

The Billboard

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Original Vs. Remake 'Tricky' to Rodgers

Master Composer Calls 'Nostalgia' the Toughest Competition in Show Biz

By BOB BERNSTEIN

Nostalgia is neuralgia, runs the old Rumanian proverb. Those twinges can spoil a sunny day. Richard Rodgers calls memory the stiffest competition in show business. "The first-time impression and the fact that you were 20-number of years younger is a problem, whether it be a kiss, a song or sight-seeing," says the composer.

Critics approaching the new movie "South Pacific" had to suffer the same complaint, thinks Rodgers. "No matter who was cast in the lead roles, many people would have lamented the absence of Mary Martin and Ezio Pinza, forgetting that time and circumstance make alterations," he points out. "I can feel it myself, tho I find and still find Mitzi Gaynor and Ezio Pinza perfect and perfect in the parts."

Shaw, Kaye Tie Impact
Eddy Arnold, seeing Evelyn Laye Belafonte, etc. and finding her favorites. When I finally saw the original star who signed and internationally in "I" nostalgia had gone to and I preferred Miss Laye. Later, she's still the star "Bittersweet" to me. Fortunately, there's a large public which never saw the stage play of "South Pacific" that now finds the film a brand new experience.

The amazing musician admits that theater is his first love. "I wouldn't spend years looking for a show idea." His satisfaction in the film medium, however, now that he's not under a long-term contract to a studio, prompts him to advise all authors to welcome adaptations. "When material is very new," he explains, "you mind distortion or change a lot. But when it's been exposed a while,

the modifications of new minds at work are stimulating."

'Allegro' in Line

The next Rodgers and Hammerstein may well be an adaptation of "Allegro"; it certainly won't be an original screen vehicle. "The future is unpredictable for veteran writers because an old score or single song or plot may suddenly have a demand created for it. Out of a saloon nucleus can come a smash hit which tops the original success of the tune. The sharply epidemic pattern of public taste can lead people like Oscar and me to revivals, rewriting, new disks, new productions," Rodgers states.

Why isn't he writing rock and roll? "I won't be here in two years. Composers who are financially comfortable write for the long haul." Does he knock the rock? "No, and since there's always a certain amount of fallout after every music cycle, elements of it will be appearing in future show tunes or sound tracks or pop ballads."

There exists a library of 300-odd Rodgers songs which have never become standards or even temporary hits. "If you average two successes out of a musical play score, you're fantastic," says he. But the composer himself resists the temptation to revive personal favorites ("beware of nostalgia!") until that bistro bunch displays spontaneous combustion.

He's currently bringing "Babes in Arms," a smash for him and Lorenz Hart in 1937, up to date be-

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MODERN RADIO SETS SIGHT ON ADULT TARGET

TAMPA, Fla. — Advertisers must not damn high-rated radio stations as "rock and roll or teen-age stations," says Adam Young, prexy of Young Radio-TV Station Reps, "because in the 10 top markets independent outlets are averaging 85 per cent adult audiences from 6 a.m. to 6 p.m."

Beyond that fact, substantiated by Pulse audience composition studies, modern radio is based on adult principles, Young told the Advertising Federation of America convention here last week. "Music selection is designed to appeal to the greatest number of people. Alert news coverage, frequent weather and traffic information and listenable public service in the community interest are essential today," he enumerated. Spearheaded by "such progressive operators as Storz, Westinghouse, Bartell and McLeidon," modern radio concepts have boosted total U. S. sets from 59,000,000 in 1946 to more than 142,000,000 today, despite the rapid rise of TV.

Young stressed the "voice quality of a station," that over-all attitude and sound which has to be "compatible" to be successful. A. for sponsorship, he pointed out that a good station can now deliver a million homes at a cost of \$400, a "buy unmatched" in terms of advertising efficiency. Consensus is that any sponsor should buy a 36-spot schedule on the top-rated station in a given market before considering a second station buy, Young concludes.

BB Poll Shows 45 Buys of Operators Up to 40 Million

Jukes Hike 45 Singles 10 Per Cent in 1957; Total Disk Buying Dips

By BOB DIETMEIER

CHICAGO — Juke box operators are buying 45 r.p.m. single records at a rate of 35 to 40 million a year.

They are buying extended play records at a three-million-a-year clip.

Their buying of 78 r.p.m. records is falling fast, with purchases halved in two years to 4.5 million in 1957.

Last year 45's accounted for about 84 per cent of operator record buying. EP's 7 per cent, 78's 9 per cent. This compares to percentages of 70, 6 and 19, respectively, in 1956.

Altho total record purchases during 1957 dipped slightly from 1956, operators bought nearly 40 million (39,850,280) 45's. This is an increase of 10 per cent over 1956's 35,640,000.

Total purchases were 47,340,000 last year compared to 47,519,800 in 1956.

In terms of retail dollar volume, total purchases amounted to about \$48.5 million in 1957 compared to \$45 million in 1956.

Share of Total Dips

However, because of a substantial growth in retail dollar volume of the record industry—from an estimated \$320 million in 1956 to \$380-\$400 million last year—the juke box share of the market

slipped a percentage point or two from its 14 per cent of 1956.

These figures, and those detailed in chart form elsewhere in this issue, are based on findings in The Billboard's 1958 Juke Box Operator Poll.

The projections above appear to confirm basically results of the 1957 Poll, the first set of statistics developed on operator record buying.

No 45's Share

Unfortunately, there are no reliable figures on total record industry unit volume of 45's. Therefore, the juke box share of this market for 1957 is not known for sure—a share which for 1956 was estimated at about one half on the basis of RIAA's retail dollar volume figures.

Poll data also confirmed the extreme range in not only record buying, but also in route size and other characteristics of operating companies.

In addition to this range, distributions are skewed. The pattern of distribution of numbers of machines per operator and number of records bought per operator are irregular, with a small number of very large firms again overwhelming a large number of small firms. Moreover, there was an increase in the number of firms in the larger categories.

To prevent large firms from distorting the national operating picture, median averages were used instead of mean averages in some cases; in other cases they were used as checks on means.

Disks a Week

One fact seems certain: Operators average about two brand-new records per machine per week. Some operations, notably large ones, average considerably higher, from 2.5 to 3 records per week; few operations of any appreciable size average much less than two.

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NEWS OF THE WEEK

Roosevelt Committee Asks U. S. Study of ASCAP Testimony . . .

The Roosevelt Committee ended its hearings on ASCAP methodology with a recommendation to the Justice Department that it examine all testimony with an eye toward ASCAP's observance of the Consent Decree. . . . Page 2

Disk Execs Decry Programming Policies of Non Rocking Jocks . . .

Many jocks and stations who have come out with anti-rock and roll crusades, appear to be rapidly falling into another rut on the opposite side of the fence.irate disk execs deplore overbalanced programming of a select few non-rock and rollers at the expense not only of fresh album talent but in some cases of lesser heard material of well-known artists as well. . . . Page 3

NAB Sets Up Licensing Committee For Next ASCAP, BMI Negotiations . . .

The National Association of Broadcasters set up a new licensing committee looking forward to the next licensing negotiations with ASCAP and BMI. They named a nine-member board to an interim executive committee. . . . Page 4

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Looking for
USED EQUIPMENT???
Be Sure to Check the
CLASSIFIED SECTION
this issue

2d 'Victory' Album Set

NEW YORK—RCA Victor will issue a second album of music from "Victory At Sea" under the baton of Robert Russell Bennett in September. The first portions of the score by Richard Rodgers for a 26-week vidfilm series proved a solid success for Victor and is credited by California National Productions, which now distributes the TV show, with much of the demand for video reruns. In New York and Los Angeles, the show is in its seventh rerun currently. "There's enough meat in the score for a third album," says a CNP exec.

Justice Study of ASCAP Data Urged by Roosevelt Probers

WASHINGTON—By a unanimous vote, the Roosevelt (D., Cal.) Small Business Subcommittee No. 5 has recommended that "the Department of Justice review the testimony and other evidence received by the committee" during its recent hearings on complaints against American Society of Composers, Authors and Publishers functioning, and "to the fullest extent consistent with law, take such action, if any be required, to effectuate the terms and spirit of the consent decree of March 14, 1950."

The subcommittee report, issued last week (2), was compiled under the direction of Special Counsel Robert Dawkins. The report briefly summarizes the major areas of possible violation of the consent decree under which ASCAP functions.

These include the society's "weighted" vote; its distribution formula and classification system; its alleged failure to keep "verba-

tim" transcripts of procedures; complaints that 63 per cent of the high-paying background music is in the hands of the 24-man board of directors; the unpredictable "rule changes"; inability of members to get retroactive redress from grievance procedure, and the questionable accuracy of its survey and logging systems.

The subcommittee report, which now goes to the full House Small Business Committee, notes that Justice Department officials have a transcript of the hearings and are already acquainted with many of the problems, which were discussed during an executive session with

(Continued on page 111)

Spotlight on Disks At Toiletry Parley

By TOM NOONAN

MIAMI — The growing importance of records to the rack jobbers was demonstrated here this week at the annual conclave of the Toiletry Merchandising Association Convention at the Americana Hotel. Of the 70 members of the TMA, more than half carry records along with their toiletry and cosmetic items. And, perhaps more important, most of the other half are interested in carrying disks.

For the first time at the annual TMA conventions, this one featured a "Disk Seminar" at which the problems of servicing records on racks was discussed. The Billboard's representative spoke on the uses of The Billboard Charts in relation to rack jobbing; the ebb and flow of chart activity affecting racks.

The convention was well attended, with over 750 people pres-

ent. These included the 100-plus active members of the association and the more than 150 associate member firms, including advertising agencies et. al. Five record companies sent representatives to the meet. They were RCA Victor, Columbia, Somerset, Hollywood (Paramount Associates) and Design.

The record company reps had a chance for some intensive cultivation of the rack jobbers here and they made the most of it. Many of the record execs expressed the belief that many of the rack jobbers not now carrying disks would add them to their routes after this convention. Somerset Records distributed a special sample package of six records, and many of the other firms also showed their LP's. Columbia displayed its new record venter (The Billboard, April 28) to much approval.

The record companies representatives from RCA Victor included Jack Burgess, Irwin Tarr, Paul Sklar and Donald Van Corp. Columbia's execs present were Hal Cook, Bill Gallagher, Larry Goughan, Jack Loetz, Brad Hammond, Al Kline, George Kling, Ted Ponetti and William Williams. Bob Gardiner was present from Holly Associates, which produced the Columbia Record Vender. From Somerset Records were Dave Miller, Joe Martin, Jules Malamed, George Phillips and Wally Hill. Paramount Enterprises sent Norm Elliot and Martin Wilson. Design Records' execs Cy Leslie and Ralph Berson were present.

Johnny Cash And Aberbachs Form Pubbery

MEMPHIS — Country singer Johnny Cash, "Grand Ole Opry" name, is president of the newly formed Johnny Cash Music, Inc., with headquarters here, it was announced Friday (2) by Bob Neal, manager of Cash's various enterprises.

The music firm, affiliated with BMI, is chartered as a New York corporation and will be operated in co-operation with Julian and Jean Aberbach, of Hill and Range Songs, Inc., with offices in New York.

Cash, who has written all but one of his songs as released on Sun Records, is regarded as one of the top writers of folk music in the business. One side of the new Sun release, "Come in Stranger," is owned by the new music firm.

Other officers of the firm are Neal and the Aberbachs.

4 MATHIS DISKS IN TOP SELLERS

NEW YORK — Johnny Mathis, Columbia Records recording artist, has waxed five LP's for the label. Four of these are on this week's "Best Selling Pop LP" chart. The singer's latest effort, "Johnny's Greatest Hits," is in the number two slot. "Warm" is number 10. "Goodnight, Dear Lord" is in 14th position, and "Wonderful, Wonderful" is number 24.

The singer's first album effort for the label was "Johnny Mathis," and an EP from that album is in seventh place on the "Best Selling Pop" EP chart. Only other artist during the past year to have four albums on the best selling chart for the same week is Frank Sinatra.

MJQ Track Tops Atlantic Jazz Specials

NEW YORK — Atlantic Records issued this week what the label's execs believe is the strongest LP release in the company's history. The group consists of five LP's.

Leadoff item is the Modern Jazz Quartet's soundtrack recording from the French film, "Sait on Jamals." Music for the set was clefted by the MJQ's John Lewis. The picture is being released in the States under the title "No Sun in Venice," but the English translation of the original French title, "One Never Knows," is being retained in the album copy since the group has already widely performed the work in concerts under this title. The film will have a screening here Wednesday (7) and the Quartet will perform sections of the background score at a Town Hall Concert Monday (12).

Other packages in the new release include "LaVern Baker Sings Bessie Smith"; "Art Blakey's Jazz Messengers with Thelonious Monk"; "Travelin' Light," with the Jimmy Guiffre Three, and Teddy Charles in "Word From Bird."

Victor Hot in Pops: 6 Disks on Chart

NEW YORK — RCA Victor in the pop singles field is hotter than it has been for years. Diskery has six records on the national best selling singles chart—five of them in the top 30. Closest competitor is Capitol, with five on the singles chart of which four are in the top 30.

The Victor disks include two by Elvis Presley: "Wear My Ring Around Your Neck," in third position, and "Don't," in 33d rank; two by Perry Como: "Kewpie Doll," in 16 rank and "Catch a Falling Star," 19th; Don Gibson's "Oh Lonesome Me," seventh, and Lou Monte's "Lazy Mary," 26th. A.&c. chief Steve Sholes cut the Presley disks; Joe Reisman the Como sides and the Lou Monte disk; Chet Atkins the Don Gibson.

The Victor singles operation began to pick up steam noticeably several months ago when a closely-integrated team play operation—

comprising Sholes, singles records manager Harry Jenkins and merchandise manager Ray Clark—put added steam into the singles drive. What Sholes and his group sought, in addition to product, was more intensive and aggressive promotion on the deejay and distributor levels, so as to more adequately cope with the competition of fast-moving indies. All the six current chart diskery, however, has been quite active in acquiring masters—one of which was the Ronald and Ruby etching of "Lollipop," which recently was on the national chart.

Sales figures on the newer Presley disk are reported close to 1,500,000, and nearly 1,800,000 on his older disk. Como's "Catch a Falling Star" is reported edging 1,500,000, with "Kewpie Doll" at almost a million. The Don Gibson is estimated at about 700,000 and the Lou Monte at 600,000.

Decca Dozen; 'Springtime'

NEW YORK — The series of "Decca on Parade" 1958 package promotions continues this month with a new album release of a dozen sets, known collectively as "Springtime in Hi-Fi." The release has, as one of its salable points, an appeal to all musical tastes.

Four European-made mood recordings head the list. These include Werner Muller's "Time to Unwind"; "Right From Left Bank" by Maurice Larcange; "Music Sweeter Than Wine" by Herman Hagedstedt; and "Carnival on the

(Continued on page 11)

Col. Transfers Meeting Site

NEW YORK — Columbia Records has shifted its forthcoming National Sales Convention from New York to Estes Park, Colorado. Instead of being held on June 15 as originally skedded, it will be held July 17 thru July 19 at the Stanley Hotel in Estes Park. The Diskery held its 1956 convention there.

Reason for the shift, according to national sales manager Bill Gallagher, is that the later date adapts better to the firm's new merchandising plans. Meeting will show off the firm's new products, phonographs, etc.

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Angel 'Greats' Debut at \$5.95

HOLLYWOOD — Angel Records introduces its much-heralded "Great Recordings of the Century" series this week via 11 factory-sealed sets to list at a suggested price of \$5.98.

While most of the recordings have previously been issued in some form, many have never been available in factory-seal and not been released for many years. Label also issued four new sets, available in factory-sealed and standard packages.

(Continued on page 11)

Verve Tape Cut to \$7.95 From \$12.95

HOLLYWOOD — In a move to bring the price of tape packages toward a more "realistic consumer level," Verve Records last week reduced the list price of its Reel O' Gold tape line from \$12.95 to \$7.95.

Tapes affected are 30-minute in-line packages, with the \$5 drop in prices becoming effective May 1. Label is expected to adopt a new policy concerning its tape product in the near future.

A total of 15 sets are currently available, with music by Ella Fitzgerald, Louis Armstrong, Ernie Hecksher, Oscar Peterson, Stuff Smith, Josephine Premice, Billy Daniels and Buddy Bregman.

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Big Columbia Issue: 'Brigadoon,' Sinatra

NEW YORK — Columbia Records May LP release will feature a new recording of the "Brigadoon" score by composers Lerner and Loewe, a new Four Lads album, a new Ray Conniff set, another Frank Sinatra album, and the sound track album from the flick "Windjammer." These are the firm's blockbuster entries for the month. The label is issuing other pop, classical and kiddie LP's, plus some new Harmony sets, a total of 22 in all.

The "Brigadoon" waxing was cut by Columbia prexy Goddard Lieberson as part of his continuing revival series of scores from top Broadway musicals. Cast includes Shirley Jones and Jack Cassidy, with Susan Johnson (borrowed from RCA Victor) also featured. The firm expects its Four Lads set "Four on the Aisle" and its new Conniff "It's Awful Nice" to be successful follow-ups to their previous hit albums.

Other pop items for May include

albums by Michel LeGrand, Ken Griffin, Ray Price, Mitch Miller, Frankie Yankovic, and Hal Schlotz at the Hammond Organ. The firm's "Windjammer" set is a de luxe package, with a full color inside spread that opens somewhat like the Cinemiracle screen.

Firm's classical releases include a new organ set by E. Power Biggs titled "Bach at Zwolle," featuring Biggs performing on the Arp Schnitger Organ of 1720 which Bach himself used. It is the first recording of this instrument.

Other classical releases include two by the Philadelphia Orchestra, one of modern works by Dello Joio and Vincent.

Other releases are by harmonicist John Sebastian, Oscar Levant and Andre Kostalanez. The firm also is releasing a children's LP, "Songs for a Rainy Day" with songs by various artists on the Columbia label.

Harmony also has some particularly strong releases for May. Pop items include sets with Dinah Shore and the Woody Herman band. Classical items feature the New York Philharmonic under Artur Rodzinski, and the Minneapolis under Dimitri Mitropoulos.

Classics on First British Stereo Disks

LONDON — The first stereo disks from the Pye Group will be available here in June, wks. Sir John Barbirolli and Larry Adler among the artists in the first batch. The Pye Company have just held a preview at which critics applauded the depth of sound given by the stereophonic disks. It is expected that the special playing equipment, using two matched speakers, will retail here for about \$186.

Decca is another company which has been working for years on stereo recording.

E. R. Lewis, chairman of Decca Record Company, says the company has a large repertoire of all types of music available for immediate issue—at the right moment.

'PROGRAMMING IS NO BETTER'

'Better Music' Deejays Dig Own Rut, But R&R Gets Rap

By REN GREVATT

NEW YORK—"Don't kid yourself, buddy. If you think programming is getting any better because a few jockeys and stations are burning rock and roll records, you're all wet. Those fellows are jumping out of one strait jacket into another." The trend of some jockeys and stations to spotlight what they call "better music" was summed up in these words by an irate disk exec.

"I listen to my auto radio a lot and frankly, if I hear Sinatra's 'I've Got You Under My Skin' just

one more time, I'm ready to either shoot myself or go back to television," it was pointed out.

The thinking behind these remarks has been echoed by many diskery and other industry spokesmen in recent weeks as the tumult against rock and roll has increased.

Safe—But Deadly

As yet another put it: "They clamor against the Top 40 idea of programming because it lacks imagination and it paves the way for repetition far beyond what's needed. Some have even said that Top 40 jocks and stations by sheer repetition can actually hurt a rec-

ord's chances of survival and shorten its total life span. That may well be true. But what are they doing as a substitute? They pick out a few non-controversial artists, the ones they think have the broadest appeal, and they play them practically to death."

Artists most frequently referred to as getting the over-play treatment include Sinatra, Johnny Mathis, Perry Como and Pat Boone. "Every one of these is a great artist in his own right, but does playing them day and night, along with a very few other artists, con-

(Continued on page 8)

LOW-PRICE LP'S GAINING BIGGER MARKET SHARE

NEW YORK—Low-priced album sales are increasing significantly in retail stores according to The Billboard's continuing study of record retail sales, as supervised by New York University's School of Retailing. Prior to the fall of 1957, these LP's were sold principally thru rack jobbers.

During the period of December-30, 1957, thru January 25, 1958, low price albums accounted for 3.4 per cent of the total dollar volume of 33-12" LP sales and 8.0 per cent of the unit volume. These figures increased to 4.4 per cent of the total dollar volume and 10.5 per cent of the unit volume during the four-week period of January 27, 1958, thru February 22, 1958. The period of February 24, 1958, thru March 22, 1958, showed a further increase in low-price LP sales in retail stores, to 5.3 per cent of the dollar volume and 12.1 per cent of the unit volume.

The percentages represent an increase of 50 per cent in the share of the total 33-12" album market during the 12-week period ending March 22. Unit-wise, lower priced albums are now outselling classical albums.

Sales Mgrs.: There's Hope

NEW YORK — Sales managers of record firms who wonder if there's any future in their jobs can take new heart from a top-level appointment announced by Joe Vogel, president of Loew's, Inc., the M-G-M parent.

Vogel confirmed that Sol C. Siegel, who's produced such noted cinemusicals as "Merry Andrew" and "Gentlemen Prefer Blondes," and who started the current cycle of song-under-titles with his production of "Three Coins in the Fountain," had been named head of M-G-M studio operations.

In the early 1930's, Siegel, however, broke into the music field as sales manager of the old Brunswick-Columbia label.

Capitol's Package For May: 17 Albums

HOLLYWOOD — Capitol Records has substantially decreased its album output for the company's May program, scheduling a total of 17 packages for release this month, compared with 31 albums issued for April. Merchandising theme has been designated "Hi Fi Fashions in Sound," with 11 pop sets and six new Capitol of the World albums to be issued. There are no Capitol longhair albums on release.

Tennessee Ernie Ford is the firm's Artist of the Month, with promotion keyed to a new album of hymns titled "Nearer the Cross." Other albums include works by Louis Prima and Keely Smith, the Four Freshmen, a debut set pairing George Shearing and Dakota Staton, Freddy Martin, June Christy, Red Nichols, Faron Young, Stan

Keaton and Hank Thompson. Both the Prima-Smith and Freshmen albums were recorded live on location, the former at the Sahara Hotel in Las Vegas, and the vocal group's package at Compton Junior College, in Compton, Calif.

Mystery artist in Cap's teaser campaign is unveiled as Freddy Martin, debuting with a new sound in his "Lush and Latin" package. Two pick-up albums are included in the release: the June Christy and Vol. 15 in the "Just for Variety" series.

Label will train its promotional guns on the Ford package, utilizing a five-foot die-cut figure of the artist in addition to normal Artist of the Month selling aids. Campaign is being built around Ford's success with hymnals, his two previous packages in this field enjoying heavy sales.

Other point-of-sale material includes full-color window displays of the Shearing-Staton set, and Stan Keaton, Four Freshmen, and Prima-Smith albums. Streamers, envelope stuffers, pop album supplements and a heavy consumer ad campaign round out the pop program.

COW works include sets by Los Three Caballeros, Emma Maleras in "Spanish Castinets," the late Argentinian idol Carlos Gardel; Yves Montand, and the debut of New Zealand's William Clouston.

Label also is releasing a total of 11 new stereo tapes, five of which are pops while six are longhair.

GAC Takeover Of Gale Near

NEW YORK—The takeover of General Artists Corporation of the Gale Agency is expected to take place officially this week. After months of negotiations, and actually after years of talking about it, GAC will absorb most of the Gale Agency artists roster, and Prexy Tim Gale is expected to receive a sizable consideration, which will be paid out over the years as bonuses and via a complicated profit sharing arrangement. Gale will become a key exec at GAC, slated for him in setting fours, etc. The other execs will handle the booking of the Gale Agency artists coming over, until such time as they are integrated completely into the regular GAC booking setup.

It is understood that two or three execs will move to GAC with Tim Gale. The artists to come will number about 30, with such names as Roy Hamilton, Della Reese, LaVern Baker, Clyde McPhatter, Al Hibbler, Buddy Johnson, Chuck Berry, expected to be part of the trek to GAC. Those present Gale Agency execs who do not make the move are cogitating setting up their own agency specializing in cocktail acts.

Tim Gale feels that he will be able to give all of his artists the same personalized service they received at Gale Agency plus stronger representation at GAC. In his career at the Gale Agency he started a lot of artists on the path to the top, especially artists from the r.&b. field.

Gale helped many r.&b. acts break out into the pop field as big time attractions via his arena-auditoriums tours of which he was an early pioneer. His "Biggest Shows" tours back in 1951 and 1952 helped set the pattern for the pop and rock and roll units touring today and are often considered to have created more employment for rock and roll acts than any other type of showcase.

Victor Pushes New EP Series With Tie-In

NEW YORK — RCA Victor is kicking off its new 45 EP Gold Standard series with a big Procter & Gamble promotional tie-in involving Gleem toothpaste and Pace Home permanent. Details of the tie-in were handled by George Parkhill and were designed to create heavy traffic at the dealer level. Product in the new series includes 30 albums, all established sellers.

Each EP contains four hits by such names as Benny Goodman, Perry Como, Glenn Miller, Artie Shaw, Kay Starr, Louis Armstrong, Eddy Arnold, Frank Sinatra, Harry Belafonte, etc. Titles are top pop favorites. Pages are polyethylene wrapped and specially designed.

To promote the series, P&G will offer a special 45 EP "All Time Golden Hits" for 50 cents, plus a coupon from either Gleem toothpaste or Pace Home permanent. This Highlighter disk includes six of the top selections from the entire series.

P&G promotion includes a full page ad in Life Magazine, week of June 2, featuring the Highlighter album; network radio campaign on NBC's Monitor and Bandstand shows; point of sale displays in 25,000 supermarkets, drug and variety stores. (Over eight million order coupons will reach consumers via these displays.)

RCA Victor has prepared large four-color streamers plugging the six EP's represented in the Highlighter disk; an attractive browser box to showcase the entire series; a special consumer supplement on the series—eight pages in black and gold colors and a big ad campaign.

Peoria Branch For Columbia

NEW YORK—Columbia Records has set up a new branch to handle the firm's records sales and also the firm's phonograph sales in Peoria, Ill. The branch is called the K. B. Columbia Company. It will start distributing records and phonos on May 1st. President of K. B. Columbia is Jordan Kaiser, sales manager is Harvey Roth.

For This Issue Only

THE MUSIC POPULARITY CHARTS

will be found in the Special MOA Convention Section starting on page 31

Broadcasters Form 'Licensing' Group; Name 9-Man Board

By JOEL FRIEDMAN

HOLLYWOOD — A partisan delegation of some 100 broadcasters formally approved the formation of an All-Industry Music Licensing Committee at the National Association of Broadcasters conclave last week (1), naming a nine-member interim committee to handle organizational details.

While the broadcasters acknowledged they would have to negotiate new pacts with all licensing societies, there was little question that a majority of those in attendance were openly antagonistic in their attitude toward the American Society of Composers, Authors and Publishers.

Named to the temporary "supreme court" were Ben Strouse, WWDC, Washington; Cy Bahakel, WRIS, Roanoke, Va.; Hugh Boice, WEMP, Milwaukee; Les Peard, WBAL, Baltimore; Bob Mason, WMRN, Marion, O.; Elliot Sanger, WQXR, New York; William S. Morgan Jr., KLIF, Dallas; Sherwood Tarlow, WHIL, Boston, and George Armstrong, WHB, Kansas City, Mo.

Bob Mason chaired the licensing conference, while Dwight Martin,

who was a previous chairman of the TV negotiating committee in its meetings with ASCAP, contributed key background information.

Target Date

Martin told the broadcasters of importance of forming an all-industry committee to negotiate a new pact for radio users when the existing agreement expires with ASCAP on December 31, 1958. The BMI agreement expires in March, 1959.

"You will be dealing with a group of people (ASCAP) who derive a substantial portion of their income from radio and television," Martin said. "The negotiation of these contracts is their single most important function."

Martin opined that altho ASCAP negotiators are administrative persons, they report to the Society's board, composed of publishers, authors and composers. "They are of a single mind to get a contract that will give them the most money," he stated, later declaring that there the unanimity ends, thus making negotiations all the more difficult.

Biggest problems that will confront the committee, said Martin, is the existence of the million-dollar suit against the National Association of Broadcasters, the networks, station owners and BMI, filed by the Songwriters of America, and

(Continued on page 11)

Merc Buys Decca Plant in Midwest

CHICAGO — Mercury Records announced last week the purchase of Decca's Richmond, Ind., pressing plant.

Monthly capacity on the plant is 1,000,000 45's plus 250,000 12-inch LP's. Capacity will be stepped up by January 1, according to Merc Prexy Irving B. Green, to 2,000,000 singles and 600,000 LP's monthly. In full production, the plant will hold presses and employ about 400. It covers 127,000 square feet in three floors.

The plant will be operated by a wholly owned subsidiary of Merc, National Record Pressings, Inc. President and general manager is Henry P. Fine, who continues as manager of Mercury's West Coast facility, Clayton Record Pressings of Los Angeles. James Rainey, inherited from the Decca organization, becomes Richmond plant superintendent.

Fine pointed out that Richmond is advantageously located in the

center of a geographical area containing 83 per cent of the retail record market. Fast shipment to any part of this area, he said, is assured via truck routes. In addition, Richmond is serviced by an excellent municipal airport to accommodate emergency shipments, he said.

The history of the plant is virtually a chronicle of the record business itself. The building, first used as the plant for the old Starr piano line, became a record plant in the early 20's at the hands of the Gennett family, disk pioneers. When the Gennett label subsequently folded, Brunswick Radio took over in behalf of its affiliate, Decca Records. Decca used the plant until 1956, when the company moved to new facilities in Pinckneyville, Ill.

In the early days, Richmond became an important place to music personalities, especially jazz names. Almost any Midwestern date was an occasion for a recording session there. Among the talent that cut historic dates in Richmond were Hoagy Carmichael, Bix Beiderbecke and the Wolverines, King Oliver, Duke Ellington, Jelly Roll Morton and Guy Lombardo.

Merc's plans include the electroplating of stampers and printing labels at its new plant. As soon as the company took over last week, presses were immediately turned over to emergency production of the Platters' current hit, "Twilight Time."

Victor Issues Como 'Star' on 49c Tot Label

NEW YORK — RCA Victor Records released the Perry Como recording of "Catch a Falling Star" on its 49-cent Bluebird Children's label last week. This is the second Como disk released on the 49-cent kid label; so was "Round and Round." The Bluebird "Star" tho is not backed with "Magic Moments" as it was when originally issued on Victor, but with "Chin-Cher-In-Chee" a tune released many months previously by Como on Victor.

Diskery's philosophy is to release pop hits on the 49-cent label after they have reached their sales peak on the regular 98-cent market. Como's latest record, "Kewpie Doll," was issued about three weeks ago. Firm has found it can pick

(Continued on page 11)

Maureen Inks Victor Pact

HOLLYWOOD — Screen actress Maureen O'Hara has signed a three-year pact with RCA Victor, and following her current junket to New Orleans on behalf of "South Pacific," she returns to select material for her first package.

Deal was handled by Malcolm Stuart, of the Preminger-Jaffe-Stuart Agency, and Si Rady for RCA.

AFM Rebels Barely Lose Stormy Vote

HOLLYWOOD — The embattled AFM Local 47 won a marginal victory last week when some 1,600 musicians turned out for a meeting to determine the status of 12 toolers recently ousted on charges of "dual unionism."

Tho it was stormy session lasting until the early hours of the morning, the pro-administration forces led by Prexy Eliot Daniel won out by a slight 29 votes to sustain the decision of the union's board of directors who expelled five and suspended seven other members. A two-thirds majority was necessary to upset the decision of the board.

Vote was a heartening one for the Cecil Read forces who recently formed the rival Musicians' Guild of America. Read, meanwhile, spent last week in New York in the company of attorneys Harold Fendler and Daniel Weber, taking

(Continued on page 11)

HERE'S STEREO GLOSSARY FOR NON-TECHNICAL CATS

NEW YORK—With all the talk about stereo disks, stereophonic sound, monaural, binaural and trinaural tracks, a layman needs a glossary to stay on top of the terms. Here is, in non-technical language, a definition of the key terms being tossed around these days by record manufacturers and equipment makers. From time to time The Billboard will add more to the list:

1. Stereophonic Sound: Multiple source sound. To achieve stereophonic sound at a record date the orchestra is recorded thru separate microphones which pick up the sound via different perspectives and record them on separate tracks. It is played back thru two or more separate amplifiers and speakers. It gives the listener two or more sources of sound, right and left. Each sound is different than the other. Some examples of stereophonic sound in movie theaters are Cinemiracle, Cinemascope and Cinerama. Sometimes the term binaural sound is used to mean stereophonic sound.

2. Monaural Records: The present LP or 45 r.p.m. records are examples of monaural sound. The sound is played back over one amplifier and one speaker. When multiple speakers are used the signal is the same on all speakers.

3. Stereo LP's: The major American record firms and most of the indie firms have adopted the 45 by 45 system for stereo disks. These stereo LP's look like the monaural LP, but the grooves contain two signals, or two sound sources, one on the right side and one on the left side. To play this disk to achieve stereo results requires a special cartridge, two amplifiers and two speakers. The special cartridge, using one needle, transmits each signal separately thru each separate amplified and speaker. When the listener to the stereo disk sits at or near the apex of sound from the two speakers the sound he hears approximates a realistic balance as heard in the concert hall.

4. Compatibility and non-compatibility: An ideal compatible stereo disk would give as good reproduction when played on either monaural or stereo equipment as the best monaural disk would give when played on monaural equipment or the best stereo disk would give when played on stereo equipment. So far, in the opinion of most engineers, this has not been achieved.

SPA SETS MAY 13 FOR PACT TALK WITH PUBS

NEW YORK—The Songwriters Protective Association has scheduled its first meeting with publishers, in line with the formulation of a new SPA contract, for Tuesday (13) at the Association's headquarters here.

About a month ago, SPA prexy Burton Lane dispatched a letter to approximately 900 publishers who had been using the standard contract form, inviting them to meet with SPA to discuss changes and additions. The original expiration date for the contract still in use was December, 1956, but it has been extended several times since then by agreement.

Lane's recent letter reportedly drew about 30 replies indicating a willingness to sit down at the

negotiating table on the contract issues. Names of the respondents were not disclosed, however. Meanwhile, other publishers indicated a continuing unwillingness to discuss the matter with SPA.

Despite the reported expectancy on the part of SPA that representatives of the Music Publishers Protective Association would attend the session, there was nevertheless no

(Continued on page 11)

Top Talent Set At C&W Jocks' Annual Fete

MIAMI—Country Music Disk Jockeys' Association will hold its annual, two-day country music festival here May 26-27. A highlight will be a country music show with top talent at Dinner Key Auditorium May 27.

The parlay opens at 10 a.m., May 26, at the Everglades Hotel, with a business meeting and round-table discussions by record and music publishing reps and disk jockeys.

"Cracker Jim" Brooker, Station WMIE here, is chairman of the convention. He is also chairman of the board of directors of the CMDJA.

Other officers are Nelson King, WCKY, Cincinnati, president; Earl Davis, of Little Rock, vice-president; Tommy Sutton, Dayton, O., secretary, and Dal Stallard, Kansas City, Mo., treasurer.

D. Parker Writing For Barbara Cook

NEW YORK—Urania Records has signed Barbara Cook, ingenue lead of the smash hit musical "The Music Man," for a series of albums. First album by the thrush will feature her performing special material penned by poetess Dorothy Parker with music and orchestrations by Seymour Barab. The record will be released on a stereo disk, according to Seig Bart, president of the diskery.

Arwin to Do Own Distrib

NEW YORK—Arwin Records, the Doris Day-Marty Melcher label that has a hit on its hands with its first release, "Jennie Lee," will distribute all its own records from now on, according to Eastern Arwin manager Joe Linhart. Arwin's first record is being distributed by Dot, but Linhart says that's the only one the firm intended to have Dot handle. The label now has 33 distributors and they will all be handling Arwin's second disk, a wild thing titled "Cha-hua-bua" (pronounced chiu-wawna), by The Pets.

Star-X Revamps, Adds New Talent

NEW YORK—Star-X Records has been reorganized. Present officers of the diskery are Norbert S. Biernat, president; Arthur L. Dietz, vice-president-treasurer and a.&r. chief, and Doris Kintzer, secretary. Ray Reynolds has been appointed assistant a.&r. man.

The label has added Maureen Sheenan, Johnny Saccoman, Johnny Fraser and the Dappers to their talent roster. Releases by these artists are skedded for May.

Smathers Foes Get Last Turn

WASHINGTON — Hearings on Smathers Bill to divorce music and broadcast interests build up a new head of steam this week as final opposition witnesses tell it to Chairman Pastore and members of the Senate Communications Subcommittee.

Writers, singers and publishers testifying against the Smathers Bill to prohibit broadcast licensees from ownership in music publishing, and manufacture or sale of records, include Imperial Records impresario Lew Chudd; writers Terry Gilkyson ("Cry of the Wild Goose," and music for "Windjammer"); Mae Axton ("Heartbreak Hotel") and others.

Among some 15 witnesses slated to be heard Tuesday and Wednesday (6, 7) are Atlanta publisher Bill Lowry; Avery Claffin, serving as spokesman for classical music; Moe Gale, talent manager, and others.

Network spokesmen are expected to testify on the 20th. Of painful

(Continued on page 11)

NEW HIP HOORAY FOR SQUARES

CHICAGO—Murray Garrett, of the Garrett-Howard photo firm, Hollywood, takes pictures for LP album covers and also does work of a non-musical nature. He is sometimes jarred into the realization that a language barrier exists between the musical and non-musical worlds and that this can cause great embarrassment.

Garrett was in Chicago last week pitching his wares to an advertising agency in hopes of snagging a large (non-musical) account. The ad execs, all very square, were perusing samples of his work when suddenly one of them exclaimed, "What kind of music is this?" His colleagues looked, and their eyebrows flipped upward.

The sample was Woody Herman's album, "Music for Hip Lovers."

Weigh ASCAP Plan: Fixed Fees on Jukes

WASHINGTON — A letter from counsel Herman Finkelstein of the American Society of Composers, Authors and Publishers, endorsing the idea of total payment of from \$15 to \$25 per year in performance royalty per juke box, is getting consideration from the O'Mahoney Copyright Subcommittee. The Judiciary Subcommittee recently held hearings on the chairman's bill to end juke performance royalty exemption in the copyright law (The Billboard, April 28).

The letter from Finkelstein results from a request made by O'Mahoney that both sides of the controversy suggest "reasonable" fees that might be incorporated in a bill as maximum juke royalty.

Altho the chance of any juke exemption bill getting thru both houses this session is almost beyond possibility, O'Mahoney has not relaxed his stand that "something must be done" about the recurrent earnings on the issue.

"It is conceivable that a revamp of the O'Mahoney bill, including a performance royalty ceiling for the jukes, could be offered in the 86th Congress. Hearings could be bypassed at that time. Even in this session, oral testimony during the hearings was limited to 5 minutes per witness. This was done in view of the weight of evidence already in, plus the results of an informal

Skitch Opens Concert Tour, Portland SRO

PORTLAND — Skitch Henderson's spring concert series opened here last week with the city fathers naming him honorary mayor. The occasion has been promoted here as music-to-listen-to week. Henderson's appearance with the Portland Symphony has been sold out for the past several weeks, and an attendance record set with over 4,000 ticket sales. Henderson's spring concert tour includes appearances in Stamford, Toronto, Montreal, Miami, Albuquerque, Houston and Baltimore.

The maestro's concert concept is based on the belief that the wealth of American lyric theater has been virtually untouched except for the music of several noted composers—and that much more musical Americana can be presented when it is done with taste and distinction.

Roulette Sets Jazz Specials, 3 x 7 Series

NEW YORK — Roulette Records has come up with a new album release sked called the "Three by Seven" album promotion. The diskery will release three albums a week for seven consecutive weeks. First three albums include LP's by the Eddie Davis Trio with Joe Newman, the Hank Madigan Sextet and the Riders of the Purple Sage.

The Eddie Davis set is the first in the firm's new jazz series presented by Count Basie. Other albums to be released under the program will feature sides by Guy and Tony Pastor, the Dukes of Dixieland, David Niven, Pearl Bailey, Frankie Lyman, and the Stamps Baxter Quartet.

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...for dealers
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conference held by O'Mahoney, followed by submission of briefs by all parties concerned in 1958 (The Billboard, March 24, 1958).

NLBA Suggestion
The ASCAP counsel's letter was, in turn, based on a rate scale suggested at a National License Beverage Association meeting in 1957. O'Mahoney's staff assistant, George Green, brought up the NLBA figures during hearings. These proposed an annual ceiling of \$15 per box with 50 records or less, \$20 for boxes with from 51 to 100 records, and \$25 for those holding over 100 records. NLBA spokesman at the hearings did not bring up the 1957 rate proposal.

The ASCAP attorney proposes that within this approximate range, the "precise formula" worked out between the parties should make allowances for smaller and rural operators with low-play boxes. Finkelstein suggests that juke operators themselves propose rate scales.

Under a statutory ceiling, the licensing groups would have to divide the per-box fee on an apportionment agreed among themselves, or set by some "independent agency." Operators could also deal with ASCAP members "independently of the Society," under its by-laws and under its consent decree, Finkelstein points out.

At no time during the hearings was the proposal for a performance royalty "ceiling" palatable to the operator representatives. They want no involvement with the licensing organizations. They asked, if exemption had to go, for a raise in mechanical royalty per record, either over-all or on records specially labeled for juke operators by the manufacturers.

Cost Questions
O'Mahoney showed a good deal of sympathy to the cost-squeeze under which operators suffer. However, a good deal of his questioning went to the high cost of the boxes and the financing of new machines. O'Mahoney indicated to spokesman for Wurlitzer—also under consent decree—that he felt the leap

(Continued on page 120)

Urania Skeds Big Drive on Stereo Disks

NEW YORK — A strong stereo disk release has been lined up for May by Urania Records, headed by two ballet recordings by the London Philharmonic Ork. According to Seig Bart, prexy of the label, a heavy ad and publicity program has been set to stress the stereo quality of Urania.

The release includes Rossini-Respighi's "La Boutique Fantasque," a complete ballet with Rene Leibowitz conducting the London Orchestra; Offenbach's "Caitie Parisienne," with the same complement; "Strauss Sparkles in Hi-Fi," containing waltzes, marches and polkas, with the Vienna Philharmonic; Saint Saens' "Symphony No. 30 Minor," with Hans Swarowsky conducting and Franz Eibner at the organ, and "Society Dances to Milt Shaw and his Orchestra at the St. Regis." The disks will list at \$5.95.

Coral Names Dant Boss of Coast A.&R.

HOLLYWOOD — Charles (Bud) Dant has taken over as West Coast a.&r. director for Coral Records, under a.&r. chief Paul Cohen. Dant succeeds George Cates, who resigned to take charge of the musical activities of the Lawrence Welk empire.

Dant came to the Coast in the 30's as part of the old Ted Weems band when Perry Como was still its vocalist. Later Dant arranged for Isham Jones, Paul Whiteman and Freddie Martin, and was composer and conductor of music for many radio and TV shows.

He was music director of the color TV version several years ago of Gordon Jenkins' "Manhattan Tower." A former music director of NBC-Hollywood, Dant came to the Decca-Coral family in 1955 as an assistant to Sonny Burke, West Coast Decca a.&r. topper.

Juke Makers Pass Up Bid for Royalty Sked

WASHINGTON — An attempt by the O'Mahoney (D., Wyo.) Copyright Subcommittee to draw a schedule of "reasonable" performance royalty fees on juke operation from manufacturers' representative Hammond Chaffetz, has met with a side-stepping letter from the Automatic Phonograph Manufacturers' Association spokesman.

Also among later documents, sent on the heels of recent hearings on the O'Mahoney bill to end juke royalty exemption, was a rebuttal, by Music Operators of America counsel Nicholas Allen, to testimony by Arthur Fisher, Register of Copyright. Fisher had said "international copyright relations require" the amendment of our law. Allen claims that "we need not change our laws of property generally to conform with those of other countries."

Chaffetz, member of Washington law firm of Kirkland, Fleming, Green, Martin & Ellis, answered committee's request for a juke royalty schedule by repeating the industry's preference for payment of an additional mechanical royalty—if the \$2,000,000 being paid in record royalty by juke boxes is felt to be "insufficient" by the committee.

"I cannot be more concrete than that at this time, in view of our strong feeling that total contribu-

tion from the industry, as well as the individual payment of its members, compares most favorably with payments made by other segments," Chaffetz wrote the Judiciary Subcommittee.

He scored distribution methods of licensing groups and said "intolerable economic and administrative burdens" would crush coin operators if they had to deal with ASCAP, BMI and SESAC.

On the question of killing the juke performance exemption because of international copyright re-

(Continued on page 140)

Dot Brass to Host Distribs

HOLLYWOOD — Dot Records will host its distributors attending the MOA convention this week at a breakfast scheduled for the Ambassador Hotel on Wednesday (7).

Label executives scheduled to attend include Prexy Randy Wood, V.P.'s Bob Thiele and Tom Mack, Musical Director Billy Vaughn, and Wood's executive assistant, Jerry Thomas.

Wood, Thiele and Vaughn will attend the Chi meet following recording sessions in New York last week end.

The Billboard Weekly Index RECORD SALES IN RETAIL STORES

As Measured Against Average Weekly Sales, June-November, 1957
Based on The Billboard-NYU School of Retailing
Continuing National Study of Retail Record Sales



Total over-all unit sales in retail stores for the current period showed little change from last period and continued slightly above the average for June-November, 1957, shown as 100 on the charts.

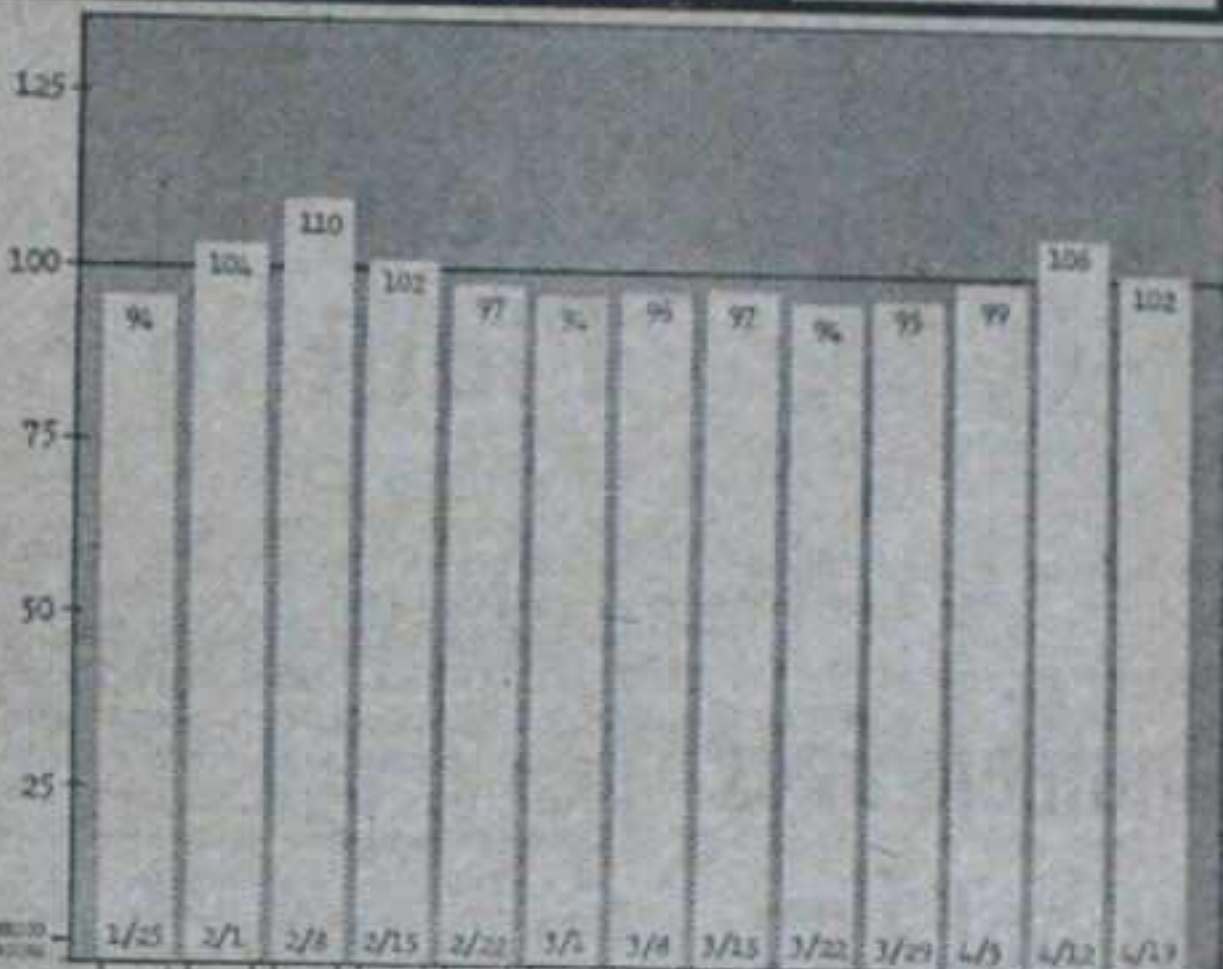
For the individual speeds, unit sales of 12-inch LP albums dropped off from the Easter peak and now are running about average against the index period.

Singles sales, too, continued about average as 45 r.p.m. singles took up the slack of lading 78 r.p.m. sales.

Singles records 45 plus 78 accounted for 73 per cent of total unit sales but produced little more than 40 per cent of total retail dollars. The 12-inch LP's, with 22 per cent of unit sales, accounted for 53 per cent of total dollar volume.

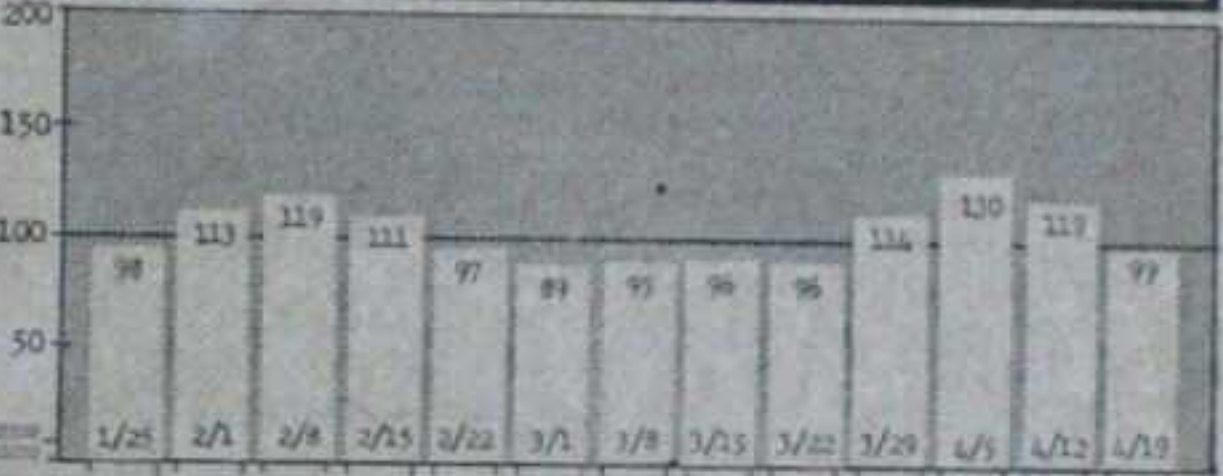
TOTAL UNIT RECORD SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



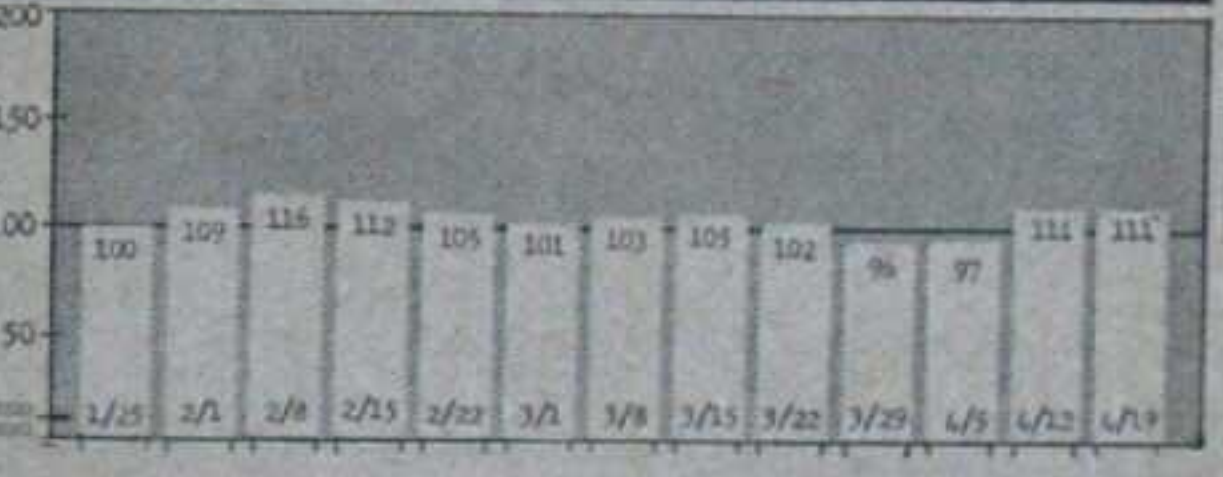
33 1/3 - 12" UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



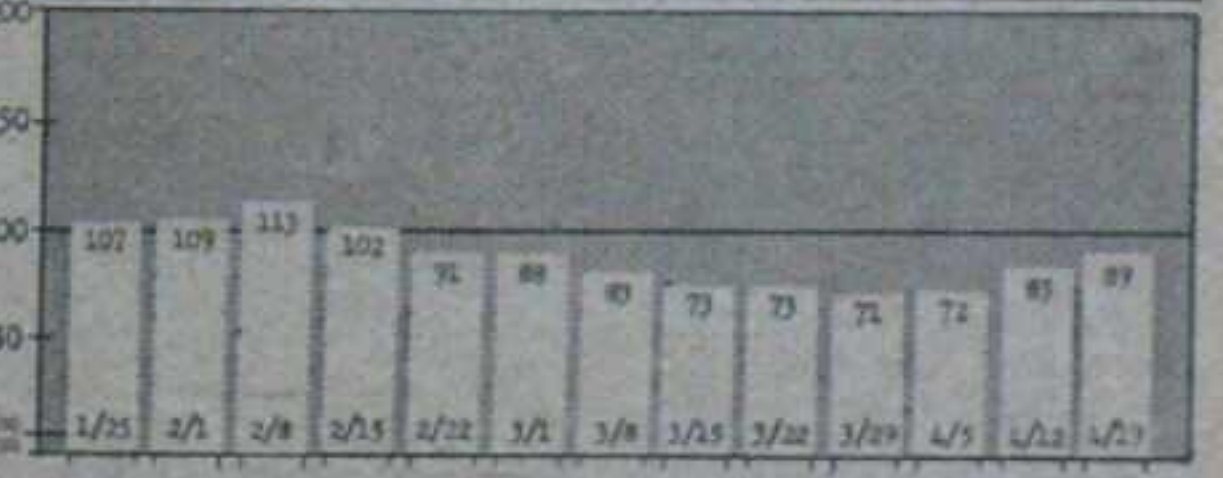
45 SINGLES UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



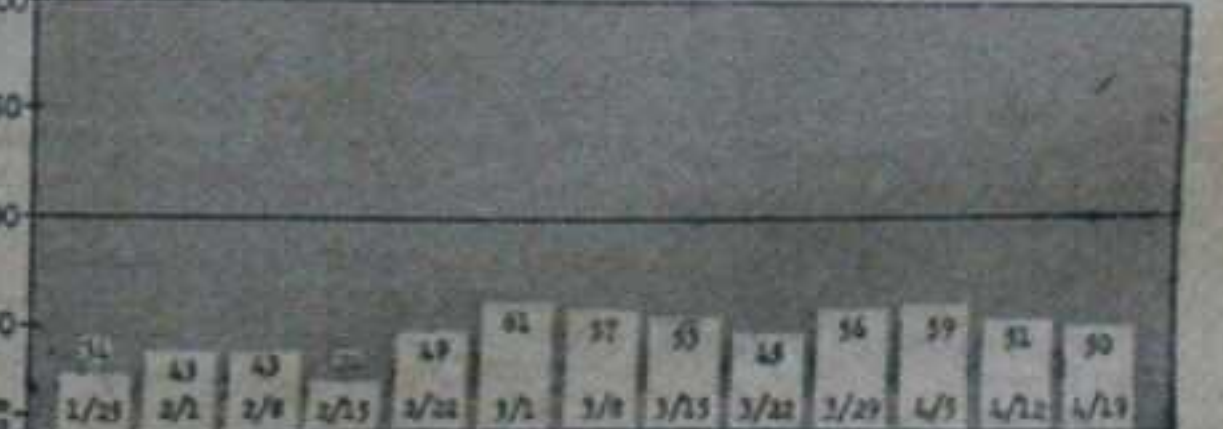
45 EP UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



78 SINGLE UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



'NOSTALGIA' TOUGH RIVAL

Original Vs. Remake
Tricky Biz to Rodgers

• Continued from page 1

cause of a wave of interest in the songs. "My Funny Valentine," which wasn't a success in either the Broadway or Hollywood versions, became a hit, Rodgers thinks, strictly thru the nitery circuit years later.

Hal Neely
New King G. M.

NEW YORK—Hal Neely, vice-president of American Sound and Urania Records, Allied Records subsidiaries, moves over to King Records on May 15 as general manager. The announcement about the Neely appointment was made this week by Syd Nathan, president of the King Records label. Neely's home base will be in Cincinnati, where the recording studios, pressing plant and main offices of the King, Deluxe and Federal labels are located.

According to prexy Nathan the tapping of Neely is the first step in the "new look" program for King. Neely will team with King Records execs, Jack Kelly, Howard Kessel, Al Miller and Jack Pearl, "in a concentrated drive to attain major status for the label in the next two years."

The program involves a great expansion of the current artist roster, the building of a king-size pop LP line and the revamping of the Deluxe and Federal labels. The stress will be on pop hits of all types and strong selling LP's.

Neely has been with Allied Records, and its subsidiaries, Urania Records and American Sound Corporation for the past nine years. He was national sales manager for Allied in addition to his veepee status with Urania and American Sound. Prior to his Allied Records affiliation, before World War II, Neely was a popular society band leader, batoning an ork that played the Statler and Hilton chains on the West Coast.

Victor Makes
Folsom Award

NEW YORK—The Frank M. Folsom awards were presented to top winners in RCA Victor's "Double Your EP Rate in '58" contest last week at Cavanaugh's Restaurant here. The contest was started in February, 1957, by RCA Board Chairman Frank M. Folsom, with the object of increasing EP sales and impressing consumers with EP's economic and practical advantages.

More than 400 distributor execs, record managers and salesmen competed for the \$25,000 in prizes. In addition to the Folsom Awards, designed as a replica of an EP and inscribed to the winner, there were two grand prizes for distributor managers.

First prize, a 21-day all-expense paid vacation for two to any port in the world, was won by A. W. Smith of McClung Appliances in Knoxville, Tennessee. Second prize a 1958 Ford Thunderbird, was won by Don Main of Associated Distributors, Indianapolis, Indiana.

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At the same time he wages the battle against nostalgia, Rodgers decries the "strictly business" thinkers who don't get a kick out of entertainment. "I still read the Billboard charts, I still want a No. 1 song, I still hope for kind words from drama critics, I still seek new approval of new work. And when a radio platter comes spinning out of the darkness as I drive my car, I'm proud as hell."

M-G-M Prices
Go Up; Issue
First Cub Disks

NEW YORK—M-G-M Records has announced price increases on singles and classical LP's, a new Golden Circle singles series, and initial releases of its new Cub subsidiary.

Classical LP suggested list prices go to \$4.98 from \$3.98, while all singles, on M-G-M and Cub, become 98 cents from 89 cents. The Golden Circle singles series will place previous million sellers back to back on one disk. Artists to be thus represented include Joni James, Billy Eckstine, Art Mooney, Hank Williams, Art Lund, Blue Barron, Dick Hyman, David Rose, George Shearing, Ziggy Elman, Ivory Joe Hunter and Lennie Hayton's "Slaughter on 10th Avenue." The release will be backed by special golden browsers and streamers, etc.

Initial Cub release consists of sides by the Velours, Jimmy Williams, the Wanderers and Shawn Downey. Label now has 30 distributors set to go.

Bauer Named VP
Of Columbia Labs

NEW YORK—CBS Laboratories appointed Benjamin B. Bauer as veepee last week. Appointment was made by Dr. Peter Goldmark, director of Research and President of CBS Laboratories. Bauer will be in charge of the acoustics and magnetics department of the Laboratories. This department is concerned with advanced research and development in the area of sound recording and reproduction. Bauer is a Fellow of the IRE.

BRITISH AWAIT STEREO
DISKS; 'PACIFIC' BIG

NEW YORK—The British record market will have stereo disks soon after the middle of year or even by that time, according to Frank Lee, artists manager of Decca Records, Ltd., who was here last week for business huddles. Stereo is expected to prove a shot in the arm, as hi fi did.

Lee, who is one of the few a.&r. men who records both classical and pop repertoire, states that the new RCA Victor "South Pacific" package is having a big impact overseas. It is the first time, according to the exec, that a one-record album has been issued in England with such lavish packaging, including a 12-page insert. Lee noted that the gramophone industry in England had its biggest hit ever with Belafonte's "Mary's Boy Child," and stated that RCA was rarely out of the first 10.

There are about 30 live labels

WHAT WE MEANT
TO SAY: M-G-M

Recently a story appeared in these columns concerning price changes of M-G-M single and classical LP disks, as well as news of the new M-G-M subsidiary label, Cub Records.

The story incorrectly carried a head referring to Mercury Records. This piece is being re-run in this issue with a head which refers to the correct label, M-G-M.

Don Bell, Top
Midwest Jock,
Loses to '40'

CHICAGO—Don Bell, one of the top disk jockeys in the Midwest, is the newest in a series of deejay casualties before the "Top 40" steamroller.

KIOA, Des Moines, failed to renew Bell's contract which expired May 1. J. C. Dowell, station manager, conceded to The Billboard that he figured there was no sense in paying for a high-priced personality when audiences are won over simply by formula programming. It was learned that Bell was earning more than \$30,000 a year from the station, plus additional income as an avid sponsor of "teen hope," an average of six per week. He recently ventured into a new field, "adult hops."

An additional issue causing the separation was that Bell's previous contract allowed him to program his own shows. The station wanted him to surrender this prerogative, which Bell was reticent to do. The station programs for all other deejays.

For the time being, Bell is staying in Des Moines, sponsoring hops, but he has been doing extensive contacting around the country with station managements, it was learned.

Robeson Cuts Two
Vanguard Albums

NEW YORK—Paul Robeson is back on both the record and the concert circuit. He has just cut two albums for Vanguard Records which will be released in the fall. They are folk, spiritual and classical material—nothing with political overtones.

The singer has just finished a series of concerts on the West Coast and is skedded for two at Carnegie Hall here. They are set for May 9 and May 23, with Art D'Lugoff presenting both shows.

DISTRIBUTOR NEWS

By HOWARD COOK

J. J. Schneider of the Perry Shankle Company, RCA Victor distributor in San Antonio, lists "Torero" by Julius La Rosa and "Kewpie Doll" by Perry Como as his hottest platters. The company is launching a "Boppin' in the Sack Contest" to promote the recording of the song by the Lane Brothers. The gimmick is to write a squib about "Why I Like the Sack." The winner will be given a gift certificate to purchase a sack at a local fashion center. John Sobieski has been added to the firm as a salesman. He will cover Shankle's northern Texas dealers. Claude Dodson has also joined Shankle and will handle the company's southern Texas dealers. Strongest LP for the organization is "Elvis' Golden Records." The company presented a library of RCA Victor records and a record player to Presley's army company.

Jim Lee, Southern Bearing & Parts Company, Columbia Distributor in Charlotte, N. C., reports that John Loudermilk's "At Susie's House" heads the sales list of new Columbia records. "Sweet Sugar Lips" by Jill Corey and "I May Never Pass This Way Again" by Jo Stafford are also going well. "All the Time" by Johnny Mathis and "Endlessly" by Johnnie Ray are perking. Strongest LP's are "South Pacific" by the original cast, "Johnny's Greatest Hits" by Johnny Mathis, "Good-Night, Dear Lord" also by Mathis and "The Hymnal" by the Norman Luboff Choir. At last report the company was No. 3 in Columbia's "March Sweepstakes" contest.

Tom Thorn of Major Distributors, Inc., in Milwaukee states that "Pretty Baby" by Gino and Gina on Mercury is blazing. Other strong items are "Lonesome Boy" by Ron Harvey on Window and "Leroy" by Jack Scott on Carlton. "The High Sign" by the Diamonds is moving strongly. "The Livin' End" by Scott Engel on Orbit is strong. Fastest-moving LP's are "The Flying Platters Around the World" by the Platters on Mercury and "George Wright Plays South Pacific" on Hi Fi Records. The company is about to begin a heavy promotional campaign on "Your Graduation Means Goodbye" by the Cardigans on Mercury. Judith Sellung recently became Thorn's new secretary.

At a Music Suppliers of New England, Inc., Boston, Gordon Dinerstein lists "La La" by the Coeds on Cameo among his top records. "Who's Gonna Take You to the Prom?" by George Hamilton on ABC-Paramount is one of the strongest new platters for the company. "You Need Hands" by Eydie Gorme on ABC-Paramount has been getting a favorable reaction. "I'm Sorry I Made You Cry" by Connie Francis on M-G-M is a sure winner. Strongest album is the sound track of "Gigi" on M-G-M. "Ella Fitzgerald Sings the Duke Ellington Songbook" on Verve is also selling well.

NEW YORK SCENE: Al Levine, Ideal Record Products, Inc., has several strong disks. No. 1 is "I'm Sorry I Made You Cry" by Connie Francis on M-G-M. The firm already has gone thru 25,000 since the record has been in release, and sales are still strong. "Who's Sorry Now" by the same artist is still going well. "Loog Legged Ladies of Labrador" by Morty Craft on M-G-M is moving. Toni Carroll's waxing of "Dreamsville" on M-G-M is selling well. Other hot items include "El Rancho Rock" by the Champs on Challenge, "How Will I Know My Love?" by Anette on Disneyland, "Satellite Love" by Madame Queen on Chock, and "Non Dimenticar" by Joni James on M-G-M. Strongest albums are the M-G-M sound tracks of "Gigi" and "Hansel and Gretel."

NOTES IN THE MAIL: Ted Kellum of Marnel Distributing Company in Philadelphia writes that Epic has two strong releases in Sal Mineo's "A Couple of Crazy Kids" b-w "Seven Steps of Love" and Jimmy Breedlove's "This, Too, Shall Pass Away." He adds that "Sick and Tired" by Fats Domino is strong. "Apache" by the Chiefs on Greenwich is collecting strong sales. He thinks that Gene Bua, Safari's new artist, is a terrific new talent who could have a hit platter with his recording of "Golly Gee." "Mister Juke Box" by the Temptations on Savoy is being played heavily in the Philadelphia area, according to Kellum. . . Don Prince, who operates Hollywood Sales Company in Madison, Tenn., writes that his company has acquired world-wide distribution rights to "Family Rules" by Guitar Jr., on Goldband. . . The RCA Victor Distributing Corporation has appointed a distributor for RCA and RCA Victor consumer products in the Atlanta area. The Atlanta branch will be helmed by Gordon H. Bahl, former vice-president of the firm's Wichita, Kan., branch.

DISTRIBUTOR DOINGS: Word from Joe Rogers of Coral and Decca Distributing Corporation in Salt Lake City is that their hottest album is "The Kid From Salt Lake City" by Dena Kanes on Coral. He's a home town lad and is currently appearing at a local nitery. . . Westminster Records has added two new distributors. The line will be handled by Seaboard Distributing Company in Albany, N. Y. and by Stanley Distributing Company in Seattle. The firm now has 37 distributors.

TERRITORIAL TIPS: Strongest records this week is "Big Man" by the Four Preps on Capitol. It's reaping heavy sales in Iowa, North Carolina, Oklahoma, California, Pennsylvania, New York, Arkansas, South Dakota, Colorado, Ohio, Tennessee, Maine, Maryland, Missouri, Utah, Wisconsin and Virginia. "Secretly" by Jimmie Rodgers is blazing in California, New York, Pennsylvania, Tennessee, Maine, Ohio, Oregon, Illinois, Wisconsin, Colorado and Iowa. "No, No" backed with "Sick and Tired" by Fats Domino is strongest in Texas, Illinois, Pennsylvania, Tennessee, Maryland and New Mexico.

