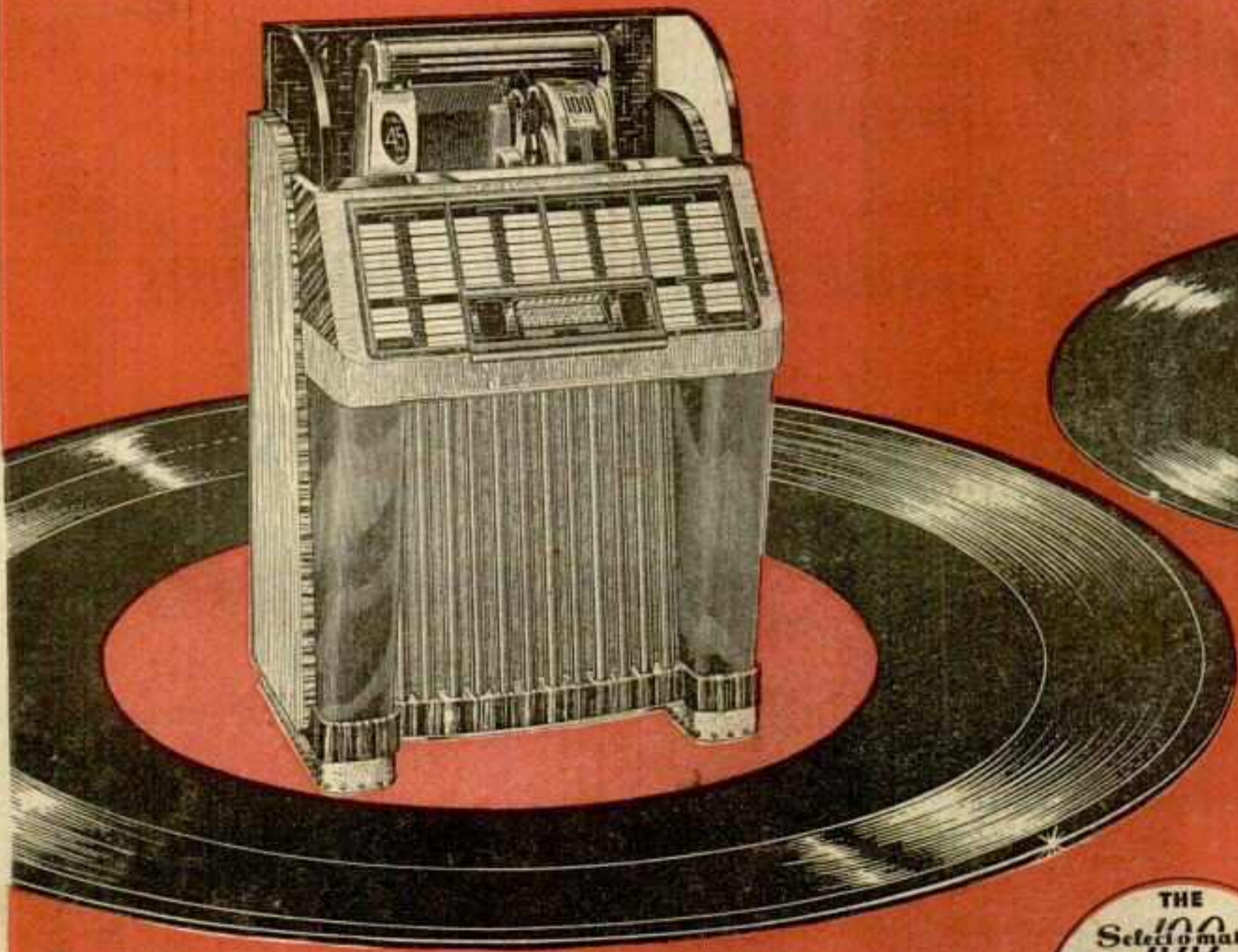
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