CORRECTION: The label for the new release by Dion and the Belmonts was incorrectly listed in last week's column. The group recorded "I Wonder Why" backed with "Teen Angel" on Laurie.

(Continued on page 11)

NIGHT CLUB

Sally Blair Highly Inflammable

Donn Arden's production at New York's Latin Quarter is a fast-moving, colorful revue. The show is headlined by sensuous Sallie Blair, Bethlehem recording artist, and features several well-known international acts.

Accompanied by a trio with two drummers (one on bongos) in addition to the house orchestra, Miss Blair presents an exciting and torchy program. Her selections include a wild, up-tempo rendition of "The Music Goes Round and Round," a smoldering belt of

"Witchcraft" and "That Old Black Magic" which includes a medley of "Hold 'Em, Joe," "Matilda," and "It Ain't Necessarily So."

The versatile performer dances and plays bongos, and almost sets the stage on fire in the process.

English comedians George and Burt Bernard are two of the funniest impressionists and mimics around today. Their act is original and hilarious. Dressed in outlandish costumes, they lip-sync to records by several artists. High-point of their routine is a take-off on Deborah Kerr and Yul

Brynner in scenes from "The King and I." They also give their impression of the Andrews Sisters singing "The Boogie Woogie Bugle Boy of Company B," and they offer a riotous version of the duet of "You're Just in Love" from "Call Me Madame."

The bill also includes the Ashton Family, an expert group of tumblers; the Bob De Vroye trio, three agile dancers whose style is an excellent mixture of modern interpretive and ballroom, and flamenco singer and dancer Queti Clairijo and her guitarist, Adonis. Featured vocalists and dancers in the lavish and well-staged production numbers are Barbara Ell, Gina Gernardi and Martha Errolle. Howard Cook.

OPERA

'Susannah' Packs Disk Potential

Susannah
Two-act opera with music and text by Carlisle Floyd. Presented by New York City Opera Company, staged by Frank Corsaro. Conductor, Julius Rudel. New York City Center, April 30.

"Susannah," Carlisle Floyd's musical drama, is powerful dramatic unity joined to an abundance of out and out beautiful melody. The 1956 New York Music Critics Award winner is based on the biblical story of Susannah and the elders. Musical structure is simple and direct, with roots in hymn tunes and

Southern folk music. Score is anchored in tonality. Graceful thematic transitions are reminiscent of Puccini.

Soprano Phyllis Curtin, who debuted Susannah at its premiere in Tallahassee, Fla., back in 1955, sang with a youthful clarity and well-placed tones. It was only when she forced for volume and dramatic effects beyond her range that her voice showed strain.

As Reverend Blitch, the evangelist, William Chapman used a rich voice marred by hoarseness. The tenor, Richard Cassilly as Sam, was expressive, singing with

resonant stomach-produced tones. His sprightly "Jay Bird Song" delighted the audience. Economical use of a new and austere set by Sylbert and plain dress throughout harmonized with the stark tale.

Music reached inspired heights in the hymn scene of the first act with the exquisite "Ain't It a Beautiful Night," the moving "I Ain't Gonna Leave This Place" and "The Trees on the Mountain are Cold and Bare." It is to be hoped that this American opera will find its way on to disks very soon. And a little bit of promotion and fanfare might help before its scheduled performance at the Brussels Fair this summer. After all, the Russians might well get hold of it and pull another Van Cliburn on us.

Bernie Hodes.

NETWORK

'Hansel and Gretel' Happy Offering

Hansel and Gretel
NBC-TV and Radio, Sunday (27), 6:30-7:15 p.m. Starred Red Buttons, Barbara Cook, Rise Stevens, Rudy Vallee, Stubby Kaye, Hans Conried. Written by Yasha Frank. Music: Alec Wilder. Lyrics: William Engvick. Executive Producer: David Sunkind.

The best test of a kiddie-aimed show is to watch the reaction of a child. And judging from the reaction of a living room full of four tikes — from three to ten

— NBC and the Rexall folks deserve a strong pat on the back. This was delightfully staged, understandable drama for the kiddies, with enough touches of humor from Town Crier Stubby Kaye, suspense as the children are lured thru the forest to the witches' haunts, and a fair enough group of tunes of both a sprightly and lullaby character to produce an hour of cozy, happy entertainment.

Barbara Cook played a huggable Gretel and with Rise Stevens, handled most of the pleasant Wilder song material. Buttons as Hansel played a convincing little hero, while Conried as the chief witch, might have been more frightening had he somehow eliminated the twinkle in his eye.

The sets were unusually well done. Kiddies will remember it for a spell and their recollection can be extended via the M-G-M cast album, now on the market, which received a powerful plug from Stubby Kaye at the finish. Ren Grevatt.

LOCAL TV

'Juke Box Jury' Lacks Spontaneity

Juke Box Jury (Local TV)
Dreyfus-Emesa, Peter Potter, Producer. Ann Marie Folson, Director, Marc Breslow. Guest: Patrice Wymore, Janet Best, Ann Miller, Arnold Stang. (KRCR, Los Angeles, 10-11 p.m., PST, April 11).

The "Juke Box Jury" track record is an enviable one, to be sure. Yet despite its longevity and ratings, the appeal is somewhat narrowed to movie fans who want to ogle movie stars.

Judge Peter Potter's familiar

intonation, "Is it a hit or a miss?" sparks the show, as the guests, acting as the jury, rate new recordings and answer queries about the records that are played. Unfortunately, the spontaneity the show might have is lost in the guest's rather obvious attempts at diplomatically answering Potter without compromising their position as a member of the showbiz fraternity.

The Potter himself lacks poise, polish and continuity in his role,

there's a homespun nature about his delivery that is appealing. For the viewing audience, there's the thrill, however vicarious, in being able to match wits with the "experts." On show caught, Potter played six new record releases, only one of which was voted a miss. The hit requisite, according to Potter, are sales of 200,000 or better.

Show is spruced somewhat by production terps and audience and panel pan shots while the records are playing. With interest in all things musical at a high level, show adequately exposes new material to an eager audience. Joel Friedman.

REVIEWED IN BRIEF

Ed Sullivan Show

The "Chanson d'Amour" pair, Art and Dotty Todd, made their big time TV debut Sunday (27) with a helpful push from Ed Sullivan. Discussing how two voices can be dubbed into six on disks, he explained the pair would be supported on TV only by four offstage singers, to make like the record sound. The end result was somewhat doubtful, the visual performance adding little to the total effect. The bill included a sweated Sal Mineo, showing considerably more stage savvy than in past appearances; Teresa Brewer, with a new eggbeater hairdo; Georgia Gibbs in her usual classy belting style; Gallic

chanteuse Patachou and the Everly Brothers. Added fillip was Ed's tribute to Elvis Presley who has turned out to be "a model soldier in his basic training." (Grevatt)

Another Time

"Another Time, Another Place" is a listless drama notable for a class acting job by Glynis Johns. Top star is Lana Turner, who will pack movie theaters because of recent headlines, with several plot incidents and dialog lines sure to draw laughter and applause. Title song has five disks going but is barely in the Paramount pic. Background score has appeal, tho, with some Welsh folk themes integrated, and sound track should

sell with Lana on the cover.

(Bernstein)

Terry Murray

The senior research associate of Cunningham & Walsh ad agency swapped his gray flannel for tails May 1 and gave us an evening of thoughtful piano at Town Hall, the eighth recital in his happy dual career. Murray warmed up with Stravinsky and Weber, the program's highlight coming in the murky longings of Wagner's Album-Sonata which he gave just the right degree of soft pedal and sustained legato for singing, fluent tone. The Schumann Toccata, OP. 7, had unrelenting if somewhat plodding spirit. Adman Murray closed with a restrained rendition of Chopin's "Book of Preludes." (Hodes)

Mulligan Bright Spot On Timex Jazz Show

By BOB ROLONTZ

Timex All-Star Jazz Show

Emcee, Garry Moore; producer-director, Bill Hobbs; executive producer, Lawrence White. Created by Oscar Cohen. Writer, George Simon. Sponsor, Timex Watches. CBS-TV, 10-11 p.m. EDT, April 30.

"Mama don't hardly allow no modern music in here" could have been the theme of the second Timex jazz stanza. Three-fourths of the show passed before Gerry Mulligan and his great new combo got a chance to air five minutes of good up-to-date music. Otherwise, the show was a parade of jazz vets who gave it a tired look, despite good emcee work by Garry Moore. And tho it was jazz, little of it was good jazz. The exception, besides Mulligan, was the joining together of the talents of Ruby Braff, Louis Armstrong and Jack Teagarden and his group in an exciting rendition of "Jeepers Creepers."

Louis Armstrong and his group presented little that was novel or exciting in their stint, and Lionel Hampton and his orchestra bustled their way thru some flag wavers with Hamp jumping and shouting. Teagarden's performance on "Basin Street Blues" was much more enjoyable. The George Shearing combo changed the pace with a Latin-styled jazz piece that was interesting rhythmically. The Dukes of Dixieland came over with drive and enthusiasm with a vigorous version of "Over the Waves." Jaye P. Morgan attempted jazz versions of two standards. The Gene Krupa-Cozy Cole-Lionel Hampton percussion duel fell rather flat.

Perhaps the biggest trouble with the show was that it attempted to do too much. Jazz can speak for itself but not in four ways at one time. Fresher, younger voices might have helped a lot. The Timex commercials, as delivered and illustrated by John Cameron Swazey, were excellent.

Vocal Pentameter and Jazz Don't Jell at Five Spot

By BOB BERNSTEIN

Kenneth Rexroth at the Five Spot, Greenwich Village, New York, April 22.

The Five Spot, New York's most adventurous new jazz boite, has continued its off-the-beaten-path bookings with the showcasing of Kenneth Rexroth reading poetry to jazz. Rexroth, the dean of the jazz-poetry coterie, is making his first appearance here as a poetry reader and he has attracted a solid stream of interested observers to the Village pub.

Unlike some of the "poets" who read their imagery to jazz backing at Village clubs previously, Rexroth is, of course, a serious and successful poet in his own right. He recently won the Shelley Memorial Award presented by the Poetry Society of America. Rexroth considers his poetry-jazz readings as a serious art form. At his stint at the Five Spot Rexroth reads his own poetry and some of Larry Ferlinghetti, one of the San Francisco school of writers who have been deeply influenced by him. While he reads, or declaims would be a better word, the band, the Pepper Adams Quintet, with Don Byrd, Alvin Jones, Doug Watkins and Sonny Clark, plays jazz behind him, getting a chance now and then to interpolate some solos. Rexroth read selections from his book "The Signature of All Things," and a piece called "At the Beginning," on the night caught, handling them all in metered style.

Giving Rexroth his due, admitting that he means what he is reading and is one of our important contemporary poets, to this observer his jazz poetry readings do not make it. The jazz becomes merely a background for the poetry instead of enhancing it, and a background with a classical trio or quartet would have been as acceptable. There is no real fusion; it is half one and half the other and not enough of either. Only when baritone man Pepper alone supported Rexroth did the jazz poetry readings approach any semblance of unity—and even then it missed. The Rexroth booking has not hurt the Five Spot's business, however. His first week was the best the club ever had, altho the hip crowd that likes its hard bop wordless was missing.

'Smart Affairs of '58' Romps At Deauville, Pulls Crowds

By TOM NOONAN

Casanova Room, Deauville Hotel, Miami Beach, Fla., Larry Steele's "Smart Affairs of '58." Staged by Larry Steele. Choreography by Lon Fontaine. Cast: Rose Hardaway, Flash Gordon, Lon Fontaine, the Wanderers, Sir Lionel Beckels, the Leonard Brothers, Mickey Adams, Larry Steele and the Beige Beauts.

This 90-minute Negro review is drawing healthy crowds during Miami's off season for the Deauville. With smart staging, bright costumes and light but effective sets, Larry Steele has a package that would be attractive in any spot. Featuring Rose Hardaway, a gorgeous thrush, with a sexy delivery that holds 'em, and a production number, "An Episode in the Life of the Man With the Golden Arm," the show moves thruout. In the number, Sir Lionel Beckels leaps out of a smokescreen as the man's soul, sprayed with gold paint and weird mask-like make-up, and goes thru some very effective modern dance gyrations.

The Wanderers, M-G-M recording artists, scored well with five numbers. Both Miss Flash Gordon, with an interpretive dance rendition of Anna Lucasta, and the two Leonard Brothers, with a smart dance act, also registered with the crowded room. Finale was a clever number with all participating in "Juke Box Baby" while the band imitated such greats as Ellington, Basie, Hampton, Les Baxter, Perez Prado and Presley. Show opened with Steele doing "You Gotta Have a Gimmick." He's got it in "Smart Affairs." It's entertainment.

NTA May Syndie Taped TV Shows

NEW YORK — National Telefilm Associates is reported mulling the idea of "tape syndication" of TV shows originating on its new TV channel in the New York area, WNTA-TV.

One in particular being discussed as a strong contender for video tape marketing is a local music package, "Jazz Party," starring Art Ford and due to premiere this Thursday (8) in a two-hour showcase starting at 9:00 p.m.

Ford, who has been exiting his WNEW Radio chores amidst a flurry of statements over who fired whom, is expected to continue, however, his live music "Greenwich Village Party" on WABD, Du Mont's local TV channel which incidentally is the parent firm of WNEW.

The NTA set-up has long been geared for a breakthrough in the still-untapped field of "tape," as compared to "film," syndication of TV shows. NTA is already fielding a strong sales force currently handling everything from half-hour films to feature packages, and a new line-up of taped video shows would fit in easily.

From a program standpoint,

NTA has such manpower on tap as Mort Abrahams, veteran producer of tele-musical spectaculars; Ted Cott, ex-WNEW and NBC exec who heads the NTA station operations, and plenty of indie producers already packaging film shows.

In addition, its New York studio operation gives NTA an anchor in a talent pool that is particularly strong in musical names that can be tapped in segment like "Jazz Party."

NTA is already moving ahead in another related area: sponsor sales. Norman Cissna, Lionel Furst, Paul O'Brien and Augie Cavallaro have joined the national sales department of NTA's broadcast properties, with Cissna becoming Midwest sales manager for NTA-owned radio and TV stations in Minneapolis and New York.

Live Musical Debuts WWL TV Stereo

NEW ORLEANS — A locally produced, 30-minute live musical show was used here by WWL-TV and WWL Radio to launch the first stereophonically voiced TV show seen by Crescent City viewers.

Titled "Music In Depth," the show used a 15-piece band, two singers, lavish sets and trick lighting to gain the most from its two-channel sound. The stations had already built a sizable viewing-listening audience by a big promotional splash of on-the-air announcements, newspaper ads, counter cards and special displays at dealers in sound equipment.

Ed Hoerner produced and Ruper Copponex directed "Music in Depth," which was sponsored by the local utility company. WWL is a major CBS affiliate, and is planning further stereo TV shows.

TV FALL PLANS: SHOWS BOUGHT AND CANCELED

Bought

"Milton Berle Show," Kraft Foods variety stanza, NBC-TV, Wednesdays, 9-9:30 p.m.

"Naked City," dramatic anthology based on Mark Hellinger book and Columbia flick, from Screen Gems to Brown & Williamson for ABC-TV, Tuesdays, 9:30-10 p.m.

Renewed

"Real McCoys," Sylvania Electric, ABC-TV, Thursdays, 8:30-9 p.m.

"Maverick," Kaiser Aluminum, ABC-TV, Sundays, 7:30-8:30 p.m., network extended from 91 to 115 stations.

"Dinah Shore Chevy Show," Chevrolet, NBC-TV, Sundays, 9-10 p.m.

"Bold Journey," Ralston Purina, ABC-TV, Mondays, 8:30-9 p.m.

Canceled

"Kraft TV Theater," Kraft Foods, NBC, 9-10 p.m., Wednesdays.

"Sid Caesar Invites You," Helena Rubenstein, ABC, Sundays, 9-10 p.m.

Philharmonic Telecasts Get 'New Look'

NEW YORK — In the midst of negotiations to bring the N. Y. Philharmonic and director Leonard Bernstein to CBS-TV on a regular basis next season, CBS Radio has announced a "new look" for the Philharmonic broadcast series of 30 weeks, beginning October 4.

Emphasis will be on national cycles, with Bernstein conducting American works, Dimitri Mitropoulos accenting French music, Herbert von Karajan stressing German, Thomas Schippers concentrating on Scandinavian and Sir John Barbirolli featuring English works. James Fassett will serve as commentator for the 29th broadcast series, heard Saturdays, 8:30 p.m. to conclusion of concert.

Programming Is No Better

• Continued from page 3

stitute imagination—and does it make for interesting programming?" asked another.

"The pity of it is that talent of the sophisticated kind that these anti-rock and roll jocks want to play is being more and more exposed and introduced on LP's. You know what happens to most of them, don't you? They just don't get played. They are forgotten because a good many of the people don't have time or won't bother to take the time to give them even a short listen.

'Stifles Talent'

"Even with Sinatra, it's the same thing. He has at least eight albums out that are selling. Yet on many of the shows, you hear the same few over-familiar Sinatra disks. You think that helps Sinatra? This kind of jockey is just as bad as the Top 40 slave because he's stifling new talent and many worthwhile sides of established stars."

According to various jockeys, the problem is one primarily of lack of time for screening new records. The fact is that some stations in the New York area at least have succeeded in licking the problem.

One station, WVNJ in Newark, switched to all-album programming about a year ago and printed a monthly program bulletin for listeners. There and at WPAT in Paterson, where all-album programming is also in effect, a wide di-

versity of material has been effected. The same is true during John A. Gambling's "Music From Studio X" a nightly three-and-a-half-hour show on WOR here. Gambling makes a point of programming new talent, with Jo March, Annette Warren and David Allen given as recent examples.

Gambling said he gets around the time problem in screening new albums by doing it while he's on the air. "We have 25-minute segments of straight music. During that time I'm playing other records on a player in the control room," he explained.

Despite these examples of diversified programming, some execs continue to feel that the public is entitled to more rounded programming rather than that which results from "the laziness which stems to have set in with many jocks on many stations, whether they are Top 40 or pro the so-called "good music" policy."

FEATURES OUT--- BACK NEXT WEEK

The Billboard's two new radio-TV features, "After Hours Session" and "Balanced Programming," will not appear in this week's issue. They will resume regular appearance in the issue of May 12.

MASTER CONTROL

BROADCAST TRENDS AND TRIFLES

By BOB BERNSTEIN

INSTANT VIEWING

The first non-broadcaster to have an operative Videotape machine in use, Teletudios, Inc., is expanding madly in all directions as a result of the recorder's recent arrival. Besides producing commercials (its original role) which now can be seen nine seconds after completion by sponsor, agency or producer, Teletudios has turned packager with the first soap opera intended for syndication. Heretofore, such a strip was too costly via film and suffered loss via kine.

"Spaceman USAF"

The firm has also produced pilots of "Spaceman USAF," a half-hour vidfilm with a topical science background; "Swayze Notebook," a five-minute series featuring anecdotes by John Cameron Swayze, and "Penny Theater," cartoons for insert, using stick figures at half the cost of animation. George Gould, president, is reported close to a deal with NTA on one of them. He'll also work for you on screen tests, pilots, product testing and take kines off the air at \$190 per 30 minutes. The first Videotape commercial by Teletudios was made Wednesday and aired Friday on "Person to Person." Upcoming acquisition: a mobile unit for remote taping. Footnote for bookies: Roosevelt Raceway is now using the tape to get immediate results on its finishes.

ADULT HOPS

The nation's second adult dance party, "Lead Out," has made a promising debut on WHBQ-TV, Memphis, in the Monday 7-8 p.m. slot. First was WAVY's high-rated stanza in Norfolk. Lance Russell emcees "Lead" with disks mostly from the Glenn Miller era, live electric organ and a dance team. Gimmicks abound: birthdays, orchid charades, games and dance contests. It's an over-22 affair with lots of participating sponsors.

AD FACTS FOR 1957

There were 1,287 TV advertisers who spent more than \$20,000 in 1957 and 89 who topped \$1 million, according to TvB's annual report of spot expenditures. Food products led all classes with about \$119 million, trailed by toiletries-cosmetics, ale-beer-wine and drugs. Classification including music, sets, records and instruments ranked 24th.

SNOW AND STATIC

Capsule lessons in French, German, Italian and Spanish will begin next week on WNTA, New York-Newark station formerly known as WAAT. Purpose of series is to give a quick shopping and travel vocabulary to Europe-bound listeners... MCA-TV made almost \$3 million on its first two sales of the Paramount Pictures feature films to WBZ, Boston, and KETG, Omaha... An electronic computer which plays games and composes music will be unveiled on "Johns Hopkins File 7" May 10 and May 18 over ABC-TV... "Musical Bingo" starts on ABC-TV June 6 in an 8:30-9 p.m. berth, will become a daytime strip in the fall. Harry Salter is producer.

HATCHED, MATCHED AND SNATCHED

Al Rosenberg of UA's slackery just wed Carol Ann Truehaft of UA's purchasing dept... KYW-TV ad-promotion manager Bob Nashick has married Anita Ciavola in Covington, Ky... Marguerite Maier of ABC's press dept. will wed Warner B. Huck of Minnesota Mining May 24... Traffic and production merge at WABC, N. Y., when Lorraine Roberts and Howard Citron blend June 22... Herman Light, one-time NBC Opera manager and current legit theater manager, died in N. Y. April 13. Widow is actors' agent Frances Light.

WHEELING AND DEALING

TALENT TIDINGS

PAT, MOM AND DICK CLARK

Scholastic Magazines just finished its annual junior high school poll, nationwide among 11-14-year-olds, with some strange results. Winners follow: Person I Would Most Like To Be Like, No. 1, Mother; No. 2, Debbie Reynolds. Favorite TV Show, No. 1, Dick Clark's "American Bandstand"; No. 2, Pat Boone. Favorite Movie Star, Pat Boone, followed by Elvis Presley, Rock Hudson, Debbie Reynolds. Favorite Singer, Boone, followed by Ricky Nelson, Presley, Perry Como, Tommy Sands. Favorite Athlete, Mickey Mantle, then Ted Williams, with Esther Williams placing sixth.

THE DOTTED LINE

Dale Robertson, movieland leading man who's current star of TV's "Wells Fargo," is making his debut as a singing cowboy on a rodeo tour thru the Southwest (May 7-10, Jasper, Tex.; May 14-18, Shreveport, La. Dale sings "He's Got the Whole World in His Hands," blues and comedy numbers... Bandleader Sammy Kaye has been named chairman of Recording Artists for Multiple Sclerosis... American Wind Symphony has announced its second season of free concerts on a barge on the Ohio River, June 15-July 24, followed by a river tour from Pittsburgh to Cincinnati. World premieres of five works, including a short musicodrama by Edward Mabley of CBS, will be featured... Toni Arden has received a gold statuette from the American-Italian Association as an "outstanding and dedicated woman in her field."

Summer stock packages will include Dick Shawn in "Where's Charley?" Morty Guntz in "Wish You Were Here" and Danny Costello in "Damn Yankees"... William Morris has signed comic Johnny Morgan and Decca artist Nick Lucas... Eddie Albert will etch folk albums for Dot Records... Atlantic Records has signed Sandy Stewart of the Garry Moore TV-cr... Mara Lynn, who scored big in the late Broadway musical "Body Beautiful," joins Kirk Douglas in "Showdown at Gun Hill" for Paramount.

THE NITERY CIRCUIT

Buddy Hackett into Eden Roc July 19... Patricia Wilson opens a four-week stint at the St. Regis, N. Y., May 8... Genevieve at Copa Club, Pittsburgh, June 2... Mimi Bessell into the Americana, Miami Beach, May 28... Denise Darcel into the Drake Hotel, Chicago, June 4... Sammy Davis Jr. opens at Moulin Rouge, L. A., June 24... The new Cafe Paroo in Washington has inked Zsa Zsa Gabor, Buddy Hackett, Sophie Tucker and Peggy King for its first three months.

NEWEST CLEFFER IS AD EXEC

NEW YORK—Everybody is in the cleffing act these days. Latest is Joe Stone, who has penned words and music to "That Daffodil Feeling," soon to be waxed on the Columbia label. Previously, he collaborated with Robert Allen on "I Just Don't Know," a ditty whose waxing by the Four Lads hit the 400,000 mark.

Joe Stone is a vice-president of J. Walter Thompson, world's largest ad agency, and a top expert in the shop on the production of musical commercials.

MUSIC AS WRITTEN

By BOB BOLONTZ

BUSINESS BACKS PHILHARMONIC

Two corporations have come up with a bundle of loot, \$23,000 to be exact, to help the New York Philharmonic make its current trek thru Latin America. The corporations are the Creole Petroleum Company, an affiliate of the Standard Oil Company of New Jersey, which is contributing \$18,000 for four Venezuelan concerts. W. R. Grace and Company, which was founded in Peru over 100 years ago, has bankrolled the other \$5,000. The American National Theater and Academy, under whose auspices the Philharmonic's trip was taken, received the money. The orchestra started its tour in Panama City last Tuesday (29) and will finish in Mexico City on June 15, covering 15,000 miles in all.

BUSY WEEK FOR HUB CLEFFER

Lee Morris, Boston's peripatetic cleffer, who is on sabbatical from his history classes in Beantown, zoomed into New York last week and accomplished the following: He picked up \$320 on the TV seg "Dough-Re-Mi" on Monday, and plugged his own song, "I Am the Heart." On Tuesday he placed songs with Chappell, Buddy Robbins and Julian Aberbach at Hill & Range. On Wednesday he wrote a jingle for the greeting card department of UNICEF for free. On Thursday he placed songs with Herb Reis, Murray Deutch of Southern, and two others, cleffed with Bernie Wayne, to Republic Music. Friday Morris went home.

RED CARPET FOR VAN CLIBURN

The Texas whiz, Van Cliburn, will get the full treatment from the city of New York when he returns from his concert tour thru Europe. He will be given a ticker tape parade up Broadway after a visit with Mayor Wagner and other dignitaries. In addition he has been set for another concert at Carnegie Hall, since his first concert on May 19 is already a sellout. Second concert is set for May 26. Pianist has also been booked for a series of concerts in the fall with the New York Philharmonic orchestra under Leonard Bernstein. As for his record future the lad is being offered contracts by both RCA Victor and Columbia Records.

SWEDISH FIRMS FORM JOINT PUBBERY

Four Swedish record firms, Metronome, Karusell, Decca and Philips, have formed a jointly owned pubberry, Multiton. The purpose is for Multiton to acquire Scandinavian publishing rights to American tunes which the four companies are interested in pushing for their market. The publishing firm will be able to guarantee strong record coverage on any tunes it will handle. The four labels represent in Sweden 30 key U. S. labels, including Mercury, Atlantic, Columbia, ABC-Paramount, London, Verve, and others. Thus several U. S. recorded versions of tunes published by Multiton will be released in Sweden. In addition the firm will be able to guarantee several domestic versions to be cut in Sweden by the four companies involved. Multiton will be headed in Sweden by Lief Kronlund. In the United States Claes Dahlgren, head of Metronome's New York office, Orion Development Corporation, will handle the pubberry.

DISKERY THROWS A HOUSE WARMING

National Recording Corporation, NRCO Records, threw a big bash down in Atlanta last week to celebrate the official opening of the firm's new offices. Party drew guests from New York, Toronto, Dallas, Nashville and other areas about Atlanta. Affair was hosted by presy Bill Lowery, and Boots Woodall, Bill Packam, Fern Mathews, Cotton Carrier, NRCO execs, and Paul Peck, Darrell Glenn and Joe South, NRCO artists.

New York

The Dukes of Dixieland made their first trip to New York last week to appear on the Timex Jazz Show last Wednesday (30) over CBS-TV, and Thursday on the Dave Garraway Show over NBC-TV. The Dukes rate as top sellers on the Audio Fidelity label. . . . Epic a.&r. chief Joel Sherman will plane from the West Coast to Chicago today for the MOA Convention. . . . Pubber George Pincus unbuttoned the wallet last week to outbid all contenders for the publishing rights to the ditty "Too Much Slack in the Sack" recorded by the Flatops for Beat Records.

Ted Harris has been appointed production manager of club sales promotion for the Columbia Record Club. . . . Morris Hastings is the new head of the Columbia Records copy editing section, a part of the diskery's advertising and sales promotion division. . . . Nati Mistral has been signed to an exclusive contract by Montilla Records. She will be featured in an album of music from the movie "La Violeta." . . . The Sonny Rollins Trio is now at the Black Pearl in New York. . . . The Five Spot featured modern classical music within its hallowed jazz walls yesterday (4). Performers were flautest Samuel Baron, celloist Seymour Barab and pianist David Tudor. . . . Judy Scott plays 12 days at the Celebrity Club in Philadelphia starting May 19. . . . Morty Wax has opened promotion and publishing offices in New York. Wax handles Apollo, Barb, Legion, DeWitt and Lenard record labels. . . . Floyd Glinert, salesman for Columbia Transcriptions, became the father of a boy, Adam Andrew on Wednesday, April 30.

Jimmy McHugh and Sammy Cahn have penned the title song for the Warner Bros. flick "Home Before Dark." . . . Chuck Cabot and his ork are now playing the Peabody in Memphis. . . . Tony Martin opens at the Town and Country in Brooklyn on May 9. . . . Leonard Vannerson, former band manager, is now band booker for the Chicago office of the Willard Alexander Agency in Chicago. Pete Gravely, formerly of Alexander's Chicago office, is now working in the New York branch. . . . Al Sherman heads the new branch of Mutual Entertainment in Las Vegas starting May 15. Ed Hall has returned to his desk at Mutual in Chicago after 18 weeks of hospitalization.

VOX JOX

By JUNE BUNDY

FREE RECORDS: "Why wait until the next deejay convention? How about an open letter to all our 'great thinkers' who no longer feel it's right to send free records to jocks and stations?" writes Chuck DeWitt, WPIN, St. Petersburg, Fla. Here's Chuck's open letter:

"When people like Coral and Decca expect us to pay for the good tunes, what are your boys coming to? Who's running the store? Check last year's charts for the number of hits each company had. Note that Columbia, Dot, Capitol, Roulette and RCA led the pack. The above mentioned have, instead of slacking off on free disks, sent thru more! Don't tell me to pay for a record, then expect me to give you free advertising. I'll send you to a doctor. We overlook not getting shipments from rock distribs because WPIN doesn't play rock."

MORNING HOP: WQAM, Storz outlet in Miami, staged a giant rock and roll session at the Olympia Theater last Friday at 10 a.m. Amateur

talent, dance contests and giveaways were combined for 2,300 teen-agers, with the only name draws, the station's Gene Weed and Jerry Wichner, packing the house and turning away thousands. WQAM has made plans for an immediate repeat. A teacher's convention had closed schools that morning.

ALWAYS A CONTEST GOING: KPHO, Phoenix, Ariz., deejays keep those competitions coming fast. Ray Curtis is asking listeners to guess which three of Presley's records have had the biggest sales, winners to receive autographed LP's from Elvis. Red Mellyvaire is asking them to name the jumping frog the station is entering in the Calaveras County Derby May 15. Winning entry earns a year's supply of pickles. Jocks from 11 Western States are participating in this one.

ALBUM OF THE DAY: WMGM, N. Y., has inaugurated a "Headline Album of

the Day" feature, with each jockey airing one band of the special choice. Sometimes, the same side will be played on all shows, too, determined by the station's record library.

WHOSE TASTE TO FOLLOW: Dottie Knight, music director of KBBB, Berger, Tex., writes: "Mell Bernam at WNAS certainly gets our approval for calling a spade a spade. All progressive jocks and program directors will agree that the listeners' preference is our command and that we have an obligation to give them what they want, not what we want. When a station buries or buries its rock and roll records, it's on the bottom of the heap, in our opinion, regardless of its market size or prestige."

"There are thousands of children's homes, State and church hospitals as well as civic organizations that could and would put these records to good use. The handicapped (Continued on page 116)

ON THE BEAT

RHYTHM & BLUES—ROCK & ROLL

By REN GREVATT

It's no secret to any student of the current scene that there's an awful lot going on in schools today besides the traditional readin', writin' and 'rithmatic. By no means does this imply delinquency. If the current crop of records are any barometer, however, it could be said that there is a high level of romantic rapport between the sexes during the class hours. In other words, as Jerry Lee Lewis has so aptly said, "there's a whole lot of shakin' goin' on."

According to Paul Ackerman, critic, editor and author, who, of course, is close to this field, it should come as no surprise to the real students of the human scene, that love occupies such a prominent place in the minds of our school population. "It's only a shock," says Ackerman, "to oldsters, squares and those misguided elements who seem to feel that love is the peculiar province of the adult (Ed. note (Over 15, that is). In

days, as a matter of fact, there were classic examples of youthful love. Romeo and Juliet were each 14 years old at the time of their great romance. But note also the classic lovers Hero and Leander and Aucassin and Nicolet. Today, the pressure of society and the demands of long and specialized training tend to have the effect of keeping the sexes apart, according to Ackerman, rather than permitting the early fruition of their normal desires—that which is their natural heritage, it might be said.

Philosophers have also noted that love at the school age is of the purest type, divorced from the more earthly and material considerations and concerned with such sentiments as "May I Carry Your Books to School," a theme of innumerable disk sides Ackerman, in his study, notes that certain categories of disks have always been aware of the charm of teen-age

love, as in such great r.&b. sides as "Hey Little School Girl." It's only that the pop world has been lagging in discovering the more interesting aspects of our educational system. Another r.&b. interpretation of the same theme incidentally, might be such a fine record as Joe Turner's "I Want a Little Girl (To Be My Own)."

It might also be pointed out that one of the early pop figures to recognize the blossoming of teen and school love was that great cat, Redd Evans, whose song "Too Young," dealt with the basic topic of teen heartaches. The whole business can be summed up with a knowing title just recorded by the Emanons on ABC-Paramount. It's one of those interesting titles with a parentheses but it tells the story. . . . "We Teenagers (Know What We Want)." The proximity of teen-age love (as fostered in schools) to the real (Continued on page 117)

FOLK TALENT & TUNES

By BILL SACHS

Around the Horn

The Johnny Cash show winds up its tour of the Maritime Provinces of Canada at St. Johns, N. B., Saturday (10), and hops to Utica, N. Y., for a Sunday (11) date at the Arena under the aegis of Carl Swanson. On May 14, Cash appears at the Cotton Carnival in Memphis with such stars as Roy Acuff, Ernest Tubb, Johnny and Jack, Kitty Wells, the Jordanaires, the Wilburn Brothers, Minnie Pearl and the Louvin Brothers. Johnny resumes with his own unit at Amarillo, Tex., May 16, following with Lubbock, Tex., May 17, and Austin, Corpus Christi, San Antonio, Tex.; Tucson, Ariz.; Albuquerque, N. M., and Oklahoma City, in that order. The packages will include, besides Cash, Don Gibson, Danny and the Juniors, Roy Orbison, Sonny Burgess and Don Helms.

Marijohn Wilkin, songwriter-entertainer, who recently left Earl Barton Music, Springfield, Mo., to settle with her family in Nashville, is now being booked by the Jim De-

ny Talent Agency there, along with her 12-year-old, rock-'n'-roller son, Bucky. Lucky Moeller is handling Marijohn, with X. Cosse holding the reins on Bucky. Miss Wilkin's new tune, "It'll Take Awhile," has been cut by Billy Walker for Columbia and just released. . . . Big Jim Russell, the Arkansas Cowboy, continues with his daily show on KEAP, Fresno, Calif., while doubling weekly at Dee's Club in nearby Clovis, N. M.

Carl Perkins concluded a tour for Hap Peebles in Wichita, Kan., Saturday (3), and Tuesday (6) begins on a string of West Coast dates for promoter Stew Carnall at La Puente, Calif. Tour will also include stops at San Diego, Riverside, Los Angeles, San Francisco and Eureka, Calif., and Portland and Seaside, Ore., winding up at the last-named city May 18. Carnall, who is president of Flake, Inc., is reported scouting for other "blue-grass-type" acts for West Coast dates. . . . Broadway col-

umnist Earl Wilson is doing a series of articles on "Grand Ole Opry" based on a recent backstage visit to Ryman Auditorium, home of the "Opry" in Nashville.

Station WSM, Nashville, has satisfied the demands of its air audience with a new, live, early morning country music show titled "Opry Jam-boree," aired from 5:15-5:45 a.m., Monday thru Friday. Early response to the new program has been most encouraging, WSM officials say. . . . Hawkshaw Hawkins does his stuff at West Grove, Pa., Saturday (11). . . . George Jones has been set by Lou Epstein and Jimmie Skinner for their Verona Lake Ranch, Verona, Ky., May 18. . . . Georgie Biddle, at WARU, Peru, Ind., the last 15 months, has shifted his activity to WMRI, Marion, Ind. He still holds forth six nights a week at the Rainbow Club, Peru, with his combo, the Lucky Stars.

(Continued on page 118)

Mills on top with . . .

- BILLY
KATHY LINDEN on Capitol
- WHO'S SORRY NOW
CONNIE FRANCIS on M-G-M
- I'M GETTIN' SENTIMENTAL OVER YOU
NELSON RIDDLE on Capitol
- ONE MORNING IN MAY
JOSE MELIS on Scepter
- OVER AND OVER
GUY LOMBARDO on Capitol
- GIRL OF MY DREAMS
GERRY GRANAHAN on Scepter
- HOW COME YOU DO ME
SAYONA CATTIVA on Love

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GENE VINCENT—Capitol

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Mercury Hypes Wing for \$1.98

CHICAGO — Mercury Records last week fell in with the trend to \$1.98 LP packages with the re-activation of the Wing label as the name of its new low-price line.

A dozen packages are due for shipment to distributors June 10 for the label's maiden release. Wing will be handled thru the Mercury distributor organization at standard discount structure, and will be merchandised thru retail record shops as well as thru novelty chains, department stores, drug-stores, supermarkets and other rack-jobbing outlets.

Each of the 12-inch LP's will contain at least 12 bands of material or the equivalent, and the material will be developed mainly from previously unreleased masters, successful old singles and to a limited extent from packages withdrawn from the \$3.98 class.

Four-color kodachromes are to be used for covers, and the packages will come in individual polyethylene bags. Records will be contained in paper inner sleeves.

The first Wing release is comprised of "Sarah Vaughan Sings"; Richard Hayman's "Music from My Fair Lady"; "Patti Page, America's Queen of Song"; Buddy John's "Rock 'n' Roll Stage Show"; "Franke Laine Sings His All-Time Favorites"; "Music for Fireside Dreaming," with Richard Hayman's ork; Ron Terry's "Polkas and Waltzes"; three albums titled "Dance Date," one each by the David Carroll, Eddy Howard and Buddy Morrow orks; Rusty Draper's "Remember," and D'Artega in "Hi-Fi Serenade."

Develop Paper Record, Claim High Fidelity

CHICAGO—A paper disk with possibilities for the record trade has been developed by Edward Van Baerle, of the Van Baerle studios here. The record is pressed on heavy laminated paper stock, which can be printed in four colors. The record can be die cut square or round as desired. According to the inventor it is of the highest fidelity and compares favorably with regular disks. Quality of the disk is due to special molds that Baerle uses on the laminated stock.

It is understood that the disk can be produced for less than 5 cents apiece, pressed on one side, on a four color stock, in quantities of 100,000 or more. At the present time two large firms are negotiating for a quantity of the paper disks, at 33 1/2 r.p.m. speed, for use as dealer promotion pieces, or as consumer samples for new releases.

Blues Veteran On Good Time

HOLLYWOOD — Good Time Jazz inked an exclusive recording pact with folk singer Jesse Fuller here, with the famed blues artist's first package due for release this month.

A vet one-man band, Fuller is expected to record a series of traditional blues chants for the label. Label last week reported that sales for the first quarter of the year have already surpassed any previous quarter in the history of GTJ and Contemporary Records. According to sales vice-president Bob Kirstein, increase was accomplished despite fact that only four LP's were released by the firm in that period.

NAT'L ANTHEM New Version Supported In Congress

WASHINGTON—Changes proposed by Paul Taubman, a musical director at National Broadcasting Company, to make the National Anthem less difficult to sing are of "enough musical and patriotic merit to be enacted into law," according to Rep. Herbert Zelenko (D., N. Y.).

Representative Zelenko last week (29) called the attention of his colleagues to the fact that there are over 271 copyrighted versions of the National Anthem in the Library of Congress. He said that recent discussions pointing up the need for "officializing" the words and music of the composition highlight the difficulty most people have in singing the anthem.

Music, taken from an old English folk lyric, is so difficult to sing that "most Americans remain mute during the rendition of the song," Representative Zelenko said.

Taubman's version lowers by two tones, 13 notes in the phrase beginning "and the rockets red glare. . ." It lowers by two tones five of the notes in the phrase, "o'er the land of the free." According to Representative Zelenko, "neither the harmony nor the spirit of the music is changed."

The Congressman has introduced Taubman's proposed changes in the form of a bill. A House Judiciary Subcommittee will hold hearings on the bill—and similar measures introduced earlier—May 21.

One of the measures introduced earlier by Rep. Carroll D. Keans (R., Pa.) would designate the key of A Flat for the anthem. (The Billboard, April 7).

Capitol A&Rs, MGM Musician Buy Station

HOLLYWOOD — Lee Gillette and Ken Nelson, both a.&c.r. staffers at Capitol Records, and Frank Carlson, a member of the M-G-M studio orchestra for the past 12 years, have formed Gilson Broadcasting, Inc. Firm has been formed to acquire standard AM broadcast properties, with 250 watter KRKS, Ridgecrest, Calif., the first acquisition.

Gillette is a Capitol veteran, having joined the company in 1944, while Nelson came to the diskery in 1949. Both previously worked at Station WJJD, Chicago. They will continue in their present posts at Capitol, Gillette producing pop sessions while Nelson heads the label's c.&w. department.

FCC approval of the station buy is expected shortly. Carlson will direct the operations of the station, while Gillette will air a two-hour daily taped show.

ABC 'Country' Gets New Star

HOLLYWOOD — Decca pactree Rex Allen will headline the first of a series of anniversary telecasts scheduled for Nat Nigberg's "Country America" show during the month of May.

Other attractions signed to mark the first birthday of the program include Randy Sparks, Carl Perkins, Jimmy Wakely, Jimmy Dickens and Bob Wills and the Texas Playboys.

ABC-TV will also sponsor a letter-writing contest tied in with the show, with winners receiving a round trip for two anywhere in the U. S.

Merc Offers Summer Plan

CHICAGO — Mercury Records has announced its summer merchandising plan which is aimed at the dealer knocking a dollar off the list price of its LP's. The deal is effective today (5) and extends to July 15. First consumer announcement will be made next Monday.

To enable the dealer to make the recommended offer, all pop and jazz albums, MC-20,000 series and MG-36,000 series, will be sold to the dealer for \$1.98 and all classical albums, MG-50,000 series, will be wholesaled at \$2.47.

The 10-week sale is called "Summer Save-O-Rama." It is the firm's fifth annual summer deal. Previous ones were Merc's "Three-for-One," "One-Cent Sale," and "Five for One, Take-All" plans.

Participating dealers will get a "Save-O-Rama Kit" containing streamers, banners, browser-box and mailing cards.

The May release of 18 LP's is included in the plan. The release includes "Dinah Washington Sings Fats Waller"; "Dance and Stay Young," David Carroll; "Songs From Great Films of the Fifties," Herman Clebanoff; "Just We Two," Eddie Layton and Buddy Morrow; "Tonight It's Music," Jose Melis; "The Piano Wizardry of Jan August"; "Steel Guitar Favorites," Jerry Byrd; "Max Roach Plus Four on the Chicago Scene"; Brahms' Second Symphony, Antal Dorati and the Minneapolis Symphony; Dvorak's Fourth Symphony, John Barbirolli and the Halle Orchestra; and "Music of Widor and Dupre," Marcel Dupre.

Music Quiz For Stations; Sponsor Peg

LOS ANGELES — World Broadcasting, the Ziv-owned radio program service, unwrapped a new music quiz game, designed for local radio station use, at the NAB Convention here last week.

The package is known as "Match A-Tune," and is available as a "program feature" which, according to World execs, can be "incorporated into an established program or over-all station schedule promotion broadcast thruout the day."

Giving a hook for local sponsors, listeners play "Match-A-Tune" by obtaining game sheets from sponsor dealers. Then, using drawings on the sheets as clues, they identify mystery tunes—supplied by World, along with signatures and program promotion material—for prizes.

Multiplex Web For BG Music

NEW YORK — FM Multiplex facilities of Northeast Radio Corporation, Ithaca, N. Y., will be used by Magne-Tronics, Inc., New York City, for the transmission of its background music program service, according to Thomas L. Clarke Jr., president of Magne-Tronics. Northeast Radio Corporation operates the Rural Radio Network.

Magne-Tronics Motivational Music programs originate at station WRRR (FM), Ithaca, N. Y., and are relayed and rebroadcast via multiplex by four Northeast radio stations.

Clarke believes this to be the first multiplex network in the country for the dissemination of background music. Magne-Tronics produces tape-recorded background music programs available on an exclusive franchise basis.

RECORD OUTPUT SAGS IN BRITAIN

LONDON — The number of gramophone records produced in February this year totaled 6,300,000, a drop of 12 per cent below the figure for the same month last year.

But the value of manufacturers' sales was \$3,138,000, without purchase tax, a drop of only 2 per cent compared with February, 1957.

The production of 78 r.p.m. disks continued to decline, dropping in the 12-month period from 4,877,000 in February 1957, to 3,363,000 this year.

Heavy Promo For Hallmark Stereo Disks

CHICAGO—The Hallmark line of stereo records and equipments due to break Thursday (8) with a full-page ad by Macy's in The New York Daily News, as well as other full-pagers this week by the Fair Store, Chicago; Gimbels and Wanamaker's in Philadelphia; May Company and Hecht's in Baltimore, and Woodward Lothrop's, Washington.

The ads are significant to the disk industry, currently involved in fast-developing stereo action, because they will be the first large-scale announcements to condition the public to stereo disks, and more significantly, the Hallmark line is priced to compete directly with standard monaural LP's. Hallmark's first release of 20 stereo packages is priced at \$3.98 for pops and \$4.98 for classics. Ads will feature an offer of 10 stereo LP's free with every record-playing rig. The collection is packed in an attractive leatherette album.

Hallmark this week will announce a potent deal for encouraging retailers to open a miniature stereo disk department. The label will furnish the retailer with a stereo record player, a pair of low-wattage amplifiers, three sets of earphones and a plngboard for them, a counter display rack and an inventory of 25 stereo LP's for \$92. Earphones have been found to be an effective device for demonstrating stereo.

B. Goodman Gets Citation

NEW YORK — The King of Swing, Benny Goodman, was presented with a special citation of "Musical Ambassador of Good Will as his Credence Portfolio to Brussels," by Mayor Robert F. Wagner here prior to stepping aboard his Swiss airplane for Europe, Friday (2).

The Goodman band will perform during a special week-long appearance at the Brussels World's Fair May 25-31. This will follow a tour of one nighters thru various countries. Also included in the Goodman package are blues chanter Jimmy Rushing and thrush Ethel Ennis.

In the citation, the Mayor commended Goodman for his "philanthropic idealism and his endless devotion to New York and America." The Mayor said that Goodman "represented the very texture of the phenomena of the perennial enthusiasm of youth."

MALE SINGER

Recently did Record Session. Have master tape.

Wants small Record Company to hear with prospect of getting together.

Box 145, The Billboard, 1564 B'way, N. Y. 26

Angel 'Greats'

• Continued from page 2

The "Great Recordings" series includes works by such performers as Kreisler, Schnabel, Casals, Prokofiev, Fischer, Chaliapine and Muzio.

May release marks the debut disk recording of the Carl Orff opera, "Der Mond," produced under the supervision of the composer with tenors Rudolf Christ and Paul Kuen, and performed by the Philharmonia Orchestra under Wolfgang Sawallisch.

Other sets included are "The Rite of Spring," with Igor Markevitch conducting; "Tannhauser," "Götterdämmerung" and "The Flying Dutchman" by the Berlin Philharmonic, with Rudolph Kempe conducting, and Tchaikovsky's "Symphony No. 4 in F Minor" by the Philharmonia Orchestra, Constantin Silvestri, conductor.

Firm is offering dealers a browser box display of the "Great Recordings" series, latter holding up to 50 sets in all. Additional display material, supplements and reprints are also available to dealers.

SPA Sets May 13

• Continued from page 4

indication that MPPA would be there, as of this writing. "Any such matter would have to be discussed at an MPPA board meeting before we could take any action," a spokesman said. It was also believed that MPPA would not be in favor of attending a general publishers meeting.

Burton Lane this week reiterated the point that "our attitude is one of not wanting to hurt anyone," in regard to the publisher discussions. "There are undoubtedly some inequities on both sides and we hope they can all be straightened out," he added.

Decca Dozen

• Continued from page 2

Rhine" featuring a group of renowned German Brass Bands.

Jazz releases include "Blues and Brass" with Elmer Bernstein and Joe Holiday's "Holiday for Jazz," "Sea Shells," featuring Peggy Lee with harp, and "Let Yourself Go," with Mark Murphy, comprise the vocal albums in the group.

Other packages in the release include "Fifty Memorable Melodies," by Jack Pleis; Lou Snider, his piano and ork in "Holiday for Canada"; "Waltz With Me," by organist Ethel Smith; and pianist Bill Snyder with "Sweet and Lovely."

Sales aids are in line with those issued with previous monthly Decca '58 releases, and include mounted display centerpieces, featuring lithos with a spring motif and salesman's kits, presented as a lucite jewel box, silk screened and with the same spring motif as used on the display pieces.

Victor Issues

• Continued from page 4

up a lot of extra sales at the 49-cent price without hurting the 98-cent disk.

Mercury Records was ready to follow the Victor pattern with a 49-cent record of the Diamonds' bi, hit "The Stroll" about a month ago. The firm was thinking of letting it be released for 49 cents on a regular kiddie label. However, distributor pressure, it is understood, made them back off.

Golden Records, which has an established 49-cent kiddie line, has been trying to convince many labels to let them release their hits—after they have run their course—on their kid label. So far no one has said yes.

AFM Rebels

• Continued from page 4

depositions from AFM Prexy James C. Petrillo in the several lawsuits filed against the union. An appeal by the Federation is presently before the U. S. Supreme Court, challenging the jurisdictional right to hear these actions in the California courts.

On the strike-locked studio front, meanwhile, the five major studios last week filed a complaint with the State Department of Employment, challenging the right of musicians to draw unemployment insurance in addition to union strike benefits. Studios claim that the tootlers are not entitled to draw unemployment dividends, inasmuch as Petrillo called for the walkout, and that musicians were not fired as ostensibly claimed by AFM forces.

NLRB spokesmen here told The Billboard that all haste was being used in setting up ground rules to determine the eligibility of musicians who signed MGA authorization cards so that an election could be held shortly if one was justified.

British Stereo

• Continued from page 6

Pierre Monteux, Polish violinist Henrik Szerying, Robert Stolz and the Viennese Philharmonic in 20th century waltzes, etc.

The singles market, Lee stated, is best promoted in England at the deejay level. Radio Luxembourg and the AFN network are important points of exposure, and virtually all disk companies have time on Luxembourg. The exec stated that in the jazz field a saturation point was being reached in England. He added, "We sell English-made traditional jazz and American-made modern."

Broadcasters' Licensing Group

• Continued from page 4

getting assurance that whatever contract is finally negotiated becomes a binding agreement.

In answer to a query concerning the amount of financial contribution the stations might have to make toward such a committee Martin declared that the pro rata share in the TV negotiations ultimately amounted to the stations' highest one-time hourly rate, tho all of the funds collected were not used and some moneys were refunded.

There was considerable floor sentiment to let it be known to ASCAP that the broadcasters have other sources of music available to them. One motion called for a one-year contract, tho this proposal did not even receive a second.

Other areas of interest raised were to have the committee explore additional areas of income that would be exempt from the fee structure; the inclusion in the group of FM and those with subsidiary construction applications, that information relating to a simple per-use formula be disseminated, and that stations be advised they can take a disagreeable ASCAP contract to the U. S. District Court for adjudication under the terms of the consent decree.

One station owner asked whether or not it had ever been legally established that broadcasters had to pay for the music they use, also later alluding to the fact that stations perform a service and render promotion and profit to artists, publishers and songwriters, only to later have the representatives of these same writers ask for exorbitant fees.

Sentiment at the meeting, latter a rather poor turnout of broadcasters, was assuredly pro-BMI. Les Johnson, WABF, Rock Island, Ill.,

introduced the resolution to form the All-Industry body, opining in his remarks that his station was one of the few on a per-performance basis and that BMI was "one of the greatest things to happen in our industry."

Additionally, a station owner wondered why he should pay ASCAP at the 2 1/4 per cent rate and BMI at 1.2, when he programmed as much BMI music as he did ASCAP. Suggestion to have the committee look into this area was incorporated into the minutes.

Smathers Foes

• Continued from page 4

interest to the networks will be later hearings by the full Senate Commerce Committee on the Bricker Bill to put networks under control of the Federal Communications Commission, which now controls only individual licensees. The Bricker Bill hearings are scheduled for the week of June 2, the committee has announced (April 28).

The Bricker hearings will also hold interest for the music industry. During earlier hearings on the Smathers Bill, much was made of the need to "confine the bill to the networks" rather than the small independent broadcaster who would be divorced from music interests under the present bill.

A Bricker report, accompanying submission of his 1958 bill to regulate the nets, noted that they "control a very substantial proportion of the program production, and they have contracts with much of the country's outstanding talent..."

The Federal Communications Commission is reportedly to appear before the Pastore Committee concerning the Smathers Bill, but no date has been set.

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<p>▼</p> <p>I WANT YOU TO BE MY OWN</p> <p>CHIP FISHER RCA VICTOR</p>	<p>▼</p> <p>BLUE JEAN CINDERELLA</p> <p>THE PEE WEE'S JUBILEE</p>	<p>▼</p> <p>From the Album "Music for Happy People" by ALBIMOOR ORCHESTRA</p> <p>CHICK A-CHICK A-CHICK ROSATELLA LUCKY SHUFFLE VIVE LA LIBERTE PANAMA PATROL WALTZING SKATES THE PIANO LESSON YO TE QUIERO</p> <p>Jubilee</p>
<p>▼</p> <p>WELCOME POLKA</p> <p>JUPP KLEBER DANA</p>	<p>▼</p> <p>WORLD'S FAIR POLKA</p> <p>JUPP KLEBER DANA</p>	<p>▼</p> <p>From the Album "Time Out for Toots" by JEAN "TOOTS" THIELMANS</p> <p>COOL AND EASY Decca</p>
<p>▼</p> <p>SWISS KANTON POLKA</p> <p>BIG BEN BANJO BAND CAPITOL</p>	<p>▼</p> <p>SOMETHING SPECIAL</p> <p>JOHNNY GEE RAMA</p>	<p>▼</p> <p>From the Album "Moonlight Madness" by DANIEL DE CARLO ORCHESTRA</p> <p>LOVE AFFAIR MELODIE ROMANTIQUE SHARE WITH ME THE SHADOWS A LONELY CIGARETTE LOVE SOLITARY</p> <p>Decca</p>

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OHIO STATE FAIR PACTS BROAD NAME ACT PROGRAM

Gobel, Dean Martin, Molly Bee, Tommy Sands, Lennons Included

COLUMBUS, O. — The Ohio State Fair has signed one of the most ambitious name bills ever presented here for both its grandstand and coliseum, D. Robert Jones, manager, announced last week. Show was lined up by E. O. Stacy, Music Corporation of America.

Headlining will be the Lennon Sisters, Tommy Sands, Dean Martin, George Gobel, Bob Crosby and Molly Bee, who will be supported by a long list of additional acts, some of them in for the run of the fair, others in for a day or two each.

The basic bill for the grandstand show will include the June Taylor Dancers (16), the Jimmy Dorsey Orchestra with Lee Castle, Francis Brun, Tippy and Cobina, the Birk Twins and Ben Alexander as emcee.

Lennons Set

Also in for the first five days will be Erin O'Brien, while the Lennons will move in for the final three days. Additional talent for the first two days will include Sands along with George (Gabby)

Hayes, Sky King and Penny, Hubert Castle and Joe Jackson Jr. Dean Martin and comic Bob McFadden will be in for the third and fourth days and Gobel will be in for the fifth and sixth days. A name is yet to be set for the seventh day but Ted Lewis will be one of the featured acts on the final day.

Crosby and Molly Bee will head up the Coliseum show which will give seven performances in three days. Also on the bill will be

Roger Williams, Johnny Cash, Professor Backwards, Double-Daters and Teddy Phillips and his ork.

Smiley Burnette will be the fair's roving ambassador.

Jones reported that they were still negotiating for another major attraction and would probably have further announcements within the near future.

Gooding Amusement Company, this city, will again provide the midway attractions during the fair which will be held August 22-29.

CRISTIANI DRAWS BUSINESS IN RAIN

3 Capacities at Kingsport; Bristol Straws; Blows 1 Day

BRISTOL, Tenn.-Va.—Cristiani Bros.' Circus rolled up a huge gross for the week despite crippling rains and the loss of one day. The tented circus played to some full, straw and turnaway houses.

Weather hurt most at Oak Ridge Tenn., where the show was booked for Friday and Saturday (25-26), using a mid-town lot. Deep mud and heavy rain caused the loss of Friday shows, but on Saturday the circus gave its parade and pulled a half house in the afternoon and full house at night.

Kingsport, Tenn., on Monday (28) brought a huge parade crowd to the downtown streets plus a total of more than 13,000 patrons for the three packed performances that were given. Day's gross was about \$17,000, according to the show, and the strong business was raked up despite a day-long drizzle.

Elizabethton on Tuesday (29) had some rain and more mud, but the business was good. The afternoon house was near-full and there was a full house at night. Circus grossed about \$7,200 and showed to almost 9,000 people.

In Bristol, Wednesday (30), the circus ran up a gross of about \$8,600, it reported. Intermittent rain didn't slow up the attendance. Both shows pulled straw houses.

Pair Leases Bridgeport's Beach Funspot

BRIDGEPORT, Conn.—Private operators have leased the city-owned Pleasure Beach Amusement Park here. The municipal funspot has operated in the red for more than 20 years, but new operators have mapped a program intended to put it on a profit basis.

They are Bert Nathans and Frank Sunshine. They plan to spend \$200,000 putting the park back into top shape. They have budgeted \$50,000 for newspapers, radio and heavy promotion.

The park is on an island in Long Island Sound and is reached by a bridge which is now being strengthened.

Sunshine, who will manage the park, is being assisted by Roger Becker, midway coordinator; Don Becker, promotion; John P. Kelly, publicity; and Everett S. Walsh, maintenance.

Name bands will play the ballroom—largest dance floor in New England—on Saturday nights after more than a generation of Sunday night schedulings. Free fireworks and thrill shows are planned for the midway.

New operators are adding three new rides: Hot Rod cars, a Looper, and live ponies.

Expect 150,000 Will Attend Chi '59 Fair

CHICAGO — A survey conducted by the 1959-Chicago International Trade Fair indicates that buyers from every State in the union will attend the July 2-18 event, Richard Revnes, managing director, announced last week.

The survey covered businessmen representing over 40,000 department, variety and chain stores, other retail outlets, national buying organizations, manufacturers, importers and wholesalers. Although emphasis was on big business, (Continued on page 30)

NEW LOOK

CNE Gardeners Busy On Face-Lifting Kick

TORONTO — The grounds of the Canadian National Exhibition here are undergoing a face-lifting which will give the 1958 expo a new look.

The parks department has changed roads, planted additional trees, and laid out new flower areas in a broad beautification program. The old fountain—long a meeting place for exhibition patrons—is being replaced by a new one.

A Hockey Hall of Fame as an added feature of the exhibition's Sports Hall of Fame recently was assured by the vote of owners of teams in the National League. The addition of the Hockey Hall of Fame will greatly enlarge the Sports Hall of Fame, exhibition spokesmen pointed out.

"The Dairy Queen," winner of the exhibition's "Dairy Queen Contest," this year will be sent in October to England, where she will represent the CNE at the Royal Agricultural Show.

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GAC-Hamid Contracts Bloomsburg, Pa., Fair

NEW YORK—The GAC-Hamid agency has been awarded the grandstand contract at the Bloomsburg (Pa.) Fair and additional bookings at the New York State Fair, Syracuse.

The Bloomsburg event, which was serviced by the office for many years, signed with another office in

1957. The pact calls for the GAC-Hamid Satellite Revue plus five specialty acts, five acts for the afternoon show and two name acts.

At Syracuse, the office will supply the grandstand rodeo for the entire week and a Coliseum show headed by Johnny Mathis for three nights.

Ringling Receipts Head for High Mark

NEW YORK—With only a few days of the Madison Square Garden engagement to go, Ringling Bros. and Barnum & Bailey Circus has run up a high total for receipts.

One source indicated that the show was even with last year's business, which was strong. Another source revealed that the show claimed a net of \$9,000 more than for the same period a year ago. This placed a 1958 total of \$1,113,000 against a 1957 figure of \$1,104,000, with a few days to go.

Scheduling half price tickets for kids again is one of the factors toward good business, it was felt. Worst night of the run so far was Friday (25), a time when kids go at full rate.

Gene Mendez, high wire act, was out of the Ringling show to make the St. Louis Police Circus which he contracted earlier. One of the Zacchini girls has been ill, and therefore the cannon act has been using only one projectile.

General agent Harry Dube and John Ringling North are on the West Coast.

Where the Ringling menagerie is to go after the Garden run here is still unanswered for the most part. The gorilla cage with the two young gorillas will go to the Royal American Shows. Some of the other animals Ringling has in New York were sold to a zoo. And some of the cage wagons were brought empty from Sarasota. It

still was expected that the bulk of the animals will be boarded out to one or more zoos and the cage wagons will be stored. The show's road version is to include the elephants and horses plus trained animal acts, but menagerie stock is scheduled to be dropped until the Garden run of 1959.

\$2 MILLION BLDG. OKAYED AT JACKSON

Legislature Passes Appropriations for 12,500-Seat Aud.

JACKSON, Miss. — A 12,500-capacity coliseum will be built on the Mississippi State Fairgrounds here as a result of a \$2,700,000 appropriation approved by the Mississippi State Legislature last week.

The coliseum will be erected on the site of the present grandstand. N. S. Hand, fair secretary, said that planning calls for the structure to be designed somewhat like the coliseum on the New Mexico State Fairgrounds, Albuquerque.

INKS NAME

Mills Set For Iowa State Fair

NEW YORK — GAC-Hamid, Inc., has been awarded a contract for name attractions at the Iowa State Fair, Des Moines, George A. Hamid Sr., announced. The Mills Brothers are already set and additional talent will be booked, Hamid said.

Wildwood, N. J., Park Launches Up-Dating Plan

WILDWOOD, N. J. — Casino Arcade Park, which opened Palm Sunday, is undergoing an extensive expansion and refurbishing program, R. M. Edwards, general manager, announced. Business since the bow has been okay when the weather permitted.

The open area at the Arcade is being modernized. The new Roto Jet has been installed so that it operates 10 feet above a concession building. Under the ride are 12 concession stands housing soft drinks, popcorn, candy apples, hot dogs, guess your weight and age, handwriting analysis and gadgets.

The Bubble Bounce has been completely re-built and moved to the old Carousel location. Newly-designed brakes have been installed plus automatically-operated entrance and exit ramps for loading and unloading. An entirely new lighting scheme as well as a new sign and fence has given the ride a complete new look. The Carousel now occupies a location formerly devoted to four kid rides. Between it and the Bubble Bounce is the German Sports Car ride.

The Pretzel building has been

NEW RECORD

A-H Ships 27 Rides In March

NORTH TONAWANDA, N. Y. —The Allan Herschell Company set a new one-month shipment record during March, having delivered six Roadway rides and 21 Helicopters, officials announced.

Six of the Roadways went to Benson Wild Animal Farm, Hudson, N. H.; Joyland Park, Lexington, Ky.; Griffin Amusement Company, Jacksonville Beach, Fla.; King Pin Amusement Company, Detroit; Truman Corners Kiddieland, Kansas City, Mo., and W. H. Yeager, Artesia, N. M.



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ARENAS & AUDITORIUMS

Dancers Rest; Scots Due; Coliseum Views First 2 Yrs.

By TOM PARKINSON

FORMAL opening of the enlarged and remodeled Memphis Auditorium is scheduled for July 25. The two principal halls have been modernized, the building is being air conditioned and a new exhibit area wing is being added in the \$3,000,000 program.

S. Hurak's military band attraction next season will be the Queen Elizabeth's Scots Guards and the Pipers and Band of the Grenadier Guards. Their first engagement in this country will be at the Eastern States Exposition, Springfield, Mass., starting September 13.

ON THE OCCASION of its second anniversary, the New York Coliseum reveals that nearly 5,000,000 people have entered since the exhibit halls opened. More than 60 events have been in the Coliseum in the two years, and some of them had spectacular results.

For example, the Motor Boat Show released attendance figures for the first time in its half-century of operation and revealed that the 389,000 people of 1958 represented a 10 per cent increase over '57. The International Flower Show doubled the number of exhibitors. The Radio Engineering Show was a turn-away, with 60 firms unable to get exhibit space.

The International Automobile Show had 250 models of cars from seven countries. Sales of new cars were six times the 1956 figure; Hardware, Hotel and Business shows set new highs. Eleven shows are scheduled this year which did not run last year.

JACK B. BRALEY is the new manager of the Green Bay (Wis.) War Memorial Arena. He has been with ice rinks in Wichita, Birmingham and Memphis. The new county building is expected to be ready to open about November 1.

In Chicago, a circuit court judge has denied an injunction that would have prevented sale of bonds by the proposed Lakefront exhibition hall to the State of Illinois. But the State is not acting at once, and the taxpayer who asked for the injunction said he would appeal the ruling. Until the court action is disposed of, the building can not be started.

Meanwhile, there is considerable conversation in Chicago about the need for a new opera house because other facilities are not going to be available. One of the events still scheduled in the Civic Opera House is the Moiseyev dance company from Russia. Promoter Harry Zelzer scheduled eight performances, May 18-21, but later the Russians pointed out that if they give two performances on one day they are entitled to the next day off. Thus a Sunday night performance had to be canceled and the tickets—which had been all sold out—now must be refunded or exchanged.

Sports Show Pulls 40,000 At Topsfield

TOPSFIELD, Mass. — The Essex County Sportsmen's & Boat Show, held at Topsfield Fairgrounds, broke a three-year record with a reported attendance of more than 40,000 during its four-day stand April 17-20. The gate was 7,000 higher than last year.

Despite some evidence of recession in the area, exhibitors reported that the actual boat sales outdistanced any in the past three years. Already 15 of the 20 exhibitors have signed up for space next year.

Entertainment attractions included band competitions, wrestling nightly, dog-sled races and various other sporting events. Good weather helped to chalk up the record attendance. Joytown Kiddieland was open for the event and exceeded its 1957 gross by 12 per cent.

The show was sponsored by the Danvers Fish & Game Club and the Topsfield Fair. In charge were Paul Corson, Topsfield Fair general manager, Walter Lainik and Joseph Houle of the club.

Cardston Rodeo Inks di Paolo

CARDSTON, Alta. — Grandstand performances at Cardston's rodeo, July 14-15, will be presented by Bob di Paolo's KBD Enterprises, Calgary. It will be di Paolo's 12th time at Cardston. On August 8 the Cardston Agricultural Society will sponsor the Canadian Daredevils thrill show.

Alta. Rodeo Circuit Adds 2 More Towns

CALGARY, Alta. — Two more towns, Bassano and Brooks, have been added to the Southern Alberta rodeo circuit. There are now 12 cities and towns on the loop, with Claresholm and Fort Macleod alternating every other year in sponsoring a rodeo. Herman Linder, of Cardston, is general manager of the circuit.

Dates are as follows: Taber, May 17-19; Brooks, June 13; Foremost, June 27; Claresholm-Fort Macleod, June 27-28; Bassano, July 1; Raymond, July 1; High River, July 3-4; Coleman, July 5; Cardston, July 14-15; Medicine Hat, July 17-19; Lethbridge, July 24-26.



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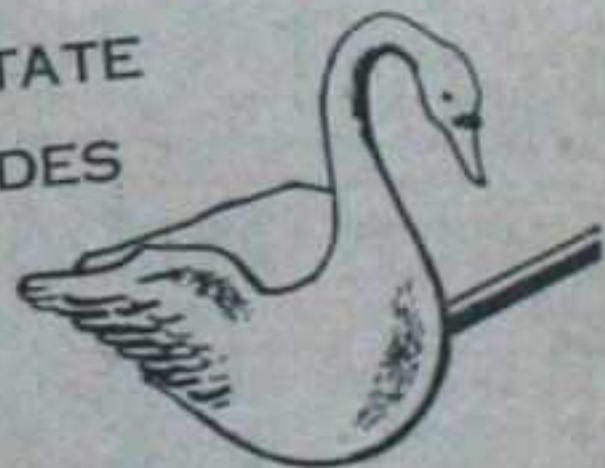
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Concession Trade Show Space Reportedly Selling Fast

CHICAGO—Exhibit space at the joint trade show of the National Association of Concessionaires and the Theater Owners of America, is being sold at a rapid pace, according to Lee Koken, NAC president, and Ernest G. Stellings, TOA president. The convention and trade show will be held October 21-25 in the Hotel Americana, Miami Beach, Fla.

The trade show is again offering a discount of \$50 per booth on

rental charges to any firm that is a member in good standing of either organization.

The hotel has announced a facility improvement program for its auditorium including additional 36,000 square foot trade show electrical and water outlet capacities; greater over-all illumination and the latest in decorative motif. The hotel is also starting construction on an additional 150 rooms which will increase total facilities to 600 rooms and suites by October.

Danish Spot Has Okay Weekend Bow

COPENHAGEN — Dyrehavsbakken, suburban amusement spot, opened here Saturday (26) to rain but drew fairly good crowds on the following day to make the opening a success.

While shows were generally closed, the spot had two new rides in operation. One was a small Rotor, called the Cyclotron. The other was an auto ride device laid out on the big lawn in the center of the park. Small, plastic-bodied cars, are electrically driven over a narrow, slotted boardwalk in the figure of an eight. The cars have steering wheels but are actually guided by the slot in the board track.

Not all of the Arcade machines were in operation for the opening. Several new American pin games, and two of United's Jumbo Bowling Alleys, were open for business.

Lawrenceville, Ill., Sets Attractions For May Jubilee

LAWRENCEVILLE, Ill.—The Lawrenceville Jubilee will hold its first run here May 26-31 under management of Kenny Martin, president of the Champaign County Fair, Urbana, Ill., and Dale Paisley, long-time operator of midway cookhouses.

The event will be held at the airport where 2,000 bleacher seats will be erected. A 50-cent gate will prevail with 25 cents additional for bleacher seats.

Attractions will include C. C. (Specks) Groscurth's Blue Grass Shows on the midway. Wrestling will be featured the first evening, with Earl Newberry's thrill show in for the next two nights. Roy Acuff will head up one night show and the 105 Ranch Rodeo will be brought in for the two final evenings. Billy Senior booked the attractions.

During the afternoons varied auto racing will be held including stocks, sports and drag events.

Operators plan to make the event an annual affair.

200 Attend Flint Party

CHICAGO—About 200 persons attended a reception Sunday (27) for the Fiftieth wedding anniversary of Mr. and Mrs. George Flint. The reception was at the Showmen's League of America club-rooms.

Gifts and flowers were received from the Showmen's League, Show folks of America, and numerous individuals including the mayor of Chicago and governor of Illinois. Flint is with the Barnes-Carruthers agency.

Canada Fairs Organize New Prairie Loop

MOOSE JAW, Sask.—Moose Jaw has joined with Swift Current, Sask., and Lethbridge and Medicine Hat, in Alberta, to form the Prairie Fairs Association.

Cec Poston, of Moose Jaw, is president, and Charles Perry, of Lethbridge, is secretary-treasurer.

Moose Jaw and Lethbridge were formerly on the Class B fairs circuit but withdrew because of dissatisfaction over dates.

Lander, Wyo., Cele Sets Alamo Midway, Rodeo, Indian Fete

LANDER, Wyo.—The Lander Chamber of Commerce has completed its attraction program for the July 4-5 Pioneer Days Celebration, William T. Nightingale Jr., manager, announced.

Alamo Exposition Shows, represented by Larry Nolan, has been inked as the midway attraction. The rodeo, said to be one of the oldest paid ones in the U. S., will be held on both days. There will be an encampment of Arapahoe Indians, who will present evening dances on Main Street. They will also participate in the July 4 morning parade along with historical wagons and modern floats.

Fireworks will be presented on July 3 and 4.

The Chamber is scheduling several booster trips thruout the area with stage robberies, trials and hangings to be held in the downtown areas of many of the towns.

Topsfield Fair Books Water Show For Second Year

TOPSFIELD, Mass.—A return booking of Danny White's Aquarama along with the Dorothy Rankin Marionette Show will form the basis for the grandstand offering at the Topsfield Fair this year set for August 31-September 6.

The attractions have been booked thru Danny White and Henry Cogart of Boston. Other attractions at the fair will be daily live broadcasts thru Station WEEI of the Boston Beantown Matinee show featuring Carl Moore and Slim Pickens. The matinee show drew big crowds last year. United Farmers Milk Company also will bring in Big Brother Bob Emery as a children's attraction on Saturday (6).

The midway has been again awarded to Eugene Dean and Jack Flynn of Salisbury. There also will be six nights of pari-mutuel dog racing. Work has been completed on an addition to the Flower Building. A 4-H Club style show and fashion show also will be featured.

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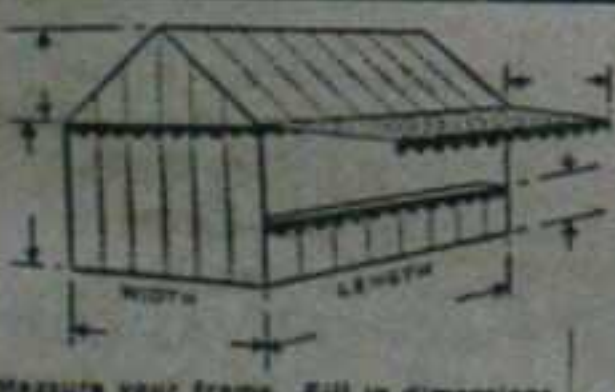
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ELLIOTT TICKET CO.
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**Wilson Line
Seek Hike
In Most Fares**

BOSTON — Substantial in-
creases in ship fares between
Boston and Nantasket Beach and
Boston and Provincetown have
been requested by the Wilson Line
in a petition to the State Depart-
ment of Public Utilities. The line
operates these sailings between
May 30 and Labor Day.

Increases asked over 1957 fares
would hike children's fares from
60 to 90 cents; adults from \$1 to
\$1.45 for a single trip. Round trip
would cost adults \$2.20 from \$1.75
and children \$1.20 from \$1. The
increase asked on the Friday,
Saturday and holiday moonlight
dance cruises is from \$1.50 to \$2.
The Provincetown rates would be
boosted proportionately.

The only unchanged rate in the
petition is the 10-ride commuter
ticket between Boston and Nan-
tasket which would remain at \$8.
Increases in group fares for firms,
clubs, etc., are also raised in the
same proportion as the passenger
fares.

**TV Disk Jockey
Sets Outdoor
P. A. Jaunt**

BROOKLYN — Dick Clark,
American Broadcasting Company's
television disk jockey, will kick off
a series of personal appearances
May 30 and 31 at Ebbets Field,
former home of the baseball
Dodgers.

Clark is set to head up a bill
of recording stars in the show
which is called the "Dick Clark
Caravan" and is reportedly set for
a coast-to-coast tour.

**Moose Jaw
Inks Swenson
For Opener**

MOOSE JAW, Sask. — Aut
Swenson's Thrillcade has been
signed for the opening afternoon
of the Moose Jaw Exhibition, July
9-12.

A rodeo under the direction of
Gerry Myers will be the afternoon
feature on the final three days.

Siebrand Bros.' Circus and Car-
nival will be on the midway for
the first time and Bob di Paolo's
KBD Enterprises will present the
evening grandstand show for the
second season.

Prior to the fair, drainage facil-
ities at the grounds will be improv-
ed and the grandstand roof will be
repaired.

Last year the exhibition board
spent most of its available money
relocating and renovating the live-
stock barns and constructing a new
\$17,000 barn. Indications are that
livestock classes this year will fill
the barns to capacity.

A new Community Center is
being built on the grounds, neces-
sitating a change in the parking
area. Fair-time use of the center is
planned.

IF IT'S NEW . . . POPPERS HAS IT!

EVERYTHING FOR:
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RECORDS in AMUSEMENT
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ARCADES! BOWLING ALLEYS!
KIDDIE PARKS!**

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Quality Engineering Features Never Before Built Into Any Gun!

- SELF CONTAINED . . . ELECTRICALLY OPERATED . . . No Trouble-
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- Steel Ball Cleaner Insures Dirt Free Operation . . . Renewable for
Thousands of Plays!
- Hopper in Gun Holds 8,000 Rounds of Steel Ball! Pour in Dry
Top of Gun! No Cartridge Loading!
- Takes Only Seconds to Reach and Service Any Part of the
Mechanism!
- Adjustable to Shoot From 120 to 225 Yards Per Sec. - 10c - 25c Coin
Coin Chute is Part of the Gun!
- New type gun sight for greater accuracy and ease in sighting!
The Safest Gun Ever Manufactured!

Commando Machine Gun Units are finished with an Attractive
Colorful Target Assembly. All targets made of genuine nylon re-
quiring a minimum of upkeep.

**Big Money Making Opportunities
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Now after two years of "on
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position to show you proof of
profit making potentials that
would startle even the most
conservative business men.
No unusual locations neces-
sary. Records indicate that
a setup of 5 Commando
Machine Guns in a fair
location can gross enough
in the first year to pay back
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Carnival Routes

American Beauty: Fulton, Mo.
Amusements of America: Crum-Lynne, Pa.
Baker United: Shoals, Ind.; Bedford 12-17.
Beam's Attractions: Kenbridge, Va.; Winchester 12-17.
Bee's Old Reliable: Harlan, Ky.
Belle City: (N. 2nd & W. Capitol Sts.) Milwaukee, Wis., 5-7; (2700 S. Chase) Milwaukee 9-18.
Brodbeck & Schrader: Salina, Kan.
Buck, O. C.: Menands, N. Y., 5-17.
Burke, Harry: Independence, La.
Burkhart: East St. Louis, Ill.; Shelbyville 12-17.

Byers Bros.: Lafayette, La.; Bastrop 12-17.
Capell Bros.: Chandler, Ariz.
Capital City: Dalton, Ga.; Dayton, Tenn., 12-17.
Central States: Hays, Kan.; Great Bend 12-17.
Chanos, Jimmie: Muncie, Ind.
Continental: Bennington, Va.
Crafts Expo.: (Fair) Blythe, Calif. Crafts 20 Big: Lone Pine, Calif., 7-11; Ridgecrest 14-18; Reseda 21-25.
Davidson United: Des Moines, Ia., 15-25.
Dickson United: Dayton, O.
Drago, No. 1: Elwood, Ind.; Wabash 12-17.
Drew, James H.: St. Albans, W. Va.

Dyers Greater: Searoy, Ark.
Eddie's Expo.: Monessen, Pa.; Ambridge 12-17.
Franklin, Don: Victoria, Tex.; Bryan 12-17.
G. & B.: Anmore, W. Va.
Gala Expo.: Bald Knob, Ark., 8-17.
Garden State: McAdoo, Pa.
Gentsch, J. A.: Starkville, Miss.; Winona 12-17.
Georgia Am. Co.: Commerce, Ga.
Gladstone Expo.: Humbolt, Tenn.; Blyville, Ark., 12-17.
Gold Medal: (Town & Country Shopping Center) Cedar Rapids, Ia.
Golden Gate: Lincoln, Calif.; Campbell 12-17.
Gooding Am. Co., No. 2: Ironton, O.
Gooding Am. Co., No. 3: Washington, Pa.
Gooding Am. Co., No. 4: Niles, O.
Gooding Am. Co., No. 6: Parkersburg, W. Va.
Grand American: Ames, Ia.
Great Western: King City, Calif.
Green Tree: Cumberland, Ky.
Groscurth Comb.: Owensboro, Ky.; Frankfort 12-17.
Hale's Shows of Tomorrow: Kansas City, Mo.
Hannum, Morris: Scranton, Pa.
Heart of America: Manhattan, Kan., 5-7; Omaha, Neb., 8-18.
Hunt Am. Co.: (Liberty & John Sts.) Cincinnati, O.; (McMicken Ave. near Ravine) Cincinnati 12-17.
Inland Empire: Baker, Ore.
Ken-Penn: Tarentum, Pa.
King Bros.: Derby, Colo.
Lindie, Jack: Beardstown, Ill., 19.
Manning, Ross: Pottsville, Pa.
Meeker: Chelan, Wash.
Mercury: Sullivan, Mo.
Midway of Mirth: Murphysboro, Ill.
Monarch Expo.: Moberly, Mo.
New England Am. Co.: Ludlow, Mass.; Athol 12-17.
Page Bros., No. 1: Portland, Tenn.; Bowling Green, Ky., 12-17.
Parada: Harrison, Ark.
Penn Premier: Greensboro, N. C.; Suffolk, Va., 12-17.
Playtime Am. Co.: Nashua, N. H.; Waltham 12-17.
Fowelson Am. Co.: Cohocton, O.; Canton 12-17.
Prel's Broadway: Fredericksburg, Va., 12-17.

(Continued on page 30)

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Carson & Barnes: Fallon, Nev., 7.
Cristiani Bros.: Bluefield, W. Va., 5; Princeton 6; Roanoke, Va., 7-8; Mabscott, W. Va. (shows Beckley en route) 9; Charleston 10-11; Weston 12; Clarksburg 13; Granville 14; Charleroi, Pa., 15; Greensburg 16; Cumberland, Md., 17; Hagerstown 19.
Davenport, Orrin: Winnipeg, Man., 5-10.
Gray, Gil: Yankton, S. D., 5-6; Huron 7; Aberdeen 8-10; Lincoln, Neb., 12-17.
Hagen Bros.: Jennings, Mo., 5; Madison, Ill., 6; Edwardsville 7; Belleville 8; Mount Vernon 9; Flora 10.
Hamid-Morton: Washington, Pa., 5-6; Montreal, Que., 10-17.
Harold Bros.: Austin, Tex., 7-10.
Hunt Bros.: La Plata, Md., 5; Glen Bernie 6; Laurel 7; Landover Hills 8; Rocksville 9; Westminster 10.
Kelly-Miller: Colorado City, Tex., 8.
Mills Bros.: Ecorse Twp., Mich., 5; Ypsilanti 6; Warren 7; Flint 8; Saginaw 9; Royal Oak 10.
Polack Bros.: Tacoma, Wash., 9-11; Oakland, Calif., 14-18.

Miscellaneous

Brink's Comedians: Boise City, Okla., 5-17.
Congoland: York, Neb., 5-8; Columbus 8-10.
Moiseyev Dance Co.: (Forum) Montreal, Que., 5-8; (Maple Leaf Gardens) Toronto, Ont., 9-10; (Masonic Temple) Detroit, Mich., 12-14; (Civic Opera House) Chicago, Ill., 16-21.

Legitimate Shows

Auntie Mame, with Constance Bennett (Lyceum) Minneapolis, Minn.
Diary of Anne Frank: (Wilber) Boston, Mass.; (Bushnell Aud.) Hartford, Conn., 12-13; (Playhouse) Wilmington, Del., 14-17.
Most Happy Fella: (Curran) San Francisco, Calif., 5-24.

Congoland Clicks; Lambs Set Monkey Unit on West Coast

COLUMBUS, Neb. — Scott Lamb, owner of the Congoland Show, reported here that the show has been playing to excellent business thru Oklahoma and Kansas, its latest success having been an April 25-26 stand to capacity business in Concordia, Kan., under Jaycee auspices. The show is being prepared for a tour thru the Dakotas starting May 15, and entry into Canada June 1.
In the past Mr. and Mrs. Lamb have operated a museum during the summer in Denver city parks. This year, however, the museum has been leased to Howard Johnson, who will operate the unit in Denver. Newly framed by the Lambs is a Monkeyland which they will operate this summer in San Francisco starting June 10.

Ice Shows

Ice Capades, 18th Edition: Los Angeles, Calif., 5-25.



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#10	.13	250'	.15	250'	.18	250'
#8	.25	200'	.28	225'	.65	200'
#6	.45	100'	.42	150'	.64	200'
#4	.49	500'	.90	*	1.00	*
#2	1.21	*	1.19	*	2.00	*
#1	1.58	*	1.00	150'	**	—
1/0	—	—	2.47	*	3.10	*
2/0	—	—	2.74	4	3.46	*
3/0	—	—	3.69	*	—	—
4/0	3.00	*	4.09	*	—	—
2500CM	—	—	4.17	*	—	—

4/0-2 Neoprene POWER CABLE (with 5-18 gnd'g cond.)
O. D. 3", 2 cond., 4/0 250' str. 3 cond. #8 49 str. 600 v. rubber insul. 1200' per reel. (will cut to length).
84c ft.
SPECIAL!
#8-4" CONDUCTOR
100' lengths **25c** ft.
133 strand
*has 2 #12 grounding cond.

*Will cut to length—Minimum 100 ft.
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TERMS—Check with order or 15% down, bal. C.O.D. Satisfaction guaranteed
All prices F.O.B., Schiller Pk., Ill.

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Missouri State Pacts Hetzer Night Show

HUNTINGTON, W. Va.—Hetzer's Theatrical Agency has been awarded the contract to provide the night grandstand show at the Missouri State Fair, Sedalia, Jimmy Hetzer, head of the office, announced. Show will give five performances, August 18-22.

Final negotiations for the contract were closed recently in Chicago between Hetzer, Colie Ervin, fair manager, and Danny Graham, Chicago talent agent.

Signing of the Missouri fair gives the show, "International Spectacular of 1958," a route that includes five Canadian and four major U. S. fairs.

In Canada the show will play the A Circuits of Brandon, Man.; Calgary and Edmonton in Alberta, and Saskatoon and Regina in Saskatchewan. First fair in the U. S. will be the All-Iowa Fair at Cedar Rapids, to be followed by the Missouri State Fair, Indiana State Fair and the Tennessee State Fair. Hetzer said the show will then be available for indoor and outdoor dates.

Michigan Assn. Course Draws Big Turnout

LANSING, Mich.—One of the largest turnouts on record marked the 11th annual short course on fair management held here Thursday and Friday (24-25) by the Michigan Association of Fairs and Exhibitions.

Sherman Read, association president, moderated the sessions which were devoted to open discussions rather than formal speeches.

Major topics discussed included passes, gate admissions, bingo, sales tax, property tax, harness racing, insurance, charges for house trailers, federal surplus goods available for fairs, Danish system of judging, health regulations, safety in dormitories, removal of litter and the future of fairs.

George McIntyre, director of the Michigan Department of Agriculture; Edward R. Zemmer, chief of fairs, and Mrs. L. S. Roosa, agriculture department auditor, described in detail proper procedure when filing judges' reports.

Pictures were shown of the Ionia Free Fair and the Sanilac County Fair.

The banquet on Thursday night drew an overflow crowd.

Start Work On Yorkton 100G Stand

YORKTON, Sask.—Construction of a grandstand to cost in the neighborhood of \$100,000 is well under way at the Yorkton Exhibition grounds. Steel will be erected and the seating installed by July 1. The stand will have double the capacity of the old wood grandstand which has been demolished.

The Yorkton Agricultural and Industrial Exhibition Association, Ltd., has given the Yorkton and District Chamber of Commerce permission to use the fairgrounds August 14-18 for presentation of Hist-O-Rama, which will help mark the city's 75th anniversary.

Canada's P.M. to Open Brandon, Winnipeg Ex

BRANDON, Man.—Prime Minister John Diefenbaker will officially open the Manitoba Provincial Exhibition in Brandon on June 30. He will also open the Red River Exhibition in Winnipeg June 21.

WATERLOO INKS GAC-HAMID ACT PROGRAM

WATERLOO, Ia.—The National Dairy Cattle Congress here has awarded the contract for its entertainment program to GAC-Hamid, Inc., will bring in a variety bill featuring the Mills Brothers. Previously, the contract had been announced as being awarded to Barnes-Carruthers Theatrical Enterprises, Inc., of Chicago.

Humboldt, Sask., Names New Secy.

HUMBOLDT, Sask.—Dan Stuckel has been appointed secretary of the Humboldt and District Agricultural Society, succeeding Mrs. E. Kilcher who had held the post for five years. President is Dan Loehr.

31 ENTRIES

Indiana State Skeds Hoosier Queen Contest

INDIANAPOLIS—The Indiana State Fair this year will inaugurate a queen contest, with entries to come from county fairs thruout the State, Don Davis, publicity supervisor, announced last week.

Jacksonville Names Robinson Exec Veepee

JACKSONVILLE, Fla.—George G. Robinson, executive secretary of this city's recreation department, has been named executive vice-president of the Greater Jacksonville Fair here, James N. Watson, president, announced last week. He succeeds Ted Chapeau, who died April 14.

Robinson, in addition to his recreation position, is treasurer of the fair. He has an assistant who will sell exhibit space, handle promotions and do public relations work.

Weyburn, Sask., Names New Mgr.

WEYBURN, Sask.—Carman Metheral has been named manager of the Weyburn Exhibition and Andrew Weir will be secretary-treasurer. Metheral is also chairman of the fair's racing committee. Royden Schurtz, secretary-manager of the Weyburn Agricultural Society for 12 years, submitted his resignation last fall.

Harness racing will again be an attraction at this year's exhibition, the 50th annual, and the Saskatchewan Colt Futurity will be a feature. The three-day racing program has been increased to six heats a day and purse money has been upped from \$1,800 to \$2,700.

Further improvements will be made to the race track, which was enlarged last year, and another betting wicket will be added to the pari-mutuel building.

Gene Autry Signed By Three N.C. Events

Will Play North Carolina State, Charlotte, Shelby Engagements

NEW YORK—The Gene Autry Show has been signed as the featured attraction at three North Carolina fairs, George Hamid Sr., of GAC-Hamid, announced.

Autry has been booked into the North Carolina State Fair, Raleigh, where he will be in the Arena for the entire week of the run. The troupe will also play the Southern State Fair, Charlotte, N. C., for four days and four nights and at the Cleveland County Fair, Shelby, N. C., for two days and two nights.

The GAC-Hamid office will also provide the grandstand show at Raleigh, which was booked last January, and will put grandstand attractions into both Charlotte and Shelby.

In addition to the North Carolina fairs, Autry was previously booked into a series of Iowa, Wisconsin and Michigan county fairs by George Ferguson of WLS Attractions, Chicago.

Weyburn Mulls Plan for 275G Aud Building

WEYBURN, Sask.—The Weyburn Agricultural Society has expressed interest in building an agricultural auditorium at the fairgrounds and efforts will be made to make the project a community one. Three members of city council have been named to work with the society on the project.

Estimated cost of the building is \$275,000. Some of the money would come from federal and provincial government grants if the structure were used during the annual three-day fair.

Young Inks Knoxville

CHICAGO — Ernie Young, GAC-Hamid sales representative here, announced last week that he has been awarded the night grandstand contract at the Tennessee Valley A. & I. Fair, Knoxville, for the 21st year.

The program, which will run six nights, September 8-13, will feature a name attraction plus acts, Young reported.

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Chippewa Falls Names Kittle New Manager

CHIPPEWA FALLS, Wis.—William H. (Bill) Kittle, veteran fair executive, has been named manager of the Northern Wisconsin District Fair here, replacing Archie Putnam, who died March 5 after heading the fair for 37 years.

Kittle, a veteran outdoor showman, had been secretary of the Rocky Ford, Colo., fair before moving to the Colorado State Fair, Pueblo, where he was manager for eight years. He resigned from the Pueblo position last September 23 and two weeks later was named manager of the Central Wyoming Fair, Casper.

Kittle has resigned the latter job to come to Chippewa Falls where he officially takes over on June 1.

Frank Taylor Moves to N. Y.

CHICAGO — Frank Taylor, long-time GAC-Hamid sales representative here, has been transferred to the New York office where he will take the position of sales manager of the fair department.

Taylor has been in the outdoor business for a number of years.

Edmonton Ex Names Promotion Mgr.

EDMONTON, Alta.—Fred Madden, of Victoria, B. C., has taken over duties as promotion manager for the Edmonton Exhibition Association.

For the past four years he was general manager of the city curling club and assistant manager of the Arena in Victoria. Prior to that he had served as manager of the Memorial Arena and general manager of the Peach Festival in Penticton, B. C.

this week's

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TRAVEL UP

Souvenir Trade Looks For \$100 Million Year

By IRWIN KIRBY

Americans buy up souvenirs at the rate of \$100,000,000 every year and the pace, if anything, is quickening. There seems to be no limit to the public's eagerness to acquire some object keyed to a particular location. It may be a paper weight to remind a family of a treasured trip to Grand Canyon, or a miniature bale of cotton to mail to a friend, mute testimony that the sender was in the Southland.

This should be another good season for souvenir manufacturers and sellers. Last year saw Americans do more traveling than ever before, and when they travel, they buy souvenirs to remind themselves and others of the places they visited and the fun they had. And the manufacturers' reasons for claiming that sales and travel ought to hit new peaks this year are logical: The orders were placed a half-year ago.

Salesmen canvass the operators of resorts and resort concessionaires when they are in their chips, that is, at the close of a season. Labor Day is not long over before the next year's lines are displayed and ordered, before businessmen can go south, west or wherever they go for their between-seasons hiatus. The retailer at that time has a fresh memory on buying habits during the year, and can best anticipate the demand for the future. And he has his earnings. Thousands of these people placing orders at about the same time make a respectable barometer of business to come.

Most souvenirs identified with a certain object or location are tagged with either a paper or metallic label. As a rule these bear likenesses, in color, of the particular State park, amusement park, historic or natural site or whatever the place may be, plus the name. The labels are pasted or heat-welded onto almost any kind of surface. Included among the popular materials are wood, glass, leather, paper, plastic and others.

Big Stocks of Labels

The biggest of the supply houses stocks colored lithographs of more than 500 resorts and a couple of thousand other places such as cities and general areas. Manufacture of the actual products may be farmed out and the final assembly or identification of the object is done by the supplier. It is the final step which brightens a souvenir, such as a plastic wallet, with an Indian head, Empire State Building, Washington Monument, buffalo, totem pole, Golden Gate Bridge or other symbol, plus the printed name of the location.

A good many souvenir items are made abroad, with the estimate running to more than half of the total sold in this country. Virtually all of the foreign items are Japanese, whereas up to a couple of years ago a sizable slice of them came from Italy and France. They are unpacked, stamped here, then recreated and shipped to the retailers.

One of the all-time top sellers of the souvenir trade—the nutshell mailer—was taken from circulation last year after hundreds of thousands had been sold over two decades. This was the familiar walnut shell containing a folded strip of views and selling for a dime.

Modern methods have opened up a new range of products which can be mass-produced at low cost for the souvenir buyers. The prominent material is molded plastic which is vacuum-plated in gold or silver to represent glistening metal. The ship's wheel ashtray is one of these plastic eye-catchers, containing a glass insert which bears the resort reproduction. Others are the anchor thermometer, rocking chair, key-to-the-city, and salt-and-pepper set.

Nutshell Waxes

The nutshell mailer's popularity waned slowly over the years as ingenuity coupled with production advancements turned loose floods of varied items on the souvenir market. But other stand-bys remain as staple money winners. Among them is the bullet pencils, which once sold for a nickel and now retails for as much as a quarter.

Biggest resort attraction has always been Niagara Falls, followed by Washington, D. C.; New York and Florida, altho not necessarily in the order named. But in recent seasons the man-made attractions have provided a new market for individually keyed souvenirs. These are the theme-type parks, the fairylands, cowboy villages, space towns and other family spots which have dotted the country. Operators of the places are open to promotion and revenue schemes, and many standard souvenirs merely have to be properly labeled for the park people to buy them in large quantities for their novelty counters.

With Americans planning to hit the highways in increasing numbers in 1958, souvenir-worthy locations are well geared for the onslaught. Orders were placed some time ago, and only a catastrophe can prevent this from being the travelingest, spendingest year in the country's history. Souvenir people couldn't be happier over the prospects.

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Lamps, Clocks, Enamelware, Houseware, Aluminum Ware, Decorated Tinware, Toys, Every kind of Glassware, Blankets, Hampers, Hosiery, Plaster Slum, Flying Birds, Whips, Balloons, Hats, Canes, Ball Gum, Special Bingo Merchandise.

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(Sample, \$9.95)

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10 Men's Watches \$68.90

New style Elgin, Waltham, Benrus, Gruen. Complete with expansion band. Rebuilt and guaranteed like new. (Sample \$8.95)

Standard Brand WATERPROOF WATCHES

Bulova, Elgin, Benrus— with expansion bands! New style cases—rebuild and guaranteed like new. In lots of 3 or more. (Sample, \$16.95)

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26" BEAR (Approx.) ALL PLUSH \$21.60 doz.
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Juke Box Trend to Bigger Routes Reflected by Poll

- Slow business in 1957 for many firms indicated by decrease in average weekly operator share of machine grosses
- Steady increase in number of 200's shown but dime play appears at standstill, as do EP's except for few very large users
- Continued from page 1

In order to arrive at the total number of records purchased, both mean and median averages were used. Altho the average number of records bought per operator varied greatly between the two averages (5,100 median; 7,290 mean), the number of machines divided into these totals (48.5 median; 68.6 mean), produce figures that are very close to each other for number of records purchased per machine for the year. (105.2 median; 106.3 mean.)

To insure a conservative figure, totals above are based on the lower of these two—the median figure, again using 450,000 juke boxes as the total number of juke boxes operated. Last year's figure was based on a mean of 105.6 with a mean of 47.9 divided into 5,057.3 (47.9 being the average number of machines record figures were based on).

Biggie Has Effects

Poll statistics show even more dramatically than last year the tremendous effect large operations exert on mean averages. So great is this effect that it can be misleading to speak simply of mean averages, the difference between the biggest and the smallest operations being so large and the irregular distribution being so pronounced. Median averages used—as in the case of record figures—insure a conservative figure.

The Poll does indicate that the number of large juke box routes (75 to 99 machines and 100 to 199) are growing, and that the number of small routes are decreasing. This could reflect a known development toward bigger routes in many sections of the country.

If the juke box operator pattern followed a normal distribution curve—in which case medians and means would be identical—it would be fairly safe to measure on the basis of one year's sampling. But because the distribution is so irregular, a much larger sampling complete—or the use of median averages—is required.

Record Numbers

Last year just 6 per cent of the operators polled reported they bought more than 11,000 records; this year 15.6 per cent did so. Last year just 2.7 per cent reported they bought 20,000 or more records; this year 4.3 per cent specified purchases in that category. In all cases, operators gave the exact number of total number of records purchased. They were broken down by category after tabulation.

At the same time, in 1956, 50 per cent fell into the 1,000 to 4,999 total-record-a-year group. This year 45.2 per cent did. Several operations exceeded the 50,000 mark.

Another shift—a big one—was in the 5,000 to 6,999 record group; in 1956 12.8 per cent were in this category, this year 22.6 per cent.

In the breakdown of route sizes, it is also apparent that fewer operators fall into the lower brackets. Last year more than 30 per cent reported operating fewer than 24 machines; this year just 21 per cent did. There were 8.8

per cent who had 75 to 99 machines in last year's Poll, 11.2 per cent this year; 7.9 per cent in the 100 to 199 category last year, 12.4 per cent this year; 4.3 per cent in the 200 and over classification, 6.1 per cent in the 1958 Poll.

Number of Units Up

Because of these increases in the upper brackets, the mean average number of juke boxes is 68.6 as opposed to 53.4 last year, a startling increase. But the comparison of median figures shows 40 per operator last year, 48.5 this year, still a surprising increase, but only half the jump shown by means.

It would appear probable that routes are getting bigger, but not nearly as rapidly as mean averages would suggest, the differences in medians giving a better picture of what's happening to route sizes.

However, even this picture can be misleading without reference to the total breakdown. Fully one-third still fall into the 25-49 machine category, one half in the 25-74 categories.

In addition, the figures which indicate a greater number of larger operations are in part affected by the greater number of machines operated by a few operators in the top-size classifications.

Share of Gross Down

Significantly, the operator's average weekly share of gross collections per machine dropped sharply from \$13.77 in 1956 to \$11.99 last year, according to Poll data. Since there appears to be very little change in types of commission arrangement or in dime play usage during the year, a drop would be in all likelihood a reflection of slow business experienced by many operators from early summer last year.

It should be noted again, however, that even in the substantial change indicated in means, the extent of the change can be misleading without reference to a breakdown. For example, in this year's Poll, 53 per cent of reporting operators specified average weekly share per machine figures which place them in the \$8 to \$10 category. But in the 1957 Poll nearly 45 per cent were also in this group.

The two extremes—average weekly operator per-machine share of the best and poorest locations—remained virtually unchanged. In last year's Poll the range was from \$5.18 to \$31.68; in this year's \$4.58 to \$32.40.

More 200's

The Poll does reflect an increase in the number of 200-selection machines being operated, with 27 per cent of the total juke boxes 200's, contrasted with 18 per cent last year. However, the increase was at the expense of 40 and 50 selection machines, not in the number of 80's to 120's which remained about the same.

The percentages of operators who buy records from one-stops continues to increase, with 60 per cent favoring this method of buying, as opposed to 55.8 per cent last year.

Also continuing to show an in-

crease is the percentage of operators who buy records once every two weeks. Nearly 72 per cent do so now, an increase from 67 per cent in 1956. That every other week record servicing is increasing its testimony to its popularity as a cost-cutting procedure. It is one satisfactory way of cutting costs and at the same time not trim record programming.

Disks Per Change

Poll data show that new records per change is up slightly for 80 to 120 selection machines, up one record for 200's, down slightly for 40 and 50 selection units. Six records per change for 80's to 120's (up from 5.5) and seven (up from six) for 200's may reflect the slight increase of EP buying. In any case, these figures do not reflect the number of brand-new records bought, but include new records which are sometimes moved from one machine to another.

The increase in total number of records changed per service call reflects the increase above and suggests that the programming of standards or other "non-hit" material is being changed less frequently than previously.

EP Buying

EP buying, as reflected in the average, is up. But, as last year, exceptionally heavy EP buying by a relatively small number of operators—usually large ones—was so great in 1957 the average is largely a function of that group. Therefore, altho the increase from an average of 307.3 to 378 may appear healthy, it denotes increased heavy buying by a few large operations rather than additional buying by many operators. Last year 14.8 per cent of reporting operators bought 1,000 to 2,500 EP's. In 1956 11 per cent bought 500 or more; last year 22 per cent fell in this group.

The number of operators using EP's increased slightly—from 66.8 to 69.3 per cent—and the percentage of the number of machines with EP's went up significantly, from 28.3 to 39.7 per cent. This seems to reflect mainly the increasing number of 200's operated and a slight increase in the size of EP programs on 80 to 120-selection equipment. The size of the average EP program—by operators using EP's—on 200's remains virtually unchanged.

EP Hits

Altho statistics show nearly seven out of 10 operators are using EP's, this includes any operator who has programmed even a handful. Last year several hits were made available on EP's only for the first time.

It is noteworthy that of the operators using EP's, more operators—40 per cent—now charge 15 cents, altho 57 per cent still charge just 10 cents.

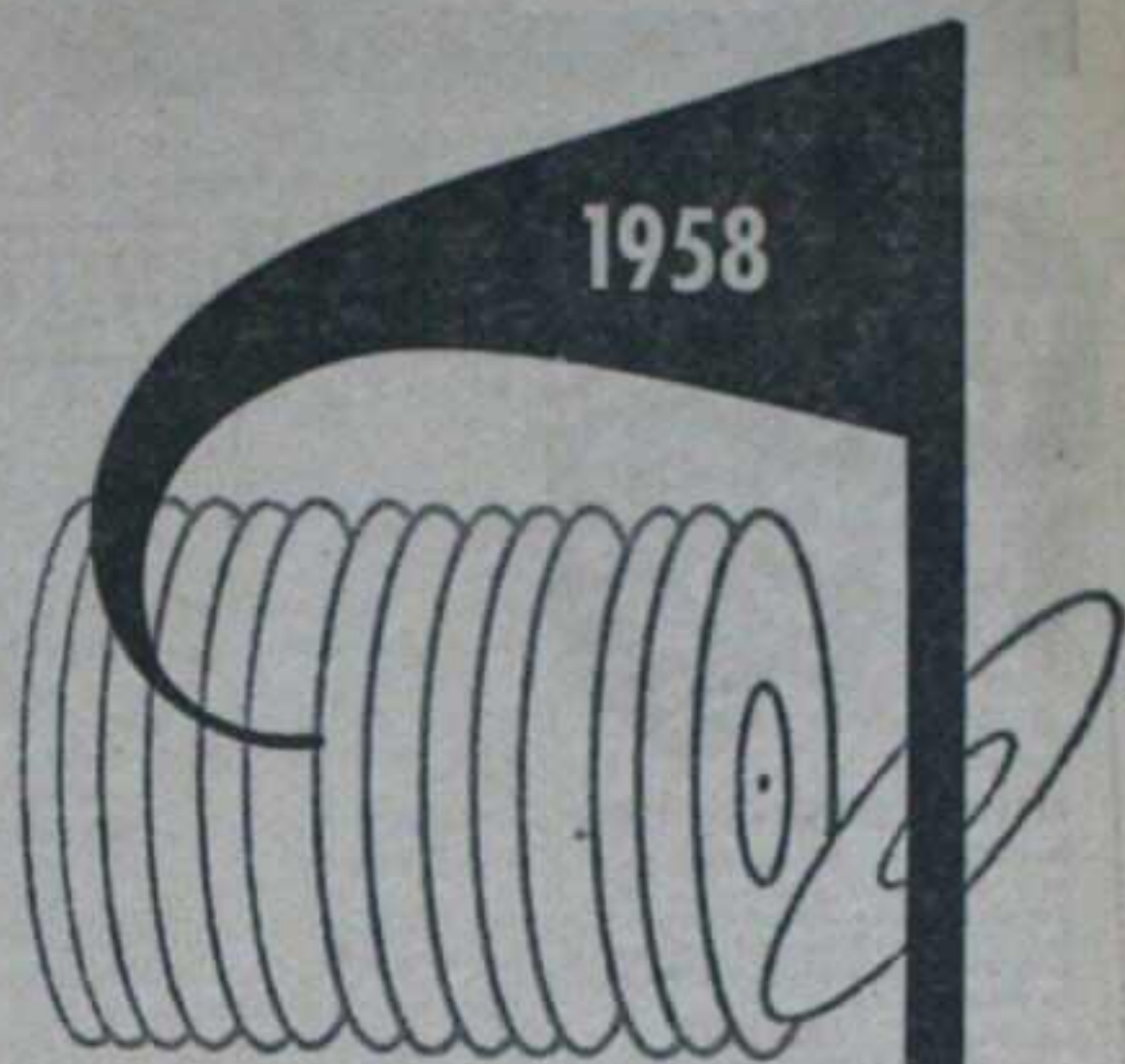
The percentage of operators using juke box display material—of 10 EP album covers—doubled, according to Poll data, increasing from 10 to 22.

Size Indicators

Further attributes of the indicated increase in operator size—some of which can be supported by outside evidence—are seen in the type of companies, number of employees and even in a substantial increase in the delegation of record-buying activities to an employee designated for that function.

Nearly 15 per cent of the operators reporting are corporations, as compared to just 9 per cent in the 1957 Poll. There was a marked decrease in the number of one-man operations—from 38

(Continued on page 112)



JUKE BOX OPERATOR

ANNUAL

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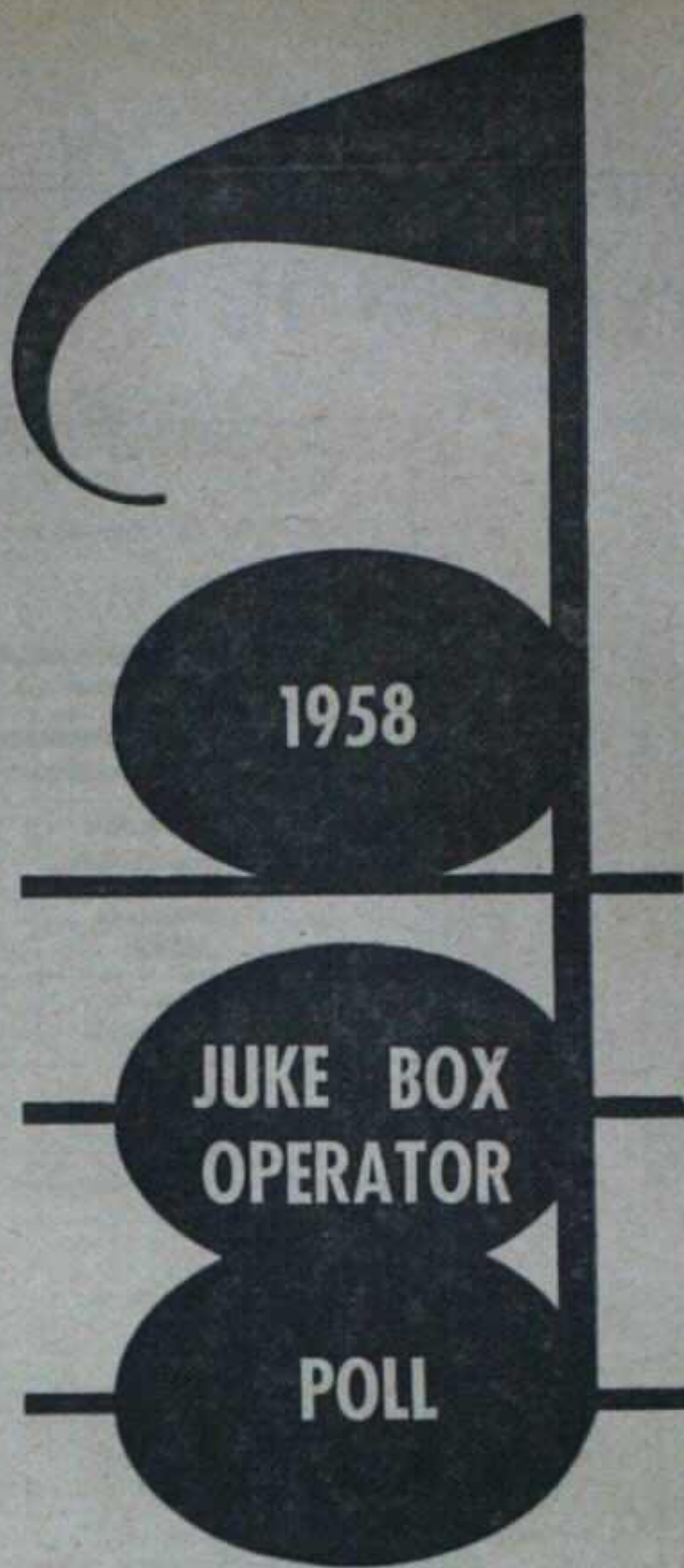
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Where Companies Surveyed Operate

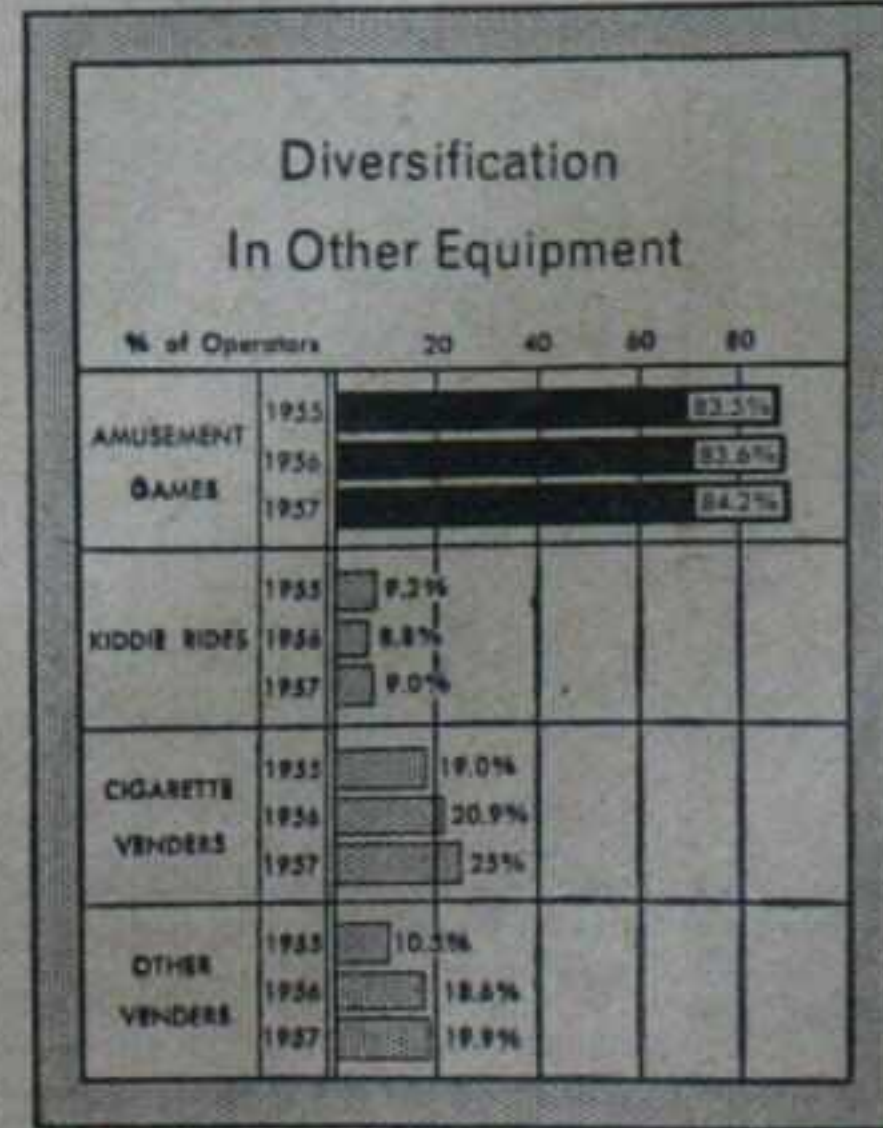
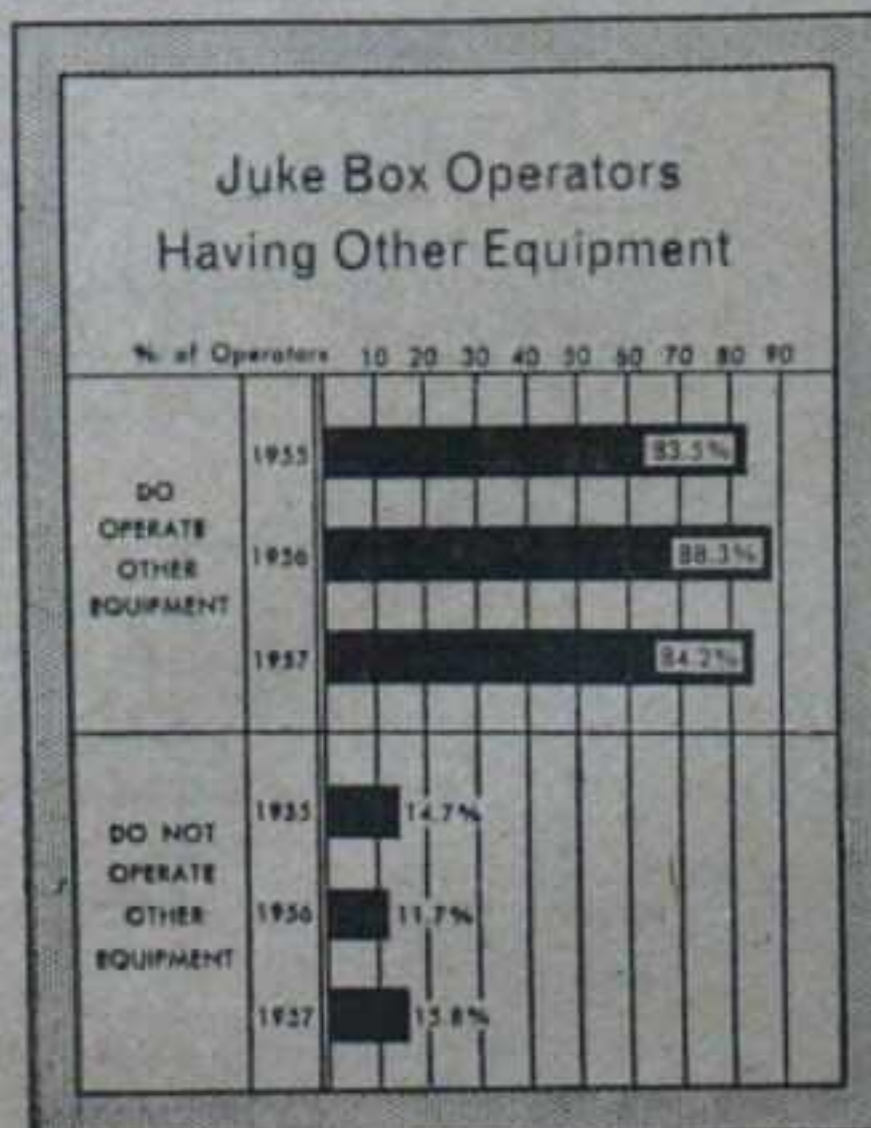
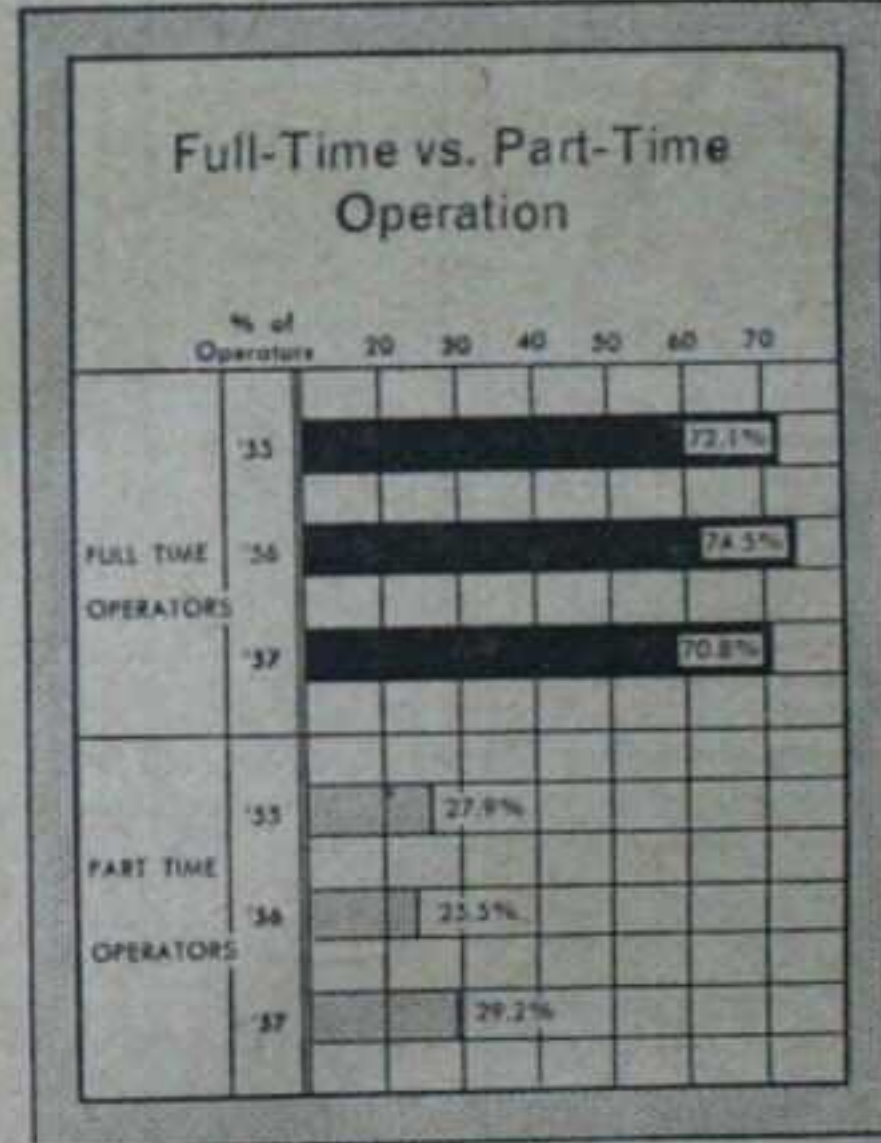
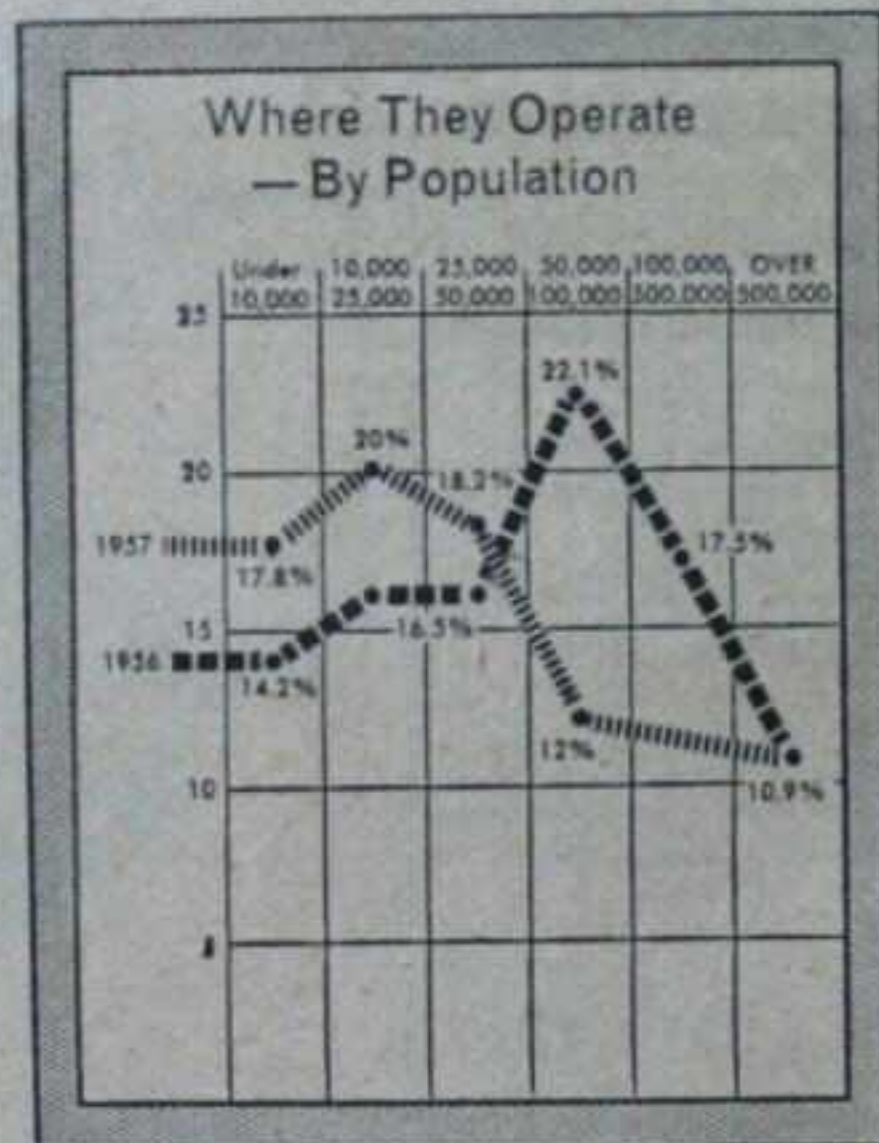
The 178 operating companies participating in the 1958 Juke Box Operator Poll, as the 320 firms which participated in last year's, represent all regions of the country. Here is the percentage breakdown showing geographical distribution of the firms polled. Compared with it is the U. S. Census breakdown of population for the regions.

	% of Firms Polled	U. S. Census
MIDDLE ATLANTIC STATES New York, New Jersey, Pennsylvania	15.7%	19.4%
SOUTH ATLANTIC STATES West Virginia, Virginia, Delaware, Maryland, Georgia	10.7%	14.3%
NEW ENGLAND STATES Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island	5.1%	6.1%
PACIFIC STATES Washington, Oregon, California	8.4%	10.5%
MOUNTAIN STATES Montana, Idaho, Wyoming, Utah, Nevada, Colorado, Arizona, New Mexico	10.1%	3.6%
WEST NORTH CENTRAL STATES North Dakota, South Dakota, Minnesota, Nebraska, Iowa, Kansas, Missouri	13.5%	9.0%
WEST SOUTH CENTRAL STATES Texas, Oklahoma, Arkansas, Louisiana	9.5%	9.7%
EAST NORTH CENTRAL STATES Wisconsin, Michigan, Illinois, Indiana, Ohio	20.8%	20.2%
EAST SOUTH CENTRAL STATES Kentucky, Tennessee, Mississippi, Alabama	6.2%	7.2%
Total	100.0%	100.0%

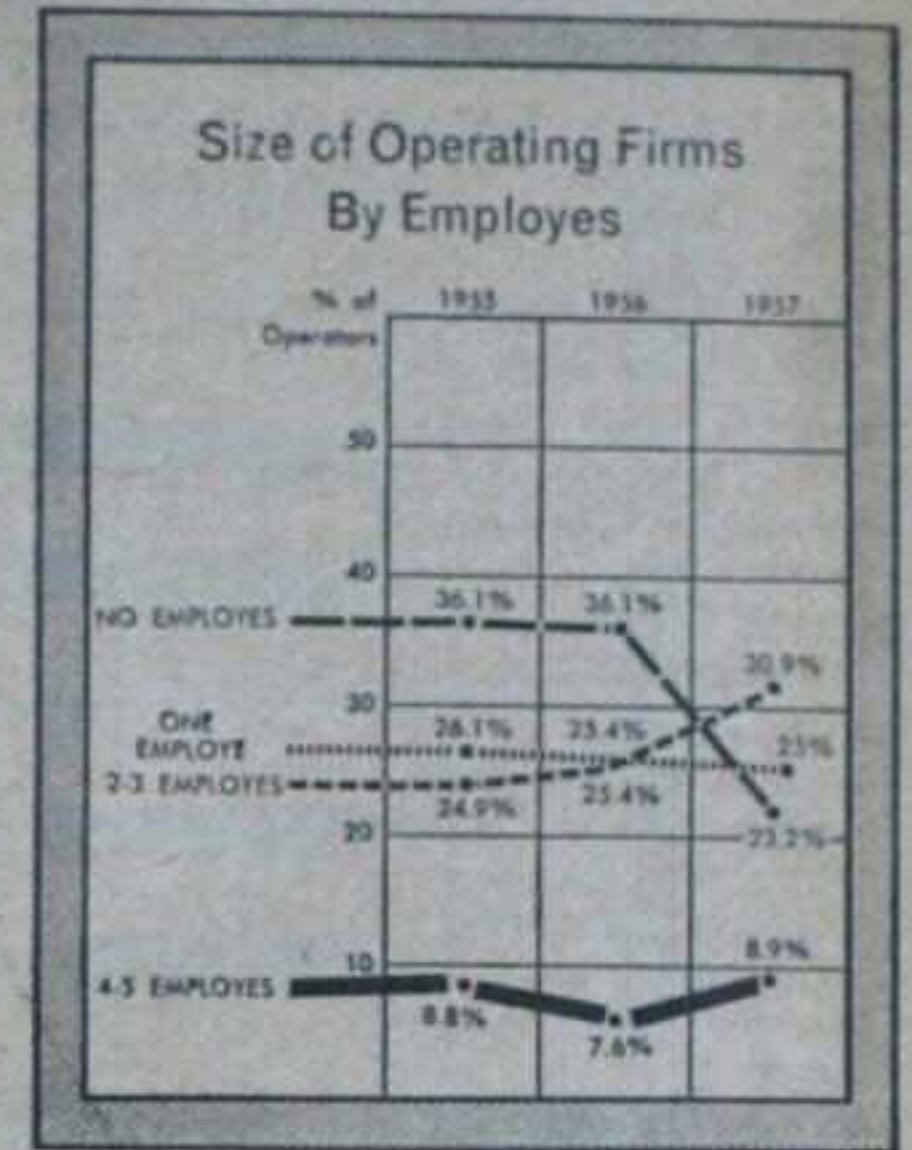
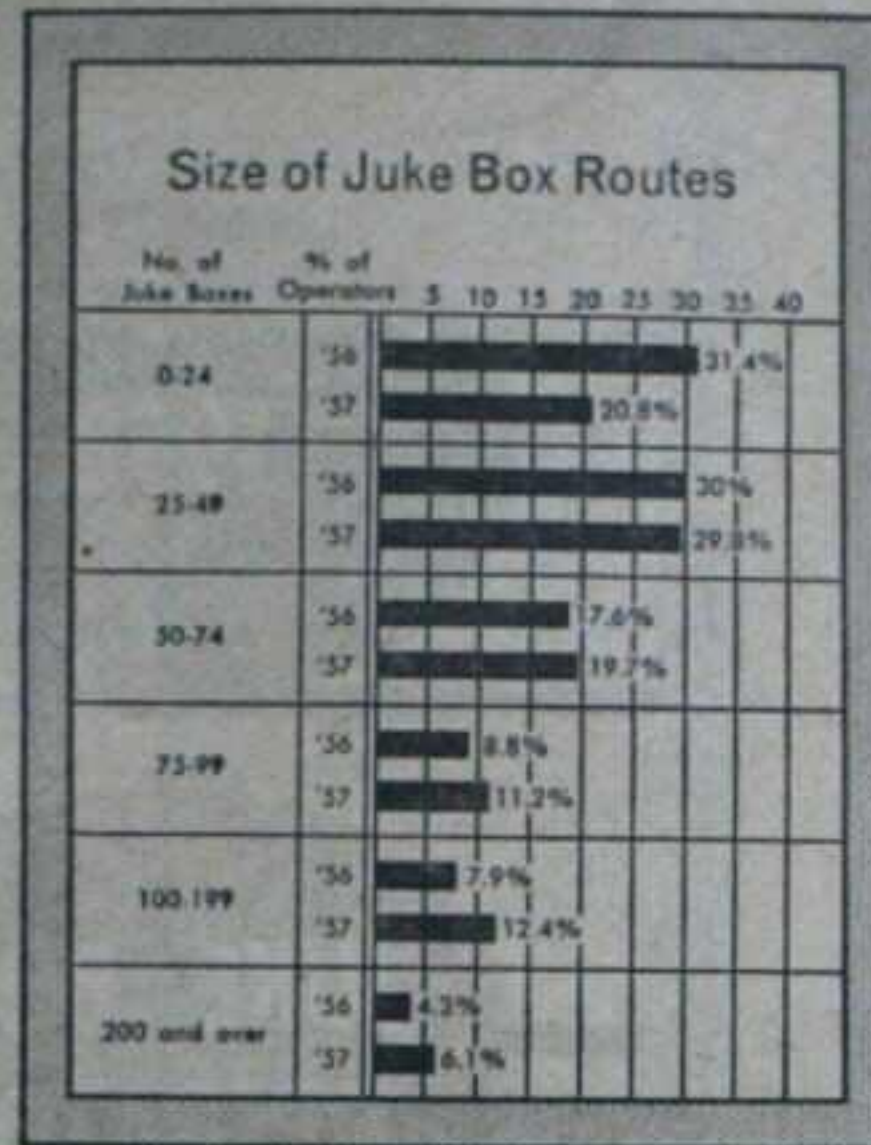
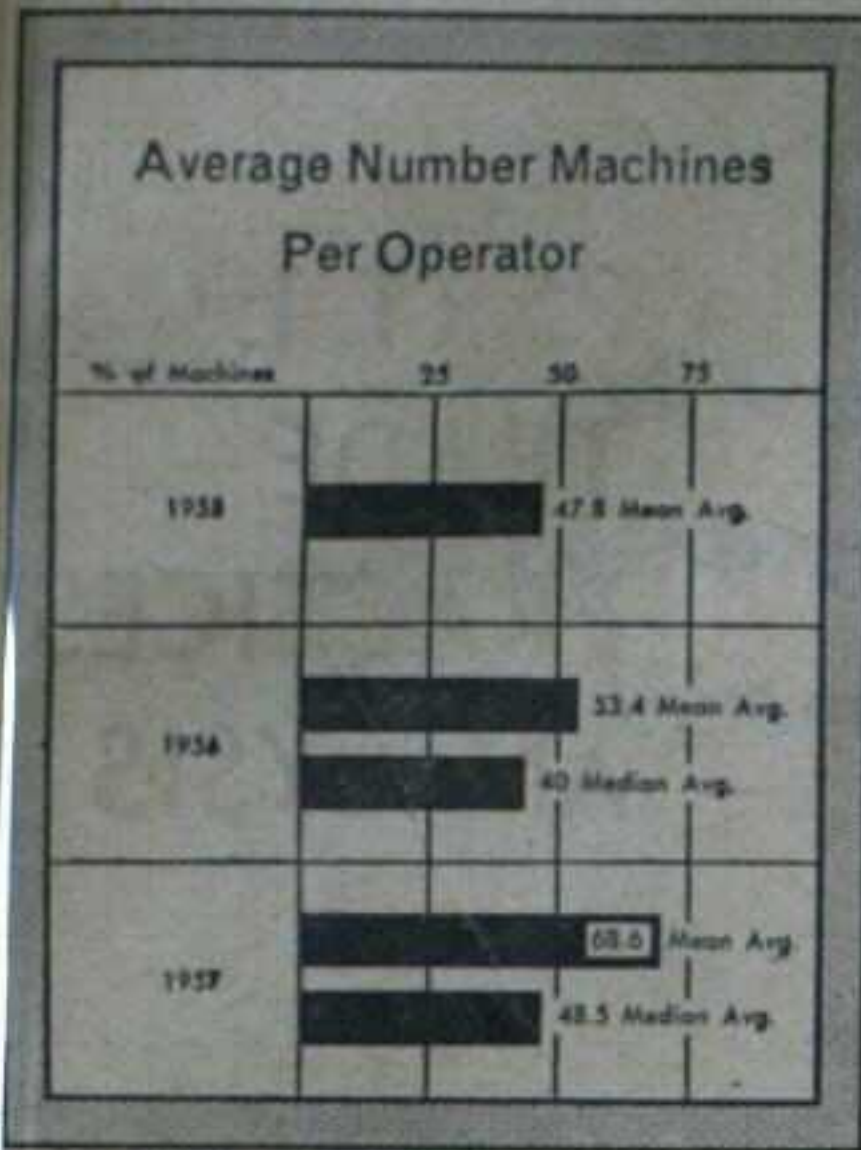


PART 1: TRADE PRACTICES ANALYSIS

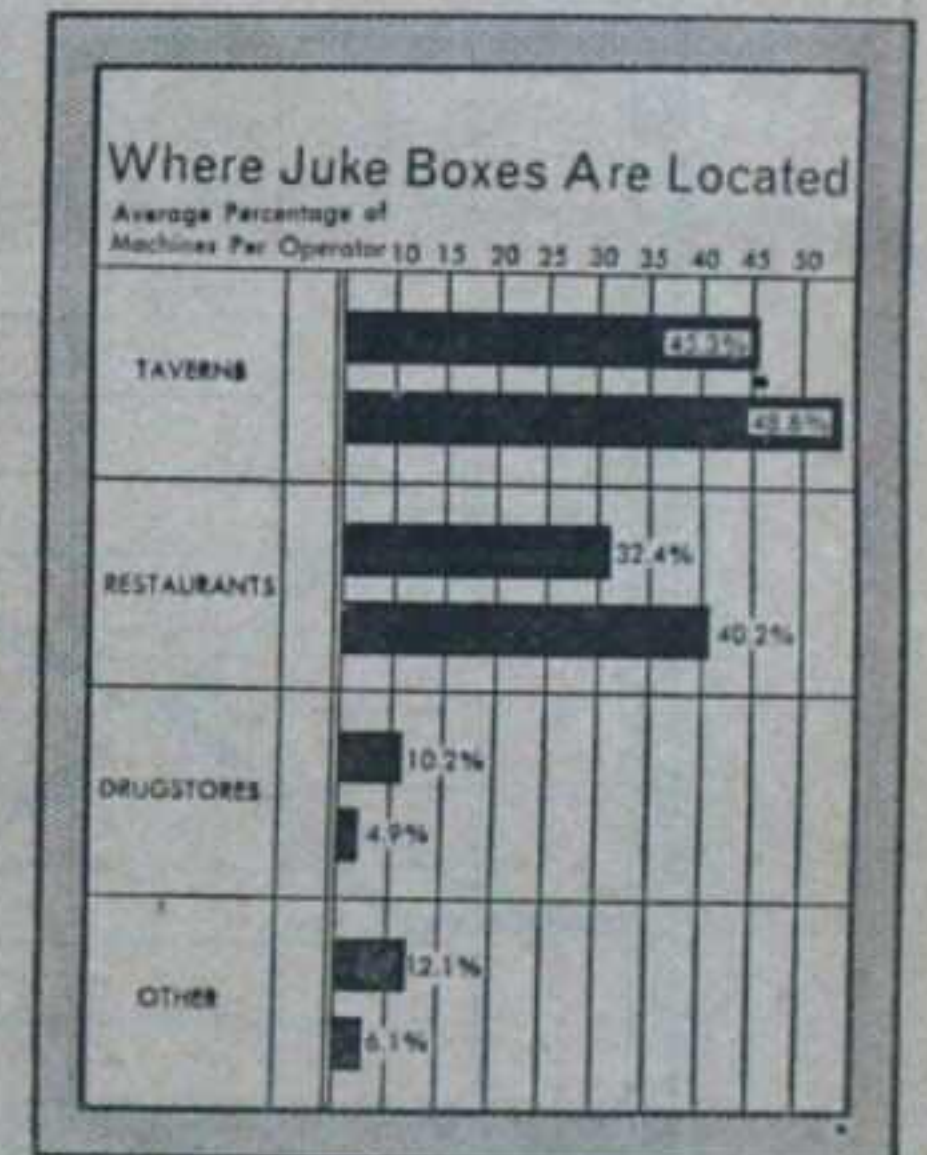
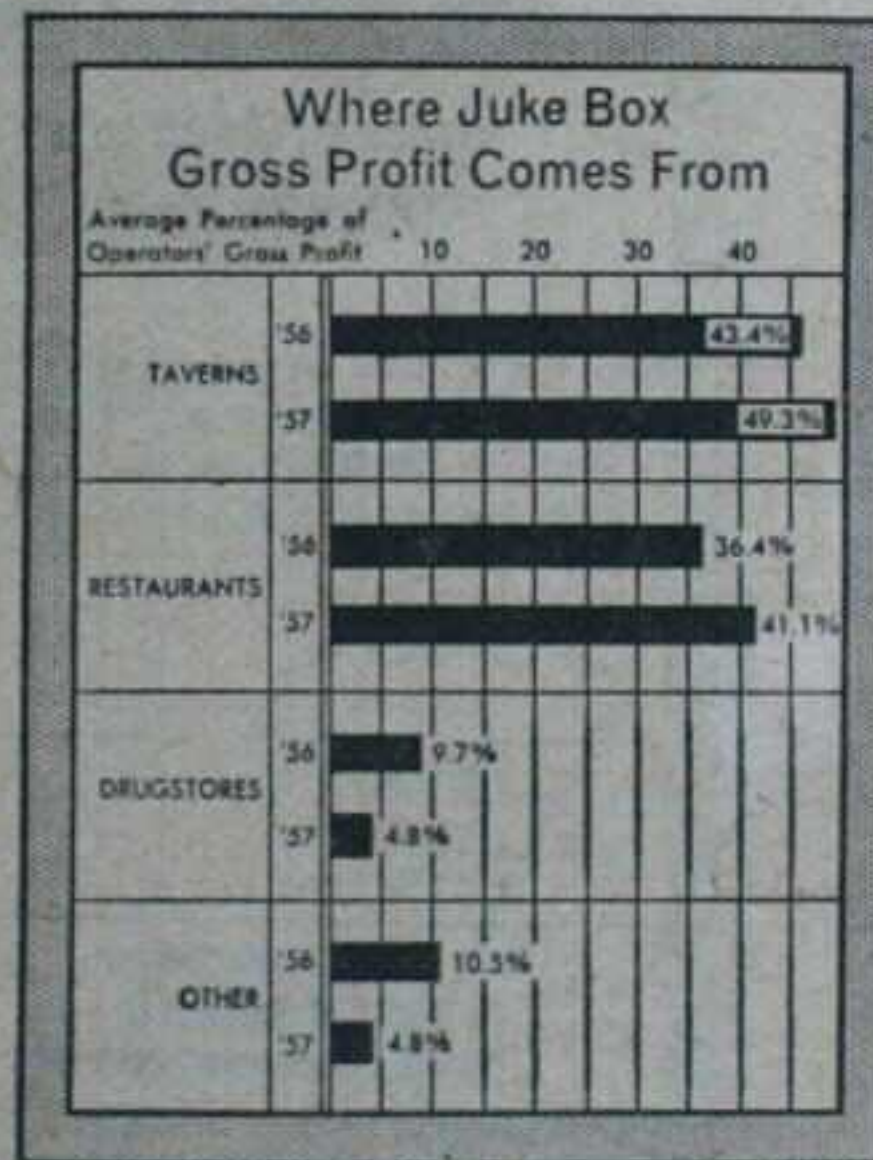
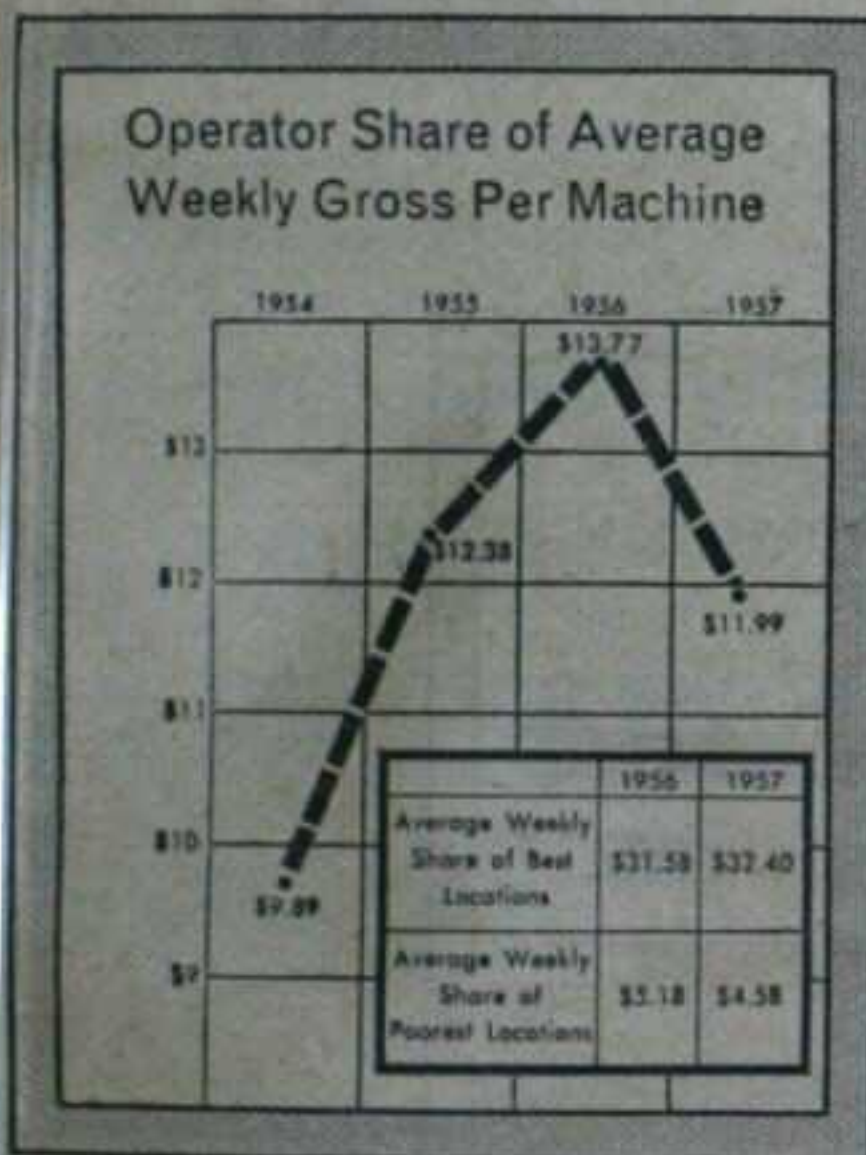
where and
what they
operate



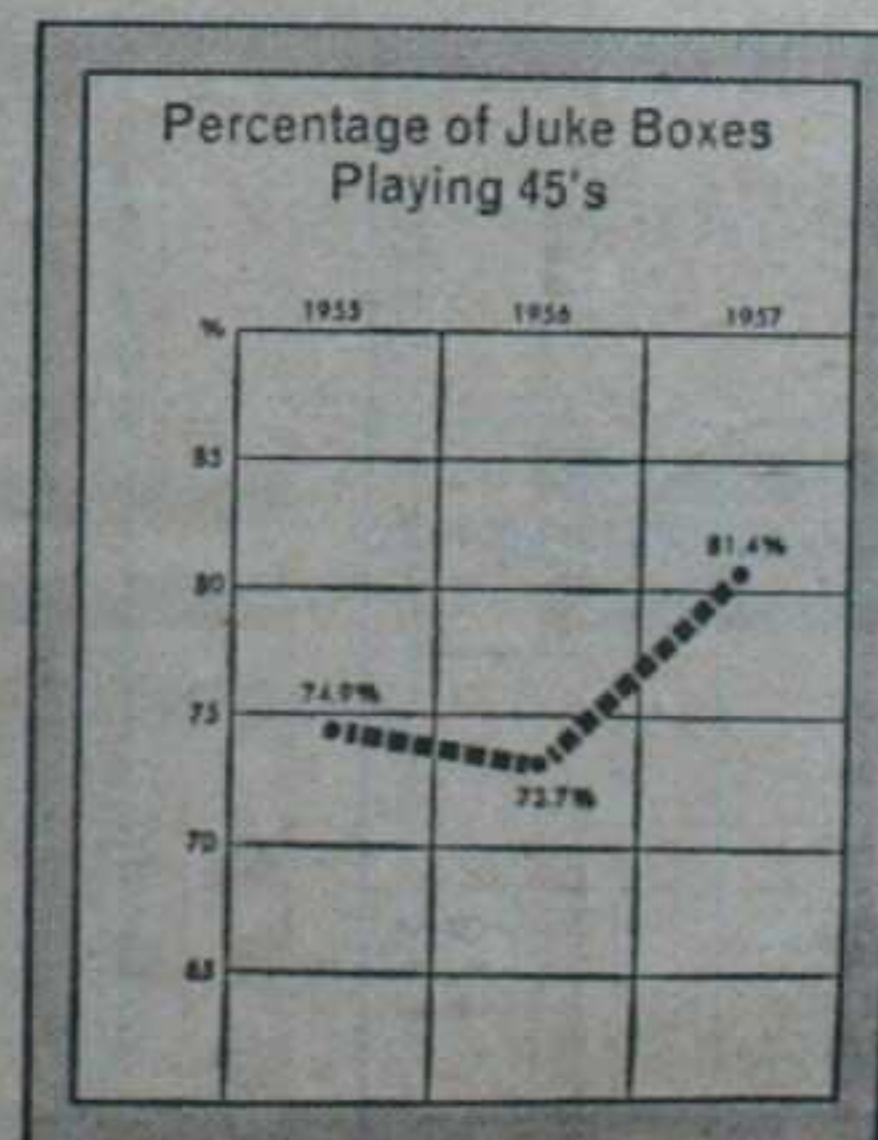
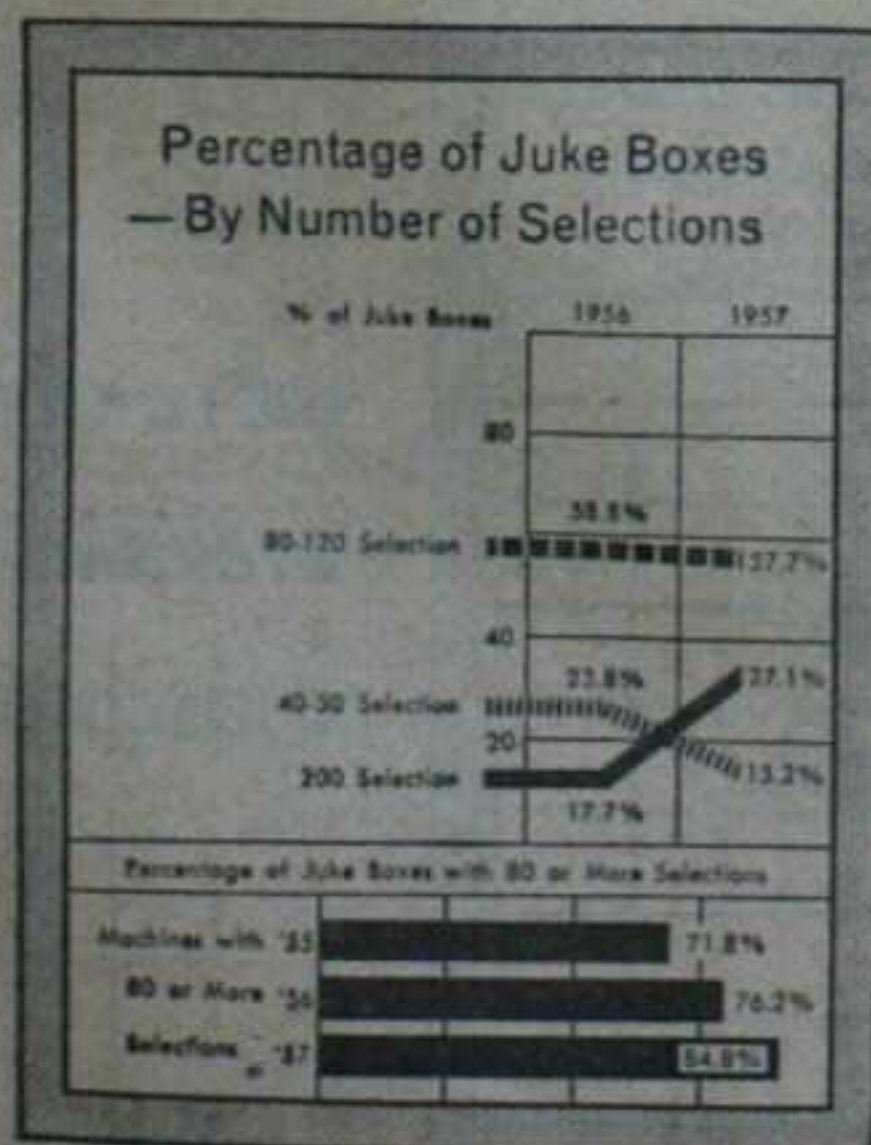
the size of their operations

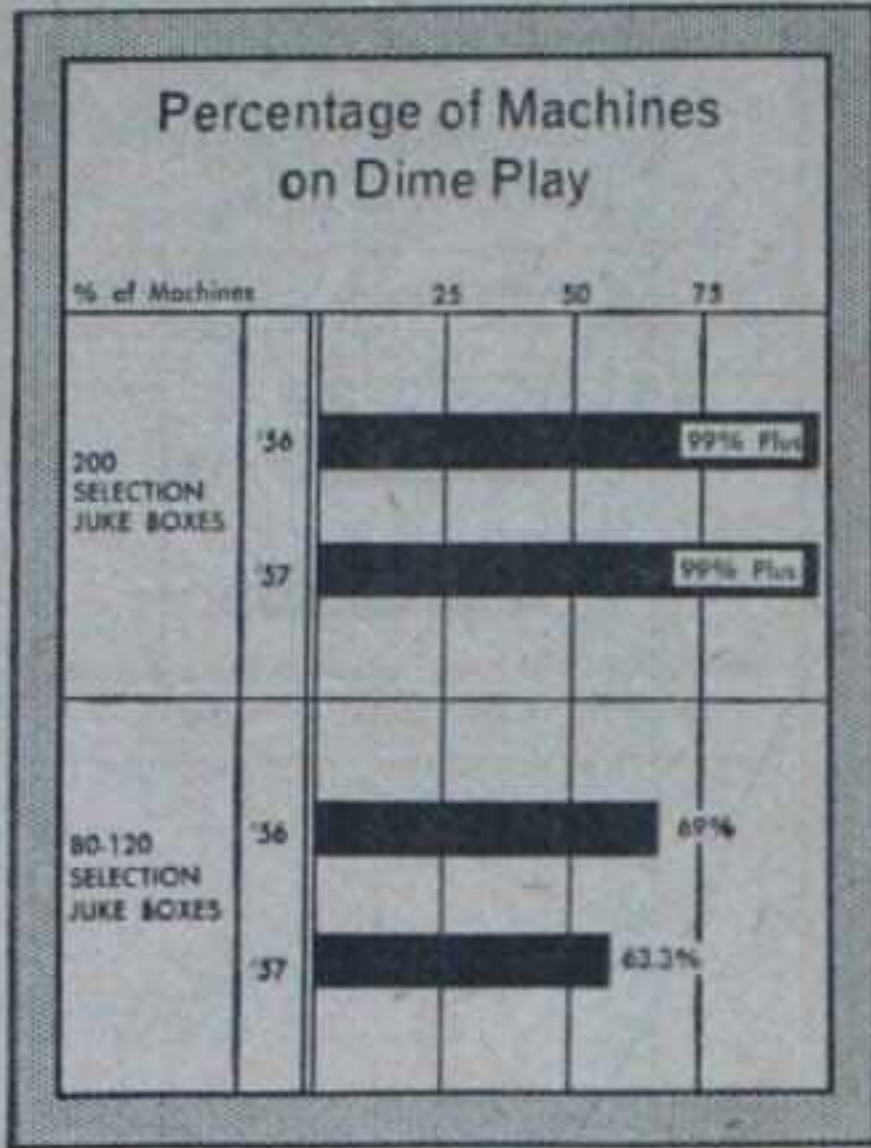


how much they make per juke box



types of juke boxes they are using

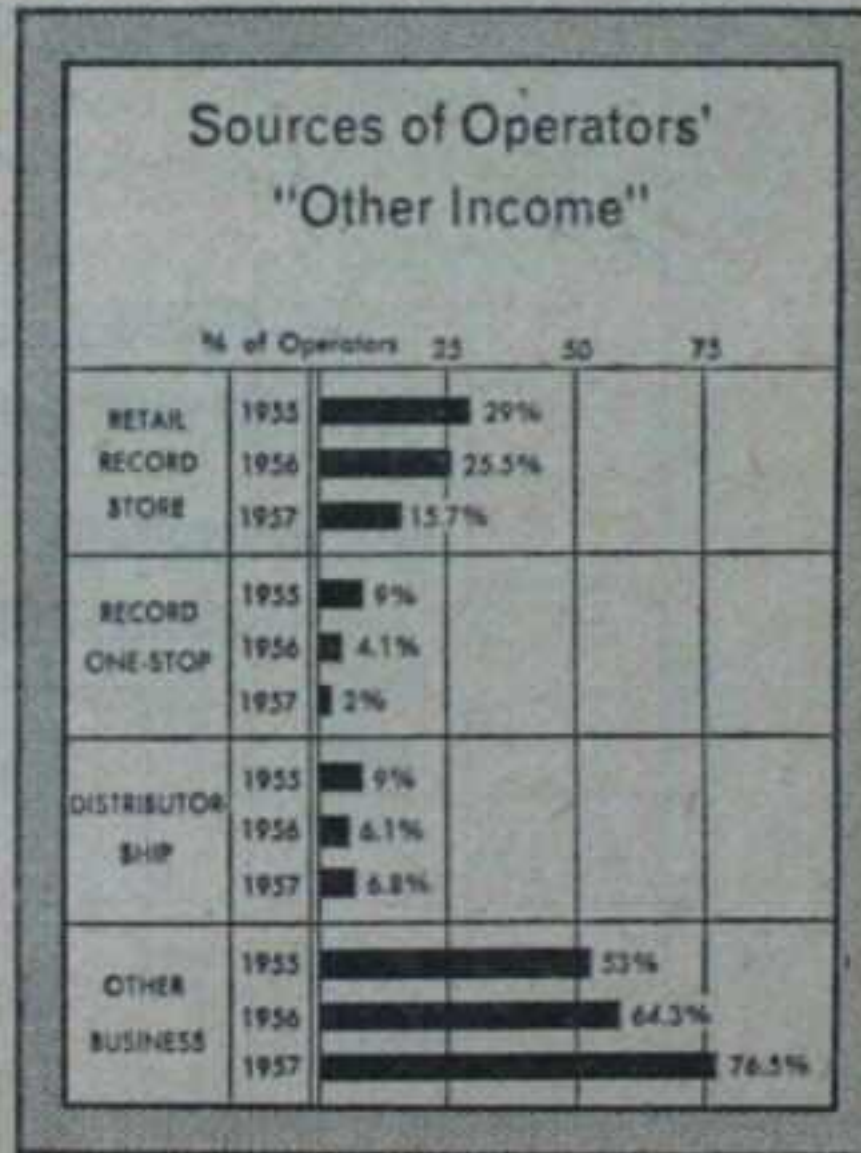
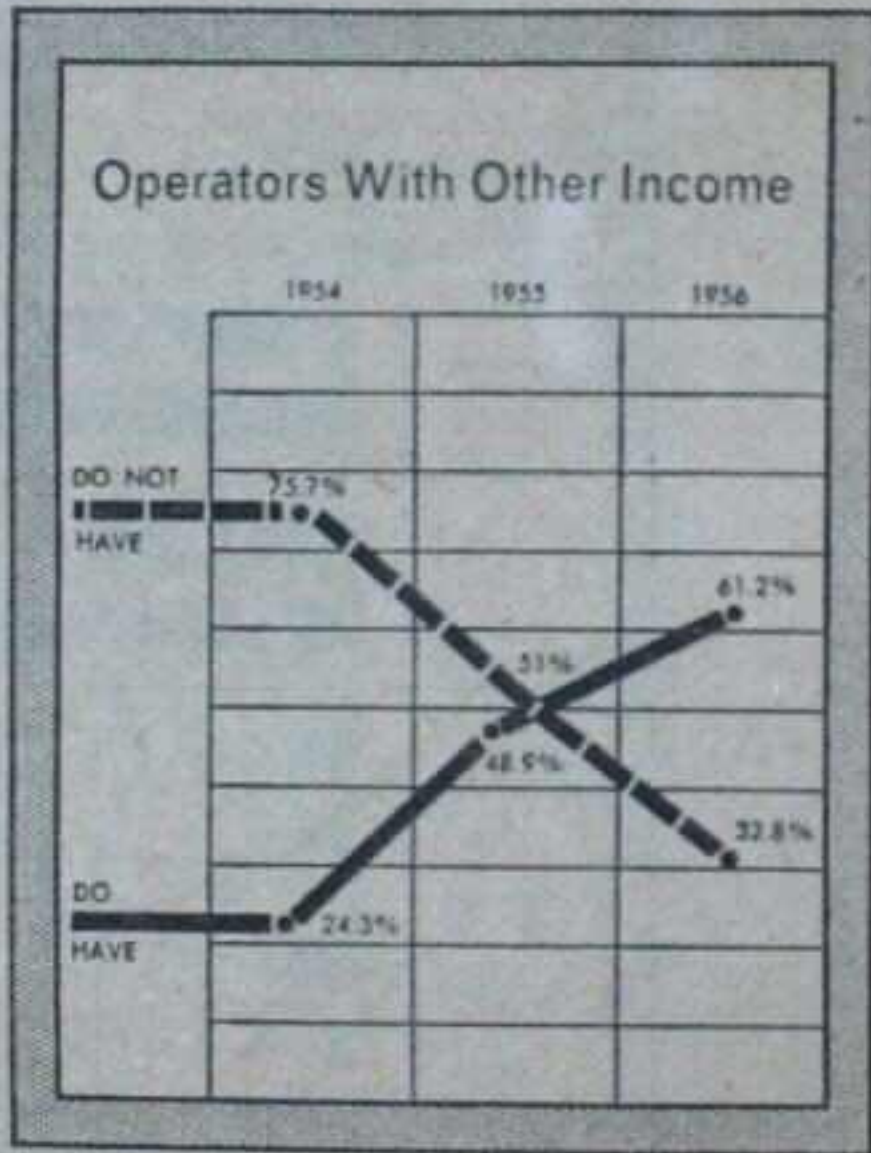




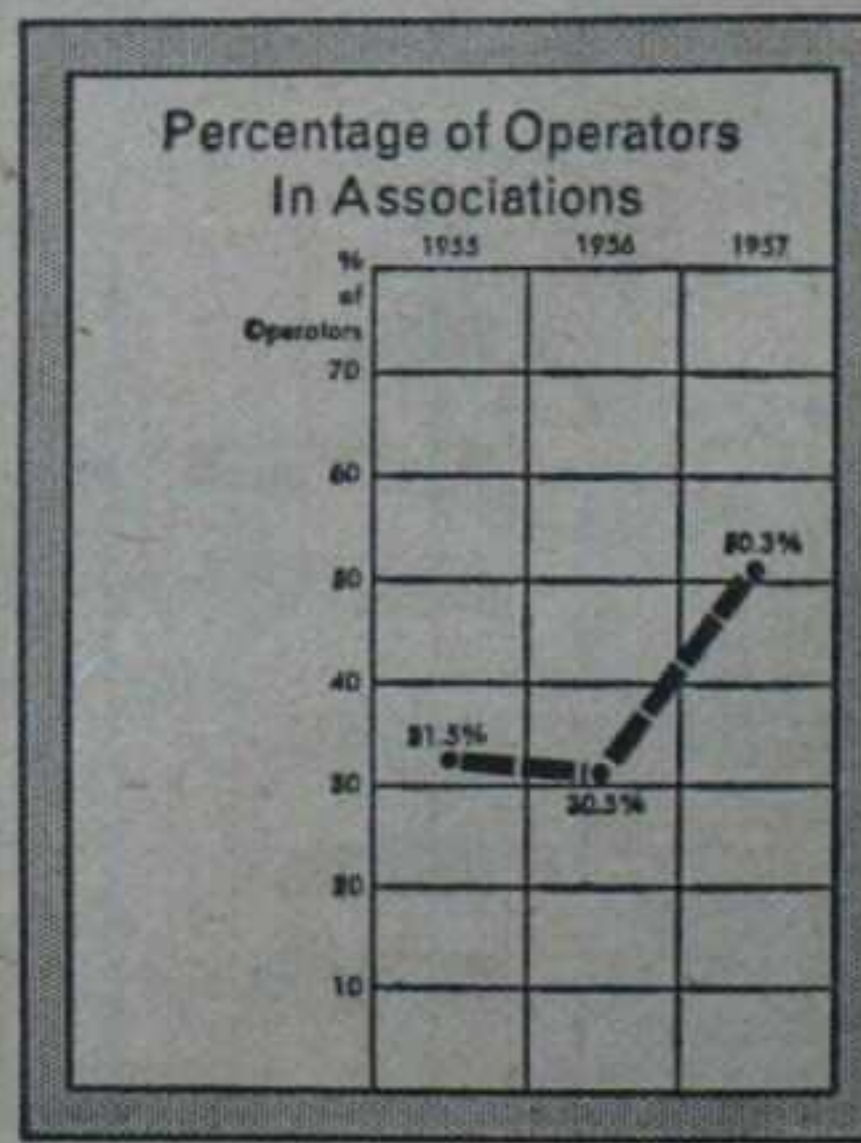
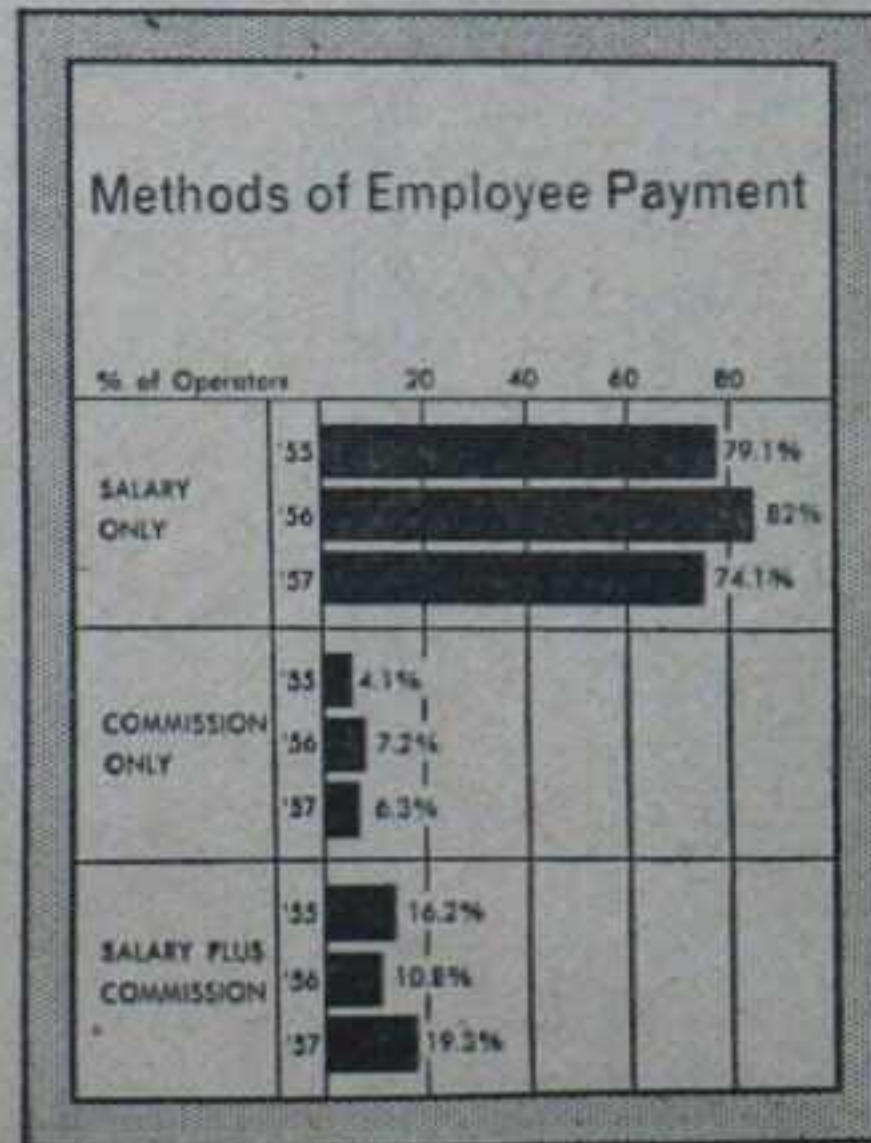
Methods of Location Payment

Commissions Paid to Locations by Operators	200's 1956	80-120's 1956	200's 1957	80-120's 1957
Flat Percentage of Gross	57.6%	68.3%	56.4%	57%
Guaranteed Plus Percentage of Gross	11%	8.4%	9.6%	8.7%
Rental	1.9%	0.9%	3.2%	3.8%
Front Money Plus Percentage	11.4%	8.9%	11.3%	8.7%
Using Variety of Methods	18.1%	16.5%	19.2%	21.7%

how they earn their operating dollars

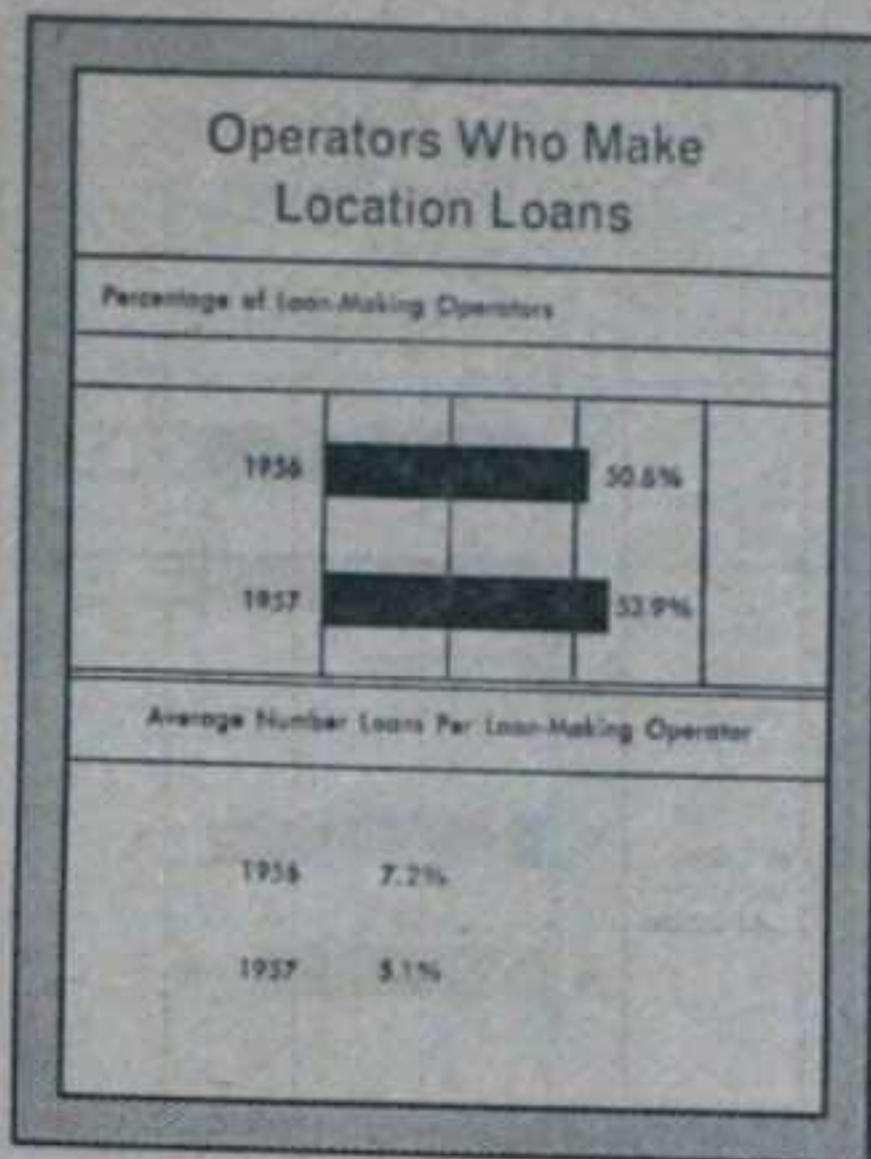
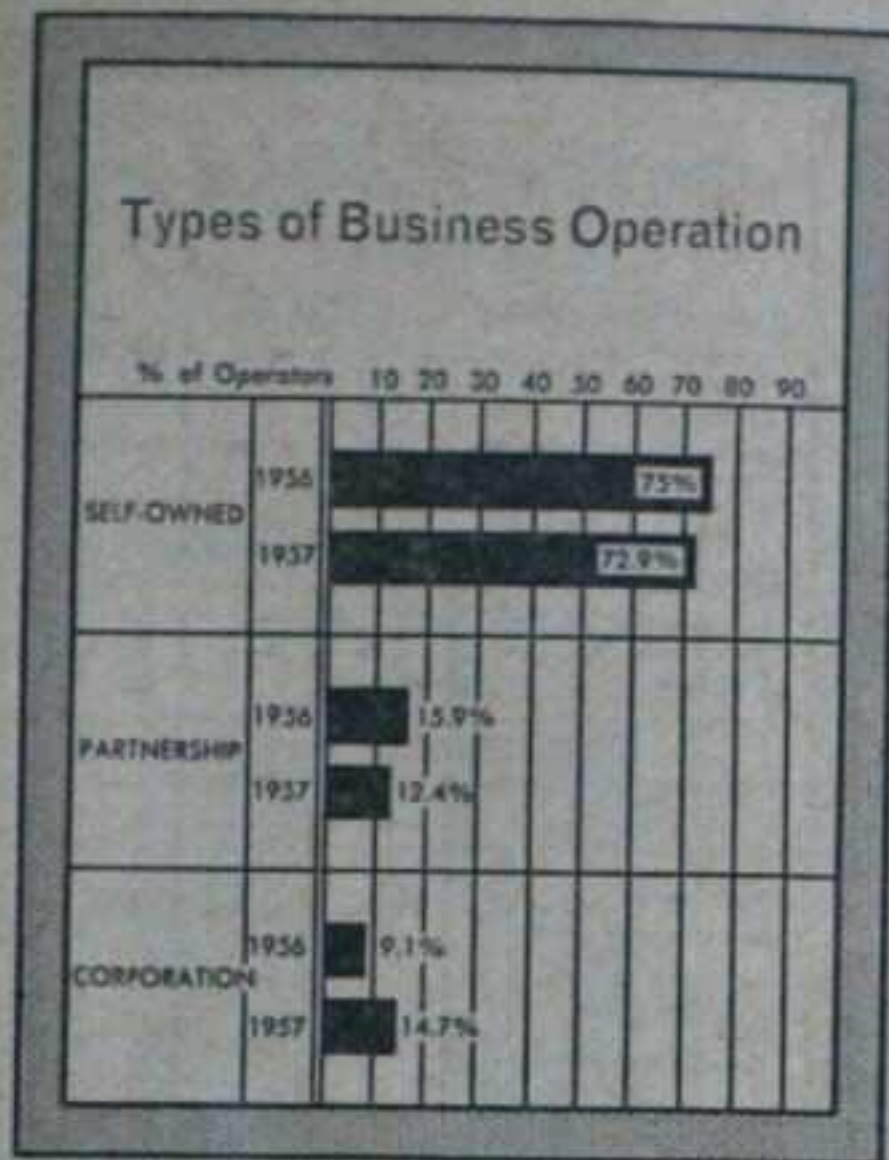


many have some income outside operating

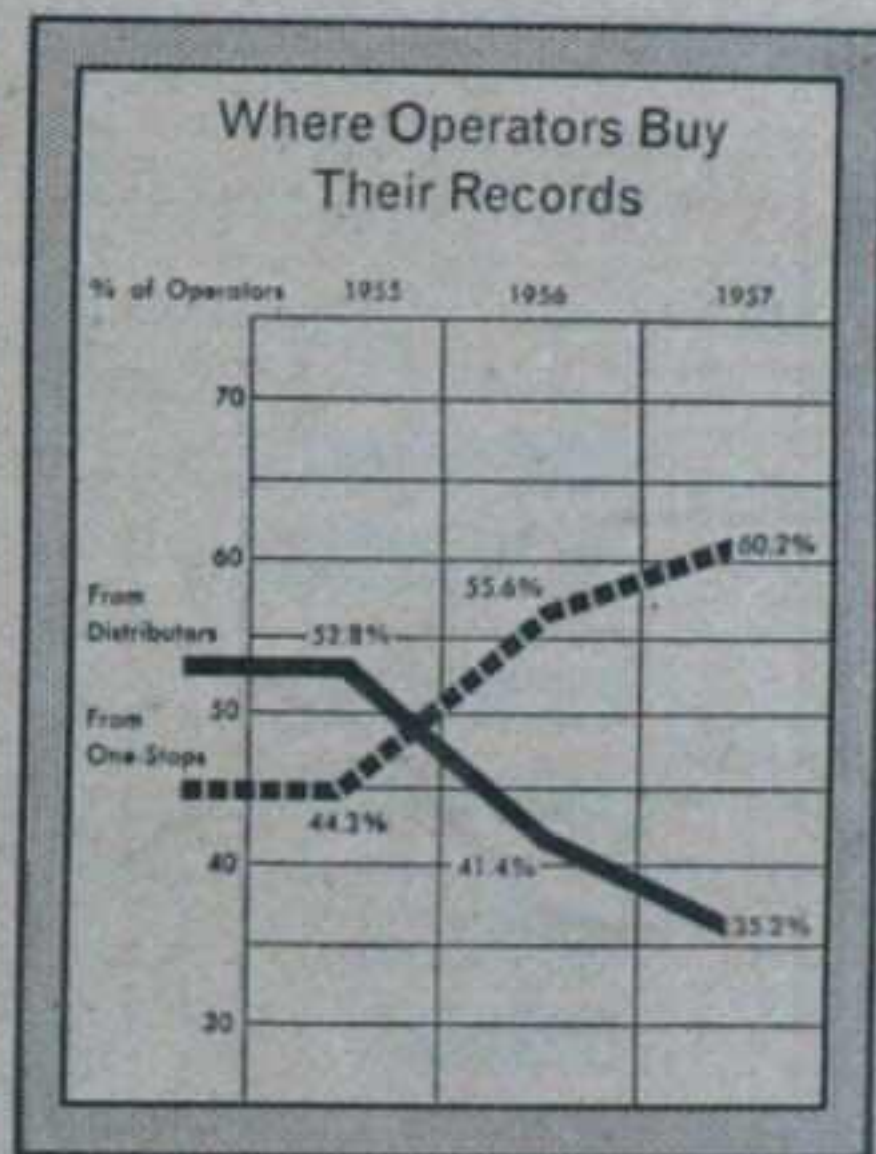
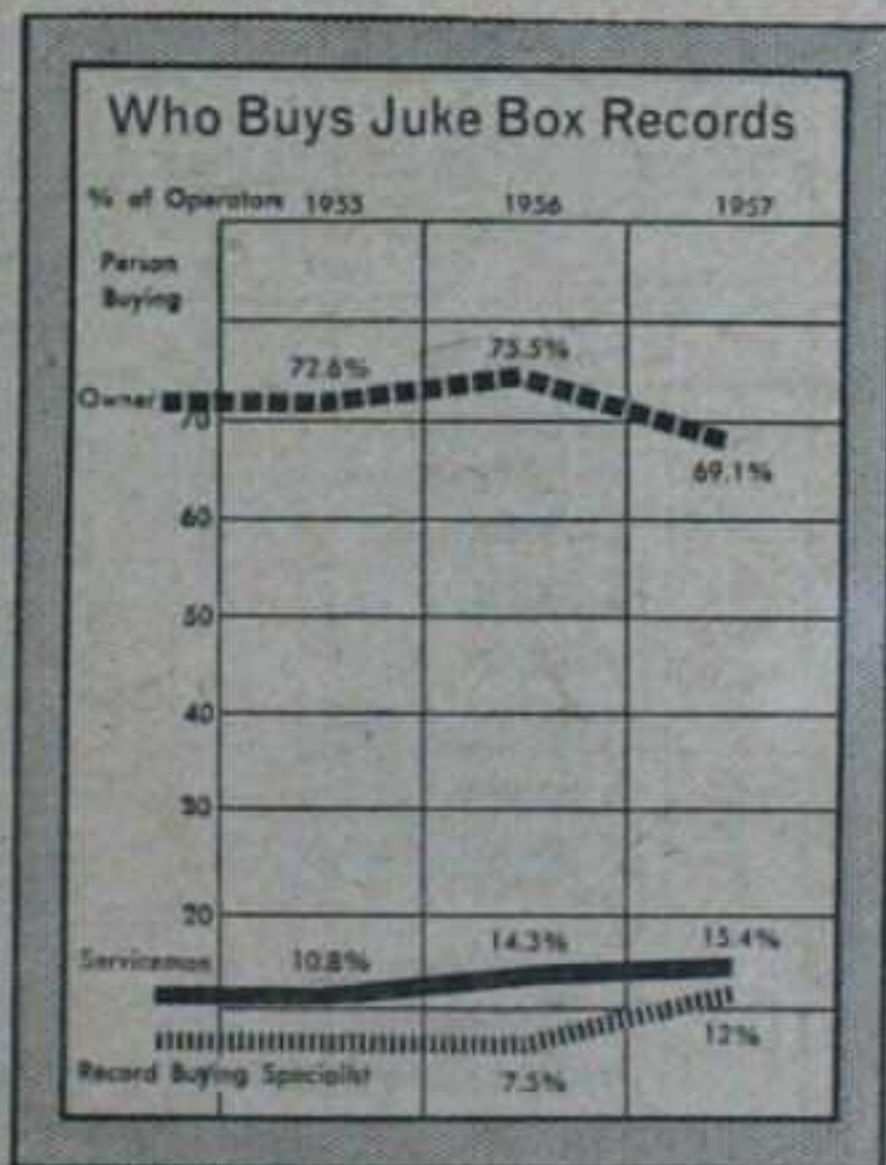


more of them are joining associations

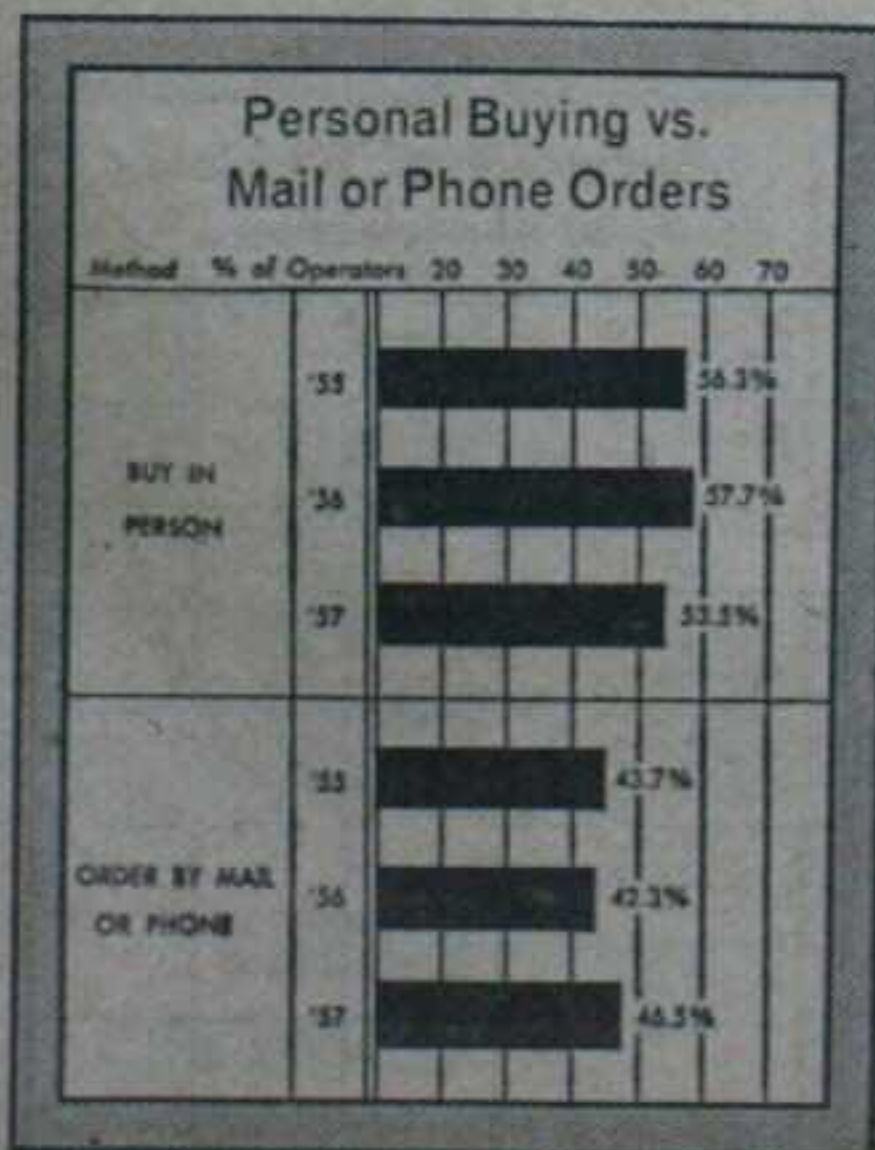
most of them
have self-owned
companies

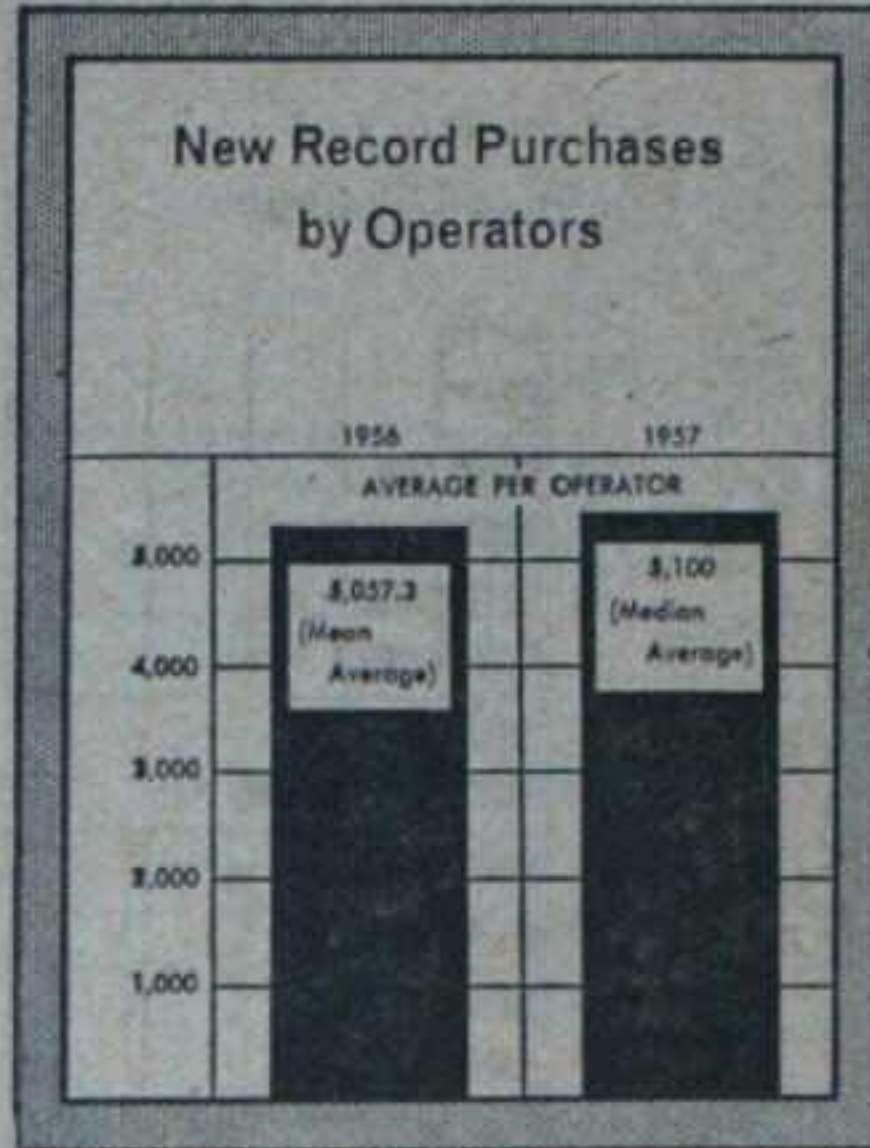
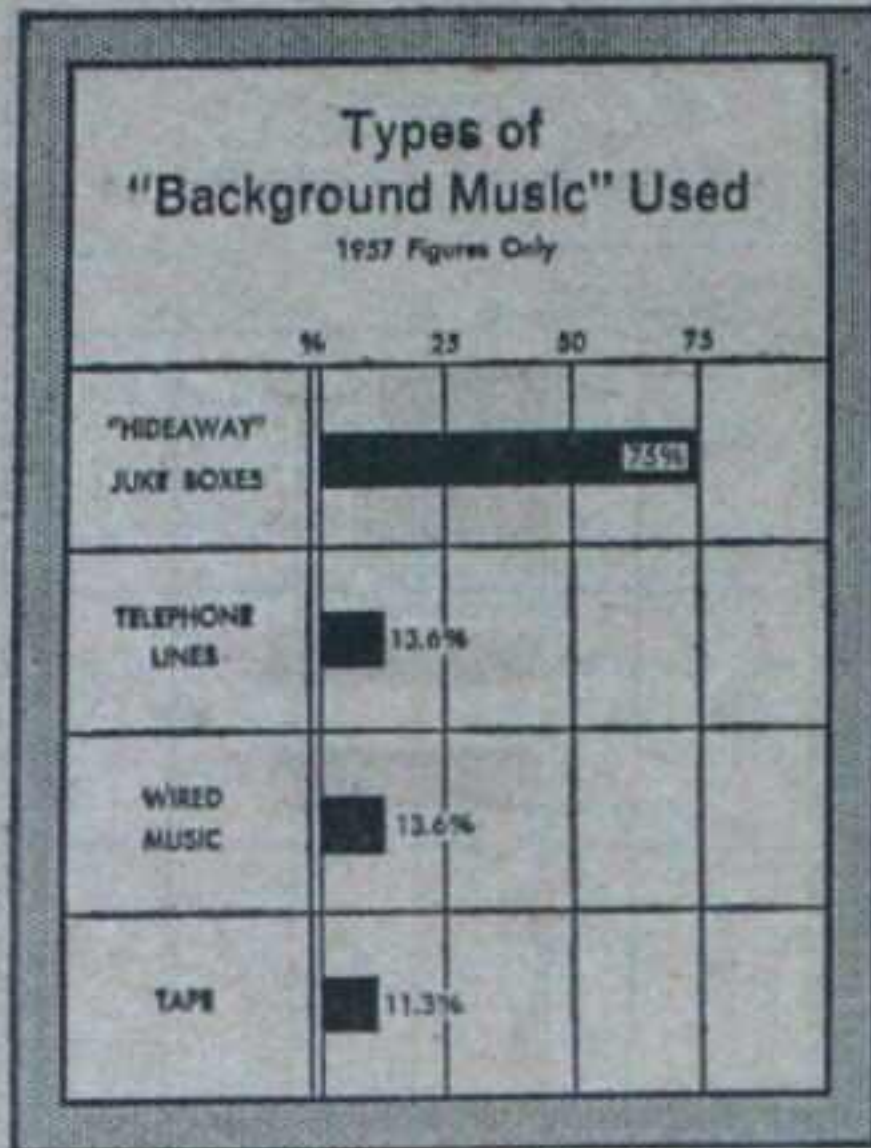


PART 2: RECORD BUYING, PROGRAMMING ANALYSIS

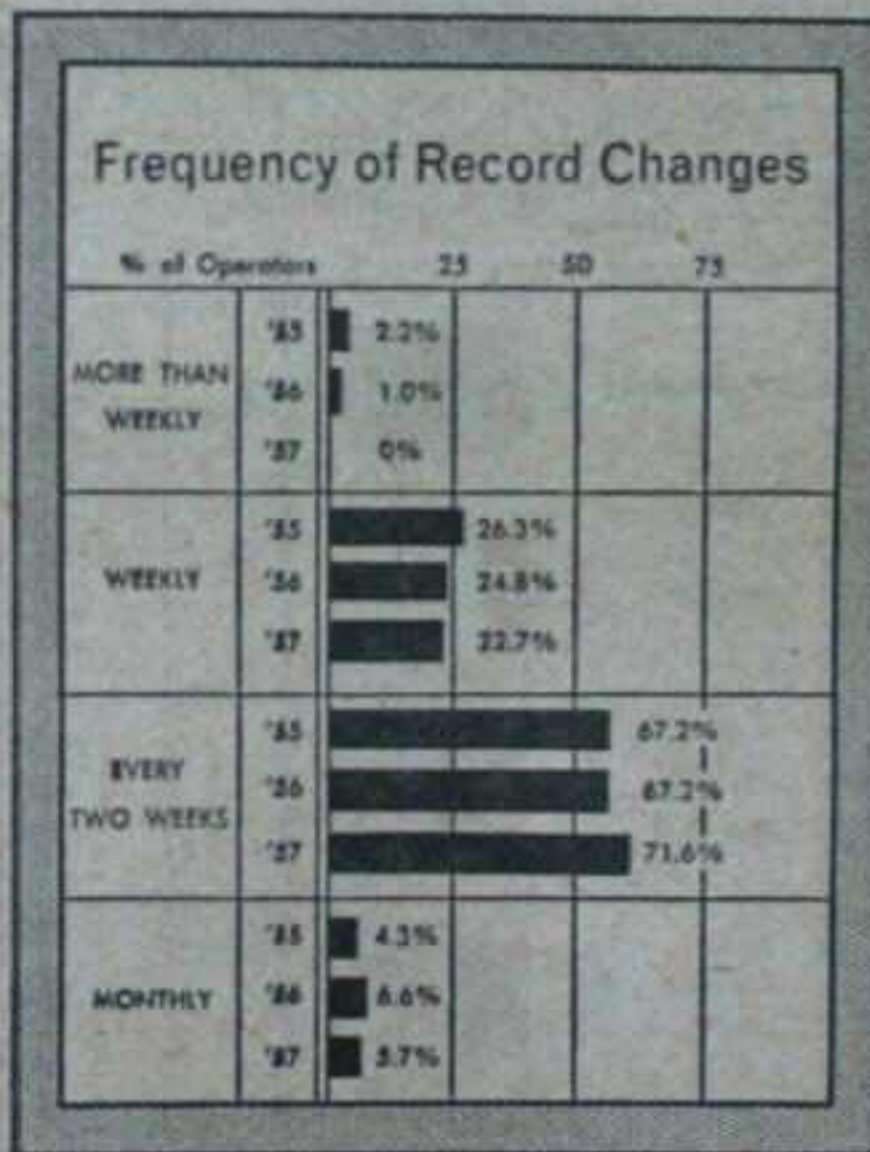
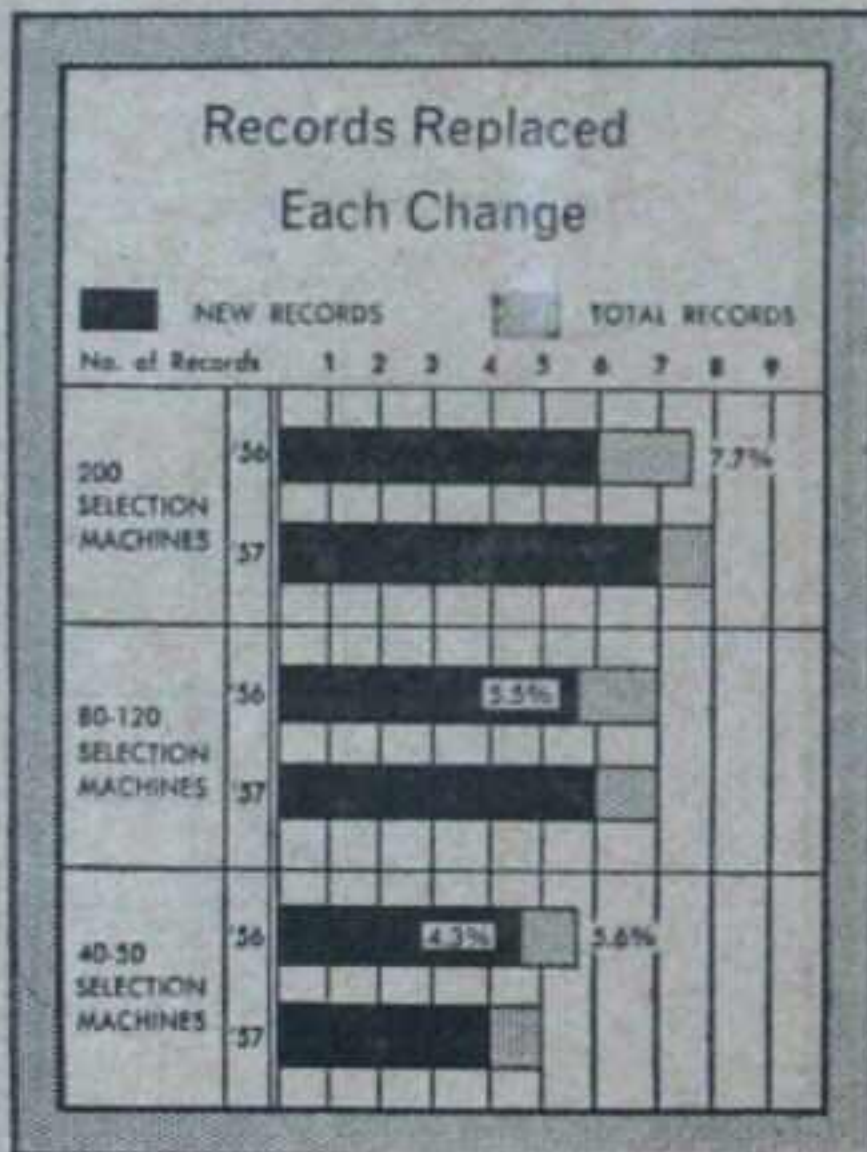


how they
buy most of
their records

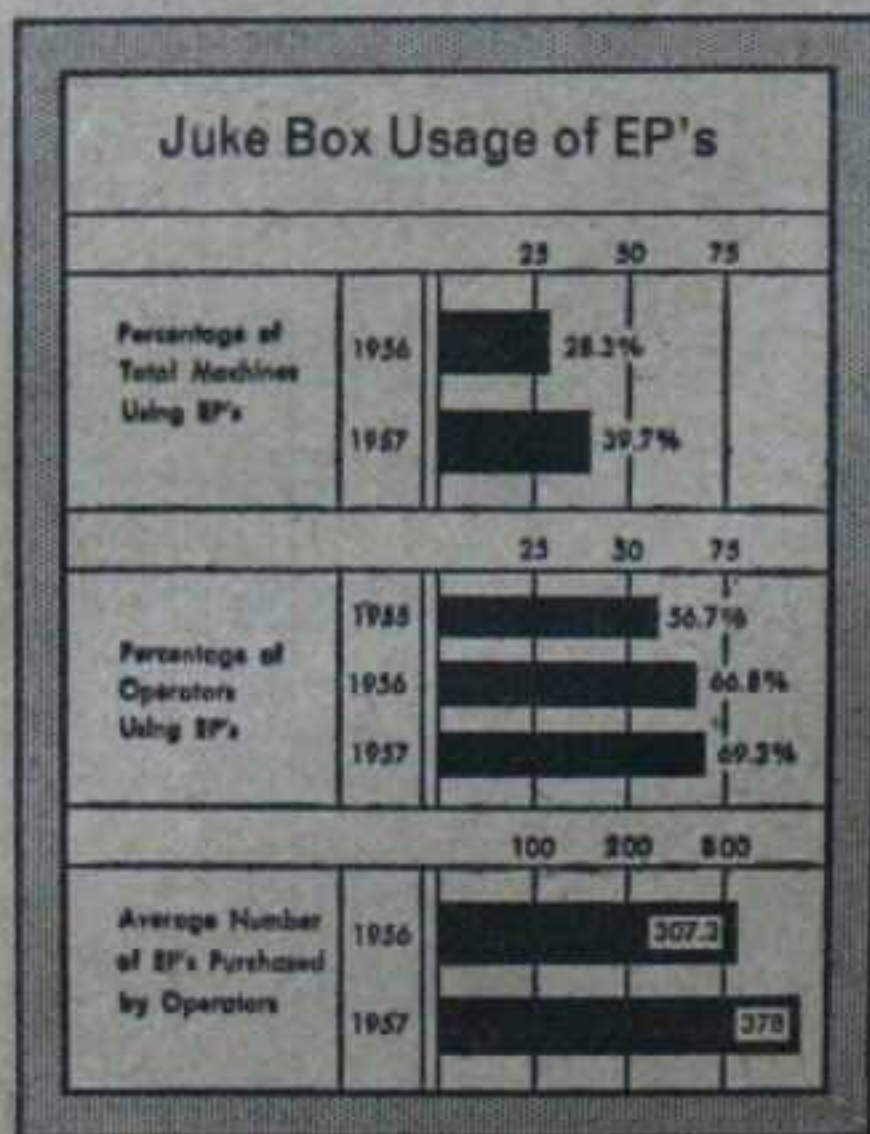
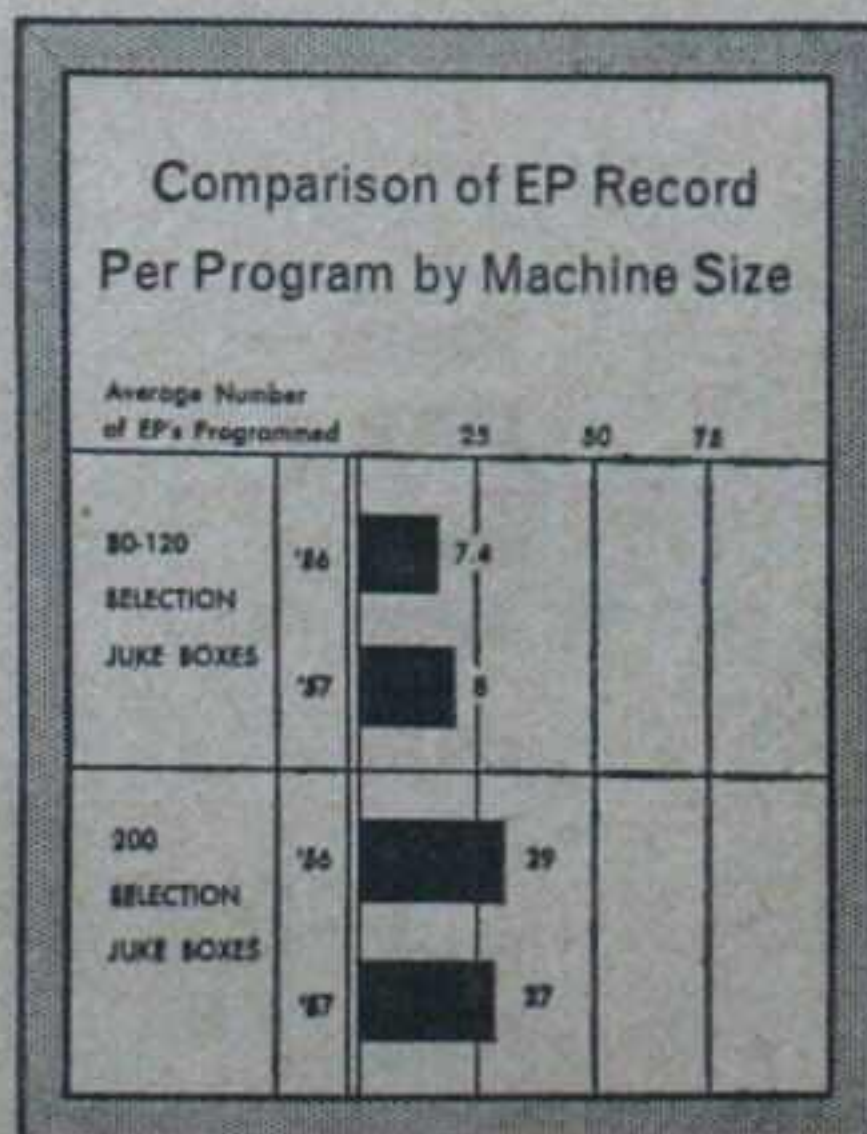




average number of new disks they buy

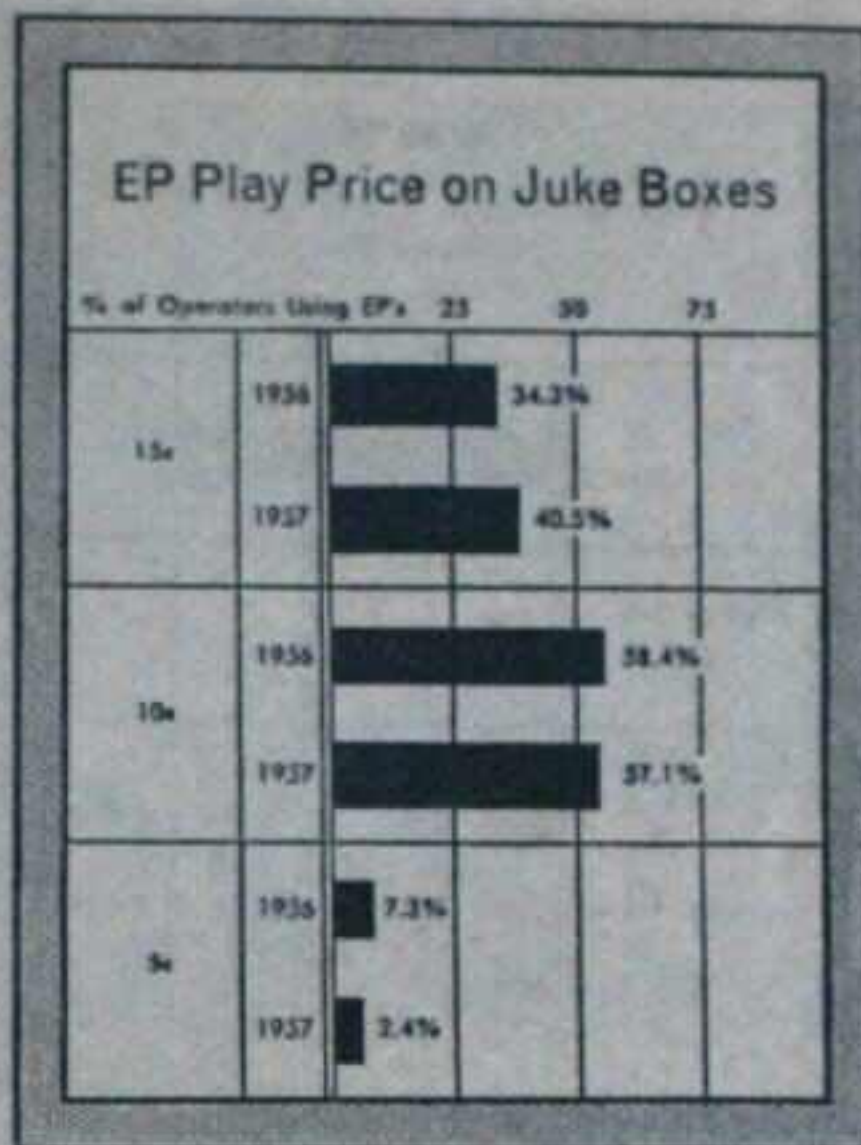


when and how many they change each time

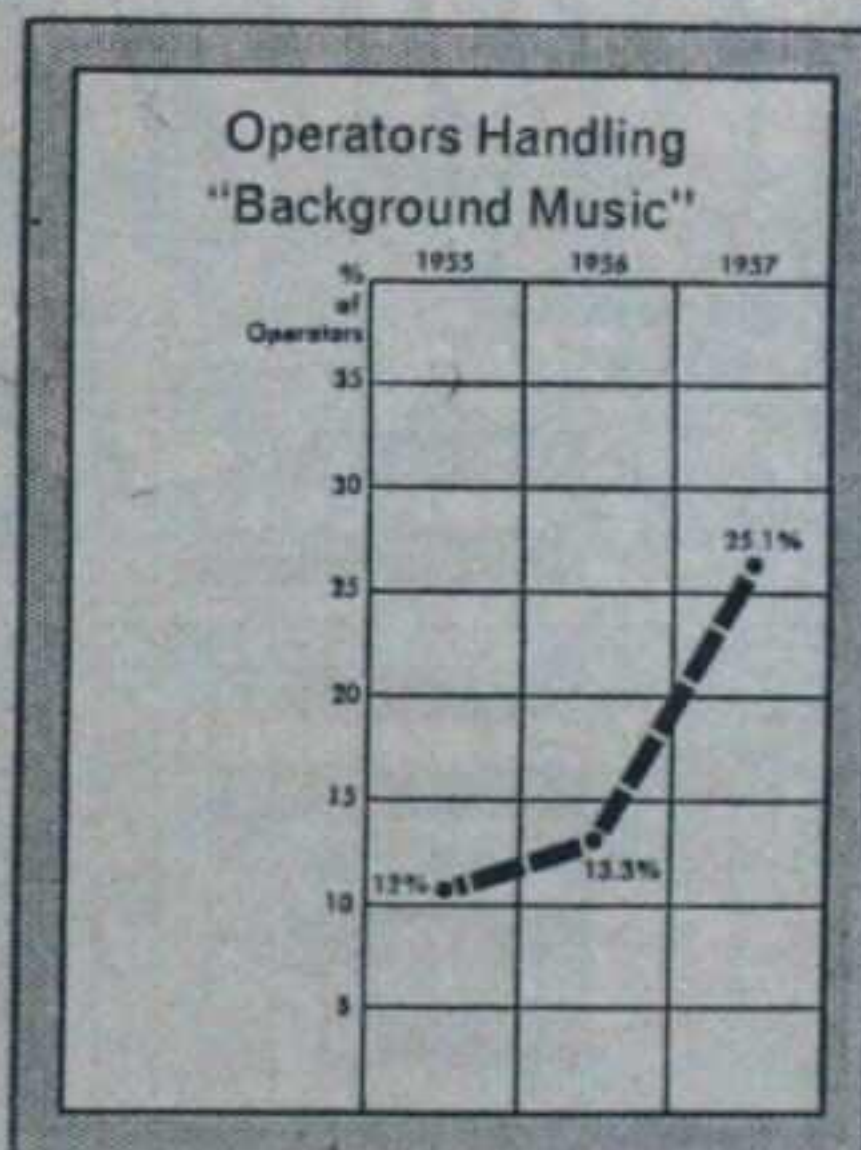
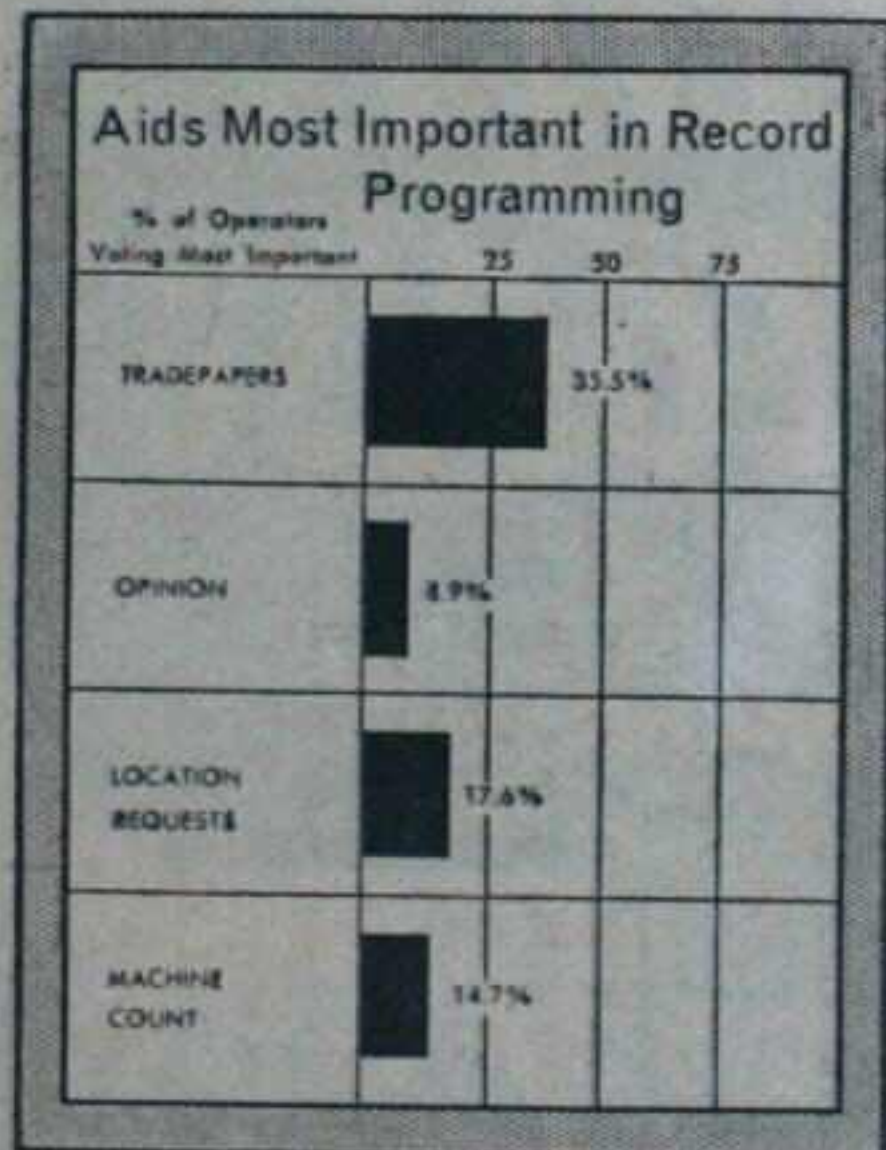


how many ep's they are programming

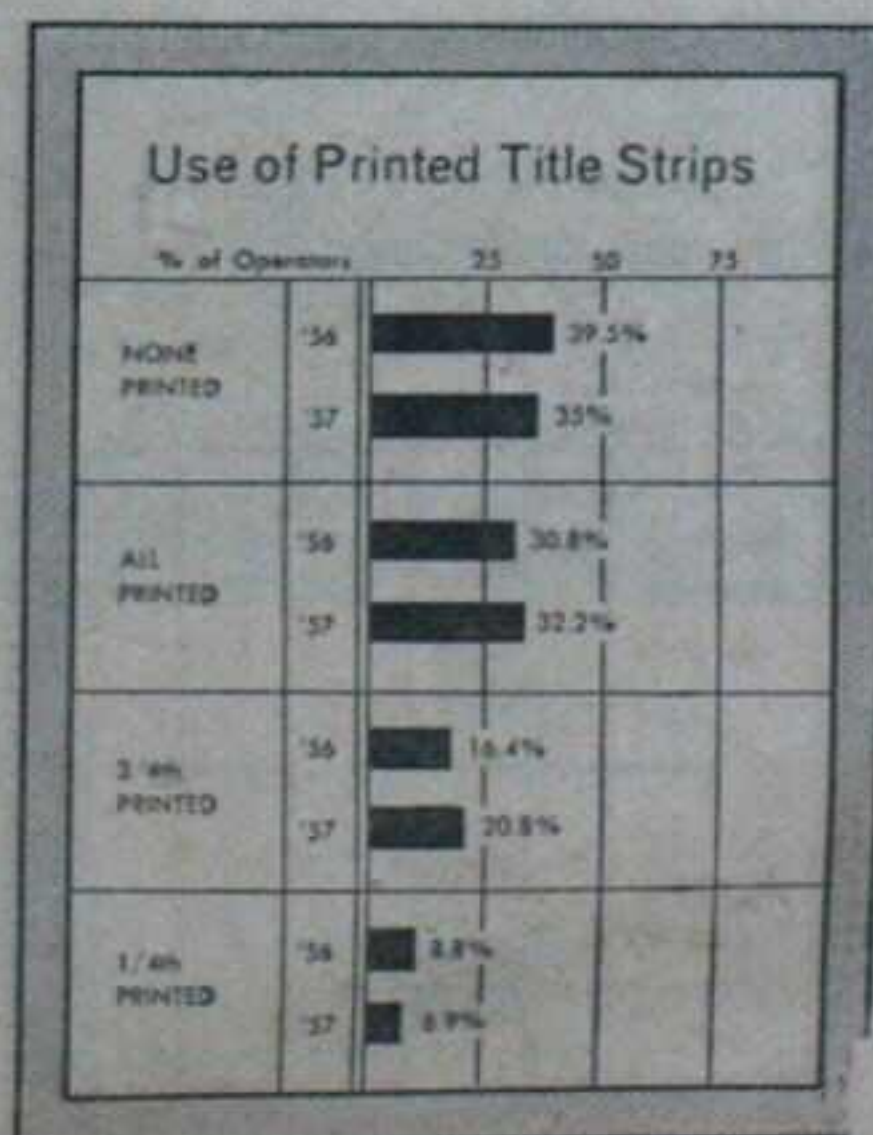
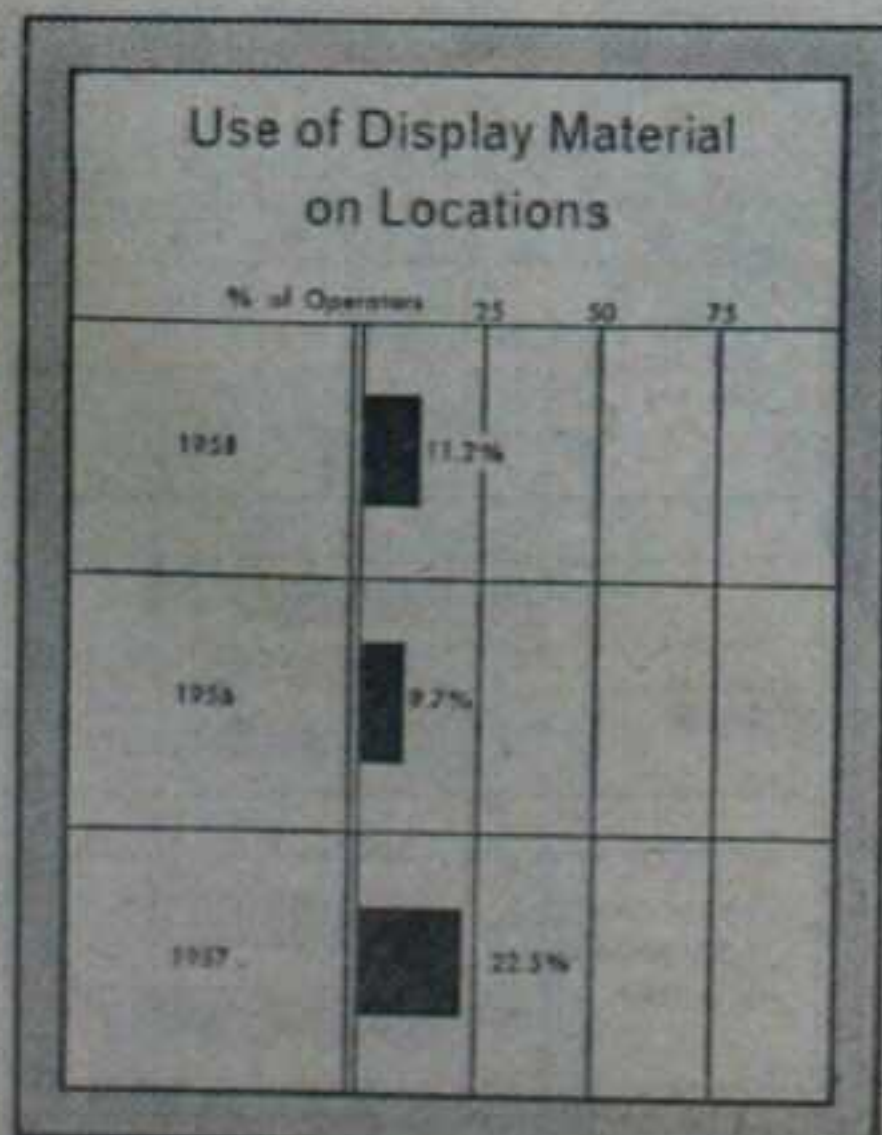
how they
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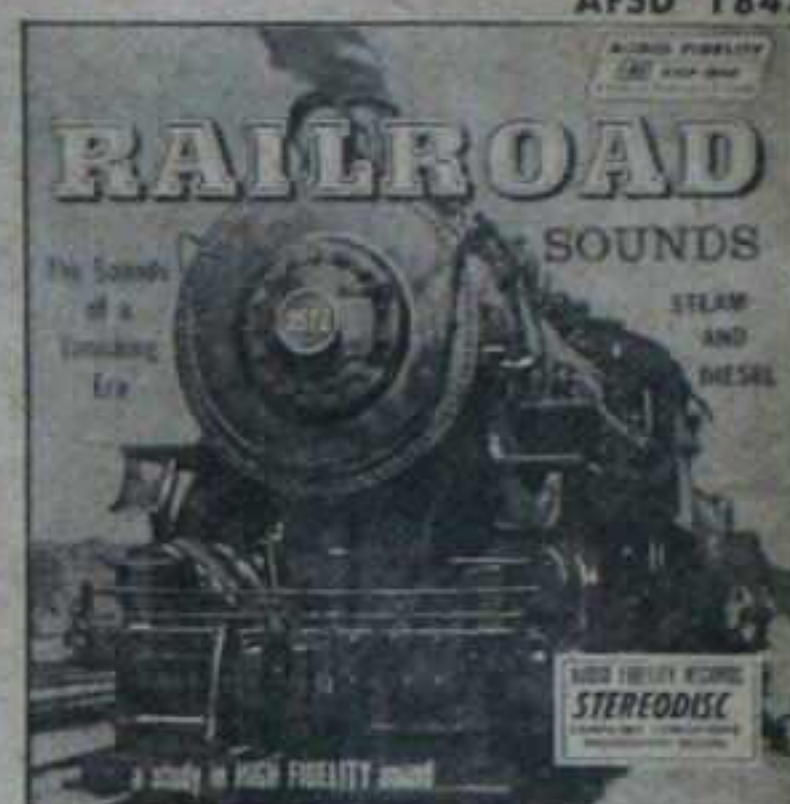
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Operator Tells How He Makes 25% of Gross on Non-Hit Tunes

- Know-how, patience, ambition and pushing tunes are necessary in order to earn top dollars
- Pricing all non-hits at a dime, they are all tunes with well-known artists

By MAURICE BERNSTEIN

IF NON-HIT programming is unsuccessful, it must be blamed on a lack of patience and ambition on the part of the operator.

This is the opinion of Danny Heilicher, head of Advance Music Company, Minneapolis operating firm.

As Heilicher sees it, there are three reasons why some operators are doing poorly with non-hit programming:

1. Non-hits aren't left on the juke box for a long enough time.
2. Non-hits aren't carefully chosen.

3. Operators "lack the ambition" to promote the non-hits with point-of-purchase displays.

Fair Trial

"It appears that a large number of operators are rejecting the non-hits," says Heilicher, "before they give them a fair trial."

He asserts that non-hits "can't possibly be expected to get the number of plays in a one-month period that the top 10 tunes receive. But this is what many operators are expecting."

What does Heilicher consider a "fair trial" period for non-hits?

"I would say that at least six or seven months are necessary to prove the value of non-hit programming."

Heilicher claims that a large number of operators forget, when they reject non-hits, the constant expense necessary to replace short-lived hits.

"I think it's time for a reminder," he says, "that it costs nothing to leave a non-hit on the machine for five or six months."

Heilicher advocates that non-hits can be, over a period of several months, more profitable than hits.

1 Mo. Vs. 6 Mos.

"Let's assume that a hit, over a four-week period, brings in \$10 on a single machine," he says. "The hit tune is of the short-lived variety, we'll say, and has to be replaced after another few weeks. Let us also assume that a non-hit disk purchased at the same time as the hit, and left in the machine for six months, collects \$12 or \$13 in that time."

"Now some operators will argue that the few dollars difference over a six-month period really doesn't matter," says Heilicher, "but they are ignoring the fact

that it has been necessary during those months to replace the hit three or four times. The non-hit is probably good for another six months and has been over this long period a better investment than the hit.

How does Heilicher determine which non-hits will be the best investments since he has no charts to work from?

What to Buy

"I listen to a lot of them myself," he says. "If I like them, I put them on the juke boxes."

Heilicher suggests that in making non-hit selections, operators seek variety and "trust their own musical judgment."

Where time won't allow for a "private screening" Heilicher makes his choices on the basis of "artist integrity and familiarity of the tune."

He says that "it's hard to miss with artists that are well known in their field—whether it's jazz, Latin American, old time or 'mood music.'"

25% Non-Hits

Twenty-five per cent of the disks in Heilicher's neighborhood locations are non-hits. He prices all of them—EP's and 45's—at 10 cents a spin. He claims to have had poor luck with dual pricing and with non-hit programming in transient locations.

"Non-hits, however, never fail to account," he says, "for at least 25 per cent of our total collections."

A leading advocate of point-of-purchase juke box displays, Heilicher feels that it is not enough to program non-hits.

"If they're going to really pay off, they have to be pushed."

P-O-P Displays

The first local operator to make use of P-O-P items (The Billboard, January 13), he has been experimenting with an 'Artist of the Month' promotion in several locations, where he has displayed several EP jackets of a particular artist, with about a dozen selections by that artist on the juke-box.

Among the featured artists have been Stan Kenton, Ella Fitzgerald and Minneapolis Dixieland star "Doc" Evans.

"It takes extra effort to use P-O-P displays," says Heilicher, "and that's what's keeping many operators from employing them."

He feels that operators who are doing poorly on non-hit collections, and won't try P-O-P promotion "merely lack ambition."

"From our own experiences I can guarantee," he says, "that well-chosen non-hits, promoted with point-of-purchase displays can mean a large increase in profit."

Program by The Beat: Op

"THE beat is what counts," says Frank Gill, a Los Angeles operator who handles a number of juke boxes in Mexican spots for William Leuenhangen.

During the years that he has serviced such spots, Gill has not formulated any set system for picking the hits. He generally uses five American records (top pop tunes) at least per machine

Changes No-Hits Weekly for Top \$

- Op finds old favorites still pack a wallop
- Programs four or five each week on each stop

THE juke box operator who leaves non-hit records out of his programming is making a serious mistake, reports Jack Arnold, president of American Amusement Company, of Aurora, Colo.

While non-hits are certainly a long way from the backbone of Arnold's route income, they are a very important and absolutely essential part of it—to the point that Arnold schedules a new batch of non-hits on all of his locations at least once per week.

15 Plays

For the first week, the average spins will amount to 15 plays, usually dwindling slightly for the second week and dropping down to five per week at the end of the month.

Because this is the sort of average which the routes have accomplished consistently, Arnold short-cuts the profit by installing four or five new non-hit records every week, on every juke box, extracting maximum play from each, and then repeating the cycle all over again the following week.

Non-Hits "Musts"

Ordinary common sense should be enough to warrant the operator in programming plenty of non-hits, particularly where the favorites of two years ago, three years ago, and 10 years ago are concerned, Arnold points out. "I like to think of myself as an average adult of middle age," he said. "Naturally, I enjoy a little rock and roll and rhythm. At the same time, however, I like to hear the favorites which I remember back a few years, and I would cheerfully part with a few dimes to hear them during an evening hour."

"That's the basis we go on; the fact that there is always a percentage of older adults in any tavern or restaurant location who are less interested in whether a disk on the phonograph is on the hit parade at the moment, than they are in soothing, pleasant bit of music which they have always enjoyed hearing," he says.

Planning

In planning his non-hits, it is difficult to set down a specific formula, Arnold indicated. For example, he pointed out, where he experimented with a combination split down the middle 50-50 on vocals and instrumentals, he found that the play for both types of non-hit old favorites was just about equal. The customer doesn't care whether it is a song, or strictly instrumental music, and consequently, he picks his non-hits on their titles and previous popularity, irrespective of the artist, the orchestra, and similar consideration.

One of the better features of the use of non-hit records is their

to take care of those who may want them. The remainder of the machine will be filled with tunes and, in many cases, artists, whose names crop up only now and then in public preference but who are good money-makers for their respective recording companies.

(Continued on page 68)

universality where appeal is concerned, according to the Colorado operator. Experience has taught him that the same "old stand-bys," spotted on 20 machines, for example, will show very close to the same amount of play since there are always enough adults who enjoy nostalgic tunes to keep the disks spinning. This is particularly true of the music which hit its top popularity two years ago, not old enough to be listed as an "old favorite" but still well remembered and appreciated by the player.

Among the consistently valuable non-hits are records by Glenn Miller, older Margaret Whiting songs, some of Eddie Howard's top numbers.

During January, February and March, typical numbers which showed a continuing degree of popularity for all locations included "Long Ago and Far Away," by Margaret Whiting; "Stardust," by the Boston Pops Orchestra; "Cocoanut Grove," by Harry Owens; "Careless," by Eddie Howard; "Tenderly," by Rosemary Clooney, and the two perennial Glenn Miller favorites "Moonlight Serenade" and "Sunrise Serenade."

"I can't be too specific as to what will make a steadily playing old favorite," it was pointed out. "But one certainty is that so long as the number was popular a few years back, it will show a steady, profitable play in almost all locations."

15¢, 2 for 25¢

American Amusement Company programs its non-hits in both EP's and singles, the usual rate 15 cents or 2 for 25 cents where each is concerned. A chart for a typical week shows five record changes on the half of the machine, and six on the other half, about 25 per cent of the total new records added in the non-hit category being EP's.

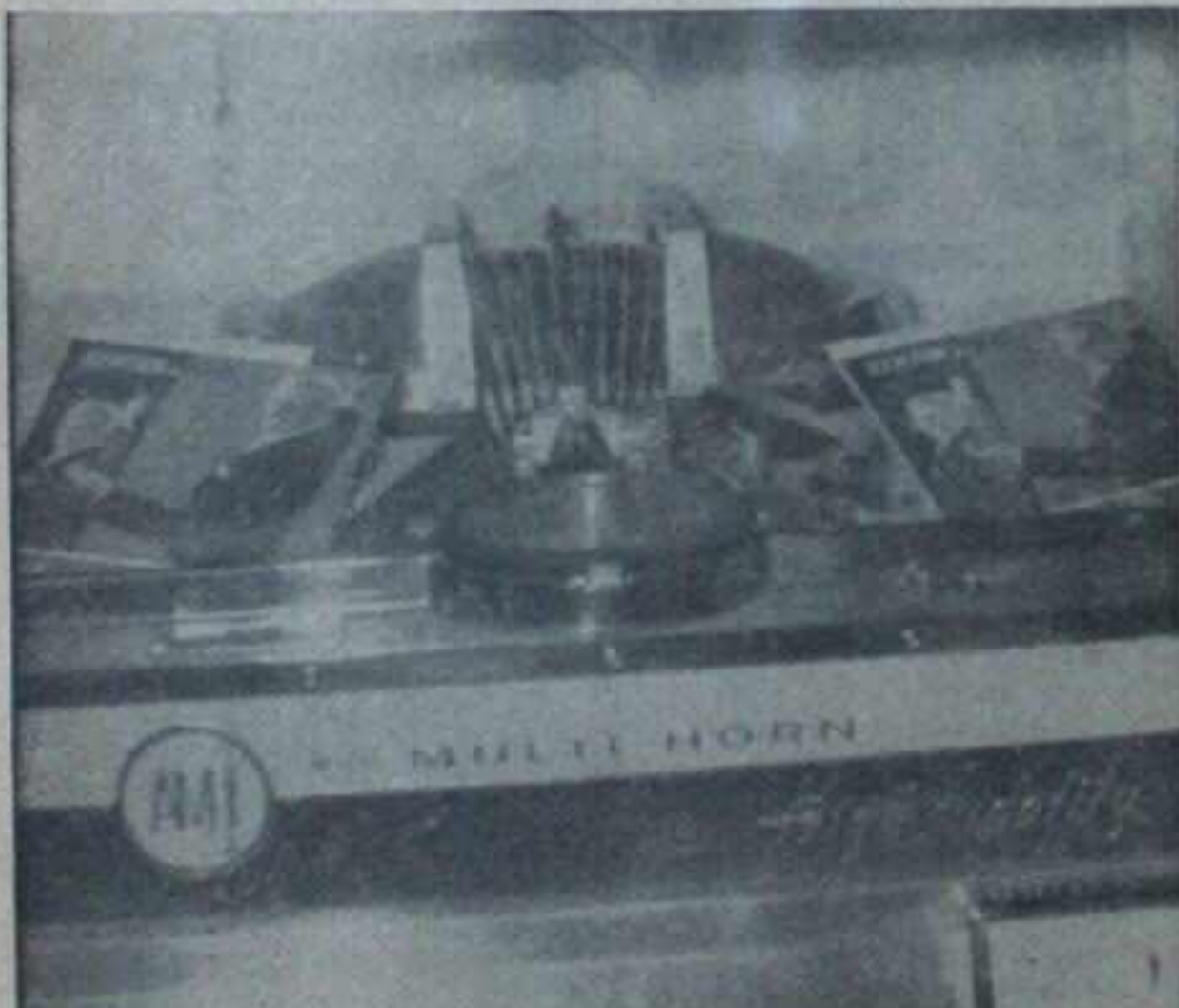
Arnold is guided not by the type of record, but the melody itself in spotting these records, and never hesitates to add EP's at 85 cents where he thinks that the number involved is better presented on the EP than a 60-65-cent 45 r.p.m. single.

"The important thing is that we give everybody in the location music to appeal to their," Arnold said. "Of course, we always have the top 20 hits, possibly even 40 hits, plenty of rock and roll, jazz, novelty numbers, Westerns, a touch of hillbilly music, and plenty of old favorites."

'Not for Space'

"The non-hits interspersed in between are not there just to occupy space. They are the results of careful planning by our programming expert, and they have often made the difference between a moderate profitable location and a thoroughly profitable one."

Arnold, incidentally, altho his base of operations is the Aurora suburb to the east of Denver, is president of the Colorado Music Merchants Association, a State-wide group with headquarters in Denver. Out regularly investigating all facets of the juke box industry, Arnold has found that operators who overlook the non-hits categories are actually losing money by doing so.



EP album covers are positioned inside the cabinet to attract the eye by Danny Heilicher head of Advance Music Company of Minneapolis.



DISPLAY ADVOCATE Heilicher experiments with "Artist of the Month" display positioned on top of juke box. Display features EP album covers of an artist with a dozen selections of the artist on the machine.

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EXTENDED SPLIT EXTENDED

Range of Op Reaction to EP's Is Wide, Wide, Wide

- Motor City operators' views on these disks are good example of division of opinion about them
- One thing all agree on: The records are causing experimentation which shows not all patrons like one type of music

By HAL REVES

OPERATOR experience with extended play records is highly diversified in the Detroit area, ranging from poor to excellent.

The need for careful study of location tastes and for intelligent programming are necessary conclusions to draw from a survey of the Motor City.

One conclusion appears certain: Operators who do program carefully tend to find that revenue from EP's is relatively consistent—and very welcome in view of the comparatively low turnover in replacements—when the locations are properly selected.

EP Use

Virtually all large operators appear to have EP's on at least some of their machines. A few small operators do not use any. One operator reports more EP tunes (not records) than singles on his machines.

The Detroit picture is best presented in a few typical capsule case histories of operating routes.

One of the oldest active operators in years of experience, Anthony Sirocuse of Circle Music Company, Dearborn, who has been in the automatic music business since the mechanical piano days of 1921, is using EP's on all his units equipped for dual pricing, but is not happy about them.

"My experience is that they are not doing so well. People seem to absorb about 10 or 12 tunes at any one time—the most popular—and the rest have only a moderate play. When you are dealing with EP's, the numbers do not seem to be as popular," so he considers the play unsatisfactory.

Sirocuse points to what he terms another flaw in the appeal of these disks: "Even if you had popular numbers on EP's, it seems that in order to play the number the customer likes, he has to play another that he doesn't care for. In my opinion the dual records or EP's do not go as well for that reason. People prefer to pick a record they like, themselves."

40 Per 200

Operating policy statistics constitute a significant pattern, varying from firm to firm as disclosed by this survey. Circle Music uses about 40 EP's on a 200-selection unit, changing a section of them about once a month, rather than weekly as on other records. In dime play locations, they typically offer EP's for 15 cents, while in nickel locations, EP's are offered at a dime.

The survey disclosed that no operators are prepared to furnish a list of actual programming used. Few, if any, appear to maintain a central office record of what they have placed on the machines specifically, and most appear to tailor the individual machine to its location, so that

there is marked divergence within the same route. The full experience and know-how of the individual serviceman or collector are brought into play in deciding what will go in but a written accounting is rarely maintained in a form that proved adaptable for statistical purposes.

Few EP's

"We have very few EP's on, and the few we have don't get play, except in a very few locations," is the discouraging report of Frank Alluvot, head of Frank's Music, one of the largest operations in Detroit.

"When you put EP's on machines, you lose sight of the fact people want the chance of selection, which is the greatest thing in automatic phonographs."

He likewise stressed that "People don't want you to give them anything, they want to buy what they want"—and hence do not care much for the second number given on EP's.

Alluvot now has EP's on about 15 per cent of his machines, but in the past six months has simply quit buying models that use EP's. The pricing pattern varies—he has tried offering EP's at a dime in nickel juke box locations, and has also tried a "nickel straight across the board," including EP's. In other locations, offering pop tunes at a dime or three for a quarter, he offers EP's at 15 cents or two for a quarter. Results from all are reported unsatisfactory generally.

2 to 3 Per Week

Frank's Music typically changes two to three EP's a week on machines having them. Some EP records stay six months, and the average is about every month—"EP's are supposed to be standards," Alluvot notes. On a 100-play machine, they will have five to six EP's, and on a 200-play model, about eight to 10.

Moss Music Company has EP's on all its newer machines—about half the route at present. Pricing varies according to the machine and location, including the variety of two for 15 cents, four for a quarter, and a straight dime.

EP's are changed every week or two, according to service requirements, but certain records, such as standards, that location owners request to have left on are, of course, retained indefinitely. At least one column (20 sides) of EP's is used on a 100-selection machine, while 30 to 40 will be used on a good 200-selection location.

No special separate programming is used, Erwin B. Moss says, on the EP's—basically the hit numbers are in the first two columns, mixing the EP's and pops together. No two locations are alike, and preferences vary even in locations across the street from one another.

Actual numbers used are governed largely by requests

from locations, says Moss—"Anything that is good and we think will take in money, we put on the machines."

Long Range View

Some of the unfavorable attitude toward EP's may result from the point of view. Play over a given period of time may seem discouragingly small, but over a long haul it may prove a quite profitable investment, suggests Fred Rossie of Western Sound Distributing Company. He points out the advantages of the standard numbers typical of EP's in their longevity:

"A hit tune will get 10 times as much as a standard. But you can take a standard off and bring it back six months later. A standard is a permanent investment."

"The person who plays standards doesn't play hit tunes; and the person who plays hit tunes won't play standards."

He cautions that "You can't leave too many hit tunes on the machine, because then you lose play from those who want standards—if they see too many hit tunes on, they walk away—and the standards are the backbone of the business."

Avon Music Company, operated by Harvey Dickens, uses EP's extensively, especially on the 200-selection models. All are offered at a dime or three for a quarter, with regular records typically at a dime on the same machines. The same price for EP's is also used on a number of units which offer regular records at a nickel or six for a quarter.

Number Varies

The number of EP's to a machine will vary—there is no set formula. Nor is there any rule for frequency of changing EP's. Because it is expensive to change them—because of the investment—Dickens likes to keep them out quite a while. "We don't change the EP's around much on the big 200-selection machines—they last a long time, because they tend to be old favorites, classical music," and plenty of people like to play them time and again.

Another large operation, the Bush Music Company, has EP's on about 70 per cent of their juke boxes—all 200-selection machines. The number per machine varies according to the collector and the location. Again, there is no formula that can be averaged. Some EP's are changed at least every two weeks, but many stay on a long time. EP's are replaced on the average about one-third as often as pops. They are usually sold at a dime straight, or 15 cents in dime locations.

Partner Linden F. Bush likes to program EP's because they help play. On programming, the EP's tend to be divided into the categories on the machine—typically in standards and in western music.

Tune By Artist

Bush has an unusual programming technique, which may be studied best in a typical location using considerable pop music, like Sinatra or Nat King Cole. Here

he takes disks by the same artist, which may often include the same tunes on regular and EP records, and places them together. The disks are combined according to the artist, or perhaps grouped for the music from a complete show. Thus the patron who likes Sinatra will be able to find all Sinatra numbers together in one place on the board. This appears to encourage repeat play on the machine, by well-subdivided—categorical programming, rather than simply grouping EP's by themselves. The stress is on the content, the music, rather than the mechanical process of recording.

EP's: Money-maker

One operator who goes all out for EP's as money makers is John Sullivan, head of Sullivan Music. (See separate article.) "You'll find operators saying they (EP's) are lying there dead. Of course, you'll find some like that. Maybe out of 25 machines I'll find two or three where there is not much action on EP's—mostly the straight kid spots. But there are more plays on EP's than on single records—per record—in the top bars and cocktail lounges. Anybody who has a nice quality lounge finds that the EP's outplay the pop tunes," declares Sullivan.

He started operating his own route two and a half years ago, after being in the business with another firm for several years. Today he is operating 25 machines of his own, and about 50 for another firm—it is primarily on his own investment, consisting of newer machines, that he bases his vast enthusiasm for the profitability of EP's.

Sullivan started building his own route just about the time EP's came out, and has stuck with them ever since. He initially invested the sizable sum of about \$79 for records on each of the 25 machines—this included \$36 for EP's—or 40 records at 90 cents each, which is his operating standard for 200-selection machines, as used in nearly all his own locations.

This means that he is offering 80 selections, or a total of 160 tunes (since each EP has two), while the 60 regular records offer only 120 pop tunes—a proportion that surprises many operators. Conditions vary somewhat on the route he operates for another firm, which has a number of older units, but they are generally being brought toward this standard as new equipment is purchased.

10¢ or 15¢

On 80 percent of his own locations, Sullivan is offering EP's at either a dime or 15 cents, according to the location, on machines that offer regular records at a dime. On the small remainder of his route, he has been using nickel play, and, on special request, has placed EP's. However, his program is to convert these few locations to 200-selection units with dime play within a month.

Sullivan does a lot of switching of records to keep the records of his machines up to standard—and assuring their profit-producing appeal. He does not keep detailed programming records, but notes that the operator must carefully study his location, and play his numbers on the machine carefully selected according to each spot.

"Almost every location you have is different," he stresses. In places where an older crowd

A BIG GAP

Ops Differ Much on EP's

- Distrib estimates on how many use them vary widely
- Boosters charge 15c, two for 25c and use many

ESTIMATES of the extent to which extended play records are used in the Los Angeles area vary widely.

Two of four phonograph distributors say approximately 10 per cent of the operators are using the system; a third 40 to 50 per cent and the fourth 60 per cent.

A check among operators showed that some are still following the line of least resistance with EP's by putting them on their machines without benefit of the extra money they are designed to bring.

Operators using the system, however, are sold on the idea. Among these is Jack Gutshall, who operates in the Corona area.

George Mahlom, general manager of Minthorne Music, Seeburg distributor, estimates that 60 per cent of the new machines sold are being used by operators to promote EP's at the higher price. This company has been promoting this feature of the product for months with displays on the sales floor and bulletin boards showing results of the operation. Mahlom, like the other distributors, did not disclose the number of new machines sold.

Dual Pricing

Al Silberman, sales manager at Associated Distributors, Inc., Wurlitzer representative, said that from 40 to 50 per cent of the new machines sold are set for dual pricing (records at 15 cents each, two-for-a-quarter rate).

At Badger Sales Company, AMI distributor, and Paul A. Laymon, Inc., Rock-Ola distributor, the number of new machines that will have the EP set-up was said by Marshall Ames and Jimmy Wilkins respectively to be "about 10 per cent." Ames gave the estimate more leverage by tossing in "maybe 15 per cent."

In San Bernardino, still pretty much of a nickel town, EP's in some places are 10 cents, three for a quarter.

At the operator level, Gutshall, however, is an enthusiastic user of the EP's and at 15 cents or two for a quarter. He operates on a dime, three for a quarter on

(Continued on page 90)

gathers, for instance, the trend will be for more Glenn Miller and Tommy Dorsey numbers—by "older," he means people who were growing up in the thirties when these bands were achieving their fame.

With this number—80 selections—on a machine, he changes from one to three records every two weeks on the average. When a good number on EP comes out, he puts it on his machine. Some disks are likely to remain on for two years.

"Anybody that is in their right mind will swing over to EP's," Sullivan concludes enthusiastically. "Buy 40 EP's and put them on a machine in a new location—and you don't have to touch them for five months. It's a good investment."

Many Hits or Many Oldies: Both Pay

EDWARD H. NEWELL, owner of Ormatt Amusement Company of Memphis, conducts on his music route one of the top programming systems that pays among the biggest dividends in this area by keeping right up to the minute with late hits and taking advantage of the "old standard" crowd in his programming.

The late hits in Memphis are mostly rock 'n' roll or in the rockabilly school, perhaps from the influence still of rock 'n' king Elvis Presley, whose home is Memphis.

Memphis thru Sun Record Company and OJ Record Company and other independent labels which seem to be only beginning has also produced many another recording favorite.



MECHANICAL WIZARD. Jack Canipe Jr. is the mechanical wizard who can keep any coin-operated machine running. He's associated with Edward H. Newell, owner of Ormatt Amusement Company. Canipe is also a partner with Newell in a phonograph distributing company.

All these records, if they hit locally, Newell has to get on his 100-machine route. But more than that, he has to program on an individual basis for each location according to the type it is—and he is careful to do just that. His many years in the business have proven to him that if you don't you'll lose not only business but perhaps the location to competition.

For example, in one nice, quiet restaurant frequented almost exclusively by the older crowd of people who like to dine on good food in a pleasant, quiet atmosphere, Newell has programmed

predominantly old favorites, some current hits and even some opera records.

Three Rules

He programs by three standards—the latest hits at the top spots frequented by the young crowd from 16 to 26, which is the big group which makes hits. Second—by requests of the location. Third—a sprinkling of old standards he knows will go well with any pre-war or wartime age group who were courting then, or were married about then—that group now generally in their mid or late thirties.

Newell to run his route has two route men, Wallace Reasons, superintendent, and Howard Price. He has a chief mechanic, Jack Canipe Jr., also affiliated with him in a juke box distributorship as vice-president, and Eugene Buck, mechanic.

Reasons is up on all records, along with Newell. Reasons does the record buying once a week. Newell and Reasons both emphasize that they don't put a record on a top box unless it has hit good locally and they know it is going to be a hit.

Critical Audience

The Memphis juke box crowd has developed into an expert critical audience on which hit records can be judged. Newell says music operators have found that if the tune hits here—and hit tunes are on top of the popular favorites here usually about six weeks before they hit in other sections as a rule—it will hit in other sections.

So Newell and Reasons determine hit tunes for their boxes by 1) on tunes already on the box, by number of plays on the meter, 2) listening to the radio and 3) local top 40 charts.

When Reasons buys hit records, he puts them on the teen spots where they are in demand. He programs them according to category in the title strip section as closely as they can. As all music operators know, many tunes could be under two or more different labels.

He puts the top hits on the left and works to the right on the strip board. He removes the record which has the least number of plays according to the play meter.



OPERATING STAFF. Edward H. Newell, seated, with his employees. Left to right, standing behind Newell, are Wallace Reasons, route superintendent; Howard Price, routeman, and Eugene Buck, mechanic.

Newell has 104-record and 200-record machines on his route. He buys 99 per cent 45 singles and one per cent EP's. The EP buying is often old standards. The reason he has to buy so few old standards is because he already has them programmed on his boxes, they last for several years sometimes because he has chosen modern American classics which many Americans still regard as old-time favorites.

Among these are many Glenn Miller records, all on RCA. They include "Sunrise Serenade," "Moonlight Serenade," "In the Mood," "Little Brown Jug."

Also: Tommy Dorsey's "Boogie Woogie," "I'm Getting Sentimental Over You" and Artie

Shaw's "Begin the Beguine" and "Night and Day," all also on RCA.

(As Newell points out: "There were only three record companies before the war—RCA, Columbia and Decca. Now there are hundreds.")

Newell bought a total of 9,100 records in 1957. He pays 60 cents for 45's and 80 cents for EP's. This is 175 new records a week, an average of \$1.75 for each phonograph. But, of course, not each machine gets a change each week, nor does the slow location get the top hits promptly as do the fast locations.

\$430 Per Month

This was \$5,200 for records in 1957, an average of \$430 per month. His record bill for Janu-

by his route manager, Wallace Reasons, on the new tunes put on machines at the location, along with the date.

Record Keeping

Newell keeps records on the total number of records purchased, the cost and the amount paid out. This is for general office accounting to determine overhead, gross and net profit and for tax purposes.

An example of the program on a fast turnover phonograph is at a top teen dance spot. There the tunes would be the almost entirely the top 100 hits—with the rest standards.

If it's a 200 machine, it would be more hits, more standards and a lot of still-played rock 'n' roll favorites, such as many of the Elvis Presley hits.

New records added to several dozen phonographs, all which get heavy teen-age rock 'n' roll play, during the last week of March were these records:

Wink Martindale's "All Love Broke Loose," backed with "I Don't Suppose," on Dot; the new Ray Charles platter, "I Had a Dream" and "Yes, Indeed," on Atlantic; Pat Boone's "Wonderful Time" and "It's Too Soon to Know," on Dot; and Marty Robbins' new disc "Stairway of Love" and "Just Married on Columbia.

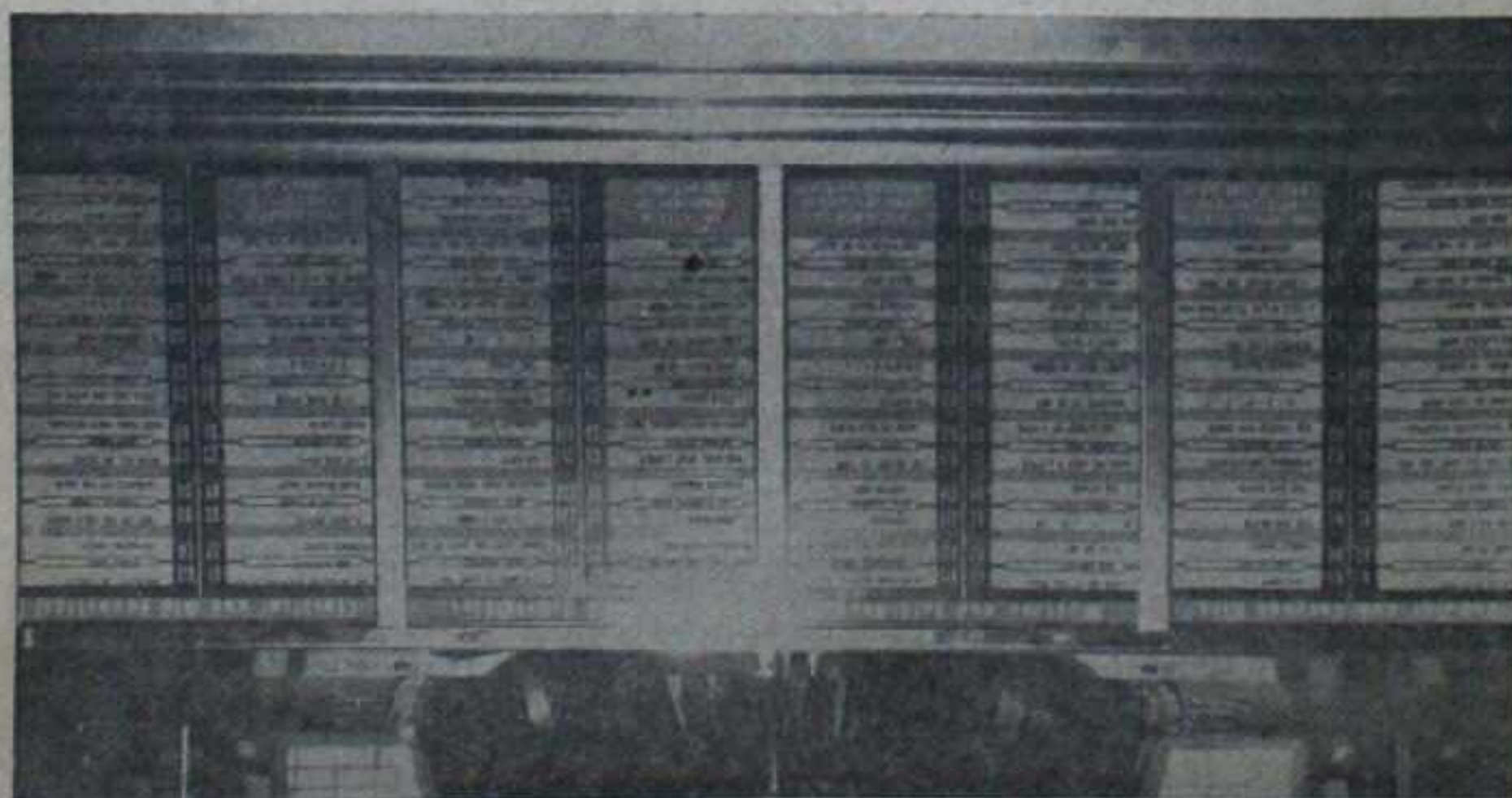
Local Deejay

Wink Martindale is a local deejay who is becoming a favorite with the local teen-age crowd. Besides an a.m. disk jockey show, he has a weekly "Top Ten Dance Party" on TV for an hour and a half on Saturday afternoon at which a crowd from a certain high school each week is invited. They dance and play games and top hit records are spun.

He was signed to a recording contract by a local independent recording company, OJ (which made the hit "White Silver Sands" [\(Continued on page 112\)](#))



HIT GOES ON. Ray Charles' new disk, "I Had a Dream" and "Yes, Indeed," goes on a box at a top location. Wallace Reasons, route manager, keeps top locations current with hits.



AVERAGE SPOT. This shot of title strips show programming on average location of Edward H. Newell, Ormatt Amusement Company, has limited space and he fills it mostly with hits. The listed categories, therefore, do not have tunes in order under them. Some old favorites or standards are included in new arrangements. Some are "Three o'Clock in the Morning," "Laura," "Mexicala Baby," "I'm Getting Sentimental Over You." The juke box has 104 selections.

ary, 1958, was \$462, for February, \$418, for March, \$432. He says he is spending the same now for records—at least for the first three months of this year—as he did the first three months of 1957.

But he also admits that because of a crop failure in the Mid-South and the slight general economic recession, his collections are about 15 per cent lower than they were at this time last year.

Newell buys his records from several sources: Music Sales Company, which carries several dozen labels, Record Distributing Corporation, which handles Atlantic, London, Dot and several others, Popular Tunes Record Shop, a one stop, and from the major record wholesalers, i.e., for RCA, Capitol, Decca, Columbia.

Newell keeps no complicated book system of what records are on each machine. Like other operators here, his bookkeeping system is composed of a book kept



NEW RECORDS UP. Edward H. Newell, left, checks with his route superintendent, Wallace Reasons, right, on new records Reasons will put on their top locations.

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PULL THE BUCK

Op Strikes Gold: Collector's Method

By Bob Latimer

THE old military axiom that one man cannot control the activities of more than seven persons applies equally well in phonograph operations, according to Frank Huber and Glenn Pierce, partners in Century-Supreme Music Company, one of Denver's biggest juke box concerns.

Accurate programming of juke boxes to show a worthwhile return requires absolute familiarity with the location, Pierce said. And for that reason, instead of attempting to carry out a standardized programming operation from the headquarters office, Century-Supreme has simply "delegated the responsibility" to individual collectors. They are not only responsible for changing records, collecting cash, sprucing up the machines, but likewise for doing the whole programming job, typing the identification labels on the spot, and otherwise "keeping the programming aligned with the actual music market."

Combine Talents

Huber and Pierce have been associated in Century-Supreme for more than 10 years, beginning with a liaison formed when Pierce operated a large Denver tavern, and Huber was a neophyte in the juke box field. Both men have brought unique talents to their combined operations, Pierce maintaining the office, records and bookkeeping, while Huber is out on the routes daily, maintaining location good will, "shopping the music market," and obtaining new locations.

There was a time, several years back, when the partners attempted to program their locations themselves. It took only a few months to convince both that this was a serious mistake indeed. Attempting to make up a standard "music menu" for scores of locations—no two of which are alike—simply did not work out.

A music menu which consisted, for example, of 40 top tunes, 40 old favorites, 20 westerns, 20 novelty numbers, and a variety of classic and EP's might work out well in one spot and prove a complete "dud" only a block away.

30 Units Per Man

In constantly building their routes, Huber and Pierce had hired a group of three collectors, all of whom were old timers in

the field, each confined to servicing approximately 30 machines, and thoroly familiar with the location owner's concern, and the latter's patronage.

After several disappointing experiences with programming, it occurred to Pierce that there was no reason why the individual route collectors should not handle the programming load themselves and thus capitalize on the intimate knowledge which they had of the local situation.

"It was a big job in setting up the program," Huber said. "Right away, we determined that there were several requirements which would have to be met. First, there was the matter of making up the labels on the spot. We felt that if each man carried a portable typewriter, did his own typing right in the location, he could do a more precise job, insert all of the special requests which the location owner would ask for, and otherwise tailor the menu to the spot. That meant that we not only had to buy portable typewriters, but in most instances, teach the collectors how to use them."

Collectors Buy

"Next, we felt that the requirements of individual programming in this way would mean so many special requests and unusual changes from one location to another that there would be a lot of waste mileage and time consumed in traveling back and forth to the headquarters department in which the records were being kept. The obvious solution to this problem, we felt, lay in simply setting up a system whereby each collector would buy his own records. We set up the program on that basis and we have never had any reason to be sorry."

As the program has operated ever since, each of Century-Supreme's collectors now carries all of his own records, using small imported Ford station wagons, which operate with maximum economy. In addition, two of the tiny vehicles are equipped with two-way radios, connecting with a short-wave transmitter-receiver in the Century-Supreme office. The ability to get into radio communication immediately with the headquarters or office means complete elimination of doubling back, the ability to get to any phonograph which

is out of service in a minimum of time, and many other economies.

Programming

No new records are kept at the Century-Supreme office. Instead, as he programs each of the 30-average machines on his routes, the collector merely makes up his own buying list, and at the beginning of the week, purchases the records for the first 10 machines, for example, from a local one-stop record shop, Mountain Distributors. Then, as he programs the next 10, a return call at the one-stop record shop fills in the record changes for these machines and so forth, until the entire route has been changed over. The Century-Supreme collectors turn in a daily report of records purchased at the office, which is, of course, confirmed on the billings from the supplier as a double-check.

It is remarkable, according to Pierce and Huber, how the percentage of "duds," or records which showed a disappointing play, has dropped, since collectors began doing their own programming. In fact, they are almost non-existent, and even the some of the disks which are bought by the collectors for individual programming may at first glance seem outlandish, they invariably show a worthwhile return. This stems directly from the fact that each collector spends a lot of time with his locations, knows what records are going to play, personally accepts requests from both location owners and their tavern customers, and fills them commensurately.

Title Strips

Around 75 per cent of the total label strips work is done on the spot with the portable typewriters furnished by Century-Supreme, usually on a table alongside the juke box restaurant location, on the bar in taverns.

Only a few labels are typed in the office or at home by the collector, these mostly standards, which he will continue to keep on the location week after week, month after month.

Categories

In making his record changes, every Century-Supreme collector is required to physically spot the new record in the proper category, even if this means moving numerous records on the menu, in order to provide the space. While it takes extra time, of course, their route assignments are laid out for them to provide the necessary time, and Century-Supreme is convinced that a properly categorized record is going to show a much greater return than a "loner" which is

(Continued on page 70)



EVERY FRIDAY morning the three Mitchell Novelty Company music routemen hold a meeting to decide which records and how many of each number they will buy. Shown auditioning a new release, l. to r., Cliff Cottrill, foreman Eddie Kay and Ray Albright.

DOLLAR-SAVER

Program System Saves Hundreds

- Master board technique keyed to 15% for disks
- Boosts route receipts by tailoring record buys

By BENN OLLMAN

HUNDREDS of dollars are being saved each year on record purchases by a unique system used by Milwaukee's Mitchell Novelty Company. Eddie Kay, music route foreman, who developed the simple, highly effective system, calls it his "Master Board."

Divided into columns and squares on a blackboard, it shows the number of juke boxes each routeman handles, the types of locations and a list of the top 28 newly released records.

In use for the past two years, the "Master Board" has not only resulted in valuable record purchasing economies, but it has also been helpful in boosting route receipts, says Kay.

Over-Buying

"Before we started to use this system we wasted a lot of money by frequently over-buying on new record releases, largely because one routeman seldom knew what the other one had ordered.

That no longer happens since this system went into effect. It is easy to see how the cost of only 15 to 20 unneeded records each week can, over the period of a year, total up to an expensive drain on any operator," Kay points out.

The three-man Mitchell music staff of routemen handle one of the area's biggest juke box operations. The staff is made up of veteran coinman Kay, who doubles as foreman and has spent half of his 24 years in the industry on the Mitchell payroll; Cliff Cottrill, a 10-year man with the firm, and a relative newcomer, Ray Albright, in the business only two years.

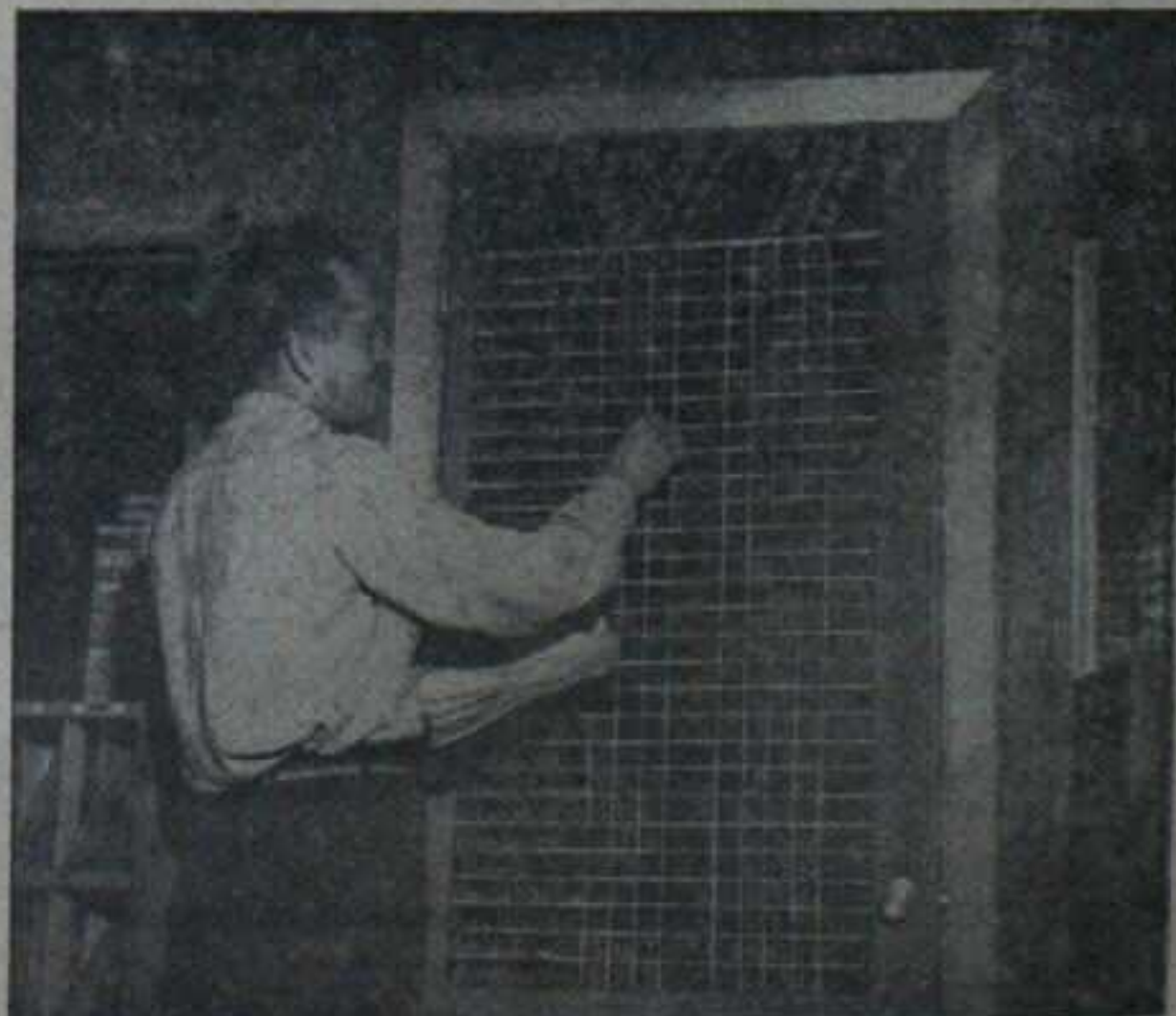
Over-Lapping

With three men running the firm's music routes on an almost autonomous basis, it was inevitable that some "over-lapping" purchasing should occur. "We were buying the records for our routes on an individual basis," explains Kay. "Not only did we fail to check frequently with each other on how many we were buying, but we seldom knew which numbers the other fellows were buying. Result was that we

(Continued on page 92)



TYPICAL MUSIC MENU as used by Century-Supreme Music Company, Denver.



MITCHELL NOVELTY COMPANY music route foreman Eddie Kay at the "Master Board" which has proved helpful in controlling the firm's disk inventory. Note the vacant spaces under the "78's" grouping on the left. "We're having a tough time finding 78's on a big share of the hit tunes these days," says Kay.

THANKS

AGAIN

AND

AGAIN

Eddie Fisher



RCA VICTOR



Op With 60% of His Stops On Contract Finds It Sells

- Shows location that operator is a businessman
- Enables op to give best equipment and service

A WRITTEN contract provides the most satisfactory basis for doing business between a location and an operator, according to Erwin B. Moss, of Moss Music Company, Detroit.

Properly designed, it states clearly and fairly the terms agreed upon and provides mutual protection and business stability for both parties.

Moss has written contracts with about 60 per cent of his locations. In the case of some locations serviced for years, a contract may not be insisted upon, but it is sought for all new locations.

Those without contracts are generally the spots producing less revenue. "In such spots there is no point in insisting on a contract, tho we try to get one," Moss says. Location owners usually recognize that such spots do not warrant new equipment and are pleased to have good juke box service.

Presentation

The contract can be made a sales tool thru effective presentation, Moss himself demonstrates. When a call is made on a prospect, he takes along a contract form and this is introduced when the location's needs are analyzed.

Many owners indicate an initial reluctance to sign a contract, which may be for one or more years, but if the operator sits down and talks as one businessman to another, he can put his position over.

The average location owner, knowing his own business problems, can see that the operator needs protection, too, for the expensive investment he is about to make for the location's benefit. The cost of the basic unit, together with auxiliary equipment such as speakers, volume controls and perhaps wall boxes, is impressed upon the owner.

Here are some additional sales pointers:

1. "A contract impresses on the location owner that he is doing business with a businessman," says Moss. "An established firm who will live up to their agreement 100 per cent." Thus the tender of a contract in itself serves as an important form of institutional promotion for the operator.

Type Equipment

2. The contract provides for a definite type of equipment, with necessary auxiliaries. The owner is thus given assurance that the operator is obliged to furnish them for the life of the contract. The only exception would be replacement by agreement with equal or better equipment, such as a new model during a long-term contract. Moss policy goes beyond this, providing for addition of extra equipment not required by contract when desirable.

3. The operator is obligated to provide definite quality of service, including collection and change of records every one or two weeks as agreed upon to meet location needs. Prompt answer to



ERWIN B. MOSS, Moss Music Company.

special service calls may be taken for granted.

4. The contract provides a basic incentive for the operator to invest in the latest equipment and records, and to keep his route in optimum shape, so that both location and its patrons benefit.

Solicitation

5. A contract gives the location owner an easy, friendly answer to the perennial problem of solicitation by competing operators without having to hurt anyone's feelings. He is obviously bound for the duration of the contract and cannot make a change. Thus he can remain on friendly terms with those who would like his business and is not forced into the hard decision of having to say "no" each time.

6. The location owner has an option of several possible contract terms to suit his own best interests. He may choose the length of the contract as he wishes, having short or long term as he prefers. He may specify the frequency of service desired. He may select the type of commission arrangement that appeals to him and know that he is protected in it "for the duration." Thus a location owner who is confident his place can do \$40 a week upwards may prefer to take

one of several scales offered, to have a minimum \$20 guarantee to the operator, with the second \$20 going to the location, and amounts above that split 50-50. Or the location may prefer a flat rental contract, with all collections going to the location, according to individual requirements and patron preferences. The contract can be presented as the means to assure each owner having the type of arrangement which will work out for him.

Building Profits

"A contract simply assures that we are going to continue doing business with the location," Moss analyzes the significance of the agreement in building operator profits. If it is a good location, so much the better."

"The contract has a stabilizing influence. We know we are not constantly open to the problem of changing rates, which are fixed until expiration, and both parties are able to adjust to and live with them." In a period like the recent recession, Moss may voluntarily modify the rate schedule for a time to help out a location in a tough spot when it is justified.

"The contract is basically an assurance," he says, "giving the operator a firm foundation for his operation and business planning. If you go out on, say, 10 collections a day, you know you have a certain guaranteed amount and are going to get that. It provides a basic stability to the business, regardless of temporary economic fluctuations."

Straight Rental

Some types of contracts have individual advantages profit-wise as well. Thus the straight rental arrangement works out nicely for the operator, since it assures him a consistent revenue from the location. In addition it reduces operating costs because it is unnecessary for the collector to count the cash. The location

owner usually has the key to the box in such instances.

The contract system helps build business for the operator—and consequently for the location owner as well—in other ways.

Says Moss, "A contract is an incentive for the location owner to work a little harder to get play on the machine. He knows he is obligated to pay so much for the machine to begin with."

Location Interest

As a result, the owner himself works to build play on the unit, and encourages his staff—waitresses, bartenders or others—to do likewise. He may use any of the numerous little devices possible to stimulate patron play on the phonograph, and the location staff is thus working right with the operator.

"It is a matter of inside promotion—which in the long run benefits the location owner as well as us."

Similarly, the contract serves another important function, by keeping the machine functioning as a steady revenue-producer.

If it goes out of order, the location has an immediate incentive to see that it is put back in running order, and a prompt service call to the operator results. This discourages the habit—sometimes found among location owners—of putting off a special call, waiting until the collector shows up a few days later. Frequently he finds that the collector is not equipped to handle the particular mechanical problem encountered.

But with the basic contract functioning, and a certain amount required to be turned in to the operator as a minimum or rental, the owner wants to have that machine "back on the line" at the first possible minute, where it earns money for himself as well as the operator.

Working it out on his own route, Moss has effectively shown that a good contract is a sales tool that can be used to show the location owner some positive benefits, assuring him quality equipment and service, and providing mutual incentives to both parties to work together to build revenue.

PROTECTION

Why Contract Is Op Must

- Music investment demands written business agreement
- Blame for little use rests partly with distributors

IS THE average juke box operator who does not use written location agreements guilty of slipshod business tactics? "Definitely yes," according to Joe Beck, veteran Milwaukee coinman and owner of the Mitchell Novelty Company, one of the oldest and largest music and games operations in the Milwaukee area.

"In what other business will you find anyone investing \$1,200 to \$1,500 in a piece of equipment to place in another man's business, and then not even demanding a written contract to protect himself? This is exactly what happens every day in the juke box industry. Fortunately, however, more and more operators are beginning to see the need for written contracts."

Blames Distributors

Equipment distributors, in Joe Beck's view, are to be blamed, in large part, for the loose, un-businesslike procedures rampant in the juke box business.

For one thing, "There is too much 'loose' credit extended by distributors in this business. Credit terms are too often unrealistic. Too often, the operators themselves are getting equipment from distributors without a written agreement. The result? Operators often lack a feeling of responsibility toward their suppliers, so they feel no need for being exact in their dealings with locations."

Location pacts, says Beck, should contain two cardinal points: (1) The juke box must remain in the location for a definite length of time. (2) A minimum guarantee, which assures the operator a stated sum "off the top" at each collection period.

Protection

There can be no question, notes Beck, that from the operators' point of view, the primary purpose of a written contract is to afford protection for his investment. Since, however, according to the law, there can be no contract or binding agreement unless both parties give and take, a location contract, says Beck, cannot be all in favor of the operator.

Beck advises that clauses listing specific numbers of new records to be changed at each servicing be omitted from contracts. "It is more practical," he says, "to merely state that the operators will 'service the machine in satisfactory manner.'" Inability to predict in advance how many new records a location may merit at each service check, make it unwise to quote a specific number in contracts, says he.

Experience with written contracts thru the years has proved their value, according to Joe Beck. "In only one out of the 20 cases where our location contracts have been challenged in court have they ever failed to be upheld."

Ownership Change

Are written contracts binding on the new party that takes over a location that changes ownership? That was the issue at stake (Continued on page 56)

Op-DJ-Store Promotion Pays

- Peg push on Dick Clark, free disks, other giveaways
- Teen stunt seen by op as promoting the juke box

A CURRENT juke box operation tie-in with a city-wide shoe retailing chain in backing a teen-age consumer promotion is cited as a successful example of the good will needed to be built between the music machine operator and the public by Sam Willens, veteran operator of Willens Music in northwest Detroit.

Willens points to this type of promotional participation as the means for the entire industry from the top-level record manufacturers down to the location owners to bring about appreciation by the public for the programming problems, steadily increasing costs for the music machine operator, thus creating quicker and easier acceptance of the fluctuation from nickel to dime play.

The program in which Willens

Music is participating is being conducted by the Mary Jane Shoe Stores here. David Roth, of the Mary Jane chain, is promoting their "Dick Clark musical shoes, bags and accessories" as a tie-in with the television disk jockey Dick Clark.

The tie-in with the disk industry is further emphasized by placing a Willens Music juke box in each of the larger Mary Jane shoe stores around the city. The main store downtown has a 200-selection machine, while the other shops feature 100-selection machines. Each machine is set up for free play.

The Mary Jane chain pays Willens Music a nominal fee for use of the juke boxes and the programming, which is 90 per cent rock 'n' roll and a scattering of top pops. Willens does not change these disks as frequently as on machines at his regular locations because the fee does not warrant this additional service.

Willens found it worthwhile, however, to contribute 500 of his

rock 'n' roll disks for giveaways when the campaign was launched on Saturday, April 12, at the downtown store. Besides records, free Cokes and shoe gifts were given away. Willens secured the personal appearance of the Rockabillys for this event.

Ample publicity thru DJ Dick Clark brought in teens in throngs for the morning show and afternoon performance. Willens reports the crush inside was "so terrific they were pressing each other out thru the back door into the alley."

David Roth reported response so strong that the program will be repeated in many of the other stores thruout the city. The chain considers the promotion producing in the teen-agers an interest conducive to stimulating buying effect. Willens also regards it a fine method of urging more play in juke boxes by the teen-agers.

Need Volume

Willens believes that only increased volume in play, and an ef- (Continued on page 70)



Ops:
 Sorry I can't
 be with you
 in Chicago—
 Have a ball
 Sammy Davis Jr.

Current Single

"NO FOOL LIKE AN OLD FOOL"

b/w

"UNSPOKEN"

30611

EXCLUSIVELY
DECCA RECORDS

DIRECTION:
WM. MORRIS

PERSONAL MANAGEMENT:
WILL MASTIN

PUBLICITY:
JESSIE RAND



*To Opa,
Mama Thanks —
for Opa's*



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NEW SINGLE RELEASE:

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Oscar Nominee for:

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DINO — ALADDIN

- ★ Young Don't Cry ★ Crime in the Streets ★
- ★ Giant ★ Somebody Up There Likes Me ★
- ★ Rock Pretty Baby ★ Dino ★

20 States Licensing Jukes

Average \$15 Per Unit a Year

ALABAMA. There is an annual State license fee of \$8 per machine, \$4 license fee for the county and 50 cents for an issuance fee making the total annual license fee per machine \$12.50.

ARIZONA. No tax or regulations on juke boxes. Gross receipts are subject to 2 per cent tax, however.

ARKANSAS. The annual license fee is \$5 per machine.

CALIFORNIA. No tax or regulations on juke boxes. They are subject to personal property taxes, however.

COLORADO. No tax, license or regulations on juke boxes. But they are subject to 2 per cent sales and/or use tax when purchased for use (not for resale).

CONNECTICUT. No tax, license or regulation on juke boxes. There must be payment of sales and/or use taxes.

DELAWARE. A license fee of \$20 for each machine operated by a nickel. A license fee of \$40 for each machine operated by a dime. Application for license is made to State Tax Department of the county in which the operator is a resident.

DISTRICT OF COLUMBIA. No tax, license or regulation on juke boxes.

FLORIDA. Each machine must have a license which costs \$7.75. This license is a combined State and county occupational license and is purchased from the county tax collector of the county in which the machine is to be located.

GEORGIA. There is no tax or regulation on juke boxes. Total income is subject to sales tax, however.

IDAHO. Juke boxes operated in Idaho are subject to assessment by the local assessor as personal property. The actual tax will vary by county and taxing district within each county. The State assessed valuation of juke boxes is as follows: Individual floor models—\$80; remote control models, including five wall boxes—\$80; each additional box, \$3.20.

ILLINOIS. No tax, license or regulations on juke boxes.

INDIANA. No tax, license or regulations on juke boxes. Gross income subject to gross income tax, however. Current rate is 1.5 per cent.

IOWA. An operator of juke boxes must hold a retail sales tax permit and report the entire gross receipts received from the operation of such machine and devices and remit 2 per cent tax thereon. The operator must place a sticker, ST 103, on each unit he operates within the State. These stickers must show his retail sales tax permit number. No juke box shall be operated without this sticker being attached in a prominent place.

KANSAS. No State license is levied on juke boxes. Gross receipts are subject to 2 per cent sales tax, however.

KENTUCKY. A license of \$10 per machine is required for every juke box. This license may not be transferred from one machine to another. These licenses are valid from July 1 to June 30 of the following year. A license stamp receipt evidencing payment of the tax must be permanently fixed to the machine. A license obtained after January 1 of any year shall

be one-half the annual fee of \$5. **LOUISIANA.** There is an annual State tax of \$10 per machine, payable to the Department of Revenue.

MAINE. Juke boxes are subject to local property taxes as is all other real estate and personal property. There is no State license fee, State tax, or State regulations on juke boxes.

MARYLAND. An annual license fee of \$10 per juke box may be issued by either the clerk of the Circuit Court of any county or the clerk of the Court of Common Pleas of Baltimore. Also, an additional \$1 must be paid for independent coin-operated speaker delivering music from an amplifier on the same premises. Each machine or device licensed shall have affixed to it a metal tag issued by the clerk, showing that the fee for the current year has been paid.

MASSACHUSETTS. There is a \$50-per-machine tax for Sunday operation. In addition, machines are taxed under local personal property taxes.

MICHIGAN. No payment of a license fee to operate juke boxes in this State is required. However, the purchaser is required to pay a 3 per cent use tax on the cost price of any equipment brought into the State for storage, use or consumption. This tax must be paid directly to the Department of Revenue at the time the equipment is first purchased.

MINNESOTA. There is no tax, license or regulation on juke boxes. They are subject to personal property and income taxes, however.

MISSISSIPPI. The owner of the location in which the machine is located must buy an annual license from the State Tax Commission. For each machine that requires 5 cents or more and less than 10 cents, the license is \$10. For each machine that requires 10 cents or more and less than 20 cents, the license is \$20. For any music machine playing records having more than one coin chute, the measure of the tax shall be the multiple of the coin required.

MISSOURI. There is no State tax, license, or regulation on juke boxes.

MONTANA. There is no State tax, license or regulation on juke boxes.

NEBRASKA. There is no State tax, license or regulation on juke boxes except for a personal property tax which is the same as on any other property.

NEVADA. There is no State tax, license or regulation on juke boxes. This is done on a county level.

NEW HAMPSHIRE. There is no State tax, license or regulation on juke boxes.

NEW JERSEY. There is no State tax, license or regulation on juke boxes.

NEW MEXICO. This State licenses juke boxes only from the standpoint of income and use tax on juke boxes brought into the State. There is an emergency school tax at the rate of 2 per cent on gross income.

NEW YORK. There is no State tax, license or regulation on juke boxes.

NORTH CAROLINA. There is an annual license fee of \$100 for each operator having one or more

juke boxes in operation. In addition there is an annual license fee of \$10 per machine. This license is issued to each machine having a different serial number and is not transferable from one machine to another. The tax year is from June 1 to May 31 of each year. Half-price licenses are issued to those beginning their business operation on or after January 1 and prior to May 31. **NORTH DAKOTA.** There is an annual license of \$15 per machine issued by the Licensing Department of the Office of Attorney General.

OHIO. There is no State tax, license or regulation on juke boxes except a personal property tax which is 70 per cent of the true value of the machine.

OKLAHOMA. There is an annual license fee of \$40 per machine issued by the Oklahoma Tax Commission, effective July 1 thru June 30 of each year. There is a 2 per cent use tax due on all juke boxes brought into this State from outside of this State for storage, use or other consumption. In addition there is a 2 per cent sales tax due on the gross receipts taken from the machines.

OREGON. There is an annual license fee of \$10 per juke box and an additional \$1 for each additional wall box. The receipt for this license fee must be affixed to each machine before it can be put into operation.

PENNSYLVANIA. There is no State tax, license or regulation on juke boxes. However, Selective Sales and Use Taxes are levied on the machines.

RHODE ISLAND. There is no State tax, license or regulation on juke boxes.

SOUTH CAROLINA. There is an annual license fee of \$25 per machine on juke boxes.

SOUTH DAKOTA. There is no State tax, license or regulation on juke boxes. Receipts are subject to sales tax, however.

TENNESSEE. For each machine that requires a minimum deposit of 5 cents, the annual license fee is \$5. For each machine that requires a minimum deposit of more than 5 cents, the annual license fee of \$10. These license fees are payable in the county where the machine is in operation. The license receipt shall be attached to the machine, and the entire contents of the license shall be visible to the public so as to be readable at all times.

TEXAS. The State levies an annual tax of \$5 on each juke box. No other regulation on juke boxes except that a tax receipt must be displayed on the machine.

UTAH. There is no State tax, license or regulation on juke boxes.

VERMONT. There is an annual license fee of \$25 for each machine in operation, which extends from January 1 to December 31 of each year. A receipt for each license must appear on each machine. When juke boxes are licensed to operate as concessions at fairs or carnivals, the fee is \$50 per week for each concession.

VIRGINIA. There is a State license tax of \$5 per year on each juke box. A license sticker must be displayed on each machine.

States in Brief

STATE	LICENSE OR TAX YEA	TAX NO	ANNUAL AMOUNT PER MACHINE
Alabama	X		\$8
Arizona		X	
Arkansas	X		\$5
California		X	
Colorado		X	
Connecticut		X	
Delaware	X		\$20—5¢ play \$40—10¢ play
Dist. of Columbia		X	
Florida	X		\$7.75
Georgia		X	
Idaho	X		\$80 *(personal property)
Illinois		X	
Indiana		X	
Iowa		X	
Kansas		X	
Kentucky	X		\$10
Louisiana	X		\$10
Maine		X	
Maryland	X		\$10 \$1 for each additional speaker
Massachusetts	X		\$50—Sunday operation tax
Michigan		X	
Minnesota		X	
Mississippi	X		\$10—5¢ play \$20—10¢ play
Missouri		X	
Montana		X	
Nebraska		X	
Nevada		X	
New Hampshire		X	
New Jersey		X	
New Mexico		X	
New York		X	
North Carolina	X		\$100 per operator \$10 per machine
North Dakota	X		\$15
Ohio		X	
Oklahoma	X		\$40
Oregon	X		\$10 \$1 for each additional speaker
Pennsylvania		X	
Rhode Island		X	
South Carolina	X		\$25
South Dakota		X	
Tennessee	X		\$5—5¢ play \$10—10¢ play
Texas	X		\$5
Utah		X	
Vermont	X		\$25
Virginia	X		\$5
Washington		X	\$1 registration fee
West Virginia	X		\$5.50
Wisconsin		X	
Wyoming		X	

WASHINGTON. Each operator must be registered with the State tax commission. This is accomplished by completing the proper application Form 2401 and the payment of \$1 to cover the fee. It is also necessary to apply for and obtain a certificate of registration to be attached to each machine in operation. There is no charge for these certificates of registration.

WEST VIRGINIA. A license fee of \$5.50 per year is required for all juke boxes.

WISCONSIN. There is no State tax, license or regulation on juke boxes.

WYOMING. There is no State tax, license or regulation on juke boxes. There is, however, a use tax due on the purchase of the machine itself.

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and his Royal Canadians

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"OVER AND OVER"

AND

"THE LETTER GETS BETTER"

CAPITOL 3954



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"THE LIVELY GUY"

ON DECCA DXM 154:

"SWEETEST MUSIC THIS SIDE OF HEAVEN"



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MUSIC CORPORATION OF AMERICA

Hope all of you have a chance to drop in and see my production of "Song of Norway" at the Jones Beach Marine Theater, Long Island, this summer
Guy



Publicity: **DAVID O. ALBER ASSOCIATES, INC.;** Gene Shefrin



Thanks fellas, for all the Hits!

NAT KING COLE



Currently Starring in the Paramount Picture
"ST. LOUIS BLUES"

New Single

Looking Back

and

Do I Like It

Record No. 3939

New Album



"NAT 'KING' COLE
ST. LOUIS BLUES"
W-993

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NIGHT
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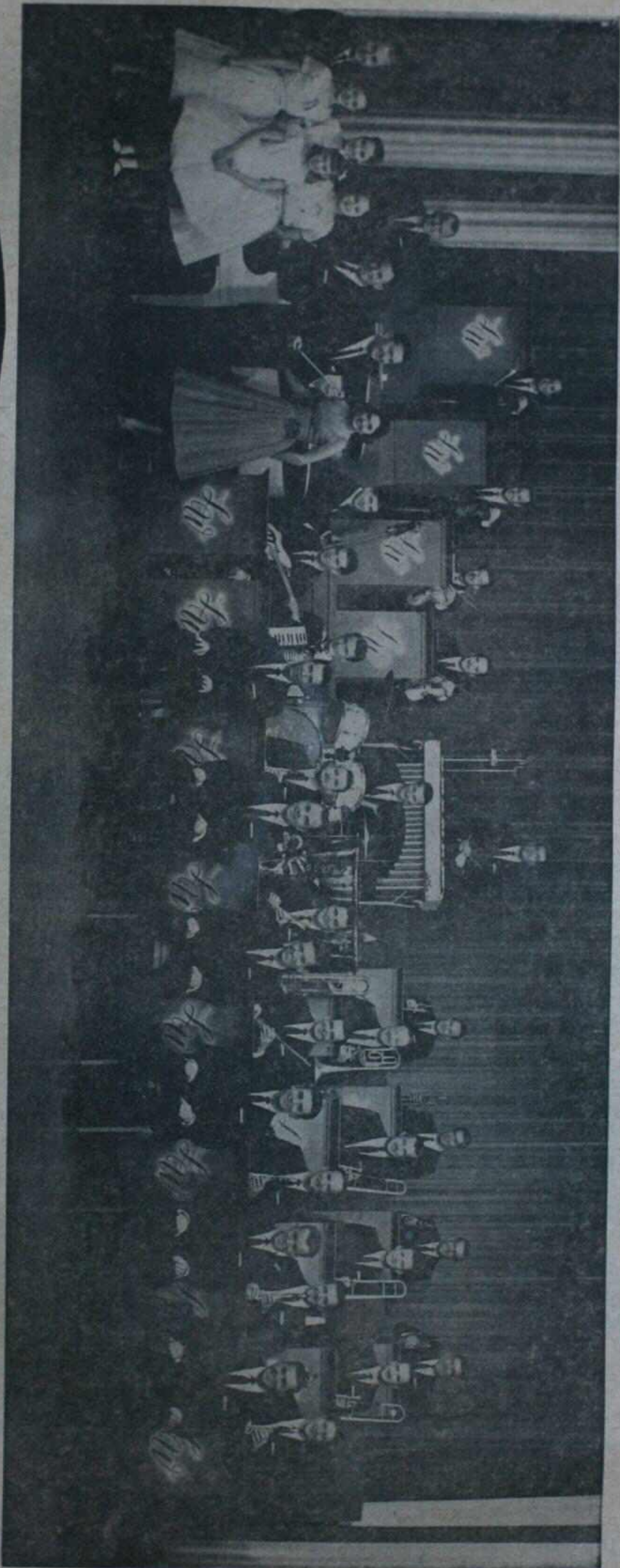
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• Continued from page 56

City	No. of Licenses	Pet License Amount	Population (In Thousands)	Eating & Drinking Places
MISSISSIPPI				
Clarksdale	35	\$ 5.00	16.5	36
Greenville	450	5.00	36.7	49
Greenwood	35	5.00	21.1	32
Gulfport	80	5.00	31.4	59
Jackson	275	5.00	124.1	181
Laurel	100	5.00	29.1	45
McComb	—	5.00	10.4	23
Meridian	125	5.00	48.1	71
Vicksburg	157	5.00	32.3	52
MISSOURI				
Carthage	12	\$ 10.00	11.2	20
Excelsior Springs	None	No fee	5.9	23
Festus	None	No fee	5.2	16
Independence	—	15.00	54.9	68
Jefferson City	—	5.00	33.8	55
Joplin	63	5.00	41.9	141
Lamar	None	No fee	3.2	13
Lexington	None	No fee	5.1	20
Macon	—	25.00	4.2	10
Marshall	None	No fee	8.9	27
Mexico	None	No fee	11.6	24
Moberly	None	No fee	13.1	32
Neosho	—	10.00	5.8	20
Nevada	None	No fee	8.0	27
Poplar Bluff	None	No fee	15.1	49
Rolla	None	No fee	9.4	24
Saint Charles	8	10.00	14.3	48
Saint Joseph	—	10.00	83.1	226
St. Louis	—	1.00	852.7	2,682
Sedalia	None	No fee	28.8	56
Springfield	100	5.00	96.9	189
Trenton	None	No fee	6.2	26
MONTANA				
Billings	65	\$ 25.00	47.1	91
Glendive	None	No fee	5.3	19
Great Falls	None	No fee	50.9	100
Havre	None	No fee	8.1	32
Helena	None	No fee	22.3	55
Kalispell	None	No fee	9.7	35
Miles City	None	No fee	9.2	28
NEBRASKA				
Beatrice	None	No fee	11.8	31
Columbus	None	No fee	8.9	39
Fairbury	None	No fee	6.4	14
Falls City	None	No fee	6.2	24
Fremont	None	No fee	20.1	46
Holdrege	—	—	4.4	14
Kearney	18	\$ 10.00	14.4	36
Lincoln	77	10.00	124.9	202
Nebraska City	None	No fee	6.9	31
Norfolk	None	No fee	11.3	43
North Platte	37	5.00	15.4	53
Omaha	389	10.00	297.4	619
York	—	—	6.2	19
NEVADA				
Carson City	—	\$ 20.00	4.7	26
Elko	None	No fee	5.4	33
Ely	25	20.00	3.6	17
Las Vegas	115	40.00	51.4	121
Reno	99	26.00	51.1	161
NEW HAMPSHIRE				
Manchester	19	\$ 10.00	86.8	148
Nashua	None	No fee	37.5	68
Portsmouth	None	No fee	20.8	54
NEW JERSEY				
Atlantic City	243	\$ 30.00	60.1	492
Camden	253	25.00	140.4	346
Morristown	None	No fee	21.4	42
Newark	None	No fee	476.3	1,447
Paterson	None	No fee	147.4	459
Perth Amboy	81	25.00	45.5	143
Trenton	250	15.00	137.5	519
Vineland	None	No fee	42.2	66
Woodbury	8	50.00	10.9	16
NEW MEXICO				
Alamogordo	50	\$ 20.00	6.8	23
Albuquerque	—	6.00	181.9	342
Artesia	—	—	8.2	18
Clovis	150	5.00	24.9	34
Farmington	9	40.00	18.4	31
Gallup	464	15.00	9.1	60
Hobbs	80	10.00	29.8	41
Las Cruces	—	—	12.3	42
Las Vegas	30	12.00	7.2	17
Raton	35	20.00	8.2	36
Roswell	None	No fee	34.7	66
Santa Fe	250	10.00	34.3	88
Silver City	24	2.50	7.0	23
NEW YORK				
Amsterdam	None	No fee	31.3	123
Batavia	None	No fee	17.8	57
Binghamton	None	No fee	80.8	254
Buffalo	1,475	\$ 20.00	581.3	1,642
Corning	None	No fee	19.6	52
Cortland	—	25.00	20.1	69
Dunkirk	None	No fee	18.0	69
Elmira	None	No fee	51.7	158
Endicott	—	—	22.8	85
Geneva	12	15.00	17.1	61
Glens Falls	None	No fee	20.4	68
Gloversville	None	No fee	24.2	67
Hudson	None	No fee	11.6	52
Ithaca	None	No fee	31.5	74
Jamestown	82	10.00	42.9	115
Kingston	None	No fee	30.8	117
Lockport	None	No fee	26.4	85
Medina	None	No fee	6.2	16
Middletown	None	No fee	23.7	90
Mount Vernon	None	No fee	76.4	143

(Continued on page 62)

OUR THANKS TO THE MUSIC OPERATORS OF AMERICA



JUKE BOX HIT RECORDS

- "BUBBLES IN THE WINE"—"JOSEPHINE"—CORAL 9-6551
- "COCOANUT GROVE"—"RUSTIC DANCE"—CORAL 9-65517
- PETE FOUNTAIN—"WHEN MY BABY SMILES AT ME"—
- "I WANT A GIRL"—CORAL 9-61958
- PETE FOUNTAIN—"YELLOW DOG BLUES"—
- "TAILGATE BLUES"—BRUNS 9-55045
- "PONY TAIL"—"ALL THE TIME"—
- LARRY DEAN—BRUNS 9-55056
- LENNON SISTERS—"MR. CLARINET MAN"—
- "DEAR ONE"—BRUNS 9-55058

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THE AMES

BROTHERS

AND

ANOTHER OF THEIR

HITS



A VERY PRECIOUS LOVE

The smash hit version of the big love song from the Warner Brothers' film "Marjorie Morningstar." With the picture breaking nationally, get set to sell a million plus!

C/W **DON'T LEAVE ME NOW** 47/20-7167
with Hugo Winterhalter's Orchestra and Chorus

SEE THE AMES BROTHERS AT THE BIG MOA BANQUET!



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FOR RELAXATION—RCA VICTOR/VIK SUITE



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THANKS

MOA

and
Now for Your Profit Pleasure

DUKE 186
LITTLE SONNY
GOTTA FIND MY BABY
and
I HEAR MY
WOMAN
CALLING

BACK BEAT 510
the original CASUALS
JU-JUDY
R/W
DON'T PASS ME BY
BACK BEAT 510

BACK BEAT 513
THE CATALINAS
SPEECHLESS
and
FLYING FORMATION
(with you)
BACK BEAT 513

featuring... **LITTLE JR. PARKER**
& **BOBBY BLUE BLAND**

THE BAREFOOT
DUKE LP-72

BACK BEAT EP-40
The Original CASUALS
THREE KISSES PASS MIDNIGHT
plus
PEACOCK 1683

THE SWINGING THING and I NEED YOUR LOVING
JIMMY McCRACKIN

PEACOCK-DUKE-BACK BEAT RECORD CORP.
2809 ERASTUS ST., HOUSTON 26, TEXAS

Continued from page 58

City	No. of Licenses	Pet License Amount	Population (In Thousands)	Esting & Drinking Places
Newburgh	None	No fee	32.6	150
New Rochelle	None	No fee	74.9	123
New York	—	1.00	7,838.0	7,088
Niagara Falls	None	No fee	102.3	348
North Tonawanda	None	No fee	31.6	70
Norwich	None	No fee	8.8	37
Ogdensburg	None	No fee	16.2	35
Olean	None	No fee	24.2	59
Oneida	36	5.00	11.3	29
Oneonta	56	25.00	13.6	52
Ossining	None	No fee	16.1	41
Oswego	None	No fee	23.3	81
Peekskill	None	No fee	17.7	79
Plattsburgh	62	27.50	18.9	56
Port Jervis	None	No fee	9.4	47
Poughkeepsie	None	No fee	44.8	155
Salamanca	None	No fee	8.9	28
Saranac Lake	None	No fee	6.9	29
Sarasota Springs	—	—	15.5	92
Saugerties	None	No fee	3.9	35
Syracuse	434	15.00	215.6	547
Watertown	100	25.00	35.9	79
White Plains	None	No fee	50.7	144
NORTH CAROLINA				
Asheville	87	\$ 5.00	59.0	126
Charlotte	200	5.00	163.0	285
Durham	95	5.00	77.3	129
Elizabeth	35	5.00	12.7	19
Fayetteville	75	5.00	49.7	104
Gastonia	—	5.00	36.2	57
Goldsboro	25	5.00	27.9	27
Greensboro	385	5.00	94.7	152
Greenville	12	5.00	20.6	60
Hickory	—	5.00	14.8	35
Lenoir	20	5.00	10.8	21
Lexington	20	10.00	13.6	34
Lumberton	—	5.00	14.4	18
Reidsville	19	5.00	11.7	25
Rocky Mount	43	5.00	34.1	47
Sanford	—	5.00	10.0	14
Spencer	5	5.00	3.2	8
Statesville	30	5.00	20.8	32
Washington	18	5.00	9.7	28
Wilmington	85	5.00	54.6	113
Wilson	35	5.00	26.8	44
Winston-Salem	130	5.00	120.2	176
NORTH DAKOTA				
Dickinson	None	No fee	7.5	24
Grand Forks	None	No fee	33.4	65
Minot	None	No fee	30.9	51
Williston	None	No fee	10.9	28
OHIO				
Akron	None	No fee	305.9	668
Ashland	None	No fee	14.3	38
Athens	None	No fee	13.5	41
Bellevue	None	No fee	6.9	16
Cambridge	19	\$ 10.00	14.7	49
Canton	225	15.00	124.7	356
Celina	None	No fee	5.7	14
Chillicothe	None	No fee	28.1	72
Cincinnati	None	No fee	549.1	1,253
Cleveland	1,580	5.00	913.1	2,377
Columbus	657	10.00	450.9	932
Defiance	—	5.00	11.3	32
Delaware	24	1.00	11.8	31
Dover	32	10.00	9.9	29
Elyria	None	No fee	36.7	75
Galion	None	No fee	10.0	27
Ironton	32	12.00	16.3	52
Lima	None	No fee	59.0	147
Lorain	175	15.00	55.0	147
Marion	60	1.00	38.8	85
Massillon	45	15.00	36.4	81
Middletown	None	No fee	44.1	92
Mount Vernon	None	No fee	12.2	34
Painesville	None	No fee	14.4	24
Portsmouth	130	10.00	44.3	105
Sandusky	None	No fee	31.1	107
Sidney	None	No fee	11.5	19
Tiffin	None	No fee	22.9	44
Toledo	804	25.00	332.1	879
Troy	None	No fee	10.7	19
Urbana	None	No fee	9.3	22
Van Wert	None	No fee	10.4	26
Warren	None	No fee	59.1	156
Wilmington	None	No fee	7.4	16
Wooster	None	No fee	14.0	45
Youngstown	350	5.00	182.9	411
Zanesville	132	10.00	45.5	132
OKLAHOMA				
Ada	20	\$ 6.00	16.0	44
Chickasha	None	No fee	15.8	31
Claremore	13	10.00	5.5	23
Clinton	32	5.00	7.6	23
Cushing	None	No fee	8.4	20
Duncan	None	No fee	15.3	40
Elk City	None	No fee	8.0	26
ElReno	25	10.00	11.0	33
Enid	31	20.00	43.2	93
Guthrie	25	10.00	10.1	28
Guymon	None	No fee	4.7	22
Henryetta	31	10.00	8.0	34
Hugo	—	10.00	6.0	11
Muskogee	48	20.00	39.6	94
Nowata	None	No fee	4.0	16
Okemah	None	No fee	3.5	20
Oklahoma City	550	5.00	301.7	665
Shawnee	37	20.00	31.4	54
Tulsa	414	10.00	258.2	496

(Continued on page 66)

ABC-PARAMOUNT

Dear Members of the
Music Operators of America —

May we express our heartfelt
appreciation for the glorious year your
efforts have helped us to enjoy.

And may we invite you to join us
in looking forward to many years of mutual
success through cooperation and imaginative
record marketing.

Thanks again —
Sam H. Clark and Staff



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Dot RECORDS, Inc. - Sunset and Vine - Hollywood, Calif. - Phone HO 2-3141
 THE NATION'S BEST SELLING RECORDS

EP's Are Used as Sales Tool To Earn Top Location Money

• Operator programs minimum of 40 extended-play disks to get \$15 to \$25 guarantee plus 50-50 split

• Selling plan specifies type juke box possible with type commission; tailor tunes exactly to clientele

THE number one basic factor of success in an operator "package deal" on commissions is a guaranteed set sum for the juke box operator over and above the agreed-upon commission arrangement, according to John M. Sullivan, of Sullivan's Music, in southwest Detroit.

Sullivan operates his own route, which extends thru the city and most of its suburbs from downriver Romulus to east side cities such as Warren, Mich., on what he terms a "special album deal."

Sullivan's Music Company operates chiefly 200-selection machines, with 80 per cent of the plays using extended play records, and the remainder a sprinkling of singles. On the installation of a 200-selection machine in any promising location, Sullivan offers an arrangement where the location owner will agree that Sullivan receives a flat \$15 per week and up for servicing and maintenance, besides the customary 50-50 or whatever percentage split is agreed upon to their mutual satisfaction.

If a machine is not pulling in a basic \$15 to \$25 to cover its weekly programming and service costs, Sullivan pulls it out of that location and tries it in another location.

"If you are operating any juke box routes in the city of Detroit, as I am doing, and if you want to make it an efficient operation, you have to get a basic minimum from \$15 a week and up on a 200-selection machine. You also will find it necessary for an efficient operation to hold your minimum basic cost rate for the 100-selection machine to \$10 a week and up, depending on the location, which may or may not need more programming service per week than some of the others. This is what I term my selling formula for installing my 100 and 200-selection machines from the '55 to '58 models, plus my usual 50-50 percentage split with the location owner," Sullivan says.

On some locations using the 100-selection machines, he sets a \$12 basic to be paid his firm before the remaining amount is split between himself and the location owner.

For this guaranteed basic charge, Sullivan offers the location what he considers his best drawing card—a brand-new EP record each week. "This is what sells the location owner. He knows that his customers go for the kind of selections my EP's offer, and that the EP's will bring in a larger amount per play," he explains.

His average charge per play on EP's is the dime play when the machine is in what he terms a "mediocre" location. When it is a higher class location such as a cocktail lounge, EP plays are set for 15 cents and two plays for 25 cents.

Sullivan's servicing charge is derived upon the cost of the machine to be put in the location, the amount of record changes that the machine will be requir-

ing per week to obtain maximum play—especially if the EP's are in demand, and the type of location the machine is in.

He estimates the average "good" location on his route requires three top tune changes and one new EP per week. The single 45's cost him 62 cents apiece, and the EP album 90 cents, with the remainder of the basic guarantee covering Sullivan's cleaning and servicing of the machine and his transportation.

Sullivan does all of his own repair and servicing and programming, unlike many operators, and can budget his costs accordingly. Besides his own "three-man" job, he also services each week the route of Avon Music for operator Harvey Dickens, who taught Sullivan the rudiments of operating a music machine route and kept him on as assistant since 1951 following Sullivan's establishment of his own route.

He has found that his basic costs must also include consideration of the fact that some strong locations will necessitate changes of EP's as frequently as three to four times a week. But to compensate for this additional service, the location must be providing a definite high volume of play before it can demand this additional attention, Sullivan points out. Also balancing this is the occasional location where EP changes are not as frequent as the average because most play is given the top pops which Sullivan provides on his 45 singles.

Sullivan's Music has been one of the earliest advocates of EP records for music machines in Detroit. "I like to keep up on developments—up to date on what is going to appeal to my customers. When something new comes along, I go ahead and try it, like I did with the EP plays, and if response looks good, I'm always willing to go along and play it for all it's worth."

"Playing along with" to Sullivan means programming at least 40 EP's in his average machine, consistently. Even when the EP's did not at first produce volume play during the first few weeks in some locations, he left them in deliberately.

As soon as the location owner learns of the higher percentage of profit to be derived from EP plays once they catch on with the customers, the location owner is enthusiastic. Today, not only are EP's Sullivan's best "selling formula" to location owners, but he handles large numbers of EP's with 45's for the necessary single plays.

For his EP plays, Sullivan frequently makes use of the Seeburg 40-EP record package. While he doesn't claim that the 70-odd machines he programs for himself and Avon Music makes him the largest Seeburg package user, he does find them popular and mostly always given play in his locations.

With his EP "drawing card" selling formula, Sullivan chooses his locations with care. He does

not seek to "jump" a location, and has never found it necessary in his operation. He seeks out the tavern or cocktail lounge or restaurant where no music machine has yet been installed. Piped-in music, however, does not cause him to hesitate.

Many customers prefer to select their own music, his location owners have found out. So Sullivan discusses with the location owner what kind of music the customers are apt to prefer, what kind of price per play the customers may pay, and whether the customers are likely to go in more heavily for single or EP plays. When this is made clear, Sullivan discusses the type of music machine the location owner would find most suitable in appearance for his location, and yet within the suitable basic guaranteed costs range to be paid to Sullivan over and above the percentage split.

Sullivan explains to the location owner that if he installs a music machine valued at \$200, his basic charge would be \$15 weekly; if a \$950 machine, the basic charge is \$17 weekly; on a \$1,000 machine, the cost is upped to \$20, and for a \$1,200 brand-new model, his guarantee must be \$25 per week.

Offsetting Sullivan's insistence for a guaranteed basic weekly cost rate is his offer to provide the more profitable EP play, which predominates on his machines. He stresses the continued

popularity of EP plays. He points to the success of his other locations, making it clear that album play "is here and here to stay" at either a dime or 15 cents a play—whatever the location customers prove willing to pay.

He adds up the additional profits that are made from EP's for both the location owner and the machine operator, and reassures the location owner that additional time required to play an EP does not tie up the machine's playing time to a non-profitable degree. And he has found that location owners especially appreciate his guarantee to them of an always clean machine, with new recordings weekly, and a 24-hour service guarantee on a machine breakdown.

Thru past experience, Sullivan has come to know just about what type of programming to offer the location owner of a specific classification of location. He finds a drive-in eatery generally calls for a programming of top pops, some classical, and a few top pop EP's. For the class cocktail lounge, he programs a high amount of semi-classical, classical and hit tunes, with no rock 'n' roll. The top rows of title strips in the music machine in a cocktail lounge location generally feature classical, then semi-classical, and in the top EP rows he will distribute a few new top hit albums, such as Ray Anthony, Harry James and Glenn. Further down he will have some of the old favorites on EP's, such as selections by Tommy Dorsey and his era. This offers the customer a selection of 160 EP tunes.

For the top teen-age location, Sullivan programs all of the top hits, the top r.&b.'s, the top rock 'n' rolls, and a scattering of

hillbilly tunes. The EP rows will feature, in this location, a few hillbilly tunes, then all the EP rock 'n' rolls, such as the disks by the Platters, Bill Haley, and top hit artists, to a certain extent.

The technique of Sullivan's success in EP programming is that he takes care to program the bulk of the tunes most preferred by that location in EP records to insure the maximum dime and 15-cent plays. The 45 singles are chiefly of top pops or a sudden hit that will bring in the impulse type of play. "It's got to be done this way to make it a paying proposition. If you use any other play operation of going back to straight singles, then you are on nickel plays, and you'll be staying on nickel plays. The way to go forward is to put your singles on dime play and get your customers acquainted and used to the dime play and then put your EP's on 15 cents and up, depending on the location," Sullivan explains.

He added that with the majority of his machines on EP play, he still will use some 45 singles in the same machines, but the EP's will consistently out-play the 45 singles, even when those 45 singles are the top hit tunes of the week.

With this type of sales talk, showing actual figures to the location owners that his 200-selection machines with their high EP preference rating that brings in the higher volume 15-cent play, Sullivan has no difficulty in convincing the location owner that the commission basis of a \$15 to \$25 guaranteed weekly cost, plus the 50-50 percentage split, is well worth having a music machine installed by Sullivan's Music Company.

Enter the Second Annual National Golf Tournament Now!!

Sponsored by the Disc Industry Scholarship Committee (DISC)

WHO IS ELIGIBLE:

If you're connected with the creation, promotion, manufacture, sale or distribution of phonograph records, you're eligible. If you're a record dealer, juke box operator, disk jockey, a & r man, distributor, recording artist, a record manufacturer, music publishers, session musicians, etc., you are eligible.

PRIZES:

All expenses, including transportation via air to and from Shawnee, will be provided for the 16 semi-finalists. An impressive list of prizes will be printed in upcoming issues of The Billboard, Cash Box and Variety for semi-finalists and finalists. The prize committee is currently at work finalizing details.

HOW TO ENTER:

Fill in the application blank below and send to Disc Industry Scholarship Committee, Room 1400, 157 W. 57th Street, New York, N. Y. Checks should be made payable to: Connie Lewis, Treasurer, D. I. S. C. Each entrant will be notified as to the location of the course, etc., and the time within which he must play, both in the qualifying and match play rounds. Entrance fee is \$10 which incidentally also makes you a member of D. I. S. C. Monies collected will be used to establish scholarship fund.

TOURNAMENT DETAILS:

Plans are for '58 tournament to get under way in a matter of weeks. Two weeks will be designated as a qualifying period. Everyone will qualify in one of four (A-B-C-D) handicap categories. The qualifying round will determine your category of competition. Following the qualifying weeks there will be area competition right through the summer. These areas will be determined by number and location of entrants who wish to take part in the tournament. Each of the area winners (A-B-C-D categories) will participate in regional playoffs which will eventually produce four regional winners (North-East-South-West) with a winner in each of the four handicap categories from each of these regions.

The sixteen ultimate winners (four regional, four categories) will play off at a two-day tournament to be held at the beautiful Shawnee-on-Delaware Country Club, Shawnee, Pennsylvania, in late September. Special arrangements will be made with various golf clubs around the country to permit use of their facilities at a minimum cost for all play.

ADDITIONAL ENTRY BLANKS AVAILABLE FROM CONNIE LEWIS, CHAIRMAN MEMBERSHIP COMMITTEE, D.I.S.C., ROOM 1400, 157 W. 57th STREET, N.Y.C., TO WHOM THIS APPLICATION BLANK AND REMITTANCE SHOULD BE SENT.

ENTRY BLANK

Second Annual National Golf Tournament

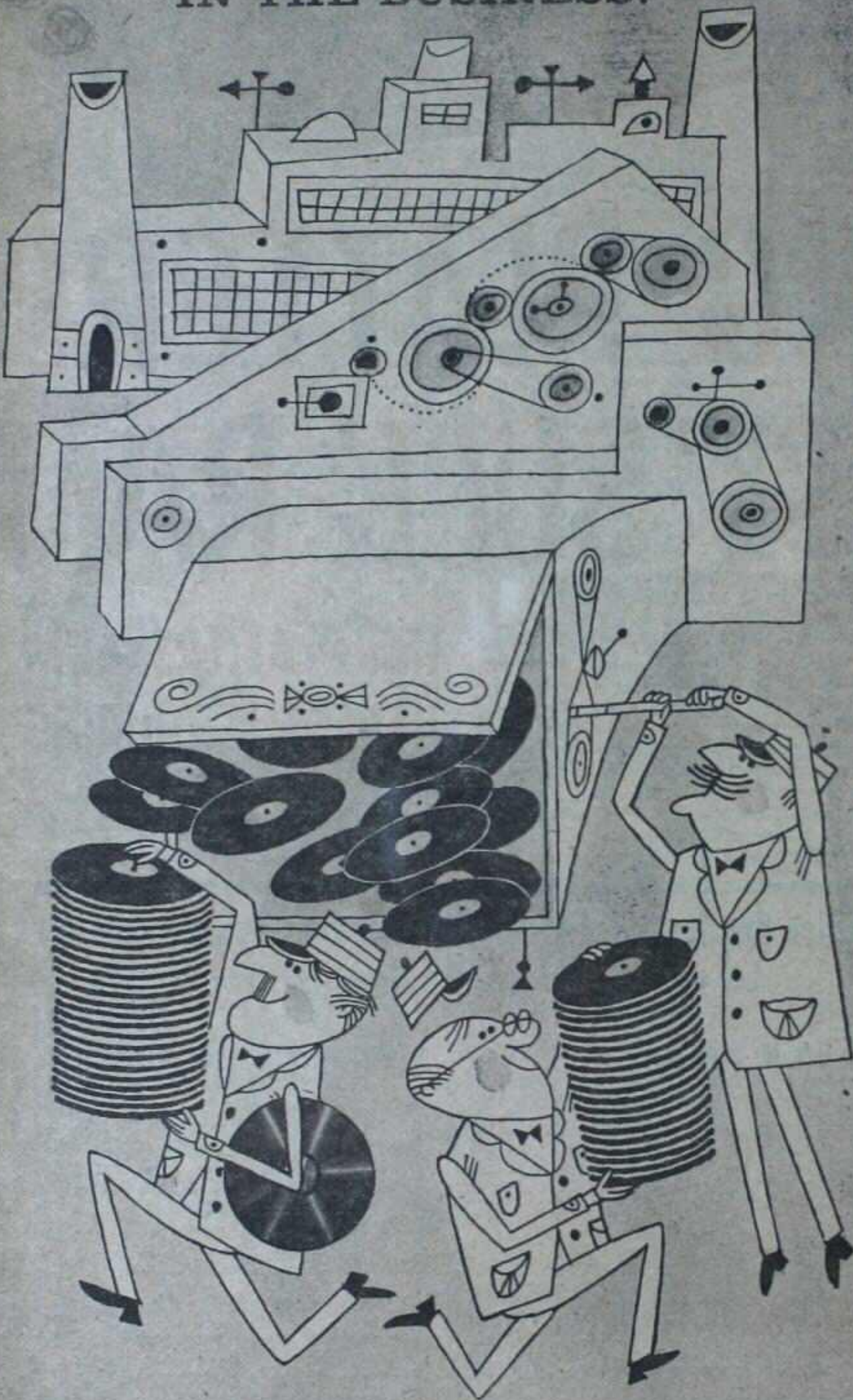
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I hereby apply for membership in the Disc Industry Scholarship Committee, and agree to abide by its by-laws.

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Continued from page 62

City	No. of Licensee	Fee License Amount	Population (In Thousands)	Eating & Drinking Places
OREGON				
Astoria	25	\$ 10.00	12.3	48
Baker	17	200.00	9.5	29
Bend	20	24.00	11.4	28
Coosbay	26	12.00	6.2	36
Corvallis	10	20.00	21.9	33
Eugene	44	12.00	47.1	103
Grants Pass	None	No fee	8.1	41
Klamath Falls	50		15.9	70
Medford	25	10.00	22.9	53
Pendleton	28	20.00	11.8	38
Portland	552	25.00	416.7	1,171
The Dalles	25	35.00	9.9	29
PENNSYLVANIA				
Altoona	100	\$ 30.00	77.1	134
Ambridge	80	15.00	16.4	80
Ashland	None	No fee	6.2	26
Bangor	14	15.00	6.1	17
Beaver	3	15.00	6.4	8
Beaver Falls	43	25.00	17.4	42
Bedford	None	No fee	3.5	14
Bethlehem	None	No fee	74.3	168
Butler	43	12.00	23.4	53
Bloomsburg	None	No fee	10.6	43
Carlisle	27	15.00	16.8	42
Chambersburg	None	No fee	20.3	49
Chester	None	No fee	69.1	259
Coatesville	39	35.00	13.8	39
Columbia	31	25.00	12.0	29
Connellsville	35	50.00	13.3	41
Easton	83		38.0	120
Erie	245	25.00	136.6	350
Greensburg	None	No fee	16.9	61
Hanover	29	25.00	14.0	43
Harrisburg	222	7.50	93.0	292
Hazleton	100	10.00	35.4	88
Huntingdon	None	No fee	7.3	22
Jersey Shore	35	20.00	5.6	16
Johnstown	180	25.00	65.1	161
Lancaster	159	15.00	67.0	170
Latrobe	41	25.00	11.8	30
Lewistown	None	No fee	13.9	47
Mahanoy	None	No fee	10.9	58
Meadville	59	7.50	20.3	53
Milton		15.00	8.6	26
Monessen	25	25.00	17.9	49
Monongahela	25	25.00	8.9	22
New Castle	110	15.00	51.2	101
New Kensington	40	20.00	26.6	65
Norristown		50.00	41.3	119
Philadelphia	5,118	25.00	2,180.2	4,852
Philipsburg	None	No fee	4.0	16
Phoenixville	None	No fee	13.0	33
Pittsburgh	None	No fee	679.8	1,457
Pittston	37	15.00	21.2	52
Pottstown	50	15.00	25.4	59
Pottsville	None	No fee	23.4	76
Punxsutawney	None	No fee	9.0	22
Reading	358	20.00	111.8	319
Scranton	200	10.00	130.5	332
Somerset	24	25.00	5.9	16
Stroudsburg	None	No fee	6.4	30
Susquehanna	15	25.00	2.6	16
Tamaqua	None	No fee	11.5	51
Tarentum	23	25.00	18.9	29
Titusville	53	25.00	8.9	18
Uniontown		50.00	20.0	113
Vandergrift	None	No fee	9.5	24
West Chester	None	No fee	15.2	57
Wilkes-Barre	500	5.00	73.3	312
York	128	5.00	63.4	206
RHODE ISLAND				
Newport	200	\$ 25.00	43.1	92
Pawtucket	None	No fee	85.6	200
Providence	None	No fee	232.7	653
West Warwick	None	No fee	21.0	83
SOUTH CAROLINA				
Aiken	18	\$ 7.50	11.2	26
Florence	45	12.50	27.2	52
Rock Hill		7.50	30.1	38
Union	17	7.50	9.7	17
SOUTH DAKOTA				
Huron	None	No fee	14.8	39
Madison	5	\$ 15.00	5.2	13
Pierre	None	No fee	7.2	29
Watertown	None	No fee	14.7	48
TENNESSEE				
Chattanooga		\$ 6.50	157.1	328
Columbia		5.00	10.9	28
Jackson	125	8.50	36.9	80
Johnson City	33	6.00	28.5	49
Memphis	952	10.25	462.1	702
Morristown	35	10.00	13.0	19
Murfreesboro		7.50	13.1	34
Nashville	350	5.00	180.9	452
Paris	18	5.00	8.8	29
Shelbyville		6.00	9.5	18
Union City	35	5.00	7.7	39
TEXAS				
Alibene	None	No fee	64.4	80
Alice	60	\$ 1.25	21.4	45
Beaumont	760	2.50	116.7	218
Borger	37	2.50	25.0	48
Bryan	139	2.50	31.0	61
Childress	None	No fee	7.6	18
Cleburne	None	No fee	12.9	26
Corpus Christi	460	2.50	176.8	362
Cuero	30	1.25	7.5	36
Dallas	1,400	2.50	628.6	1,279

(Continued on page 74)

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Thanks Ops, for your wonderful reception to our record.

Johnny and Jonie

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JUST BEFORE DAWN

and

Kee-Bo-Ryin'

Challenge 27001

Exclusively: CHALLENGE RECORDS

Four a Week Per Unit

Continued from page 47

more space for a wider variety of programming, according to Goodrich. This additional space also allows the operator more freedom in experimenting with various types of programming with no allocation of any of the top hits or other selections that are usually "taken." The experiment was conducted in certain market areas to see how they might get along. In most cases, the results are off with good results given the results in the experimental group. When they do not, however, Goodrich says the majority of loss in the program used for the experiment is actually no loss to other stations in the location process, shifted to the profitable place of the non-selling hit tunes.

In any case, whether as an experiment, or as special request, the market tunes which receive such high play in the E. and A. Music markets are usually of the type having sufficient broadcast potential that Goodrich does not find it necessary to let them among the top hits strip runs on the market.

Separate Facilities

These selections are generally placed in the area usually set up for standards or old favorites, or classics. They are prepared kept separate from the top hit area because Goodrich has found that when working at that category is placed in the top area, the stations think it is roughly classified as a hit tune or a pop tune.

Op Formula

Continued from page 47

high receipts, they I put in all the new hit records that I see as fast as I feel that location was about there. It's possible in those fast-moving locations per the location about as soon as they are put on, in those instances, a couple of new records in a good location, not as request."

Goodrich says he sees records in a "new" location, states that even "What if the chance for the new records is even as they come and it usually from the genre spots. The ones that take in the best scores will be looked for most records. But it is surprising how they become more realistic when they have to pay for them out of the locational generation. They, as a rule, they will quit down and let the operator pick out the new numbers."

Location Requests

Location requests give an important part in his record purchasing. "I always try, however, to avoid any the good location requests about these requests. There is a big difference between what most other stations who may never even look again, why let, and a request from a steady patron."

In the final analysis, what brings volume receipts to jobs down? According to Chuck Mathison, "It's records are responsible for the biggest share of the play that my markets get. Even though my area is located in a small farming community, the public is just as eager as the great towns and cities in the big city people. I do program a lot more of public and some country music, but, by and large, it is the records that take high on the trade paper charts that is the best business for me."

and across the spectrum of about 100 to "filling in" a hit tune position with an "oldie." These who demand the market with these further down as a matter of habit.

The categories of tunes that have been getting good market place are usually an occasional "oldie" of the older tunes. These are generally made of the vintage variety, are in line of 15 years back like "Toss on My Pillow" or Little Annie's "Kissin' in the Rain." These tunes will get a couple of strong plays occasionally, and when placed in the right location at the right time by the experimental side has operators are usually about an excellent source of increasing play.

"Old Time" Melodies

Many of the recordings that comprise the library of the E. and A. Music Company are of these "old time" melodies and hits will placed by the majority of the tunes in the lower locations, and Goodrich feels it is very worthwhile practice to go there his library every day or three months and make up a batch of these selections for location from location to location, the programming and location interest in additional play.

Smaller Pay

The experimental programming in market selections received quite increased play for his stations about 50 per cent of the time, Goodrich estimates. The fact the 75 per cent of the E. and A. Music records is producing increased play than non-hit record programming attests to the success of his programming technique. Edward Goodrich says:

"It does depend a great deal on the location and its programming needs. But many times I've experienced some one market tune that will outplay the hit tune of the week. I would say that about 20 per cent of the time, the market tune will do more to enough interest to outplay the hit pop tune of the week about 25 to 30 per cent."

Program

Continued from page 47

Bill is able to respond to the top playing tunes which may vary quite a bit within two or three blocks in the same neighborhood.

"But there go any place," adds Bill. "We depend largely upon requests to give the people in the tavern what they want." The type of spot Bill has in mind is provided by a neighborhood crowd and the percentage of request business is high.

"Dagala," Bill points out, "is going strong in many of the Missouri spots of the present time. An artist who is strong with these players is Little Richard as Capital. Bill is also getting in quite a number of the Dixie recording "Carolee Park," by Jay Johnson. This instrumental recording, according to Bill, when it has little in Missouri spots.

The job has players in the Spanish spots do not consider their performance as Mexican-flavored tunes, however. Records by Earl Bostin, as King, Little Richard, as Specialty, and others also have profitable appeal.

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BOO DA BA	5125
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Bill Doggett Albums:

DANCE AWHILE WITH DOGGETT	585
CANDLEGLOW	563
DOGGETT BEAT FOR DANCING FEET	557
SALUTE TO ELLINGTON	533
DAME DREAMING	532
HONKY TONK	531
AS YOU DESIRE ME	523
HOT DOGGETT	514
MOONDUST	502

Thanks, operators, for all your help
Bill

Exclusively:
KING RECORDS

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SHAW ARTISTS CORPORATION
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Op-DJ-Store Promotion Pays

• Continued from page 80

fort to create faster acceptance of dime play in locations where teen-age rock 'n' roll programming predominates will eventually offset the servicing cost loss now experienced by most operators because of the high mortality rate of rock 'n' roll tunes.

Pointing out that programming, servicing and maintenance costs have risen 25 per cent per juke box within the past three years, Willens attributes this in part to the steadily rising turnover of rock 'n' roll in his weekly programming as well as the seeming inability of local operators to put on a concerted city-wide drive switching all nickel plays to dime play. Willens added that this failure alone has placed the operator in the position of operating at 1958 costs level, while income is still at the 1952 level.

"This simply cannot go on much longer. Every day more artists are cutting more disks. Years ago any good artist cut four or five records per year. Today the top artist is cutting a new one every other day. This is causing a highly rapid turnover in the record business and making more programming changes per week necessary than ever before. This automatically is forcing us to buy more records for our machines if we want to hold our customers and, what is just as important, our locations," Willens explains.

He added that there have been many small operators being forced out of business in this area because of high costs of operation. He revealed that Willens Music, which he terms a relatively small operation, bought well over 5,000 records in 1957. He compares this with that fact that the first three months of this year already has necessitated a larger volume of record buying than did the same period in 1957.

For the month of January of

this year, Willens purchased 286 records for the first week, 140 records for the second week—which included buying for a new machine—217 records during the third week and 123 records for the final week of the month, which totals some 766 records for the one month.

An average 20 per cent of these are Extended Plays, which cost 90 cents apiece, and 80 per cent are 45 singles, which are 62 cents each. Willens Music operates 120 machines on location, with the average location getting six new record changes every two weeks, and the teen-age hangouts getting weekly changes that are up to 25 per cent more than in other locations.

While Willens feels conversion to all dime play and up is a partial solution to this high cost of programming, he considers of equal importance the necessity of changing commission arrangements for the operator and location owner. He charges the local public attitude to the music machine operator dates back to the 20's when the coin machine business was subject to a rather disreputable reputation. This same feeling has continued to exist in the minds of the unenlightened mass public to the extent that many operators still feel at the mercies of the location owner.

Willens believes that it is time for a mass campaign from the top down in the industry to educate the public as to the legitimate enterprise engaged in by the music machine operator, to establish a better relationship between the public and the music machine industry, and keep up a continual demand for music machine play by the public so locations owners will be forced to regard the machines as necessities not dependent upon their whims or commission preferences.

Operator Strikes Gold

• Continued from page 48

simply inserted into the first position which shows itself available.

The collectors, of course, likewise have the responsibility of how many extended play records are to go onto their phonographs. Most are using between 25 and 35 per cent, again choosing their own, spotting them according to play expectations. Since Century-Supreme operates all 100-play or 200-play machines, with no 78 r.p.m. phonographs at all, there is plenty of room for EP records at any time.

The Denver operator pays from 60 to 65 cents for singles, and from 80 to 85 cents for EP's under a broad contract which calls for a minimum record purchase per year.

A recapitulation of the books for 1957 and 1958 show that an average from nine to 12 records are placed on each machine per week, depending on the individual situation and a weekly record expense of between \$125 and \$150. This latter figure is based primarily on the addition of more seasonal numbers, red-hot new hits, extensive use of EP's and similar considerations, according to Pierce.

The collectors are responsible for all of the record buying, except, of course, where Huber and Pierce are in the mood for ex-

perimenting and order certain disks placed on all such locations, for a test. Such instances are few and far between, however, inasmuch as Huber, who constantly "patrols" the route, visiting every location several times per month, knows that his route collectors are doing a thorough reliable job.

Good Return

"We actually don't know what the collectors are putting on their phonographs," Pierce said. "And naturally, we are not concerned, so long as the route continues to show a worthwhile return. If collections nose dived suddenly, out of proportion to other routes, we would then suspect that the collector has slipped up on his programming. However, this has never happened to date."

The direct consequence of this unusual programming system is a string of locations probably more dissimilar from one phonograph to another than any in the Western States. A comparison of three phonographs, for example, in three widely scattered sections of the city, shows a predominance of polkas, and Slavic music in one location, a heavy concentration of Spanish tunes in another, and a 90 per cent rock and roll menu in still a third, all three machines returning within \$5 per week the same take.

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HER HAIR WAS YELLOW
Don Rondo

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Lu Ann Simms

836—SPEEDO IS BACK
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ONE KISS AND THAT'S ALL
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() 100 copies.....	\$7.50.....	\$7.50
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*The Drifters	*Chuck Willis

* asterisks indicate LPs are available by these artists.

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Betty Bennett	Jimmy Giuffre	Charles Mingus	Ted Straeter
Art Blakey	Lars Gullin	The Modern Jazz Quartet	Sylvia Syms
Conte Candoli	Al Hibbler	Jack Montrose	Thomas Talbert
Barbara Carroll	Milt Jackson	Joe Mooney	Alec Templeton
Joe Castro	The Jazz Modes	Phineas Newborn	Lennie Tristano
Ray Charles	Lee Konitz	Dave Pell	George Wallington
Teddy Charles	Lou Levy	Shorty Rogers	Frances Wayne
Chris Connor	John Lewis	Bill Russo	Cy Walter
Wilbur DeParis	Warne Marsh	Bobby Short	George Wein
Tony Fruscella	Patty McGovern	Jess Stacy	Mary Lou Williams

ATCO ARTISTS

The Coasters	Hutch Davie	Jimmy Simmons
King Curtis	Bette McLaurin	Guitar Slim
Bobby Darin	The Sensations	Walter Spriggs

EAST WEST THE CURRENT POP RELEASE

112	MONEY, MONEY, MONEY	Freddie Carpenter
113	MARY JANE	Al Henderson
114	IT WAS OURS	Jimmie Helms

EAST-WEST'S FIRST LPs JUST RELEASED!

4001	TOMMY POTTER'S HARD FUNK
4002	THE JACKIE PARIS SOUND
4003	LARS GULLIN SWINGS
4004	PRESTIDIGITATOR George Wallington Trio

Continued from page 68

City	No. of Licenses	Pet License Amount	Population (In Thousands)	Eating & Drinking Places
Edinburg	None	No fee	12.4	43
El Paso	415	2.50	250.1	355
Ennis	None	No fee	7.8	15
Fort Worth	—	2.50	374.6	699
Garland	None	No fee	10.3	22
Greenville	None	No fee	14.7	31
Harlingen	22	2.50	377.7	61
Houston	—	2.50	868.7	1,596
Killeen	69	2.50	7.0	21
Levelland	None	No fee	8.3	13
Marshall	None	No fee	27.7	29
McKinney	None	No fee	10.5	17
Midland	None	No fee	52.8	65
Macogdoches	None	No fee	12.3	19
Orange	None	No fee	33.4	58
Pampa	—	2.50	16.6	45
Palestine	—	—	12.5	19
Plainview	None	No fee	14.0	31
San Antonio	1,500	2.50	541.3	1,209
Sherman	None	No fee	28.5	41
Snyder	None	No fee	12.0	26
Sulphur Springs	None	No fee	9.0	14
Taylor	None	No fee	9.1	48
Temple	—	2.50	34.8	91
Vernon	None	No fee	12.7	40
Victoria	100	2.50	23.9	84
Waco	233	2.50	108.5	226
Weatherford	None	No fee	8.1	18
Wichita Falls	100	2.50	110.8	165
UTAH				
Ogden	103	\$ 15.00	69.1	123
Provo	20	5.00	38.6	38
Salt Lake City	253	15.00	225.4	373
VERMONT				
Bennington	None	No fee	12.4	22
Montpelier	None	No fee	9.2	19
Rutland	None	No fee	17.7	34
Saint Johnsbury	None	No fee	7.4	19
VIRGINIA				
Alexandria	—	\$ 10.00	93.5	102
Arlington	—	5.00	178.5	99
Charlottesville	50	5.00	30.3	59
Danville	—	5.00	52.7	90
Fredericksburg	44	25.00	12.2	50
Harrisonburg	—	8.63	10.8	21
Martinsville	—	15.00	17.3	33
Newport News	150	6.00	48.9	142
Norfolk	475	10.00	314.6	458
Petersburg	—	5.75	39.4	81
Richmond	—	10.00	242.7	461
Roanoke	250	30.00	105.9	175

City	No. of Licenses	Pet License Amount	Population (In Thousands)	Eating & Drinking Places
Strasburg	3	2.50	2.3	27
Suffolk	30	18.00	12.3	21
Waynesboro	50	10.75	12.4	21
Winchester	200	5.75	13.8	62
WASHINGTON				
Aberdeen	85	\$ 180.00	21.8	75
Bellingham	60	12.00	38.9	92
Ellensburg	None	No fee	8.4	25
Everett	None	No fee	37.0	111
Mount Vernon	19	20.00	5.2	36
Portangeles	21	12.00	11.2	38
Seattle	1,200	10.00	581.3	1,389
Spokane	None	No fee	195.5	369
Tacoma	255	12.00	159.6	332
Vancouver	None	No fee	43.1	69
Tacoma	255	12.00	159.6	332
Vancouver	None	No fee	43.1	69
Walla Walla	None	No fee	25.9	59
Wenatchee	—	10.00	13.1	39
Yakima	78	5.00	45.9	122
WEST VIRGINIA				
Bluefield	28	\$ 25.00	27.2	52
Charleston	300	5.50	82.5	213
Clarksburg	—	40.00	34.9	102
Fairmont	None	No fee	32.3	83
Grafton	21	5.00	7.4	20
Logan	—	5.00	5.1	38
Martinsburg	—	—	15.6	41
Morgantown	40	10.50	30.8	73
Parkersburg	72	5.50	45.6	110
Weirton	75	10.00	36.4	89
Wellsburg	40	5.00	5.8	34
Wheeling	245	10.50	65.1	248
Williamson	28	12.50	8.6	21
WISCONSIN				
Antigo	None	No fee	9.9	63
Ashland	53	\$ 10.00	10.6	57
Baraboo	None	No fee	7.3	37
Beaver Dam	None	No fee	11.9	63
Chippewa Falls	23	25.00	11.1	63
Eau Claire	75	25.00	41.4	105
Fond du Lac	None	No fee	33.6	134
Janesville	None	No fee	31.1	97
La Crosse	150	10.00	52.7	227
Madison	193	10.00	122.5	268
Manitowoc	None	No fee	30.7	135
Marinette	None	No fee	14.2	72
Merrill	None	No fee	9.0	66
Milwaukee	2,560	5.00	770.2	2,579
Monroe	None	No fee	7.0	33
Neenah	None	No fee	12.4	49
Oshkosh	145	5.00	47.2	158

Patti Troupe Flies to MOA

CHICAGO—Patti Page, due to star in the banquet show at the Music Operators of America (MOA) convention here Thursday (8), has chartered a plane for the trip Thursday morning so she can bring virtually her entire TV troupe, including key men in the Vic Schoen ork, following her Wednesday night show. This will be La Page's first appearance for the MOA.

Errol Garner Set For New England

BOSTON—A new group in the concert field, New England Concerts, will bring jazz pianist Errol Garner into New England for two appearances in mid-May. He will play Friday, May 16, at the Worcester (Mass.) Auditorium and Saturday, May 17, at the Bushnell Memorial Auditorium in Hartford, Conn.

Late last year, Garner played to turn-away audiences in Boston, Providence, R. I., and Springfield, Mass., as well as breaking the record at George Wein's Storyville here. The group is planning future concerts in major New England cities by well-known jazz and folk artists.

Tickets for the Garner event have been pegged at \$1.65 to \$3.30.

Platters Get Award

CHICAGO—Ed Sullivan will present a gold record to the Platters for their Mercury hit, "Twilight Time," this week at the Brussels Fair. Film of the presentation will be aired on Sullivan's TV show May 26.



*Thanks Lella
for being so
good to me—
Cornie
Francis*

current Juke Box Favorite

**I'M SORRY I MADE
YOU CRY**

b/w

LOCK UP YOUR HEART

MGM 12647

personal management:

GEORGE SCHECK

1697 Broadway

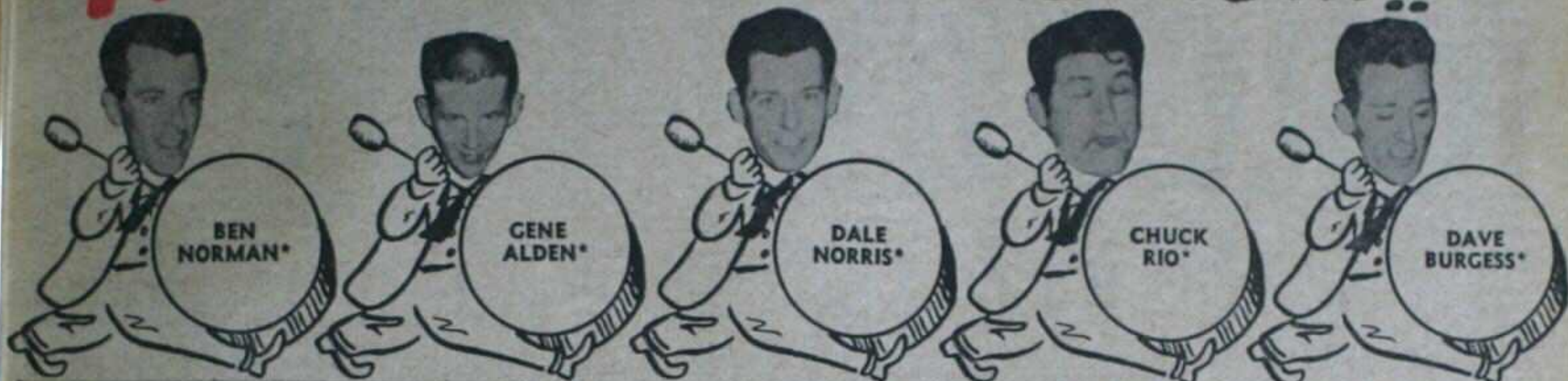
New York City

Exclusively **MGM Records**

Bookings **GAC**

The CHAMPS

COME MARCHING IN!!



following up on
"TEQUILA"
 with their next big
SMASH HIT!!!!

"EL RANCHO ROCK"
 b/w
"MIDNIGHTER"
 Challenge #59007

* Thanks, Ops~
 for your tremendous
 help in getting us
 on the map!

Recording Exclusively On:



CHALLENGE



Together Again!

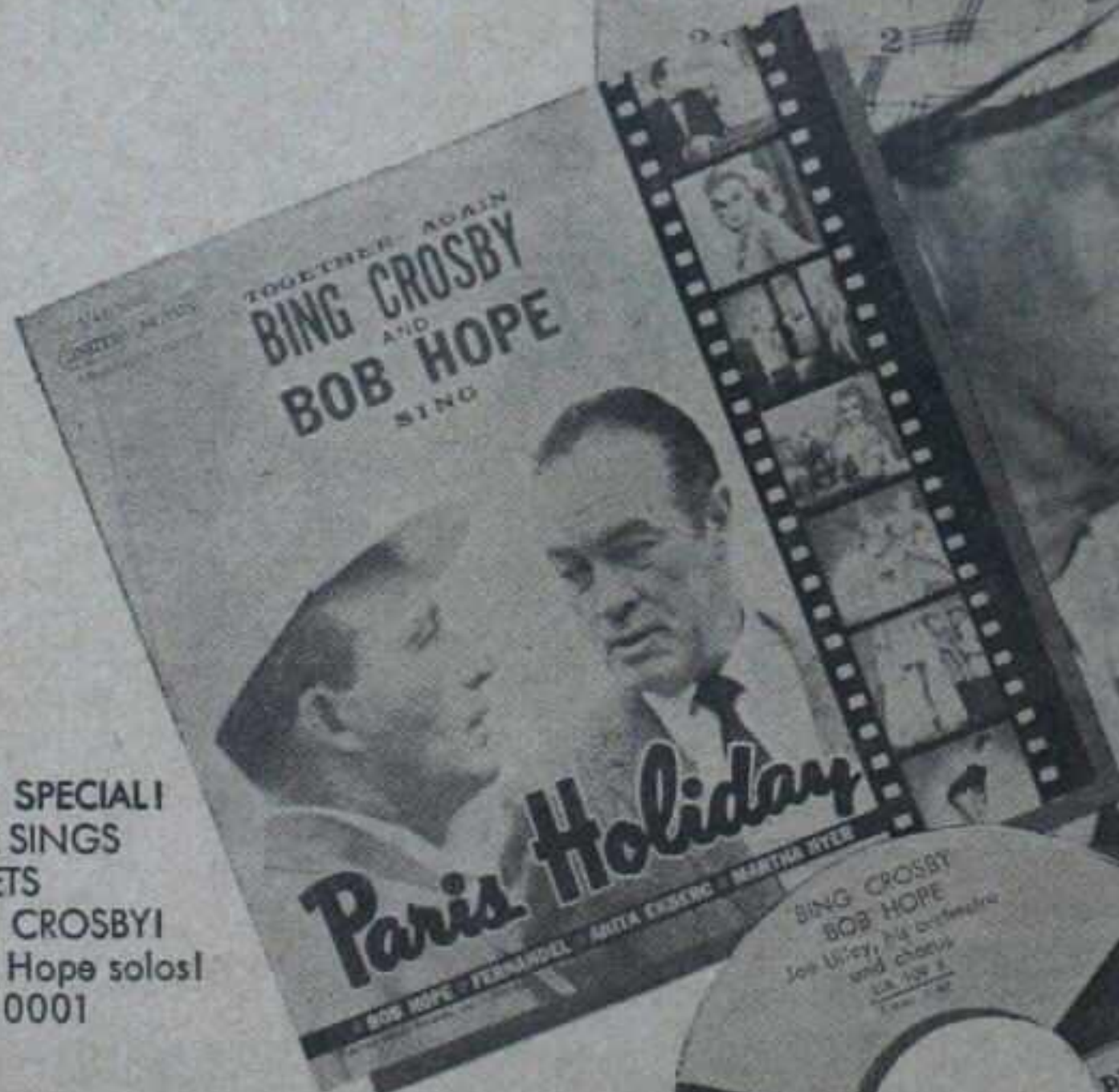
BING *and* BOB CROSBY *and* HOPE

Singin' up a storm!

plus THE ORIGINAL MOTION PICTURE SOUND TRACK ALBUM!

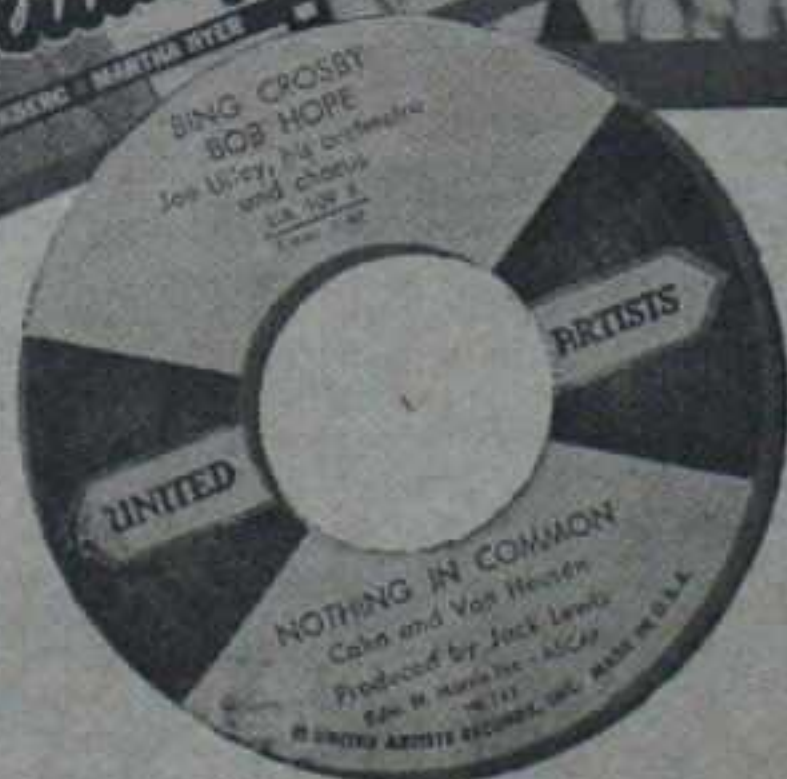
**THE SCOOP
OF SCOOPS!**
United Artists Records Rings
The Musical Bell 3 Times!

THE FIRST L.P. ALBUM
FROM UNITED ARTISTS...
The sound track from UA's big
Technirama, Technicolor comedy hit
... plus an extra added attraction—
Bing Crosby! No. UAL 40001



An EP SPECIAL!
HOPE SINGS
2 DUETS
WITH CROSBY!
Plus 2 Hope solos!
UAE 10001

A SINGLE!
CROSBY AND HOPE
SING "NOTHING
IN COMMON"
c/w Paris Holiday
(Van Heusen & Cahn)
UA 109X



THE BILLBOARD'S WEEKLY

Record & Equipment Merchandising News & Sales Tips

Sound Off!

If you're a dealer, distributor, salesman, rack jobber or manufacturer, send your opinions on present-day retailing practices to The Billboard. Address letters to the Merchandising Editor, The Billboard, 1564 Broadway, New York 36, N. Y.

Brahms' "Fifth"

To the Editor:

I saw in your column "Sound Off" that bit about that Brahms contest. I am a steady reader of The Billboard. Altho I am a singer and not a dealer, I thought I would give you my answer. As a rock and roll singer, I would say to the customer "Is that done by Elvis?"

Lee Baxter
(Randy, Lee 'n Eddie)
St. Petersburg, Fla.

Lee's letter officially closes the Brahms "Fifth Symphony Contest." Results next week.
—Editor.

Tough Problem

To the Editor:

I'm not a dealer or manufacturer, etc., but am a potential retail buyer of 45 rpm records either EP or singles and am sitting in a dry corner. I can buy dozens of this week's hot hits, but if I want something from the catalogue, the dealer writes the jobber and the jobber waits 'til he gets more orders and in most cases, he is still waiting and so am I. What is the solution?

Arthur B. Reed
Shreveport, La.

• Try writing to the jobber and send a copy of the letter to the manufacturer. Too bad you have to go to such lengths to buy a record.
—Editor.

Serious Situation

To the Editor:

In reading The Billboard recently, I was much interested in your coverage of the Woolworth stores recent entrance into the discount record field.

You quoted a Woolworth executive saying that Woolworth had entered the field simply because they could not continue at regular prices in markets where discounting had become prevalent. We have no argument with Woolworth policy to discount where discounting is prevalent. Had the 2,100-store Woolworth chain stopped there—at discounting where discounting was already prevalent—one would have to agree with the policy.

However, whoever made the Woolworth statement was entirely wrong—or ignorant of Woolworth policy, made an absolutely dishonest statement, or—and this is hard to imagine—Woolworth's policy, as stated in The Billboard, is not being followed by those in charge of Woolworth regional and local operations.

If you will check in the East—particularly Pennsylvania—you will find that in only Pittsburgh, Philadelphia and Allentown has discounting ever been prevalent.

Then came Woolworth with its policy of discounting. In every Woolworth store in Pennsylvania today—in every town where a record has never been discounted—the Woolworth store has established a discount price of about 25 per cent in pops, and 30 per cent in package (album) merchandise.

Remember—in doing this, Woolworth is not keeping up with the trade—but has established a policy which hurts every long-time retailer. No retailer of records can stay in business on 8 per cent profit. It is impossible to do so. If a retailer wants to stay in business today in Pennsylvania, it

(Continued on page 78)

HEARD OVER THE COUNTER

A young lady asked for a good recording of "Tammy." When the owner of the record shop asked her whether she wanted a 78 r.p.m. or a 45 r.p.m. record, she apparently didn't know what the difference was. "You know," the owner said, "the 78 r.p.m. records are the big ones, and the 45 r.p.m. records the small ones with the large hole in the middle." The customer replied: "I don't care about the size of the record, as long as it has all the words!"

"Give me the violin concerto of Jascha Heifetz!"

"Which one, Brahms, Beethoven, Tchaikovsky? . . . He plays quite a few different ones!"

"Don't ask me all that. . . I had a hard time remembering that much!"

Astor Records of New York's Lexington Avenue reports a young chap rushing in one night with the following casual request: "You wouldn't by any chance have Eddie Fisher's 'Fanny'?"

A lady walked into a very crowded store asking for the score of "Madame Butterfly" as played by "Toscanini," a few minutes later she walked out in a huff complaining of the slow service, as the poor dealer was still trying to figure out whether she meant Toscanini, Kostelanetz or Mantovani.

"Do you carry Broadway show tunes done in jazz tempo?"

"We have some. What were you looking for?"

"It's like that cute muted recording of 'Beagels, Bagels and some other ting!'"

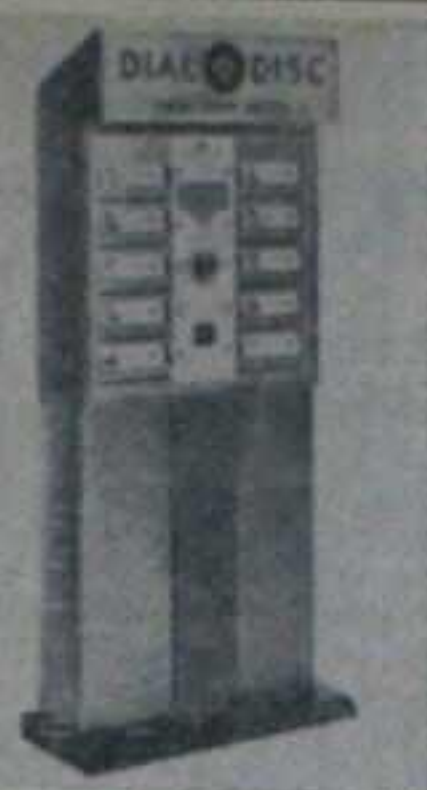
And we have our sweet old lady with the flower in her hat, asking for: "Hurry Back" by that nice young singer who walked out on Jerry Lewis. She then proceeded to hum the first eight bars of "Return to Me."

Donna Halliburton (Allegro Music Shop, Pacific Palisades, Calif.) writes: "This morning a lady came in and startled the clerks by saying: 'There's a record I just love. I don't know the name of it but it's C-9 on the juke box.'"

Donna also tells about the timid soul who asks if it was all right to play a record marked "hi-fi" on his machine which isn't a high fidelity player. When she reassured him, he said: "Well, okay. But it also plays 33½ r.p.m. My machine only says 33. Will that be all right?"

Francois Delisle (Marquette Electric, Inc., Quebec) says that some of French speaking clerks have trouble mastering English titles. They simplify as much as they can. One clerk, after mastering "See You Later, Alligator," didn't have the fortitude to do the same with "Allegheeny Moon." He found it much easier to offer "Alligator Moon." The same thing happened with "Jealous Heart" and "Jailhouse Rock." It came out "Jealous Rock" which was close enough and he got along fine with his customers.

That's all for this week. Haven't you some funny experience you'd like to share with the other dealers? Send them to "Over the Counter," Care The Billboard, 1564 Broadway, New York 36, N. Y.
—FRED PERNITZ.



DIAL-A-DISC BOWS SOON

The disk vending machine, pictured here, is scheduled to make its debut this summer, according to Columbia Records officials. It is designed to vend 10 different 45 r.p.m. singles and has a capacity of 200 disks.

Columbia believes the Dial-A-Disc will be a potent sales producer in high-traffic locations. The firm also believes its pilfer-proof features will make it attractive to record stores. It stands 5½ feet high, 2 feet wide and 1 foot deep. It will accept any combination of coins up to \$1.25, and automatically refund change up to 24 cents.

The Dial-A-Disc is priced at \$595, F.O.B., Merchantville, N. J.

New Phonola Line Intros 10 Models

Waters-Conley, Inc., Rochester, Minn., phonograph manufacturer, has just introduced its new Phonola line to distributors. The new series includes 10 portables ranging in price from \$19.95 to \$129.95. The line has been completely restyled, with cases covered in colors that are earmarked for heavy promotion in the fashion and home-furnishings fields. Included in the line is a new \$59.95 price category.

Following are special features of each model:

Model 158 — \$19.95; three-speed unit with four-inch speaker. Pyroxolin-coated case in blue simulated leather.

Model 358 — \$24.95; three-speed unit with high-output amplifier; turnover cartridge with dual sapphire styli; four-inch speaker. Pyroxolin-covered case in green and white.

Model 558 — \$29.95; four-speed unit; crystal turnover cartridge with dual sapphires; twin four-inch speakers; blue and white case.

Model 658 — \$39.95; four-speed unit; dual speaker system (five and one-fourth and four-inch); special circuit amplifier gives frequency range of 60 to 15,000 cps; twin sapphires in turnover ceramic cartridge; three tubes including rectifier. Cabinet is covered in rust and white. Pyroxolin-coated.

Model 758 — \$49.95; is featured as "an automatic for the price of a manual." The unit has four-inch speaker; crystal cartridge; turn-

Ampex Preps 4-Track Tape

The Ampex Corporation is gearing for four-track, three and three-fourths ips, stereo tape production and reproduction. According to Phillip Gundy, president of the firm's consumer products division, all Ampex "A" series stereo tape recorders may be converted to reproduce both the new four-track three and three-fourths ips, and existing two-

(Continued on page 78)

Concertapes' New Catalog

A new, pocket-size catalog, listing 104 stereo and monaural tapes by Concertapes, is the newest sales aid for dealers from the Wilmette, Ill., firm. Selections in the Concertapes library are grouped by type. Categories are Hi-Fi Listening, Music for Dancing, Mood Music, Show Tunes, Holiday Music, Choral Music, Solo Recitals, Symphonic Music, and Chamber Music.

The catalog listings include reel sizes. Every \$11.95 tape is a full seven-inch reel. Every \$7.95 tape is a five-inch reel. All stereo

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The Magnavox Duetta AM-radio phonograph combination retails for \$159.90. Phono only retails for \$129.90. Special features include diamond needle, changer with automatic shut-off, front-mounted controls for chair-side tuning, and terminals for extension speaker.



Phonola Model 158



Duo-Fi Model 2058

Dealer Disk Club Can Cue Pay-Off

- Selective membership secret, says Morgan
- Personal touch builds solid sales profits

Properly handled, a record club which rewards regular customers with premiums or free records for so many dollars in purchases can be a potent source of additional volume, according to Lou Morgan, owner of Morgan's Galleries, specialty hi-fi and record dealership in Denver.

The secret of success in this field, Morgan points out, is being selective in picking "members" of the club, thus investing the program with dignity and high appreciation. Indiscriminate distribution of membership cards tends to devalue the entire theory in the customer's mind, Morgan has found. Consequently, he gives out the cards only after a chat with the applicant, and reasonable security that the customer is an actual record fan and something of a music lover.

Card Make-Up

A second point well worth consideration is the actual appearance of the membership cards themselves, according to Morgan. His, printed in brown ink on a tan background of durable, attractive cardboard material, explain the rules thoroly, and every name is typewritten in, then countersigned by the dealer. The cards have a "documentary appearance" which Morgan feels attracts a lot of attention. The usual club member takes far better care of them since they have been expensively turned out.

Under terms of Morgan's record club, the customer is entitled to \$1 worth of free records for every \$10 spent in the disk shop.

Morgan's usual policy is to encourage members, when each 10th dollar accrues, to use the 10 per cent credit forthcoming on better-priced albums, phonographs, plus anything calculated to keep them up as regular purchasers.

Solid 'Selections'

Thru his careful "selection" of each member, Morgan has built up a list of 268 members in less than five months and can add as many as 50 per month, depending upon the circumstances.

Glaser Debs 45 Spindle

The Glaser Steers Corporation, Belleville, N. J., has created a 45 r.p.m. spindle for its GS-77 record changer. The accessory fits easily over the standard spindle on the GS-77 and, says the manufacturer, it eliminates the twisting and jamming of the plastic spindles. The spindle is made from die castings and has the legend "front" engraved on the top for positive positioning. It is finished in black to match the changer for which it was designed. The price of the spindle is \$3.60.

Concertapes

- Continued from page 77

tape recordings are available in stacked and staggered versions. The entire library is also offered in monaural versions. All tapes are packaged in the company's round plastic "Stor-A-Tape" containers.

The simple accordion-fold catalog is available in quantity for distribution to customers from Concertapes' factory reps.

Keeping close records on the entire membership, he has found that there are few who do not spend an average of \$10 per month. Many of them from families in the surrounding, better-income Crestmoor Park area are buying between \$20 and \$30 a month in records. Since most of his record club customers are adults, serious music-lovers, Morgan has every reason to look upon them as logical prospects for high-fidelity phonographs and radio equipment, in which the store likewise specializes.

Personal Touch

The Denver record dealer makes an effort to know all of his customers by their first names; to telephone each occasionally with news on new record developments, akin to their own tastes, and thus keep the ball rolling. "This sort of personal relationship builds a lot of loyalty and regular traffic," he says. "Moreover, it keeps the customer buying from us. Whenever we have admitted a new member to the record club after doing business with him for several months, his purchases almost invariably increase by 25 to 50 per cent. This indicates that heretofore the record customer was buying whenever he found records which struck his fancy. By appealing to him with both the 10 per cent saving which membership in the record club achieves, and thru developing personal contact, loyalty is tremendously increased."

Sound Off!

If you're a dealer, distributor, salesman, rack jobber or manufacturer, send your opinions on present-day retailing practices to *The Billboard*. Address letters to the Merchandising Editor, *The Billboard*, 1564 Broadway, New York 36, N. Y.

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is practically necessary to equal the Woolworth price.

You can believe me that in every city where a Woolworth store operates—with the exception of those three mentioned above—Woolworth has the first operation in that city to begin discounting. Woolworth has begun the decline of the record business in Pennsylvania with that policy! Why are they doing it? For traffic? No business gets more traffic than Woolworth's. If they want traffic, let them give away free cups of coffee, which might cost them two cents each, and would bring into Woolworth stores more traffic than they could handle. Records cannot create traffic in a traffic store like Woolworth's.

What has happened? Here in Harrisburg, we are holding price against Woolworth and discounting has not begun. This is only the concerted action of a number of operations.

In another town, however, three chains have matched Woolworth price, two department stores are about to do so, and once accomplished, the town will go completely discount—retailers will go out of business—in a town where everyone made a profit and was happy in the record business only three months ago! That's how long it took the Woolworth policy to ruin one community. The story is the same wherever Woolworth has begun discounting in the community.

I tell you, that if such is the policy of Woolworth stores across the nation, the manufacturers will be selling directly to them and distributors, while one stops and retailers will be out of business. Woolworth is one of the few

Audio Plugs Sphere Music

Audio Devices, New York manufacturer of tape, disks and accessories, offers dealers one of the most novel counter-pieces to come along in quite a spell. It's a 12-page booklet titled "You Can Record the Satellites." It tells the tape-recorder hobbyist how to receive satellite radio signals, how to record them on tape, how to interpret the signals and how to assist in space research.

Naturally, the booklet is fact-filled. It is also free of advertising material, with the single exception of the back cover, which the firm devotes to a low-keyed message about its eight varieties of recording tape.

The text of the booklet is simple enough for anyone with a smattering of electronic knowledge to grasp easily. Emphasis is placed on how the recording hobbyist can aid in space research. Conceivably, the booklet could rekindle interest in recording among those whose tape recorders have been gathering dust somewhere.

A token quantity of the booklets will be sent to all Audio Devices dealers. More may be had by writing to the firm. Audio Devices will give some space to the booklet in its consumer advertising, directing the reader to a dealer for a free copy or telling them to write direct to Audio Devices and enclosing 10 cents for postage and handling.

Walco Sets 10-Mo. Dealer Contest

The Walco "Time Zone Contest" is announced by Herb Bodkin, sales manager of the Electrovox Company, Inc., manufacturer of Walco needles. Over the 10-month contest period, 40 wrist watches (\$100 to \$125 value) will be awarded plus a grand prize of a vacation for two at Bermuda, Las Vegas, or Miami. The official entry form is the Walco Super Bonus Book. Walco dealers use these books to save the cash-value "spiff" stamps attached to all Walco jewel tip needles and

record accessories. When one or more sections of the Super Bonus Book is complete, Walco redeems the book for cash.

"Time Zone Contest" describes Walco's method of dividing the country into four contest areas (U. S. Time Zones). Each month Walco will draw four winning entries, one from each Time Zone; a watch will be awarded to each winner. At the end of the 10-month contest, an additional drawing will be held from all entries to select a Grand Prize Trip winner.

Regular Walco Super Bonus Books are used as entries in the contest. During the "Time Zone Contest," Walco dealers and their employees are asked to write on the Super Bonus Book, registration form their time zone and preference for a lady's or gentleman's wrist watch. Walco automatically enters all Super Bonus Books received from April 1 to May 20 in the first drawing to be held on June 1.

Thereafter, drawings will be held on the first of each month from entries received during the one-month period ending on the 20th of the preceding month. The last drawings for wrist watch prizes and the grand prize vacation trip for two will be held on March 1, 1959. Deadline for these drawings is February 20, 1959.

Shure Bros. Product Swap

A product-exchange merchandise program, aimed at inducing distributor, dealer and consumer to buy monaural cartridges and phono reproducer arms now, with the opportunity to trade them in for stereo equipment later, was announced last week by Victor Machin, vice-president and general sales manager of Shure Bros., Inc., Evanston, Ill.

Under provision of the Shure Bros. exchange program, a consumer can buy monaural Dynetic cartridges or Dynetic phono reproducer arms now, and when the stereo Dynetic cartridges are available in early fall of 1958, or Dynetic stereo phono reproducers become available in the winter of 1958, the consumer can trade in either monaural cartridge or phono reproducer and gain a 75 per cent allowance on the purchase of a similar piece of stereo equipment from the Shure Bros. line. The 75 per cent allowance will be on the original cost of the monaural equipment and will apply against the as-yet-to-be-determined price of the stereo equipment.

This exchange program goes into effect immediately and will continue thru December 31, 1959. Shure Bros. dealers and distributors will benefit accordingly. They will be credited with full original price of either monaural Dynetic cartridge or phono reproducer arm they exchange on the purchase of similar quantities of similar stereo equipment.

When the consumer exchanges his monaural, professional Dynetic cartridge for its stereo counterpart, the distributor or dealer may return it to the Evanston factory for full credit also.

Ampex Preps

- Continued from page 77

track seven and one-half ips. tapes.

The four-track, three and three-fourths ips. system is calculated to create new interest in stereo tape. The new system multiplies by four times the amount of music reproducible from a given length of tape and will, therefore, appreciably lower the price of stereo tapes. The price of the raw material and the resultant high price of stereo tapes has been held to be a drawback to wider consumer acceptance of the product.

The four-track system has two stereophonic tracks running in each direction. One set is played thru, and the tape is reversed for the playing of the second set of tracks. Tape width is standard one-quarter-inch.

Ampex also hints at a magazine load or cartridge recorder. The firm claims "significant developments which will lead to industry-wide standardization of such a magazine load concept."

Dutone Co. Sales Aids

The Duotone Company, Keypoint, N. J., manufacturer of replacement needles and record accessories, announces a series of new sales aids for record retailers and servicemen. The aids will be shown to the trade for the first time at the May Parts Show in Chicago.

Heading the list of aids is a new needle guide display. It's a colorful easel card for counter use. Fastened to it is a ring-bound book, containing illustrations of all phono models produced, since the beginning of the LP era. Alongside each photograph is the appropriate needle number. The customer can thus determine for himself the needle he needs. The record clerk has nothing to look up, no tables to consult.

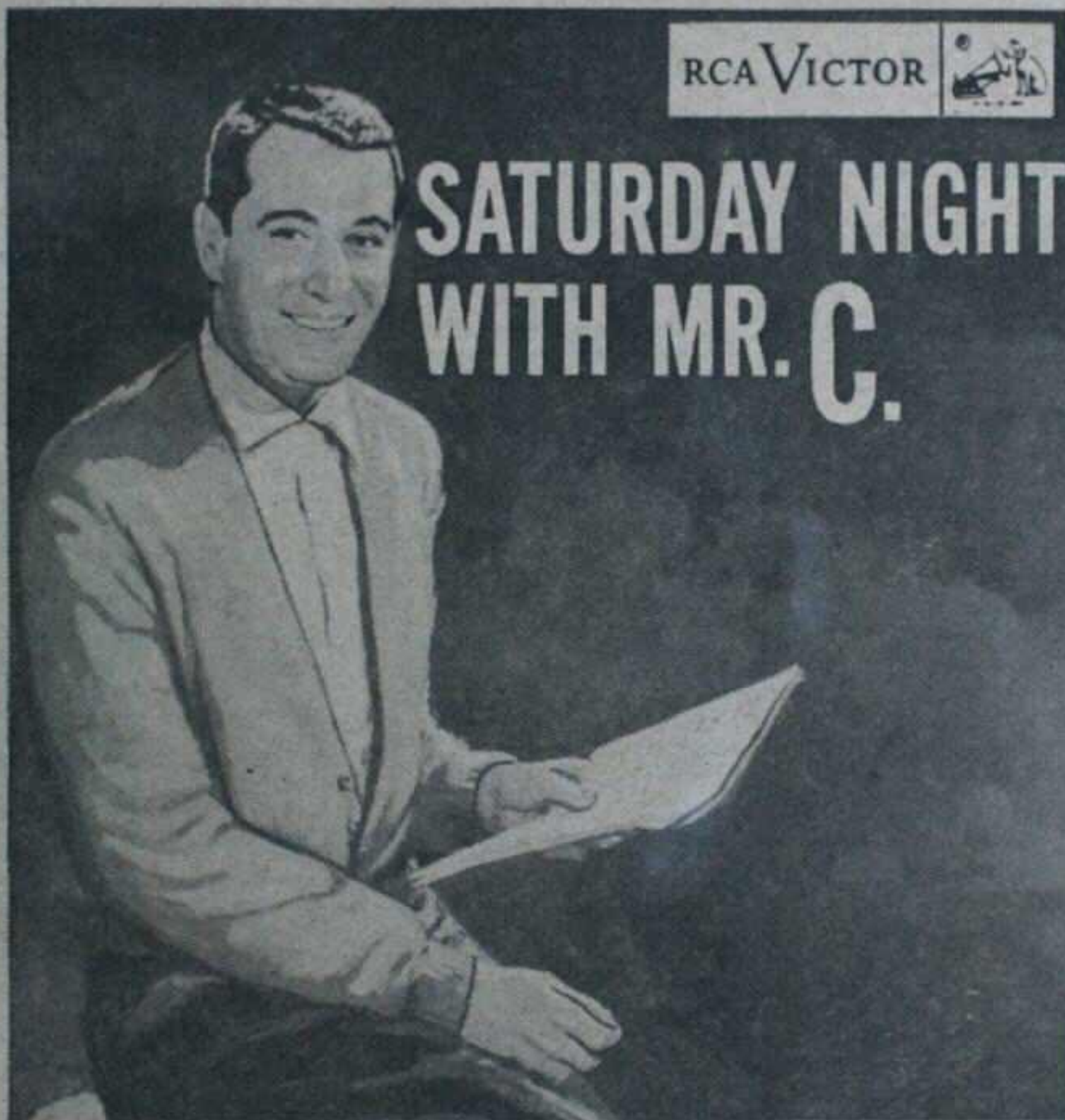
Another Duotone aid is a sales manual developed to help record store sales personnel increase needle and accessory volume. Promotion, display, merchandising and many other subjects are covered in full.

Also to be introduced by Duotone at the Parts Show is a new "Twin 1-mil." needle. This needle, says the firm, will fit every cartridge type and will sell at the same price as the 3-mil 1-mil double needle.

A special promotion launched by the firm is the "Duotone 50," a \$50 diamond needle packed in a mahogany case complete with a photo enlargement of the actual needle point, a hi-fi test record, 75 power-microscope and installation tools.

In the accessory line, Duotone is showing a new type of accessory bar. It facilitates the display and selling of such Duotone accessories and record sprays and record covers.

MON-EY, YOU'LL MAKE MON-EY...
 YOU'LL MAKE LOTS 'N' LOTS OF MON-EY!



LOP-1004

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RCA VICTOR
TRADE MARK RADIO CORPORATION OF AMERICA



THE BILLBOARD'S WEEKLY

Packaged Records Buying Guide



BEST SELLING POP LP'S

FOR SURVEY WEEK ENDING APRIL 24

The information given in this chart is based on actual sales to customers in a scientific sample of the nation's retail record outlets during the week ending on the date shown above. Sample design, sample size and all methods used in this continuing study of retail record sales are under the direct and continuing supervision and control of the School of Retailing of New York University.

This Week	Last Week	Chart	Weeks on Chart
1. The Music Man Original Cast, Capitol WAO 990	1	11	11
2. Johnny's Greatest Hits Johnny Mathis, Columbia CL 1133	2	4	4
3. Elvis' Golden Records Elvis Presley, RCA Victor LPM 1707	3	3	3
4. South Pacific Sound Track, RCA Victor LOC 1032	4	6	6
5. Come Fly With Me Frank Sinatra, Capitol W 920	5	14	14
6. The Late, Late Show Dakota Staton, Capitol T 878	12	10	10
7. My Fair Lady Original Cast, Columbia OL 5090	9	109	109
8. The King and I Sound Track, Capitol W 740	8	95	95
9. South Pacific Original Cast, Columbia OL 4180	10	214	214
10. Warm Johnny Mathis, Columbia CL 1078	11	20	20
11. Sail Along Silvery Moon Billy Vaughn, Dot DLP 3100	17	3	3
12. Pat's Great Hits Pat Boone, Dot DLP 3071	13	29	29
13. Swingin' on Broadway Jonah Jones, Capitol T 963	20	2	2
14. Goodnight, Dear Lord Johnny Mathis, Columbia CL 1119	—	4	4
15. Hymns Tennessee Ernie Ford, Capitol T 756	14	71	71
16. Around the World in 80 Days Sound Track, Decca DL 9048	7	58	58
17. Till Roger Williams, Kapp KL 1081	6	6	6
18. St. Louis Blues Nat King Cole, Capitol W 993	—	1	1
19. Oklahoma! Sound Track, Capitol SAO 595	15	138	138
20. Songs of the Fabulous Fifties Roger Williams, Kapp KXL 5000	16	49	49
21. Carousel Sound Track, Capitol W 694	19	58	58
22. Muted Jazz Jonah Jones, Capitol T 839	21	7	7
23. Pal Joey Sound Track, Capitol W 912	23	24	24
24. Wonderful, Wonderful Johnny Mathis, Columbia CL 1028	—	23	23
25. Love Is the Thing Nat King Cole, Capitol W 824	—	35	35

• Review Spotlight on . . .

The following new packages, reviewed during the past week, have been selected for outstanding sales potential, artistic merit, new talent, sound recording or display value, as indicated. These "Spotlights," in the opinion of The Billboard staff, merit prime consideration from dealers.

Popular Albums

THIS IS SINATRA VOL. II (1-12)—Capitol W 982

New recordings of some of his earliest hits will make this another Sinatra triumph like Volume I. Nelson Riddle's ark gives solid support on "You Forgot All the Words," "Put Your Dreams Away" and others. Crooner is in top form, giving a mature but still seductive sound. Jocks will go for it, too. Attractive cover shot of Sinatra for displays.

SELECTIONS FROM "OH CAPTAIN!" (1-12)—Rosemary Clooney & Jose Ferrer with Phil Moore Ork. M-G-M E 3687

The score of Broadway's "Oh Captain!" provides a delightful vocal romp for the noted husband-and-wife duo, and a fine debut for Miss Clooney on the M-G-M label. Ferrer sings with charm and persuasiveness on numbers like "We're Not Children" and "Three Paradises," and smooth-voiced Rosie is a treat to the ears in "Morning Music of Montmartre." The fine bounce and gay spirits of the teaming make for the strongest kind of deejay album material, and a nice color cover has display values.

Classical Album

BRAHMS: PIANO CONCERTO NO. 2 (1-12)—Emil Gilels, Piano With Chicago Symphony Orch. (Reiner). RCA Victor LM 2219

Exuberant playing by both soloist and orchestra makes for exciting disk. Gilels previously has shown his versatility in works of various composers. Here he demonstrates his range in one large-scale work, equally effective in grand statements or in poetic passages. (Beginning of the review copy was marred by a pre-echo in the disk.)

Special Merit Semi-Classical Album

WEILL: MAHAGONNY (3-12)—Lotte Lenya; Various Artists; North German Radio Chorus (Thurn) With Orch. & Chorus Conducted by Wilhelm Bruckner-Ruggelberg. Columbia K3L 243

First recording of the bitter, inventive music drama which has gathered a cult since its only performances during 1930-'31. Heinz Sauer-

baum is brilliant as Jimmy, the hero, who is executed for the world's worst crime, lack of money. Lotte Lenya and Gisele Litz are stand-outs and, tho the conducting could be tauter, it's a fine job of a Weill masterpiece, with English songs mixed into the German. Handsome packaging includes text and photos of the premiere.

Special Merit Jazz Albums

THE BLUES ARE BREWIN' (1-12)—Billie Holiday. Decca DL 8701

From the extensive catalog of Decca Records comes this tribute to one of the great blues singers of this generation, Lady Day. The sides, which were recorded in 1949 feature Billie in a collection of great blues, such as "Gimme a Pigfoot," "Keeps on Rainin'," and the title tune. On two of the sides she duets with another great singer, Louis Armstrong on "My Sweet Hunk O' Trash," and "You Can't Lose a Broken Heart." She is accompanied by di-

(Continued on page 84)

— Album Cover of the Week —



ELIZABETH, Vik LX 1130. Excellent color photo of movie star Elizabeth Scott makes an attractive cover. It should cause second glances and spark buys.

• Most Played by Jockeys

FOR SURVEY WEEK ENDING APRIL 25

Albums are ranked in order of the greatest number of plays on disk jockey radio shows throughout the country. Results are based on The Billboard's weekly survey among the nation's disk jockeys.

1. **COME FLY WITH ME**
Frank SinatraCapitol W 920
2. **MUSIC MAN**
Original CastCapitol WAO 990
3. **SOUTH PACIFIC**
Sound TrackVictor LOC 1032
4. **LESTER LANIN AT THE TIFFANY BALL**
Lester LaninEpic LN 3010
5. **WARM**
Johnny MathisColumbia CL 1078
5. **SWINGING ON BROADWAY**
Jonah JonesCapitol T 963
7. **GOODNIGHT, DEAR LORD**
Johnny MathisColumbia CL 1119
8. **TILL**
Roger WilliamsKapp KL 1081
9. **FABULOUS JIMMY DORSEY**
Jimmy Dorsey Ork.Fraternity F 1008
9. **ST. LOUIS BLUES**
Nat King ColeCapitol W 993



Best Selling Pop EP's

FOR SURVEY WEEK ENDING APRIL 25

The information given in this chart is based on actual sales to customers in a scientific sample of the nation's retail record outlets during the week ending on the date shown above. Sample design, sample size, and all methods used in this continuing study of retail record sales are under the direct and continuing supervision and control of the School of Retailing of New York University.

1. **JAILHOUSE ROCK**
Elvis PresleyRCA Victor EPA 4114
2. **RICKY**
Ricky NelsonImperial EP 153
3. **COME FLY WITH ME**
Frank SinatraCapitol EAP I-920
4. **ELVIS**
Elvis PresleyRCA Victor EPA 992
5. **SPIRITUALS**
Tennessee Ernie FordCapitol EAP I-818
6. **HEARTBREAK HOTEL**
Elvis PresleyRCA Victor EPA 821
7. **JOHNNY MATHIS**
Columbia EP B-8871
8. **STEADY DATE**
Tommy SandsCapitol EAP 2-848
9. **HONKY-TONK PIANO**
Knuckles O'TooleGrand Award EP 2001
10. **HYMNS**
Tennessee Ernie FordCapitol EAP I-750

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HERE'S THE FIRST
TWO WEEKS
MONEY MAKERS



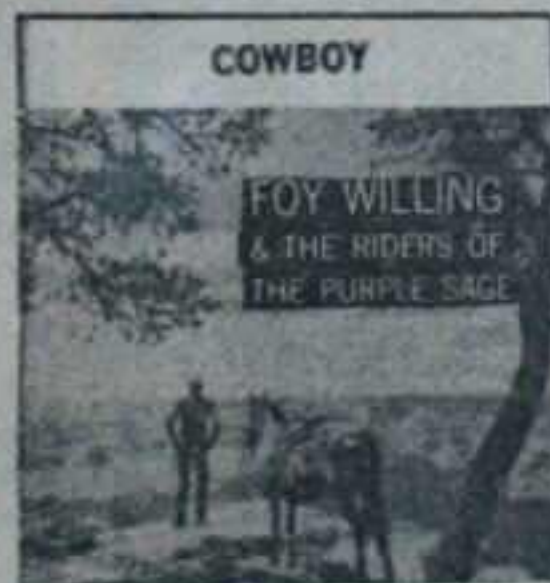
COUNT BASIE R-32607

**15 MORE
BIG ALBUMS
COMING**

1st WEEK →

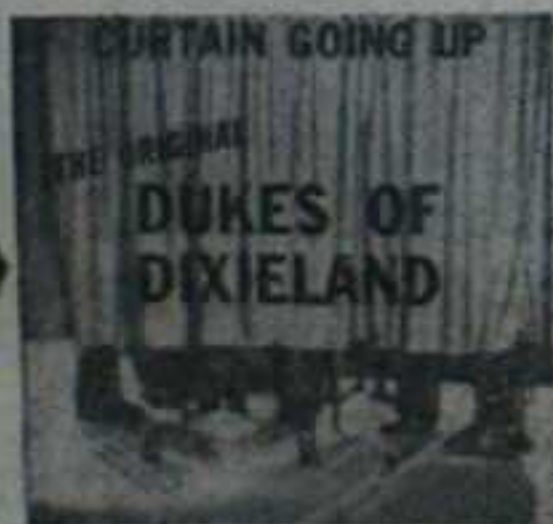


ORIENTAL DELIGHT R-35032

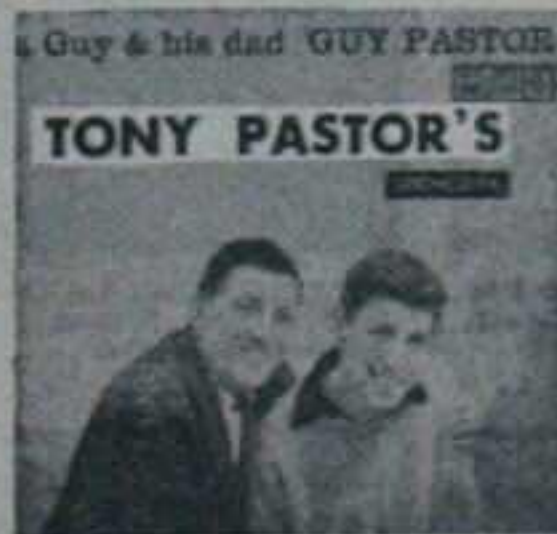


COWBOY R-35035

2nd WEEK →



DUKES OF DIXIELAND R-35039



GUY PASTOR R-35027



MARCO RIZO TICO LP-1046

WATCH THE PYRAMID AND — **YOUR PROFITS GROW**

a sound bet . . .
buy



ROULETTE

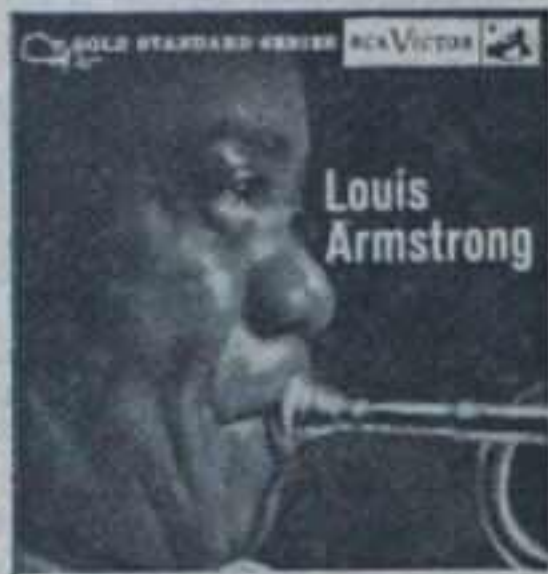
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RCA

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Stock and feature these Polyethylene Bagged, Pre-Priced all-time best-sellers . . . the greatest recording artists in their outstanding performances!

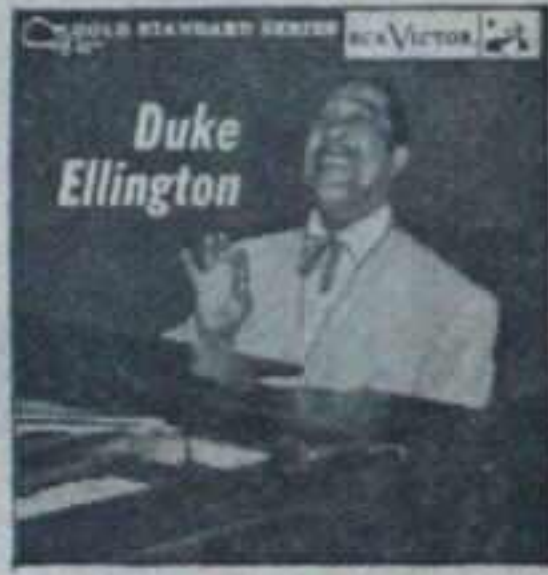
Performers and performances that make them **SOLID GOLD!**



(EPA-5000) Rockin' Chair, Basin Street Blues, St. James Infirmary, When It's Sleepy Time Down South.



(EPA-5001) Redkin Rhumba, Leapin' at the Lincoln, Pompton Turnpike, Cherokees.



(EPA-5002) Take the "A" Train, The Sidewalks of New York, Prelude to a Kiss, Solitude.



(EPA-5003) I Can't Get Started, Frankie and Johnnie, Caravan, The Prisoner's Song.



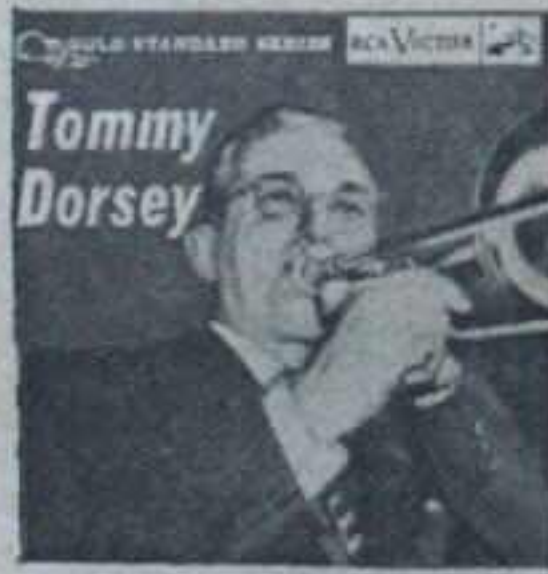
(EPA-5004) Bumble Bee Stomp, After You've Gone, Sometimes I'm Happy, Riffin' at the Ritz.



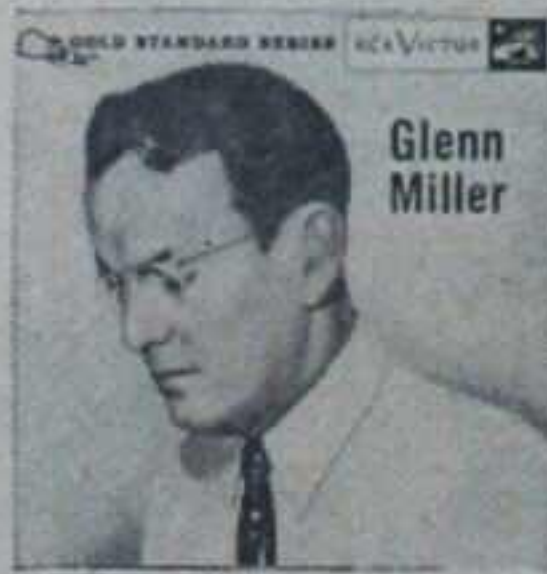
(EPA-5005) Honeysuckle Rose, Two Sleepy People, Until the Real Thing Comes Along, The Minor Drag.



(EPA-5006) September Song, Frenesi, Carioca, Special Delivery Stomp.



(EPA-5007) Chicago, Dry Bones, Mississippi Mud, There Are Such Things.



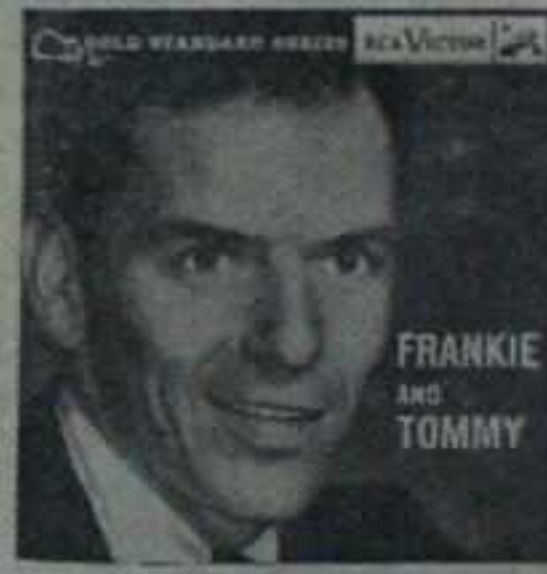
(EPA-5008) Elmer's Tune, Moonlight Cocktail, Johnson Rag, Missouri Waltz.



(EPA-5012) Don't Let The Stars Get in Your Eyes, Wanted, Papa Loves Mambo, Hot Diggity.



(EPA-5013) Any Old Time, I Can't Believe That You're in Love with Me, Comes Love, Love Me a Little.



(EPA-5014) Oh! Look At Me Now, This Love of Mine, I Guess I'll Have to Dream the Rest, How Do You Do Without Me?



(EPA-5015) On the Sunny Side of the Street, Twelfth Street Rag, Jack the Bellboy, Central Avenue Breakdown.



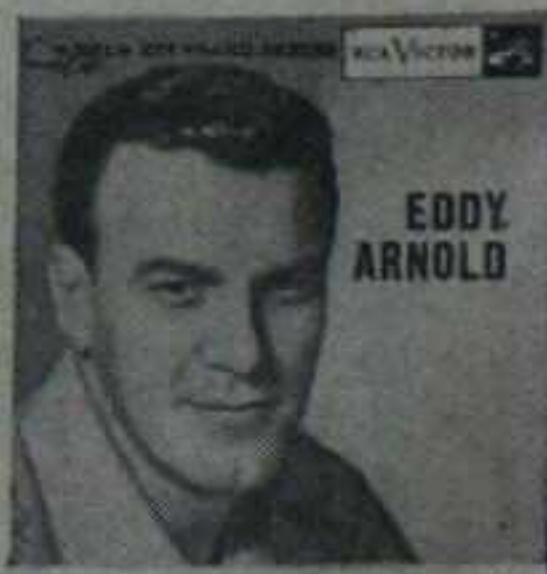
(EPA-5016) My Reverie, Deep Purple, Martha, Dipsy Doodle.



(EPA-5017) Vanessa, Blue Tango, Blue Violins, Canadian Sunset.



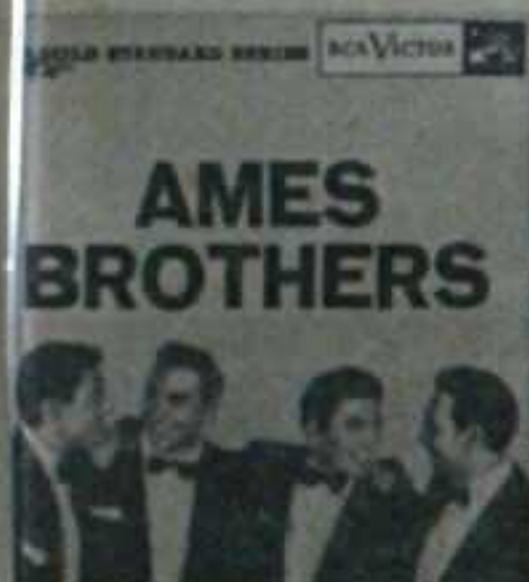
(EPA-5018) The Rock and Roll Waltz, I've Changed My Mind a Thousand Times, My Heart Reminds Me, Second Fiddle.



(EPA-5019) Anytime, Just a Little Lovin', The Cattle Call, What Is It Without Love.

Start the gold coming your way. Call your

RCA VICTOR'S GOLD STANDARD SERIES



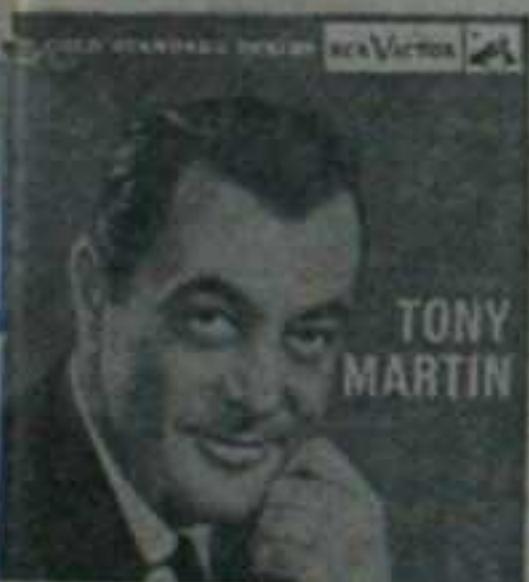
(EPA-5020) You, You, You, The Slight Lady of Shady Lane, Melodie Amour, Tammy.



(EPA-5021) Twilight Time, Hindustan, Peg o' My Heart, Canadian Capers.



(EPA-5022) Cherry Pink and Apple Blossom White, St. Louis Blues Mambo, Mambo Jambo, Mambo No. 5.



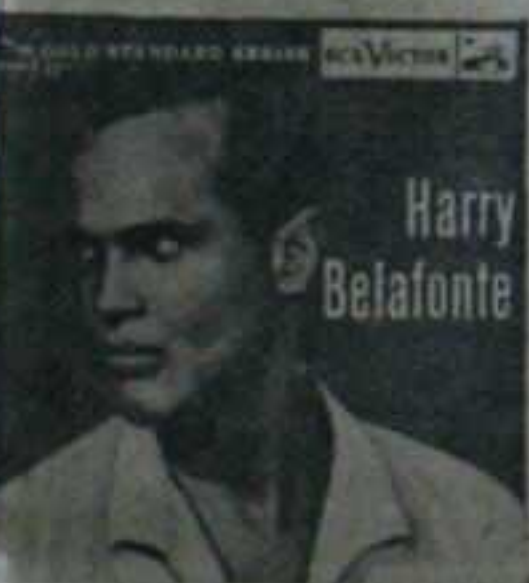
(EPA-5023) There's No Tomorrow, Begin the Beguine, Here, Manhattan.



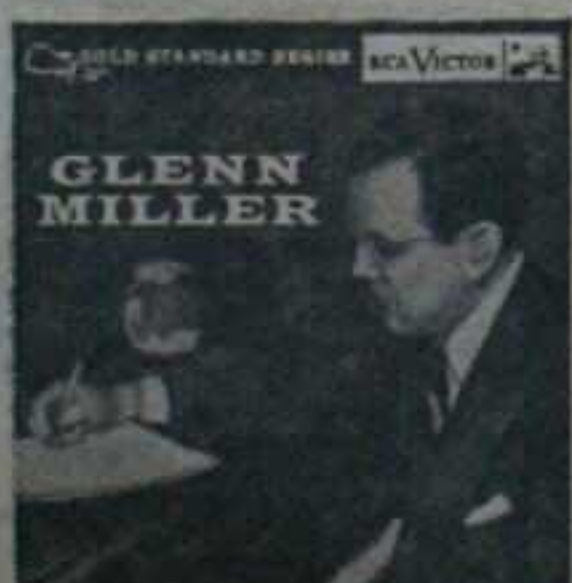
(EPA-5024) Jalousie, Ritual Fire Dance, Warsaw Concerto, Liebestraum No. 3, in A-Flat (Abridged).



(EPA-5025) There! I've Said It Again, Ballerina, Riders in the Sky, Racing with the Moon.



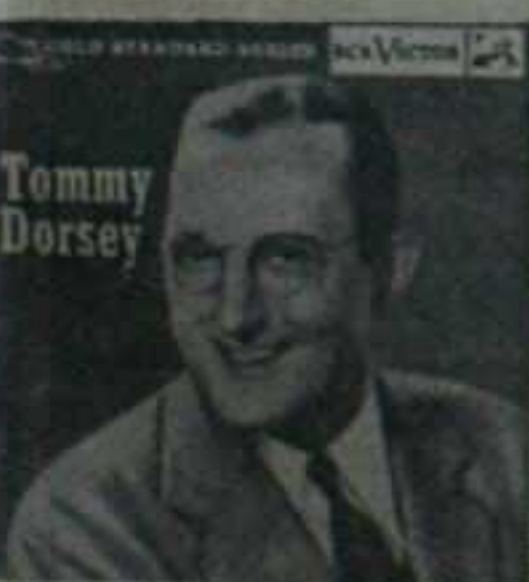
(EPA-5026) Suzanne, Matilda, Matilda, Shenandoah, Scarlet Ribbons.



(EPA-5027) In the Mood, String of Pearls, Moonlight Serenade, Sunrise Serenade.



(EPA-5028) Star Dust, Dancing in the Dark, Begin the Beguine, Temptation.



(EPA-5034) Song of India, Marie, Boogie Woogie, Opus No. 1.



(EPA-5029) Round and Round, When You Were Sweet Sixteen, Till the End of Time, A Hubba-Hubba-Hubba (Dig You Later).



(EPA-5030) Temptation, Mi Casa, Su Casa, Prisoner of Love, Because.

Promotion and merchandising that make them **PRE-SOLD!**

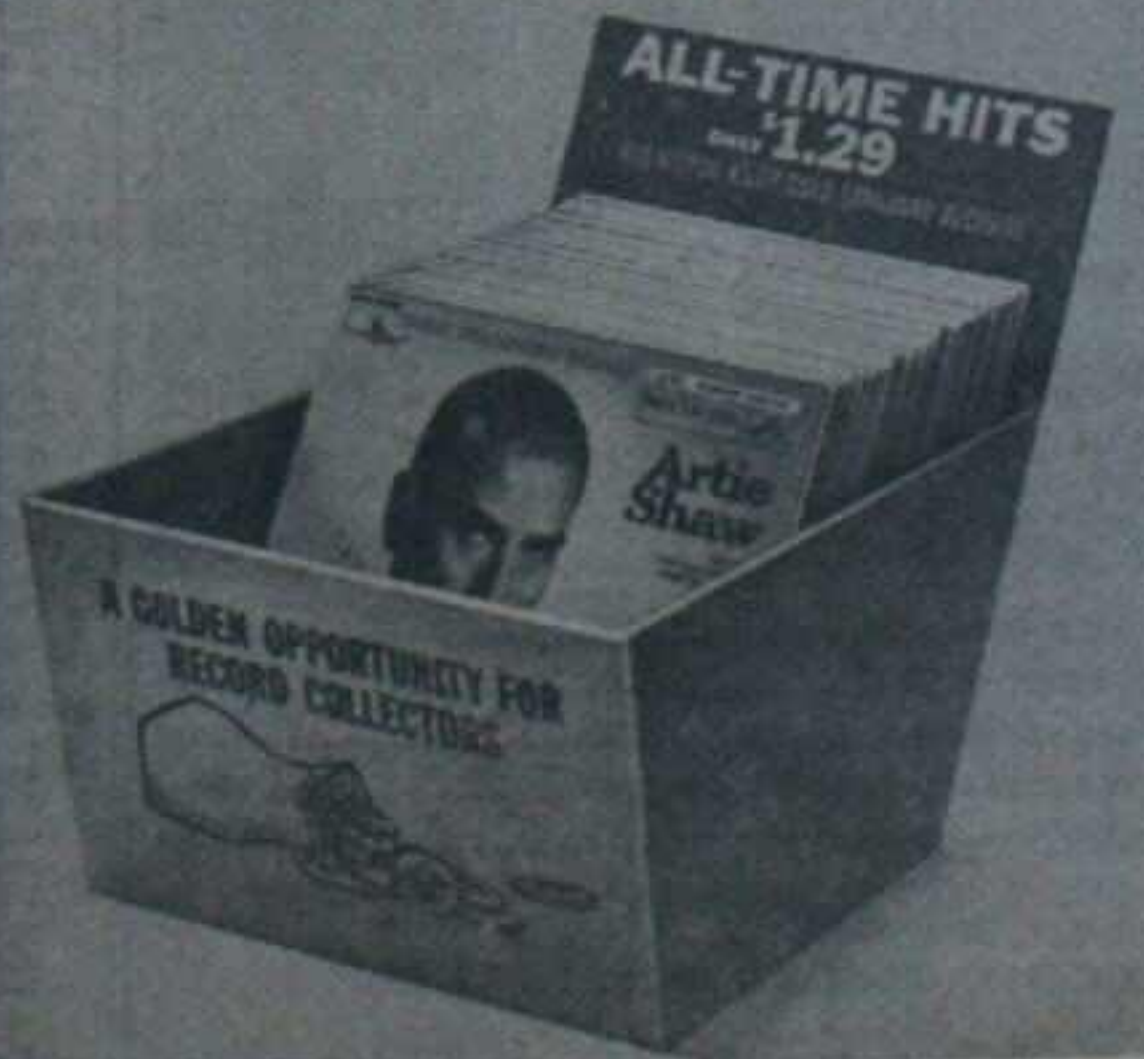
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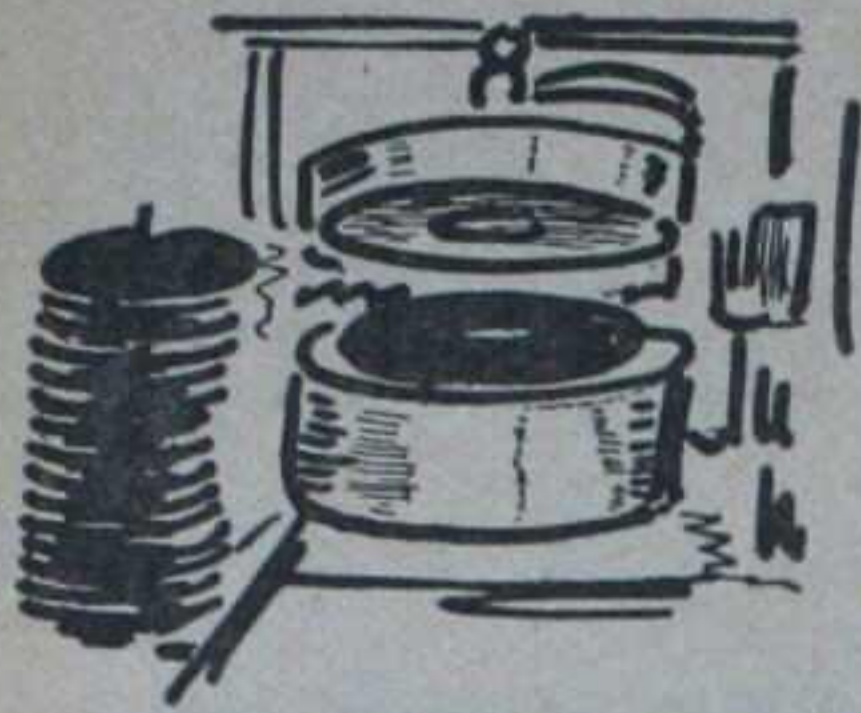


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Review Spotlight on Albums . . .

Continued from page 80

verse groups, the Sy Oliver Ork, the Billy Kyle Trio, and others. This is not Billie at her peak, yet even for nostalgia alone, it's still a fine set.

LARS GULLIN SWINGS (1-12)—East-West 4003 Gullin, a Swedish import, figures to challenge the ranks of Tony Scoot, Gerry Mulligan and Pepper Adams on baritone sax with this excellent offering. He's facile, dexterous inventive. Showcased with small or large groups, he is equally exciting. The former Down Beat winner scores impressively in this set. Modern mainstream buyers will like it. If exposed, it can go well. Ballads are as tasty as the up-tempo numbers.

THE MODERN TOUCH (1-12)—Benny Golson Sextet. Riverside RLP 12-256

Benny Golson, one of the most talented young musicians in the modern jazz scene, who writes, arranges and blows a lot of horn gets a chance to really display his many talents on this strong new album release. And he comes thru solidly, helped by having with him Kenny Dorham on trumpet, J. J. Johnson on trombone, Wynton Kelly on piano, Paul Chambers on bass and Max Roach on drums. Three of the tunes are new Golson originals, and they are all good, two are by Gigi Gryce and one "Namely You" is from "Lil Abner." An outstanding set that will bring Benny many new fans.

International Album

GUETARY SINGS FRENCH SONGS (1-12)—Georges Guetary With Jo Moutet Ork. Capitol T 10148

Georges Guetary, in his first LP for Capitol, gives an impressive demonstration of the talents which have long made him a huge favorite in European clubs, films, revues and records. His flexible style, now melodic and intimate, now wide and swinging, is showcased to perfection in a dozen Continental favorites backed superbly by Jo Moutet's ork and a choral group. Fine color cover of Paris' famed "Au Chien Qui Fume" eatery in the Les Halles market catches the Gallic mood, as well as the eye.

Sound

RE-PERCUSSION (1-12)—The Percussive Art Ensemble (Schory). Concert-Disc E 21

There are some fabulous sonic effects in this pioneer sortie by Concertapes into the regular LP album field. Under the baton of Richard Schory, 10 musicians weave shimmering, throbbing effects with over 100 percussive instruments, using everything from a piano-bass-guitar-vibes foundation for melody, thru finger cymbals and heavy timpani. Their workout on "That's A-Plenty" is a new jazz frontier, and their twelve-tone "Cloud Nine" is novel and genuinely exciting. Recording work is first-rate.

Reviews and Ratings of New Popular Albums

EXPLANATION OF PACKAGE RATING CATEGORIES

(Each item is rated strictly according to its sales potential in the category in which it is classified)

- SPOTLIGHT—Sure-Fire Merchandise—Top Demand
★★★★—Very Strong Sales Potential—Essential Inventory
★★★★—Good Potential—Will Sell
★★★—Moderate Potential—Salable Qualities
★—For dealers who stock all merchandise.

POPULAR ★★★★★

JUMP FOR JOY Peggy Lee With Nelson Riddle Ork (1-12") Capitol T 979
In this set, the gal is for the most part on a happy, joyful kick with such tunes as "The Glory of Love," "Ain't We Got Fun," "Just in Time," etc. All of which also get classy, schmaltzy Nelson Riddle ork treatment. A solid, gently jumping package by the thrush which should make jocks and fans sit up and take notice. Cover of Miss Lee has good self-appeal.

SELECTIONS FROM "SOUTH PACIFIC" Les Baxter Ork (1-12") Capitol T 1012
This is an exciting new approach to the famed Rogers and Hammerstein score. Despite numerous recordings, this can score well. Tempos are altered, and the orchestral colors are superb. It's a wonderful mood set and a pleasantly different companion piece to the many vocal treatments. Strong possibilities. Attractive cover.

TEEN-AGE ROCK! Ferlin Husky, Sonny James, Tommy Sands & Gene Vincent (1-12") Capitol T 1009
Four of the label's top singles artists are spotlighted in this set which can click with teen buyers. All of the selections were formerly released as singles. Some were best sellers. Selections include "Young Love" by Sonny James; "Lotta Lovin'" by Gene Vincent; "Teen Age Crush" by Tommy Sands and "Wai'eha Doin' After School" by Ferlin Husky. Strong appeal to teen buyers. Excellent cover will help sales.

THE DANCING 30'S The Andrews Sisters (1-12") Capitol T 973
A good idea, a good collection of songs, strong vocals by the Andrews Sisters and sparkling arrangements by Billy May and his ork add up to a bright new album. It starts out with a bang and keeps building all the way. Tunes include "Last Night on the Back Porch," "A Smile Will Go a Long, Long Way," "Barney Google," "Collegiate," "When Frances Dances With Me" and "Back in Your Own Back Yard." Many older collectors and lot of college kids will be interested in this set.

R. TIME PIANO Johnny Maddox (1-12") Dot DLP 3108
Ragtime thumper Johnny Maddox, turns out a package of World War I music that's a good bet to cop heavy sales.

Maddox essays a host of well-known melodies that have always found favor among adults. The sound captured here and the vitality with which he performs his material, is refreshing. Tunes include the well-known "K-K-Katzy"; "Long, Long Trail a Winding"; "It's a Long Way to Tipperary" and the lesser-known gems like "I Didn't Raise My Boy to Be a Soldier." Top programming material. Cover will help sales.

POPULAR ★★★

HONEY! Sonny James (1-12") Capitol T 988
A group of love songs of varying moods are smartly interpreted by Sonny James. There isn't even a trace however, of the more lusty, countryish sound of his "Young Love" singles hit. The chanting is more sophisticated and more relaxed on offerings of "Over Somebody Else's Shoulder," "You're a Sweetheart," etc. Reading of "Honest and Truly" is particularly pleasing and could be a good single. Mixed chorus floats in and out of the arrangements. Nice cover has a collegiate touch.

NIGHTSOUNDS Joe Bushkin Piano & Ork (1-12") Capitol T 983
Title of this package refers to the color and mood of the package—foggy sounds in the night. Joe Bushkin's piano work is delicate and imaginative. Tunes are great standards including "Love Me or Leave Me," "Small Hotel," "They All Laughed." Excellent art work. Can sell and rates jock attention.

GERTRUDE LAWRENCE - A REMEMBRANCE With Jay Blackton & Harry Sosnik Orks (1-12") Decca DL 8673
This attractive, tune-filled album is a fine tribute to the still-fresh memory of Gertrude Lawrence, and a salute to her versatility. Decca has selected a well-balanced cross-section of the late M' Lawrence's recordings, ranging from standards like "Sunny Side of the Street" to show tunes like "Jenny," altho—surprisingly—there's no selection from Decca's own original cast recording of "The King and I."

THE MUSIC OF LEROY ANDERSON The Buddy Weed Trio (1-12") Judson J 3018
Weed at the piano with bass and drums

in the backing, turns out a sharp, smart and beautifully recorded group of interpretations of Anderson tunes like "The Waltzing Cat," "Synchronized Clock," "Sleigh Ride," etc. All versions feature a light but well-emphasized beat. Good sound and an unusually good romance-themed cover add up to strong sales appeal. This can be moved by dealers.

JUST FOR VARIETY VOL. 14 Various Artists (1-12") Capitol T 986
Another in Capitol's running series of "programmed" samplers designed to spotlight the label's stars. Recording stars include Les Paul and Mary Ford, Ray Anthony, Joe (Fingers) Carr, Tennessee Ernie Ford, June Hutton, Nelson (Continued on page 86)

NEW • BEST SELLING!



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BUDDY'S BEST—BUDDY COLLETTE ••••• DTL248
THE COOL, COOL PENGUINS ••••• DTL243
EXPLORING THE FUTURE—CURTIS COUNCE QUINTET ••••• DTL247
NIGHT IN HOLLYWOOD—GEORGE KIRBY ••••• DTL250

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Write for Stella catalog of releases
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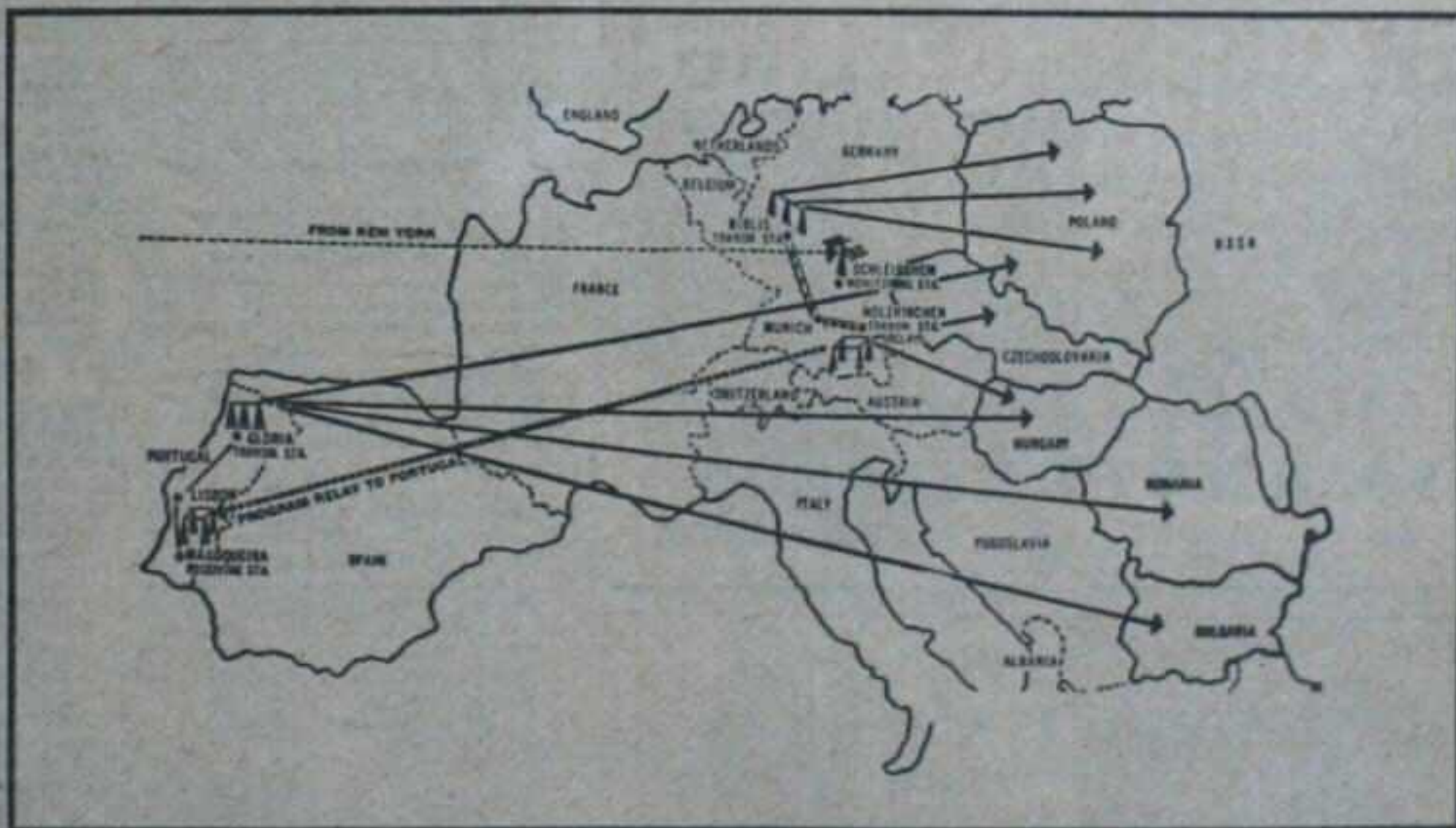
NO. 1
IN A
SERIES

A Report to the Music Industry...



Day and night broadcasting goes on at RFE headquarters here in Munich, Germany. Some 20 hours a day, seven days a week, broadcasts are beamed to the five captive Iron Curtain countries.

From receiving stations throughout Europe, RFE is able to immediately detect attempted "jamming" of its broadcasts and is able to switch to other transmitting stations that can be clearly heard behind the Iron Curtain. The "jamming" attempts are mute testimony to the importance of RFE broadcasts.



RADIO FREE EUROPE PROGRAMS ITS MUSIC BROADCASTS FROM THE BILLBOARD'S MUSIC POPULARITY CHARTS

As soon as each issue of The Billboard is received in the New York offices of RFE, the Honor Roll of Hits and Most Played by Jockeys charts are clipped and sent, together with the records listed, to the Munich studios via RFE's special airmail connections. Shortly thereafter, the records are broadcast, with explanatory commentary, on the various programs devoted to this material.

The RFE also plans programs around The Billboard's Territorial charts. Jack MacBean, Crusade for Freedom's U.S. co-ordinator, tells us that since there are so many foreign-born American citizens living in certain areas of the U.S., their countrymen behind the Iron Curtain like to know what is popular and being listened to in these areas here in our country.

RFE also programs from other Billboard charts as well as from the listings of the top songs of five and 10 years ago. The playing of these older records is used in calling to mind songs well known behind the Iron Curtain and in connecting them with political or other events that occurred at the time of their peak in popularity.

So, while we here in the U.S.A. are busy making, distributing and selling records, the Crusade for Freedom with its Radio Free Europe stations continues its untiring efforts to bring a continuing flow of unbiased news, truth and music to the 70 million people who live in the five captive countries behind the Iron Curtain.

CRUSADE FOR FREEDOM, which operates Radio Free Europe, has a huge audience behind the Iron Curtain. The youths in these countries want to know about and hear the latest American pop, dance and jazz records. And music of all kinds comprises some 15% of broadcast time to each country behind the Iron Curtain.

**Don Dimond, Music Programming Director
For Radio Free Europe, States:**

"American pop songs and jazz are probably the most important segment of Radio Free Europe's music broadcasts to the Iron Curtain countries. Whatever else may be said about it, there is wrapped up in this music a certain aura of freedom, a kind of freewheeling independence, that appeals strongly to the youth of these countries. So in addition to fulfilling the function of entertainment, RFE's music broadcasts help to sharpen the independent spirit of the youth living under communist domination and herein perhaps lies their greatest contribution."

If you wish to make your contribution to Radio Free Europe and the Crusade for Freedom, it may be sent either to your local postmaster or to the Crusade for Freedom, 345 East 46th Street, New York City 17.

Reviews and Ratings of New Popular Albums

Continued from page 84

Riddle, Kay Starr, Harry James, Nat King Cole, Jackie Davis, The Four Freshmen and Stan Kenton with selection of material providing a nice variety of vocal and instrumental moods.



"Eureka! I've at last developed one that grows JENSEN NEEDLES!"

SLUGGER RYAN PLAYS HONKY-TONK PIANO
With Al Calola, Banjo; Frank Carroll, Bass; Bobby Rosengarten, Drums (1-12") Judson J 3015

"Sluggar Ryan," a puppet creation of TV's Bill Baird, sings it out with a dozen oldies like "My Melancholy Baby," "Tiger Rag," "Ja-Da," and "Darktown Struttin' Ball," and emerges the winner by a knockout. A nice "fun" record, likely to get good TV plugs.

HIFI VARIETY
George Wright, Harry Zimmerman, Bruce Prince-Joseph, Arthur Lyman, Ritchie Kamoca & Various Artists (1-12") High Fidelity R 1009

A fine "show off" piece for record dealers seeking a choice platter to use in monaural hi-fi demonstrations. Selections "sample" practically all the artists in the Hi Fi label's line, and range from Verlye Mills' harp, showcased against a big band playing Billy May arrangements, to Richard Purvis playing Widor's "Toccata" on one of the biggest pipe organs in the country.

GEORGE WRIGHT GOES SOUTH PACIFIC (1-12") High Fidelity R 716

The movie version of "South Pacific" has caused a great outpouring of "South Pacific" albums. This one, the less pretentious than many others, could hit two markets: those who enjoy organ recordings and hi-fi fans. Organist George Wright, playing one of the largest theater organs, the five manual Wurliitzer, at the Paradise Theater in

ROCKIN', ROLLIN' AND STROLLIN'

Bob Bain Ork (1-12") Capitol T 968
Bob Bain is a rip snortin' guitar man, who is much at home in the r.&r. groove. Interesting arrangements of top rocking hits like "The Stroll," "Raunchy," "Rock and Roll Waltz," feature the low-down guitar with rhythm backing and the Jack Hallock Singers, who work for the most part in a passive, supporting role to the guitar lead. Interesting new r.&r. sound with a fine beat. Cover of kids dancing gives the idea. Very salable wax.

MMMMM—THE MILLS BROS.

(1-12") Dot DLP 3103
Vocal shadings by the Mills Bros. are impeccably handled with their usual good taste. All the tracks are standards, i. e., "Mogie," "Mood Indigo," "Me and My Shadow," with a musical backdrop by the Mill Rogers ork. Good cover art will help exposure. Set is good adult material. This is their first album effort for this label.

AINT WE GOT FUN

The Four Grads (1-12") Liberty LRP 3079
One of the better of the new vocal groups, The Four Grads second package for the label should prove to be even more of a success. Their approach sets voices to use as instruments, and the sound they purvey is captivating. "The Trolley Song" is an excellent demo track. Music by the Spencer-Hagen ork complements the group immeasurably.

SING, SING, SING

The Clark Sisters (1-12") Dot DLP 3164
The big songs of the swing era are essayed by The Clark Sisters, ex-Tommy Dorsey vocal group known as The Sentimentalists. Vocal work is interpolated into instrumental parts, as in "Cherokee," "Music Makers," and "Opus One." Songs used were the big ones of the Dorsey, Goodman, James, Miller and Barnett bands, and the fresh, invigorating grace of the group only serve to give the tunes all the more oomph. Music by Rod Dant hits a big sound, one that is most welcome. An excellent package.

POPULAR ★★

GORDON MACRAE IN CONCERT
With Van Alexander Ork (1-12") Capitol T 980
A dozen great songs—"Begin the Beguine," "Oh! Man River," "Water Boy" etc., done in MacRae's warm, big style. Package has a big sound, with ork under baton of Van Alexander. Well-recorded.

SITTIN' ON A RAINBOW

Ferlie Husky (1-12") Capitol T 974
Set features a dozen great standards—"I'm in the Mood for Love," "Blue Skies," "Ain't She Sweet," etc.—all tunes of a happy nature. Husky, who can sing folk and hillbilly, is strictly pop in this package. Pleasant warbling, with relaxed orchestration.

JUMPIN' JACKIE

Jackie Davis at the Organ (1-12") Capitol T 974
Swing is back to good effect on electric organ solos like "Darn That Dream" and "Isn't It Romantic." Rex Ashby's guitar and Milt Holland's drums help mightily.

CHEERFUL LITTLE EARFUL

Russ Morgan Ork (1-12") Decca DL 8581
Harry Warren's tunes, previously issued as singles, have been collected here as romantic dance items. Good vocals by Phil Hanna, Six Hits and a Miss. Best: "You'll Never Know," "Boulevard of Broken Dreams." For Morgan and Warren fans.

CRAZY RHYTHM

With Don Lee (1-12") Jubilee JLP 1067
Don Lee makes his recording debut for the label with some very listenable accordion stylings on these veracious of a fine group of standards. Tunes include "Caravan," "Lady Be Good," and some originals penned by Lee himself. Lee also plays all of the instruments heard on the tracks, an accomplishment made possible by over-dubbing. An interesting set, especially for accordion students.

LIZABETH

Lizabeth Scott With Henri René Ork (1-12") Vix LX 1150
Movie actress Lizabeth Scott makes her recording debut on the label with pleasant, throaty interpretations of a group of standards, and some new tunes including special material like "Men," and "He is a Man." The cover is outstanding.

BACKGROUNDS FOR BRANDO

Elmer Bernstein cond. (1-12") Dot DLP 3167
Top themes and songs from the numerous films in which actor Marlon Brando has starred are tastefully served by maestro Elmer Bernstein. It's a highly refreshing idea, album, one that spotlights the music while taking advantage of the promotional value of Brando. Music includes the "Katsumi Theme" from Sayonara, "Fugue for Tuborns" from Guys & Dolls and

other highly dramatic scoring from such pix as "Julius Caesar," "Viva Zapata," etc. An excellent listening album.

SPRING

Camarata Ork. (1-12") Disneyland WDL 3031
One of the best of the four seasons package by maestro Camarata, with a very post romantic sound in evidence. Arrangements are sweet styled and have a delicate quality. Sound qualities are excellent. Selections include "Paris in the Spring," "I'll Remember April," "It Might as Well Be Spring," as well as others sympathetic of the season.

FILMDOM'S FAMOUS FIFTY

Billy Rowland (1-12") Dot DLP 3104
Solo work by pianist Billy Rowland, yet accompanied for Perry Como, is suave and soothing. All the tracks were big songs in pictures and are performed in a series of medleys.

POPULAR ★

SOUTHERN EXPOSURE

Ann Southern (1-12") Zenith Z 1611
A rather mediocre effort at singing the evergreens, with little taste in arrangements and gross inaccuracy in sound reproduction. Miss Southern most assuredly does better work than this pressing reveals. Selections include "Ballin' the Jack," "Life Is Just a Bowl of Cherries," "After You're Gone" and other standards.

BIRDS OF A FEATHER

Muzzy Marcellino With Russ Garcia Ork (1-12") Liberty LRP 3075

SPECIALTY ★★★★★

SONGS FOR A SHUTTERED PARLOR
Ella Lauchester With Remarks by Charles Laughton (1-12") High Fidelity R 406
Mostly Forman Brown's *hey* material, done to a turn by the comedienne, from the rowdy "Yashmak Song" to the pathetic of "It May Be Life" to the outrageous "Glad to See Your Back." Laughton is personal and fun in his commentary and duets with spirit on "Poor But Honest." Ray Henderson's piano is superb. For double entendre fans.

SPECIALTY ★★★

JULIUS MONK'S "TAKE FIVE"
With Ronny Graham, Jean Arnold, Celi Cabot, Ellen Hanley & Gerry Matthews (1-12") Offbeat O 4013
Etched to simulate a supper club performance rather than a recording session, this bright revue has sound problems but wins out via witty skits, urbane songs and the fine work of Ellen Hanley, Jean Arnold and Gerry Matthews. Graham is a bit lost on wax. Six of the 12 bands are usable by jockeys. For thestergores, bistro fans and flatterer gals.

SPECIALTY ★★

DODY GOODMAN SINGS!
(1-12") Coral CRL 57196
Dody's TV triumphs are swept away, as she battles thru bad comedy material to a late victory with two touching, serious pieces, "Glad Rag Doll" and "Girl Next Door." Fans who expect a comic will be disappointed.

LATIN AMERICAN ★★

BRAZILIAN GUITAR
Luis Bonfá (1-12") Capitol T 10134
Super hi-fidelity recording is particularly rewarding since virtuoso makes special effort to achieve unusual sonorities, simulating harp, music box, balalaika, percussion instruments, etc. Selections are mostly original works in popular Brazilian style, with "Tenderly" and "Over the Rainbow" included for change of pace.

SONES MEXICANOS

Antonio Maciel With Los Aguilillas & The Mariachi Mexico (Carrion). (1-12") Capitol T 10135
A bright and colorful production. The music is oriented to Mexico and features two of that country's mariachi bands playing together. Songs have the native quality of the Mexico that tourists don't often see. In other words, the set has a distinctly authentic touch in big band soundings that are more listenable than danceable. Vocalist featured is Antonio Maciel. Can have good tales told in the right accents.

INTERNATIONAL ★★★

HULA ISLAND FAVORITES
Al Keoloha Perry, The Hawaii Calls Ork & Various Artists (1-12") Capitol T 997
Some English lyrics, some Hawaiian, lot of gourds and rattles in this accom-

phonic group. "Lulu Brown Gal," "Lulu Brown," "Lovely Hula Hands" are very good spring-summer items.

HONEYMOON IN PORTUGAL
The Trio Odemira & Carlos Ramos (1-12") Capitol T 10144
A romantic set of Portuguese melodias warmly presented by the artists. The selections include ballads and folkish numbers. It's a set that can have wide appeal. Beautiful cover and so on. (Continued on page 111)

This past month more than

17,200,000

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**YOU'LL COME
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 (30623 & 9-30623)

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RED FOLEY
 With the Anita Kerr Quartet

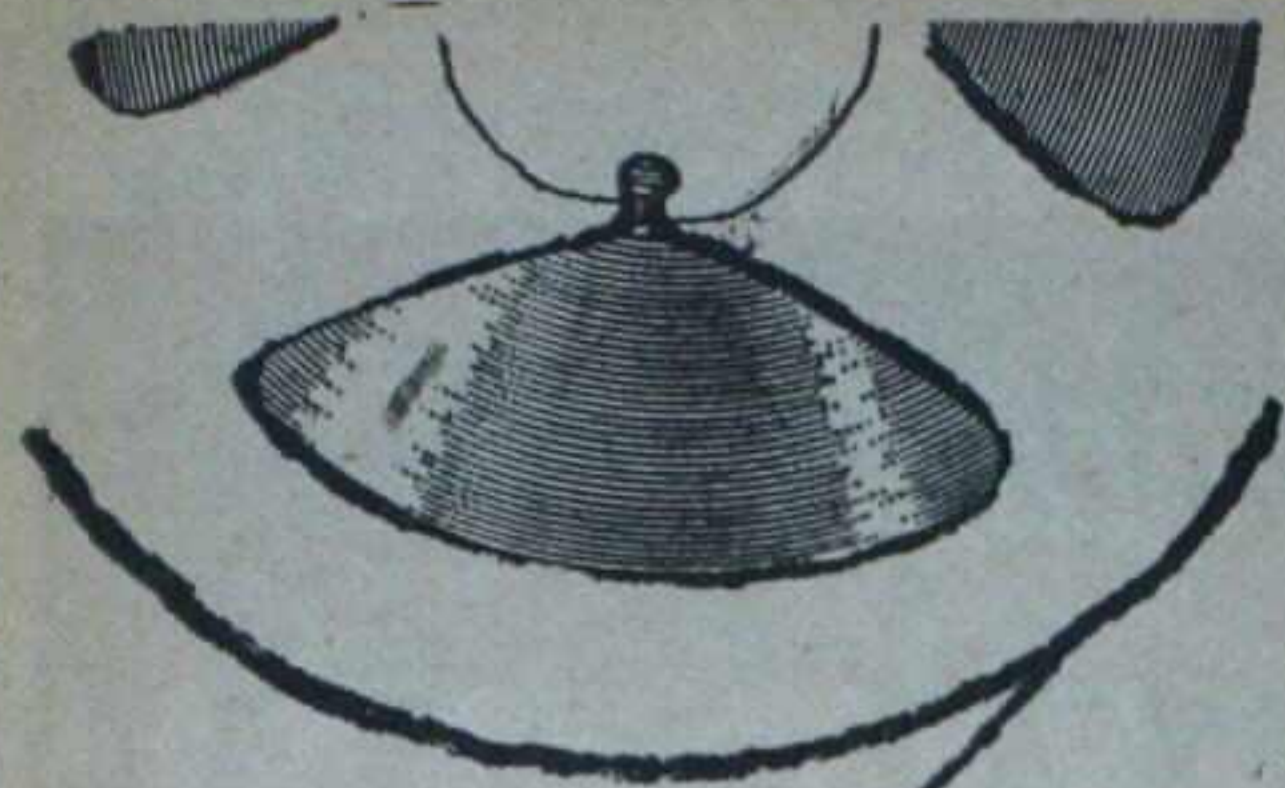
**STROLLING
 THE BLUES**
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AL HIBBLER
**AIN'T NOTHIN'
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 (9-30622)

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The Billboard THE COMMUNICATIONS CENTER OF THE INDUSTRY
NEW YORK CHICAGO HOLLYWOOD ST. LOUIS CINCINNATI

Standards Pay; Check Meter

• Continued from page 40

tors on the use of old standards on their machines. All three pointed out that they have had some standards on for several years and they are rarely changed.

Those interviewed were Joe Coughi, partner in Poplar Tunes Music Service, Parker Henderson, general manager of Southern Amusement Company, one of the largest operators in this section of the country, and Edward H. Newell, owner of Ormatt Amusement Company.

"Of course the big advantage in using old standards," Parker Henderson explained, "is that you buy them once and they will last for years on your juke box—usually until it wears out and has to be replaced with either the same record or another old standard."

"That means that it doesn't have to get many plays a week to make money for the operator. It will easily pay for itself the first week. After that it is profit."

Newell and Coughi both agreed that this was the major consideration in using old standards. All three operators use them on both EP's, which cost 80 cents each, and 45 r.p.m. singles, which cost 60 cents each. Operators in Memphis are on dime play, three for 25 cents and on the 200 machines with the

50-cent slot, seven plays for 50 cents.

Coughi said he uses 10 per cent old standards on his route, which he operates with Johnny Novarese. Henderson said he uses 5 per cent old standards. Newell said he uses 5 per cent on the average—perhaps sometimes as much as 10 per cent—on his machines.

None of the operators have them on all the machines. They program them according to the type of location—where the spot is frequented by the crowd in their thirties and forties whose favorites in their young days when tunes meant a lot in their lives—teens and early twenties.

That was during the heyday in the late 1930's and early 1940's of Glenn Miller, Artie Shaw, Tommy Dorsey and others.

Of such tunes as "Begin the Beguine," "Night and Day" and "Stardust," Newell says:

"They are modern American classics. I don't think this music will ever die. It will live on and continue to be popular American favorites. I'm sure from time to time they might be revived as a new pop hit, as 'Stardust' was last year."

"These and other standards are being played enough today to warrant operators having them on their machines. And Hoagy Car-

michael and Michael Parish wrote 'Stardust' in 1929 and Cole Porter 'Begin the Beguine' and 'Night and Day' in the thirties."

All three operators explained that they do not program more than they do—10 per cent is the most one has programmed—because the crowd who play these tunes do not go out often.

By contrast, the big players of juke are the teen-age group and those in their early 20's, and music they play must naturally be programmed as heavy as possible.

"When I got out with my wife for dining or dancing at a spot where there is a juke box, I frankly do not play today's hit tunes," said Newell, who is 39. "I like the old standards which were my favorites when I was younger. That's the music I play."

All the operators made the point that before there were so many record companies and so much competition a hit tune's average life was three months.

"Now it's about six weeks," said Coughi.

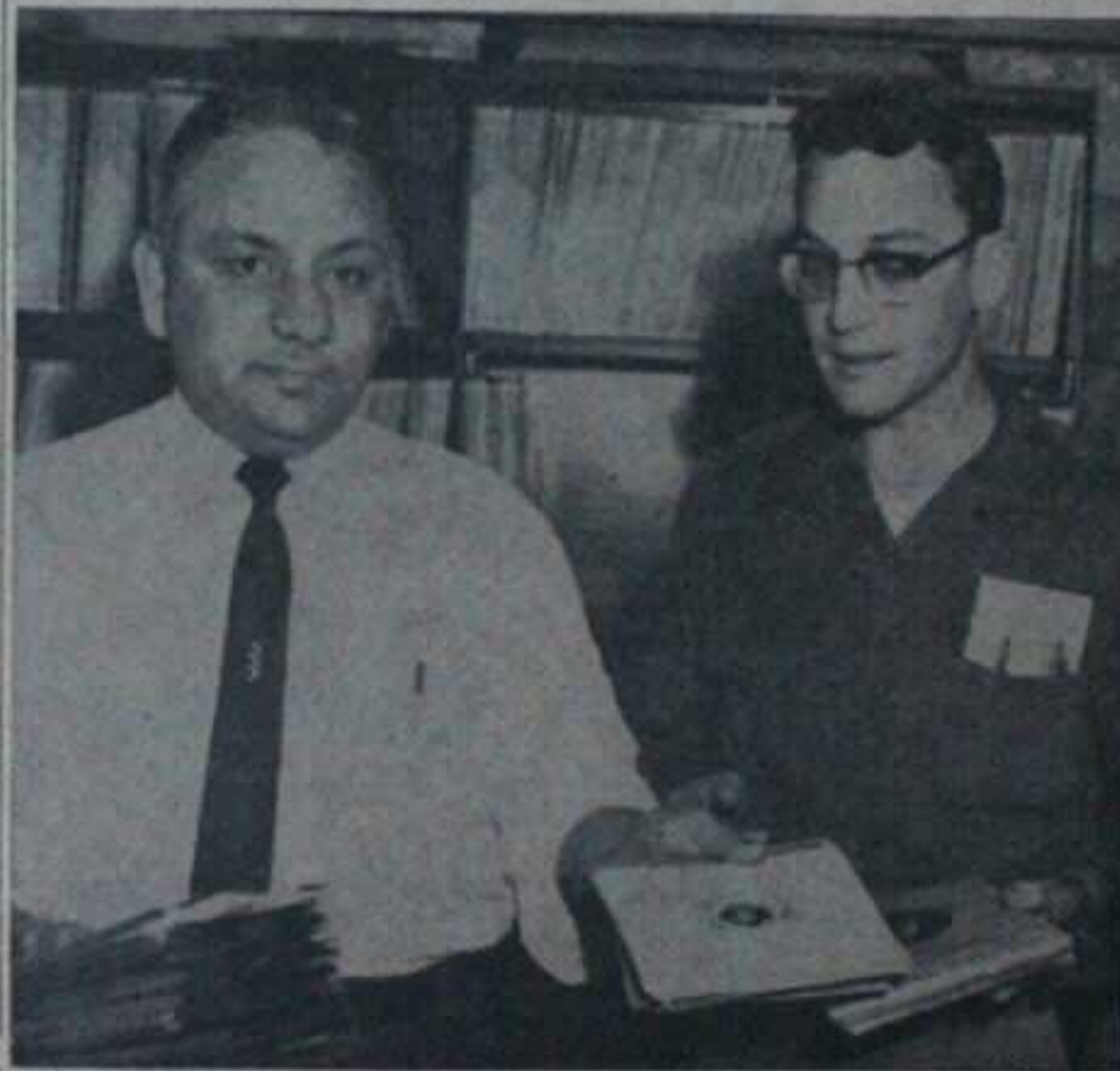
"Look at the new, independent record companies producing hits nowadays with unheard-of-before talent," said Newell. "The current adage that a recording artist is only as good as his last hit seems to hold true in so many cases these days. It's certainly different now than it was 10 or 15 years ago."

A total number of plays by average on all three operators' machines show clearly that standards are a big money maker for the three operators cited. And their experiences with them is typical of the 15 other operators in the city.

It will be seen from totaling the number of plays that Joe Coughi had 82 plays per machine for the top five standards, compared to a total of 382 plays per machine for the top five hits.

Parker Henderson had 73 plays per machine on his five most played standards, and 347 plays on the five top tunes. And Newell had more plays on standards than either Coughi or Henderson—106—but less on the top hits. The hits produced 254 plays.

When you consider that new hits die out in six to eight weeks and have to be replaced, it is easy to figure why standards pay. You don't have to keep buying new records to replace them, they can be kept on location two or three years and they're like holding blue-chip stocks and letting the dividends roll in.



RECORD SORTING. Joe Coughi, left, and Frank Berratta, partners in Poplar Tunes Music Service, sort records for Johnny Novarese, partner in charge of the music route, to put on the phonographs. They program old standards and get big play from them.

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"HUGGIN' & KISSIN'"

b/w

"ROCKIN' IN DIXIE"

LS 456

Denver Ops

• Continued from page 45

cents, two for 25 cents, that he uses between 10 and 15 per cent of the total music menu in EP's.

"A lot of location owners don't understand EP records until they are patiently explained to them," he said. "I use extended play as part of sales operation."

"First, we bought a lot of 200-selection machines. We have used the extra feature of this machine to make possible a switch to 10-cent play. Then we use EP records as an example of the additional features which the 200-play machine presents."

Restaurant Stops

EP's are particularly popular in restaurant locations, according to Arnold, altho he has no complaints at the amount of play which is produced in taverns and cocktail lounges. Since most of his EP's are of a soothing instrumental nature, they provide a pleasant interlude of dinner music in restaurants which do not already have wired music or public-address systems, and play will

4 Big Gap

• Continued from page 44

singles in this area and is trying to boost his prices in outer territory where a nickel is accepted policy.

Gutshall changes about five EP's once a month. During March his principal purchases of EP albums included Sam Cooke's "Sam Cooke Sings," on Keen; Louis Prima's "Wildest Show in Tahoe" and "The Call of the Wildest"; Nat King Cole, "The St. Louis Blues," Capitol, and Frank Sinatra's "Come Fly With Me," also Capitol.

Naturally, Gutshall rotates EP's, substituting the new records for those he thinks have had their run.

Invariably be good.

Most popular EP's during the early months of 1958 have been Victor Herbert tunes by various orchestras, the Boston Pops releases, Glenn Miller favorites, Xavier Cogat favorites, organ music, and in the vocal field Nat King Cole recordings, and numerous old-timers by the Mills brothers.

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Yes, Madama, Vee Jay-Falcon has a suite at the Morrison Hotel, May 6-7-8.

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"Don't Leave Me"

The Magnificents

Vee Jay 281

"For Your Love"

Jerry Butler

Falcon 1013

HIS FIRST LP

"I'M JIMMY REED"

Vee Jay LP 1004

Vee Jay-FALCON RECORD CORP.

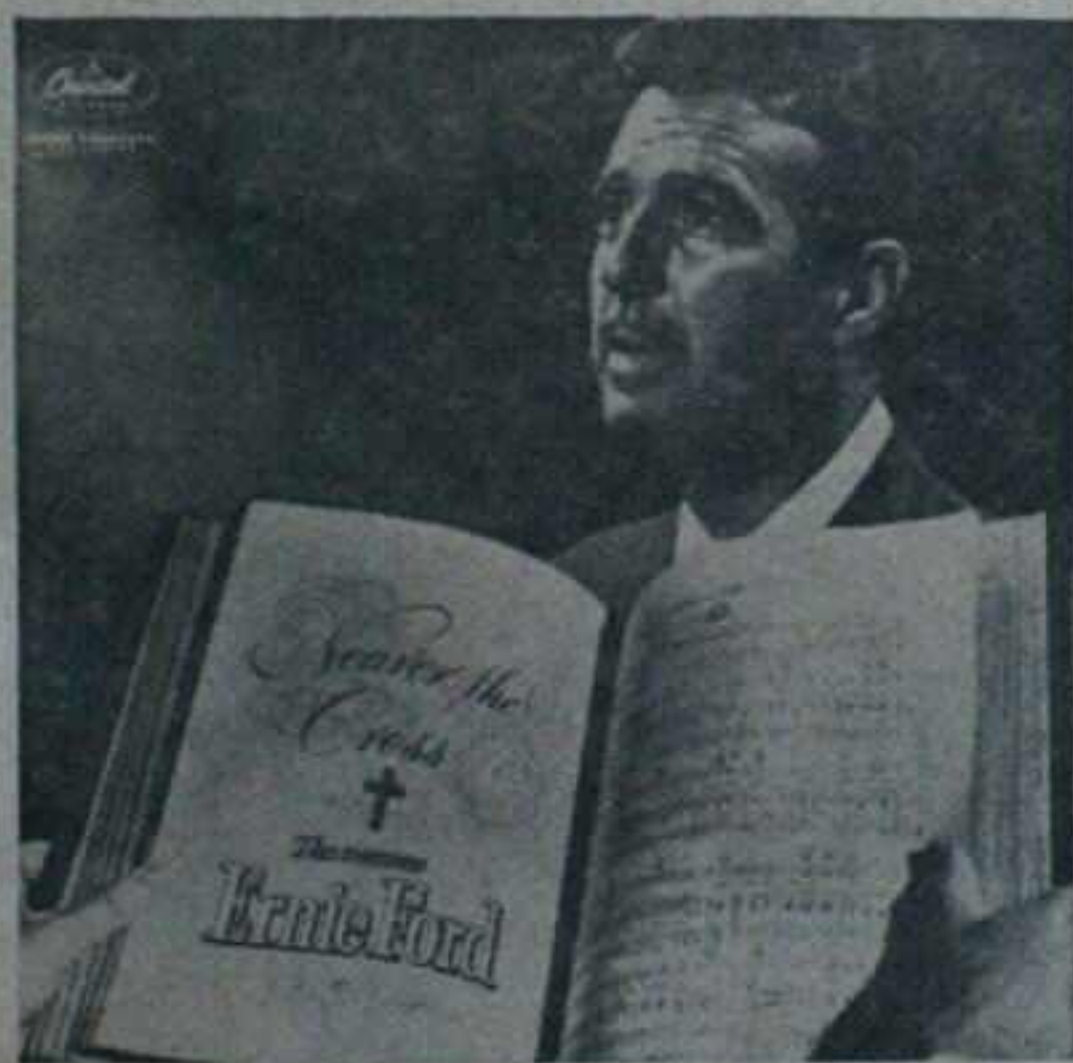
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NEARER THE CROSS

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HYMNS

T756

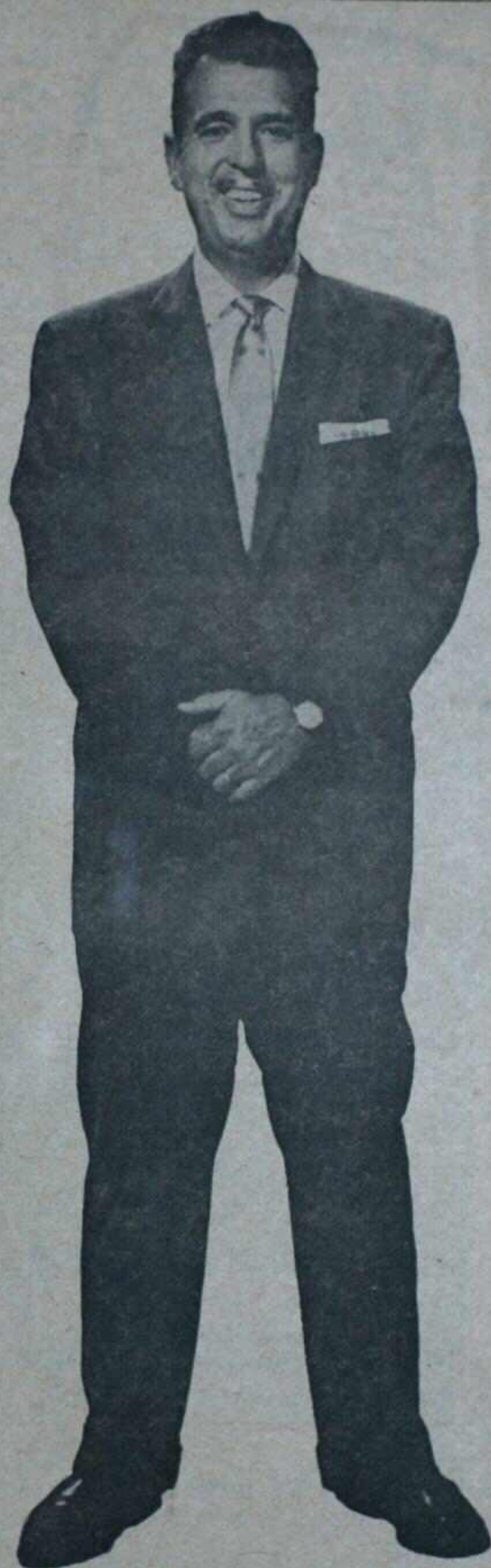


SPIRITUALS

T618

other Ford favorites:

- OL' ROCKIN' ERN T888
- FAVORITES T841
- THIS LUSTY LAND! T700

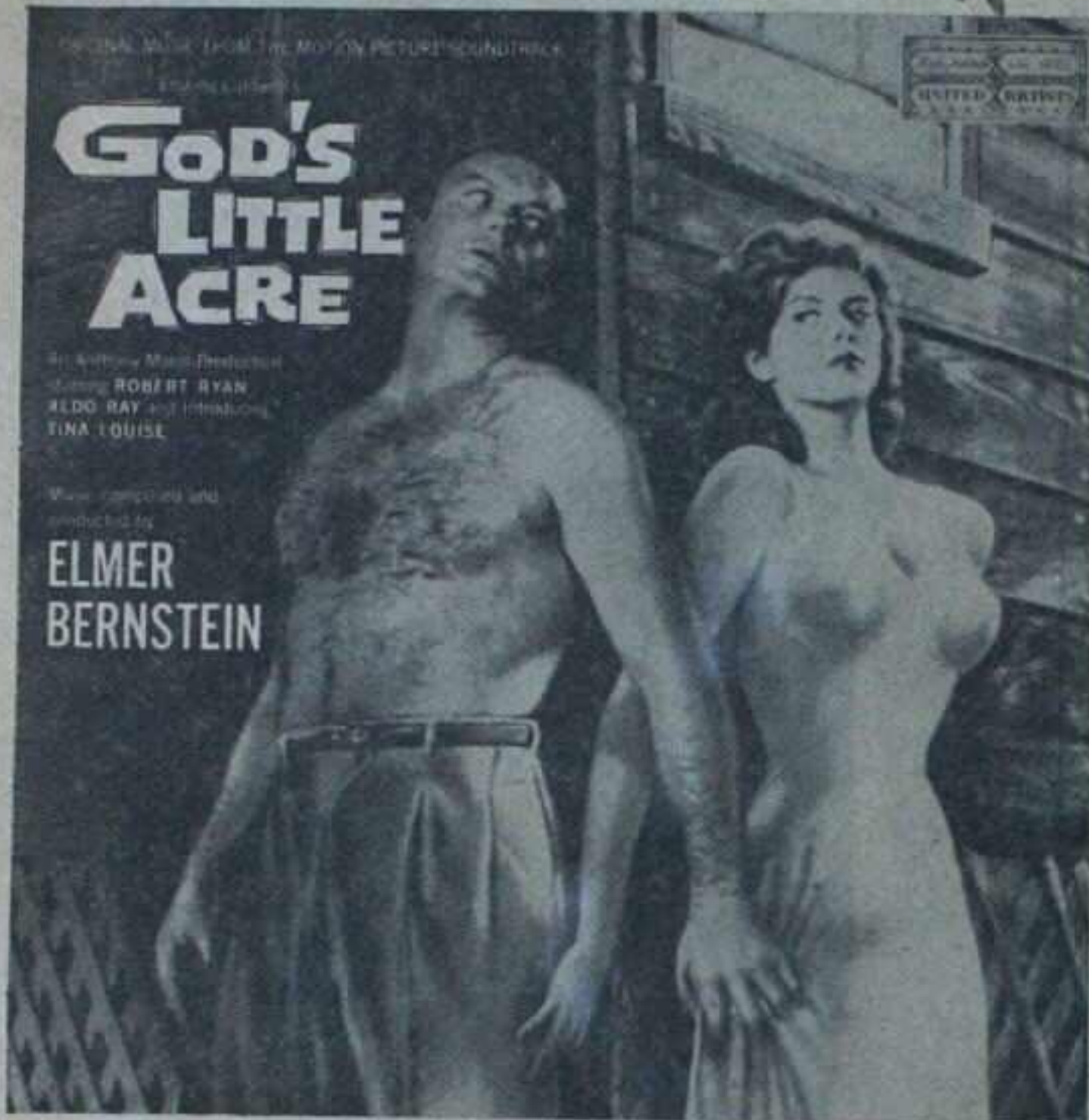


This sensational life-size figure of Tennessee Ernie Ford is just part of the tremendous promotion that will make "NEARER THE CROSS" ANOTHER GIANT SELLER FOR ERNIE!

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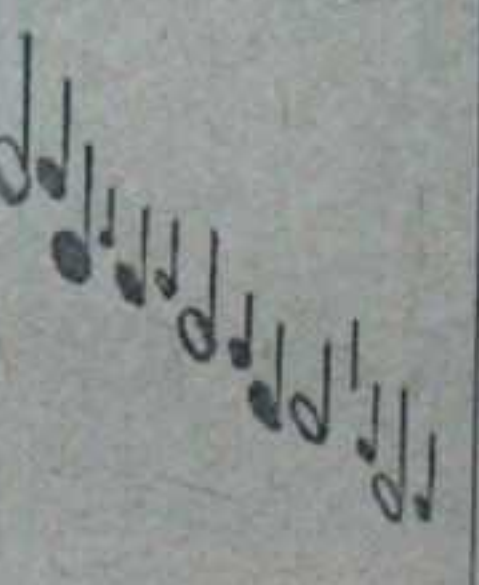
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UAL 40002

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 c/w
 "I'm Happy With What I've Got"



and Introducing the Movie's Exciting Star, TINA LOUISE

Her First Single Release For United Artists
 UA 127X
 "I'll Be Yours"
 c/w
 "In The Evening"



Program System Save

• Continued from page 48

lacked co-ordination and were winding up with a big stock of records that we really did not need."

The "Master Board" gives a fast breakdown of the types of locations each of the three Mitchell routemen oversees. It lists them in three categories: P & C, which stands for "pops and classics" (primarily semi-classics); teen-age locations, and "mixed clientele" locations. Records are ordered according to their suitability for these three types of locations.

In addition, it presents a breakdown of the total number of 78 r.p.m. machines and 45 r.p.m. juke boxes on each man's route.

New Releases

Following the title of each of the new tunes is a square in which is noted the total number of copies of that number which have been ordered, both in 78's and 45's. This is the heart of the system, says Kay. It enables them to keep close tab on their disk purchasing. It limits, for instance, the possibility that more copies of a specific rock and roll number will be ordered than the total number of such locations on their routes. "That used to happen quite frequently."

Disk Huddle

Each Friday morning Kay, Cottrill and Albright hold their weekly disk buying huddle. They audition new releases; check the trade paper popularity charts; pool the comments and requests gleaned from location owners during the previous week and compare their individual reactions to the new tunes being played on the radio.

The records that are ordered as the result of the "check and balance" system at this weekly conference are then tallied on the board, as well as filed in a ledger book for a more permanent reference.

15% for Disks

In addition to relying on the board as an index to guide their record purchases, the routemen also gauge themselves by an overall 15 per cent of gross receipts buying limit. Erv Beck, office manager of the firm, rides herd on disk expenditures, notifies foreman Kay when they are approaching their 15 per cent restriction.

"A few years ago we used to budget our record buying at 10 per cent of our receipts," says Erv Beck. "Then, when the 45's came into the picture, along with the 78's, we had to up the figure to 12 per cent. Recently, we

stepped that figure up to present 15." According to Beck the increase was necessitated several causes: Advent of 200-selection machines; the continued co-existence of both 78's and 45's, and the brief life of the average disk hit today.

The 15 per cent disk budget is based on juke box receipts over a six-month period. "Using a six-month period as base has been proving very practical," claims Beck. "It gives the latitude that is needed to anticipate the extra volume get during certain seasonal periods, such as Christmas and New Year's, when juke box takes higher than they are during summer, for instance."

One-Stops

The major share of the disk during the past two years has been bought thru a local one-stop organization, Hoffman Records. Owner of the one-stop, Hoffman, calls at the Mitchell office each Friday morning when the three routemen are holding their weekly meeting. The one-stop queries Hoffman to get his experienced views on the tunes that are breaking; also listens to some of the new releases he brings with him. When the session breaks up, Hoffman takes the order, and it is delivered on the following day. During the week Hoffman stays in contact with them via the phone for fill-ins.

In addition to buying most of their independent label disks from the Hoffman one-stop, local distributors are also shopped for the major recording company releases. "If a record is a hit at one location, we are going to cover all of our locations with it, then we order direct from the big distributor; otherwise we use one-stop service," explains Kay.

R&B Tunes

Recognizing that a special slant is required to effective program rhythm and blues spots, the firm places all Negro locations in a separate disk buying category, handled by Cottrill. He relies heavily for r&b material on the leading downtown jazz diskery, Radio Doctors, where the buyer, Stu Glassman, is respected for his tremendous jazz and r&b record knowledge.

Summarizing, according to foreman Eddie Kay: "This is still primarily a team effort. It takes the three of us working on the routes, the fellows in the shop and Beck handling the books in the office, pooling all of our knowledge and work to make this system bring good results."

Strong Initial Reaction!

TILL THE END OF THE DANCE

b/w MY PRETTY BABY
 by THE PLAIDS
 NASCO 6011

Thanks, Ops. from NASCO, NASHBORO AND EXCELLO... Have a ball at MOA!

NASHBORO RECORD CO., INC.

NASHVILLE, TENNESSEE CHappel 2-2215

EP's Wedge

Continued from page 45

Get a Kick Out of You," "Just One of Those Things," "Let's Do It," "So In Love," "You're the Top," "It's All Right with Me."

"The Still of the Night," "You Do Something to Me," "Bessie the Beguine," "Night and Day," "I am in Love," "It's Deceitful," "From This Moment On," "Easy to Love," "So In Love," and others.

Novarese says the length of time which passes before he changes a record varies with the location, and in some instances records can be left on for long periods of time.

For example, Glenn Miller records always get play," he said. "But you have to be careful in programming them because you can have too many of them on."

Up to Two Years

Novarese says that certain EPs change an average of one a week. That means, of course, that certain EPs stay at the top for as long as two years—get good play that long. But he is constantly making changes at various locations.

To give you an idea, one spot he has been on a Dixieland kick and he has played Dixieland music from six months to a year.

Then a new group of people come of a different crowd will start patronizing the location. There will be a demand for a different Brubeck jazz album. Then the swing will be to jazz. He had a lot of changes on that machine within a few weeks, converting it from Dixieland to jazz. That's an example of how it works. It could work the same way with another type of music or EPs, such as Sinatra and other popular singers."

Time Factor

Novarese said he had sampled the feeling generally among operators on EPs. Most still don't like them and resist using them because they take up twice as much time to play as a single, he said.

The writer found this to be the main objection among operators to EPs in his survey two years ago. This reason is still the one given by the operators who don't use but 1 per cent EPs, who make up the majority of operators surveyed.


"But I've found," said Novarese, "that that argument is really not valid. They say that the EP takes too long to play and it might knock the machine out of other plays which, during that time, could produce more collections with the use of singles.

"My experience has been that the phonograph stands idle longer than it is in use, so the time element is not an important thing to consider in my opinion."

Both Novarese and Harbin have found their programming to have been successful and profitable by using EPs and they plan to continue using them.

From the progress in the past three years in Memphis with EPs—from virtually none three years ago to two operators using them extensively on many machines now and a few others using them scatteringly—gives reason to expect that they will gain even more ground in use in coming years.

THANKS LOADS, OPS!



Sam Cooke

thanks for
**YOU SEND ME
DESIRE ME**
and watch for
my brand new
**ALL OF MY
LIFE**
B/W
STEALIN' KISSES
Keen 32005



Marti Barris

my deepest
appreciation
for helping my
first Keen release

**SCOTTISH
FLING**
Keen 32003

I'll be happy
to meet you
at Booth 17
at the M.O.A.

KEEN RECORDS
8715 W. THIRD ST.
LOS ANGELES 48

HONOR ROLL OF HITS

TRADE MARK REG.

THE NATION'S TOP TUNES

 For survey week ending April 26

This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1. Witch Doctor		3 3	6. Tequila		5 10
By R. Bagdasarian—Published by Monarch (ASCAP) BEST SELLING RECORD: David Seville, Liberty 55132. RECORDS AVAILABLE: Ted Heath, London 1762; Howard Ramsey All Stars, Contemporary 359.			By Chuck Rio—Published by Jat Music (BMI) BEST SELLING RECORDS: Champs, Challenge 1016; Eddie Platt, ABC-Paramount 9899. RECORD AVAILABLE: Stan Kenton, Cap 3928.		
2. He's Got the Whole World in His Hands		1 6	7. Return to Me		16 4
By Linden-Henry—Published by Chappell (ASCAP) BEST SELLING RECORD: Lauris London, Cap 3891. RECORDS AVAILABLE: Mahalia Jackson, Col 41150; Jo March, Kapp 215; Barbara McNair, Coral 61972; Travelers, Ardeq 4012.			By Carmen Lombardo & Danny Minno—Published by Southern Music (ASCAP) BEST SELLING RECORD: Dean Martin, Cap 3894. RECORDS AVAILABLE: Ernie Freeman, Imperial 5419; Guy Lombardo, Cap 3854.		
3. Twilight Time		2 4	8. Chanson D'Amour		17 2
By B. Ram, M. Nevins, A. Nevins, A. Dunn—Published by Forgia Music (BMI) BEST SELLING RECORD: Platters, Mercury 71289. RECORDS AVAILABLE: Les Brown, Col 50002; Dick Contino, Mercury 70911; Johnny Maddox, Dot 15062; Three Suns, Vic 447-0026.			By W. Shanklin—Published by Meadowlark (ASCAP) BEST SELLING RECORD: Art and Dotty Todd, Era 1964. RECORDS AVAILABLE: Fontane Sisters, Dot 15736; Ray Hartley, Vic 7228.		
4. All I Have to Do Is Dream		8 2	9. Lollipop		6 8
By Boudleaux Bryant—Published by Acuff-Ross (BMI) BEST SELLING RECORD: Everly Brothers, Cadence 1348.			By J. Dickson-B. Ross—Published by Marks (BMI) BEST SELLING RECORD: Chordettes, Cadence 1345. RECORD AVAILABLE: Ronald and Ruby, Vic 7174.		
5. Wear My Ring Around Your Neck		4 3	10. Who's Sorry Now		7 10
By Bert Carroll-Russell Moody—Published by Rush & Elvis Presley Music (BMI) BEST SELLING RECORD: Elvis Presley, Vic 7240.			By Snyder-Calmar-Ruby—Published by Mills (ASCAP) BEST SELLING RECORD: Connie Francis, M-G-M 12518.		
Second Ten					
11. Book of Love		12 5	16. Billy		15 5
By Warren Davis-George Malone-Charles Patrick—Published by Arc-Keel (BMI) BEST SELLING RECORD: Monotones, Argo 5290.			By Goodwin-Kendly-Paley—Published by Mills (ASCAP) BEST SELLING RECORD: Kathy Linden, Felsted 8510.		
12. Kewpie Doll		13 2	17. A Wonderful Time Up There		14 9
By Sid Tepper-Roy C. Bennett—Published by Leeds (ASCAP) BEST SELLING RECORD: Perry Como, Victor 7202. RECORD AVAILABLE: Jim Lowe, Dot 15693.			By Abernathy—Published by Fowler (BMI) BEST SELLING RECORD: Pat Boone, Dot 15690.		
13. Sugartime		9 17	18. Are You Sincere?		10 11
By Charlie Phillips-Odis Echols—Published by Nor-Va-Jak (BMI) BEST SELLING RECORD: McGuire Sisters, Coral 61924. RECORD AVAILABLE: Charlie Phillips, Coral 61908.			By W. Walker—Published by Cedarwood (BMI) BEST SELLING RECORD: Andy Williams, Cadence 1340.		
14. Catch a Falling Star		11 15	19. Sail Along Silvery Moon		19 16
By Paul Vance-Lee Pockris—Published by Marvin Music (ASCAP) BEST SELLING RECORD: Perry Como, Vic 7128.			By Percy Wenrich-Harry Tobias—Published by Joy Music (ASCAP) BEST SELLING RECORD: Billy Vaughn, Dot 15661. RECORD AVAILABLE: Karen Chandler and Her Jacks, Decca 30537; Josh Noland, Concept 900.		
15. Oh, Lonesome Me		18 4	20. Looking Back		29 2
By Don Gibson—Published by Acuff-Ross (BMI) BEST SELLING RECORD: Don Gibson, Vic 7133. RECORDS AVAILABLE: Swallows, Federal 12319; Jackie Walker, Imperial 5490.			By Otis-Benton-Hendricks—Published by Eden-Sweco (BMI) BEST SELLING RECORD: Nat King Cole, Cap 3939.		
Third Ten					
21. Don't You Just Know It		25 5	26. Lazy Mary		24 6
By Smith & Vincent—Published by Ace Publishing (BMI) RECORDS AVAILABLE: Huey Smith, Ace 545; Titans, Specialty 625.			By Pagolo Citorello & Lou Monte—Published by Shapiro-Bernstein (ASCAP) RECORD AVAILABLE: Lou Monte, Vic 7160.		
22. My Bucket's Got a Hole in It		26 5	27. Crazy Love		- 1
By Clarence Williams—Published by Pickwick (ASCAP) RECORDS AVAILABLE: Louis Armstrong, Decca 27194; Sonny Burgess, Sun 285; Ricky Nelson, Imperial 5503; Hank Williams, M-G-M 12635.			By Paul Anka—Published by Spanka (BMI) RECORDS AVAILABLE: Paul Anka, ABC-Paramount 9907; James Brothers, Dot 15707.		
23. Believe What You Say		20 4	27. Johnny B. Goode		- 1
By J. Burnette & B. Burnette—Published by Revere (BMI) RECORD AVAILABLE: Ricky Nelson, Imperial 5503.			By Chuck Berry—Published by Arc (BMI) RECORD AVAILABLE: Chuck Berry, Chess 1691.		
24. There's Only One of You		- 3	29. Skinny Minnie		- 1
By Robert Allen-A. Stillman—Published by Korwin Music (ASCAP) RECORD AVAILABLE: Four Lads, Columbia 41136.			By Bill Haley, Rusty Keefer, Mill Gabler and C. Cafra—Published by Valley Brook (ASCAP) RECORDS AVAILABLE: Bill Haley & His Comets, Decca 30592; Sprouts, Vic 7172.		
25. Doncha' Think It's Time		- 1	29. Wishing for Your Love		- 1
By Clyde Otis and Willie Dixon—Published by Presley Music (BMI) RECORD AVAILABLE: Elvis Presley, Vic 7240.			By Sampson Horton—Published by Rayven (BMI) RECORDS AVAILABLE: Clavers, Aico 1175; Voxpoppers, Mer 71282.		

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The Honor Roll of Hits comprises the nation's top tunes according to record sales, sheet sales and disk jockey performances as determined by The Billboard's weekly nationwide surveys.

As Swingin' as Sugartime!

**D I N G
D O N G**

**SINCE YOU
WENT AWAY
TO SCHOOL**

CORAL 9-61991



the **MCGUIRE
SISTERS**

Thanks Ops--

FOR BEING
SWEET TO
US ON
"SUGARTIME"





BEST SELLING POP SINGLES IN STORES

The information given in this chart is based on actual sales to customers in a scientific sample of the nation's retail record outlets during the week ending on the date shown above. Sample design, sample size, and all methods used in this continuing study of retail record sales are under the direct and continuing supervision and control of the School of Retailing of New York University.

FOR
SURVEY WEEK
ENDING
APRIL 26, 1958

This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1. WITCH DOCTOR (ASCAP)— David Seville.....	1	4	17. BILLY (ASCAP)—Kathy Linden..... If I Could Hold You In My Arms (ASCAP)— Feist 8510	14	7	35. TUMBLING TUMBLEWEEDS (ASCAP)—Billy Vaughn.....	47	5
2. ALL I HAVE TO DO IS DREAM (BMI)—Everly Brothers.....	9	2	18. CHANSON D'AMOUR (ASCAP)— Art and Dotty Todd.....	23	3	TRYING (ASCAP)—Dot 15710		
3. WEAR MY RING AROUND YOUR NECK (BMI)—Elvis Presley.....	2	3	19. CATCH A FALLING STAR (ASCAP)— Perry Como.....	13	15	36. YOU (BMI)—Aquatones..... She's the One for Me (BMI)—Fargo 1001		1
4. TWILIGHT TIME (BMI)—Platters.....	3	4	MAGIC MOMENTS (ASCAP)—Vic 7128			37. WE BELONG TOGETHER— Robert and Johnny.....	40	7
5. HE'S GOT THE WHOLE WORLD IN HIS HANDS (ASCAP)— Laurie London.....	4	6	20. DON'T YOU JUST KNOW IT? (BMI)— Huey Smith.....	15	8	In the Rain—Old Town 1047		
6. BOOK OF LOVE (BMI)—Monotones... You Never Loved Me (BMI)—Argo 5291	6	6	21. ARE YOU SINCERE? (BMI)— Andy Williams.....	29	12	38. SICK AND TIRED (BMI)— Fats Domino.....		1
7. OH, LONESOME ME (BMI)— Don Gibson.....	11	8	Be Mine Tonight (BMI)—Cadence 1340			NO, NO (BMI)—Imperial 5515		
8. TEQUILA (BMI)—The Champs..... Train to Nowhere (BMI)—Challenge 1016	5	10	22. JOHNNY B. GOODE (BMI)— Chuck Berry.....		1	39. BALLAD OF A TEENAGE QUEEN (BMI)—Johnny Cash.....	33	13
9. RETURN TO ME (ASCAP)— Dean Martin.....	17	4	Around and Around (BMI)—Chess 1691			BIG RIVER (BMI)—Sun 283		
10. A WONDERFUL TIME UP THERE (BMI)—Pat Boone.....	8	12	23. SUGARTIME (BMI)—McGuire Sisters... Banana Split (BMI)—Coral 61924	19	18	40. DINNER WITH DRAC (BMI)— John Zachelle.....	34	8
11. LOLLIPOP (BMI)—Chordettes..... Baby, Come-A Back-A (ASCAP)—Cadence 1345	10	8	24. SAIL ALONG SILVERY MOON (ASCAP)—Billy Vaughn.....	25	20	Parts 1 and 2—Cameo 130		
12. MY BUCKET'S GOT A HOLE IN IT (ASCAP)—Ricky Nelson.....	7	5	RAUNCHY (BMI)—Dot 15661			41. MARCH FROM THE RIVER KWAI AND "COLONEL BOGEY" (ASCAP)— Mitch Miller.....	24	16
13. WHO'S SORRY NOW? (ASCAP)— Connie Francis.....	13	10	25. SKINNY MINNIE (ASCAP)— Bill Haley and His Comets.....	38	3	Hey Little Baby (BMI)—Col 41066		9
14. LOOKING BACK (BMI)— Nat King Cole.....	28	4	Sway With Me (ASCAP)—Dec 30392			42. MAYBE BABY (BMI)—Crickets..... Tell Me How (BMI)—Brunswick 53851		
15. CRAZY LOVE (BMI)—Paul Anka.....	16	3	26. LAZY MARY (ASCAP)—Lou Monte... Angelique (ASCAP)—Vic 7160	20	8	43. TALK TO ME, TALK TO ME (BMI)— Little Willie John.....	42	4
16. KEWPIE DOLL (ASCAP)— Perry Como.....	18	3	27. BREATHLESS (BMI)— Jerry Lee Lewis.....	21	9	Spams (BMI)—King 5108		
			Down the Line (BMI)—San 281			44. NOW AND FOR ALWAYS (ASCAP)— George Hamilton IV.....	50	4
			28. FOR YOUR LOVE (BMI)— Ed Townsend.....	31	3	One Heart (ASCAP)—ABC-PARAMOUNT 9898		
			Over and Over Again (BMI)—Cap 3828			45. NEE NEE NA NA NA NU NU (ASCAP)—Dickey Doo and the Don'ts... Flip Top Box (BMI)—Swan 4006		1
			29. TO BE LOVED (BMI)—Jackie Wilson... Come Back to Me (BMI)—Brunswick 55052	35	3	46. LITTLE TRAIN (BMI)— Marianne Vassel and Erich Storz.....		1
			30. JUST MARRIED (BMI)— Marty Robbins.....	46	2	Sunny Lane Walk (BMI)—Mercury 71286		
			STAIRWAY OF LOVE (ASCAP)— Col 41143			46. RUMBLE (BMI)— Link Wray and His Ray Men.....		1
			31. TWENTY-SIX MILES (BMI)— Four Preps.....	26	13	The Swag (BMI)—Cadence 1347		
			It's You (ASCAP)—Cap 3845			48. THE WALK (BMI)— Jimmy McCracklin.....	32	10
			32. SWEET LITTLE SIXTEEN (BMI)— Chuck Berry.....	22	12	I'm to Blame (BMI)—Checker 483		
			Reelin' and Rocking (BMI)—Chess 1693			49. EVERY NIGHT (BMI)—Chantels..... Whoever You Are (BMI)—Ead 1050	39	5
			33. DON'T (BMI)—Elvis Presley.....	27	15	50. THERE'S ONLY ONE OF YOU (ASCAP)—Four Lads.....	45	4
			I BEG OF YOU (BMI)—Vic 7150			Blue Tint (ASCAP)—Col 41136		
			34. THE LITTLE BLUE MAN (BMI)— Betty Johnson.....	30	10	50. YOU EXCITE ME (ASCAP)— Frankie Avalon.....	50	2
			Winter in Miami (ASCAP)—Atlantic 1169			Darlin' (ASCAP)—Chancellor 1016		

THIS WEEK'S BEST BUYS

Special telephone reports and/or chart action indicate these recent releases have either broken out in one or more key areas or have leaped onto the charts and have excellent potential for placing among the Top 39 of The Billboard's Best Selling Pop Singles in Stores chart. Action sides are listed in capital letters.

I'M SORRY I MADE YOU CRY Feist, ASCAP)—Connie Francis—
M-G-M 12647 Lock Up Your Heart (Wildcat, BMI)

ZORRO (Disney, BMI)
LOVE'S A TWO WAY STREET (Shelton, BMI)—The Chordettes—
Cadence 1349.

SECRETLY (Planetary ASCAP)—Jimmie Rodgers—Roulette 4070
Make Me a Miracle (Planetary, ASCAP)

HANG UP MY ROCK AND ROLL SHOES (Rush, BMI)

WHAT AM I LIVING FOR? (Progressive, BMI)—
Chuck Willis—Atlantic 1179.

ALL THE TIME (Livingston & Evans, ASCAP)

TEACHER, TEACHER (Korwin, ASCAP)—Johnny Mathis—
Columbia 41152.

The above records are previous Billboard Spotlight picks.
The following record, not previously selected as a "Best Buy," is on
the charts for the first time this week.

RUMBLE (Valand)—Link Wray—Cadence 1347.

THE SWAG (Valand, BMI)



RECENT POP RELEASES COMING UP STRONG

FOR SURVEY WEEK ENDING APRIL 26

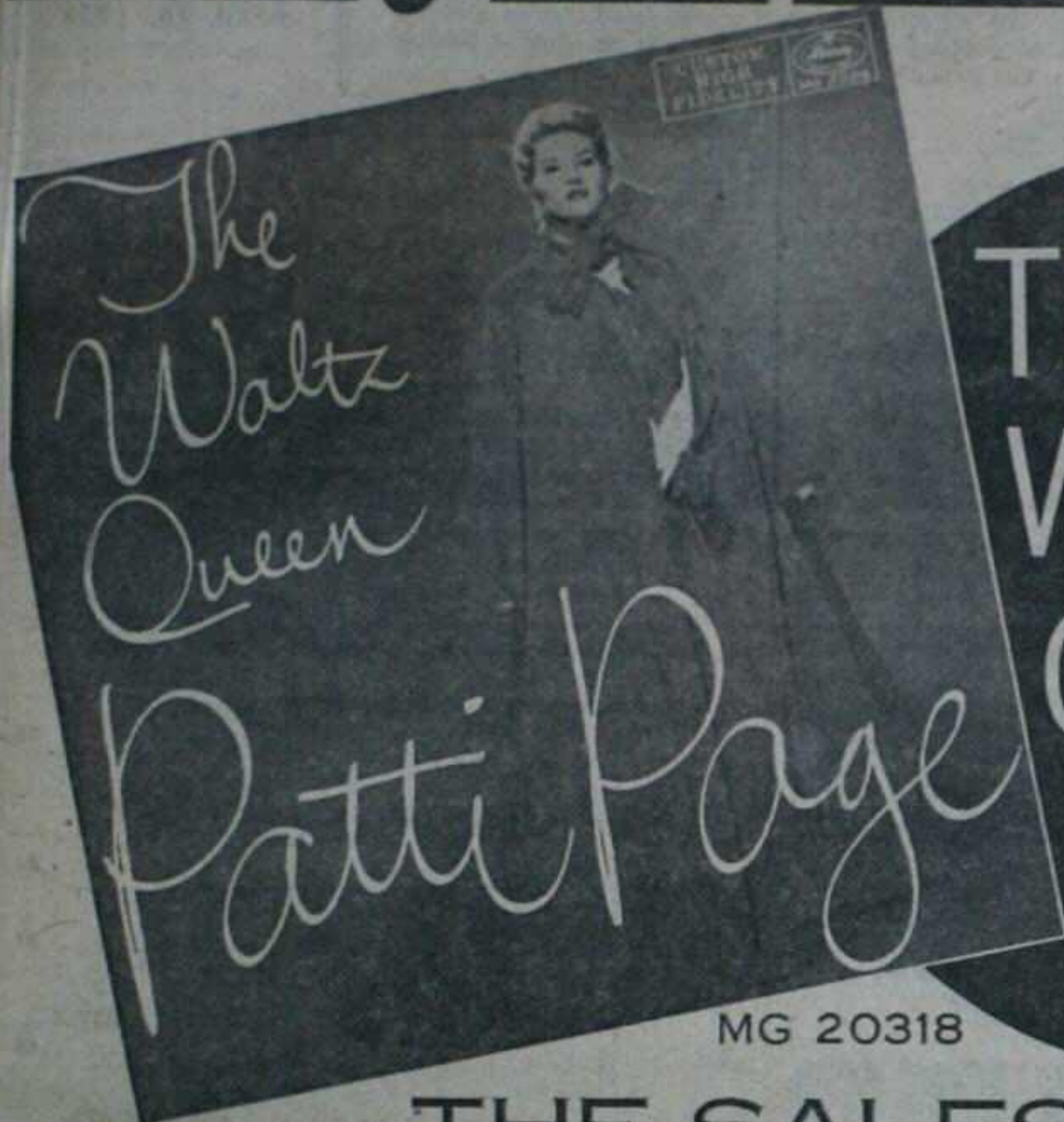
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All the Time *Johnny Mathis*
(ASCAP) Columbia 41152

Hang Up My Rock and Roll Shoes *Chuck Willis*
(BMI) Atlantic 1179

The High Sign *The Diamonds*
(BMI) Mercury 71291

Hitting New Sales Peaks Daily



MG 20318

The
Waltz
Queen



THE SALES QUEEN

PATTI PAGE



NEW POP SINGLES

STARTING TO SELL BIG

HEY EULA SIL AUSTIN MERCURY #71305	SPIN LITTLE BOTTLE SARAH VAUGHAN MERCURY #71303	DO YOU EVER THINK OF ME DAVID CARROLL MERCURY #71307	GAMBLIN' GAL RUSTY DRAPER MERCURY #71298
--	--	---	--

SOLID HITS ON THE BIG SELLER LISTS

TWILIGHT TIME THE PLATTERS MERCURY #71289	ANOTHER TIME, ANOTHER PLACE PATTI PAGE MERCURY #71294
WISHING FOR YOUR LOVE THE VOXPOPPERS MERCURY #71282	THE LITTLE TRAIN VASEL & STORZ MERCURY #71286
HIGH SIGN THE DIAMONDS MERCURY #71291	PRETTY BABY GINO & GINA MERCURY #71283

THE NEXT #1 RECORD IN THE COUNTRY!

Most Played by Jockeys



VALERIE CARR



R-4066

a sound bet . . .
buy

Visit Roulette at the MOA
Booths 14 and 15, Suite 1785



ROULETTE

FOR SURVEY WEEK ENDING APRIL 26

SIDES 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	Chart
1.	HE'S GOT THE WHOLE WORLD IN HIS HANDS (ASCAP)—Laurie London Handed Down (ASCAP)—Cap 3591	1	7
2.	TWILIGHT TIME (BMI)—Platters Out of My Mind (BMI)—Mer 71249	2	5
3.	WITCH DOCTOR (ASCAP)—David Seville Don't Whistle at Me, Baby (ASCAP)—Liberty 55132	4	4
4.	ALL I HAVE TO DO IS DREAM (BMI)—Everly Brothers Claudette (BMI)—Cadence 1344	9	2
5.	WEAR MY RING AROUND YOUR NECK (BMI)—Elvis Presley Doncha' Think It's Time (BMI)—Vic 7243	3	2
6.	CHANSON D'AMOUR (ASCAP)—Art and Dotty Todd Along the Trail With You (ASCAP)—Era 1964	16	3
7.	TEQUILA (BMI)—The Champs Train to Nowhere (BMI)—Challenge 1016	8	9
8.	RETURN TO ME (ASCAP)—Dean Martin Forgetting You (ASCAP)—Cap 3494	15	5
9.	KEWPIE DOLL (ASCAP)—Perry Como Dance Only With Me (ASCAP)—Vic 7202	12	3
10.	THERE'S ONLY ONE OF YOU (ASCAP)—Four Lads Blue Tattoo (ASCAP)—Col 41135	19	5
11.	BILLY (ASCAP)—Kathy Linden If I Could Hold You in My Arms (ASCAP)—Fried 4519	13	5
12.	LOLLIPOP (BMI)—Chordettes Baby, Come-A Back-A (ASCAP)—Cadence 1345	7	9
13.	BOOK OF LOVE (BMI)—Monotones You Never Loved Me (BMI)—Argo 5290	17	3
14.	OH, LONESOME ME (BMI)—Don Gibson I Can't Stop Loving You (BMI)—Vic 7135	14	5
15.	A WONDERFUL TIME UP THERE (BMI)—Pat Boone It's Too Soon to Know (ASCAP)—Dot 15599	10	10
16.	ARE YOU SINCERE? (BMI)—Andy Williams Be Mine Tonight (BMI)—Cadence 1340	5	11
17.	WHO'S SORRY NOW? (ASCAP)—Connie Francis You Were Only Fooling (ASCAP)—M-G-M 12588	6	9
18.	WISHING FOR YOUR LOVE (BMI)—Voxpoppers The Last Drag (BMI)—Mercury 71282	-	1
19.	DANCE ONLY WITH ME (ASCAP)—Perry Como Kewpie Doll (ASCAP)—Vic 7202	-	1
20.	ANOTHER TIME, ANOTHER PLACE (ASCAP)—Patti Page These Worldly Wonders (BMI)—Mercury 71294	-	1
21.	ALL THE TIME (ASCAP)—Johnny Mathis Teacher, Teacher (ASCAP)—Col 41152	-	1
22.	SUGARTIME (BMI)—McGuire Sisters Banana Split (BMI)—Coral 61924	21	13
23.	CHANSON D'AMOUR (ASCAP)—Fontana Sisters Cochonat Grove (ASCAP)—Dot 15734	23	3
24.	BELIEVE WHAT YOU SAY (BMI)—Ricky Nelson My Bucket's Got a Hole in It (ASCAP)—Imperial 3591	20	3
25.	MY BUCKET'S GOT A HOLE IN IT (ASCAP)—Ricky Nelson Believe What You Say (BMI)—Imperial 3591	-	1
25.	BIG MAN (BMI)—Four Preps Stop, Baby (ASCAP)—Cap 3960	-	1

BIG AND PLAYWORTHY



SAL MINEO
A COUPLE OF CRAZY KIDS
b/w
SEVEN STEPS TO LOVE
Epic 5-9271



JIMMY BREEDLOVE
THIS TOO SHALL PASS AWAY
b/w
COULD THIS BE LOVE
Epic 5-9270



ERSEL HICKEY
BLUEBIRDS OVER THE MOUNTAIN
b/w
HANGIN' AROUND
Epic 5-9263



ROY HAMILTON
CRAZY FEELIN'
b/w
IN A DREAM
Epic 5-9268



**SOMETHIN' SMITH
AND THE REDHEADS**
MY SECRET INSPIRATION
b/w
THE BRUSH OFF
Epic 5-9269



JOE SHERMAN
Fifty Piece Orchestra and Voices
THE MIRACULOUS MUSIC BOX
b/w
MAKE ME LAUGH
Epic 5-9266



LESTER LANIN
with two Extended Plays
EG 7202 & EG 7203 from
HIS NEW SMASH ALBUM
LESTER LANIN GOES TO COLLEGE



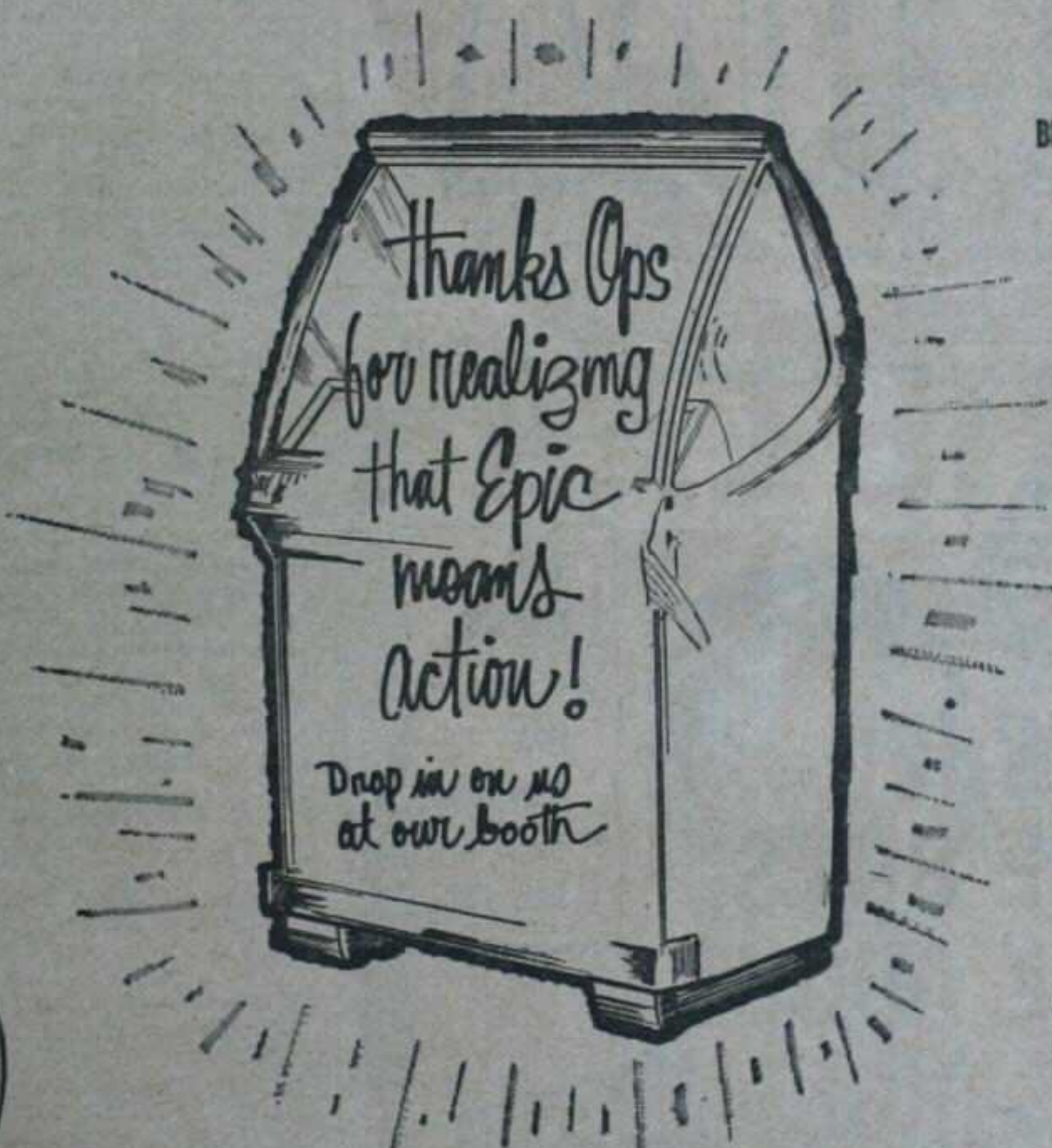
THE FOUR COINS
MY LOVE LOVES ME
b/w
NEW WORLD
Epic 5-9258



TOMMY PRISCO
O BELLA MIA
b/w
CHEWIN' GUM
Epic 5-9267



SCREAMIN' JAY HAWKINS
ALLIGATOR WINE
b/w
THERE'S SOMETHING WRONG
WITH YOU
Okeh 7101



the pick of the hits are on...

THE BIGGEST AND THE BEST SELLING VERSION

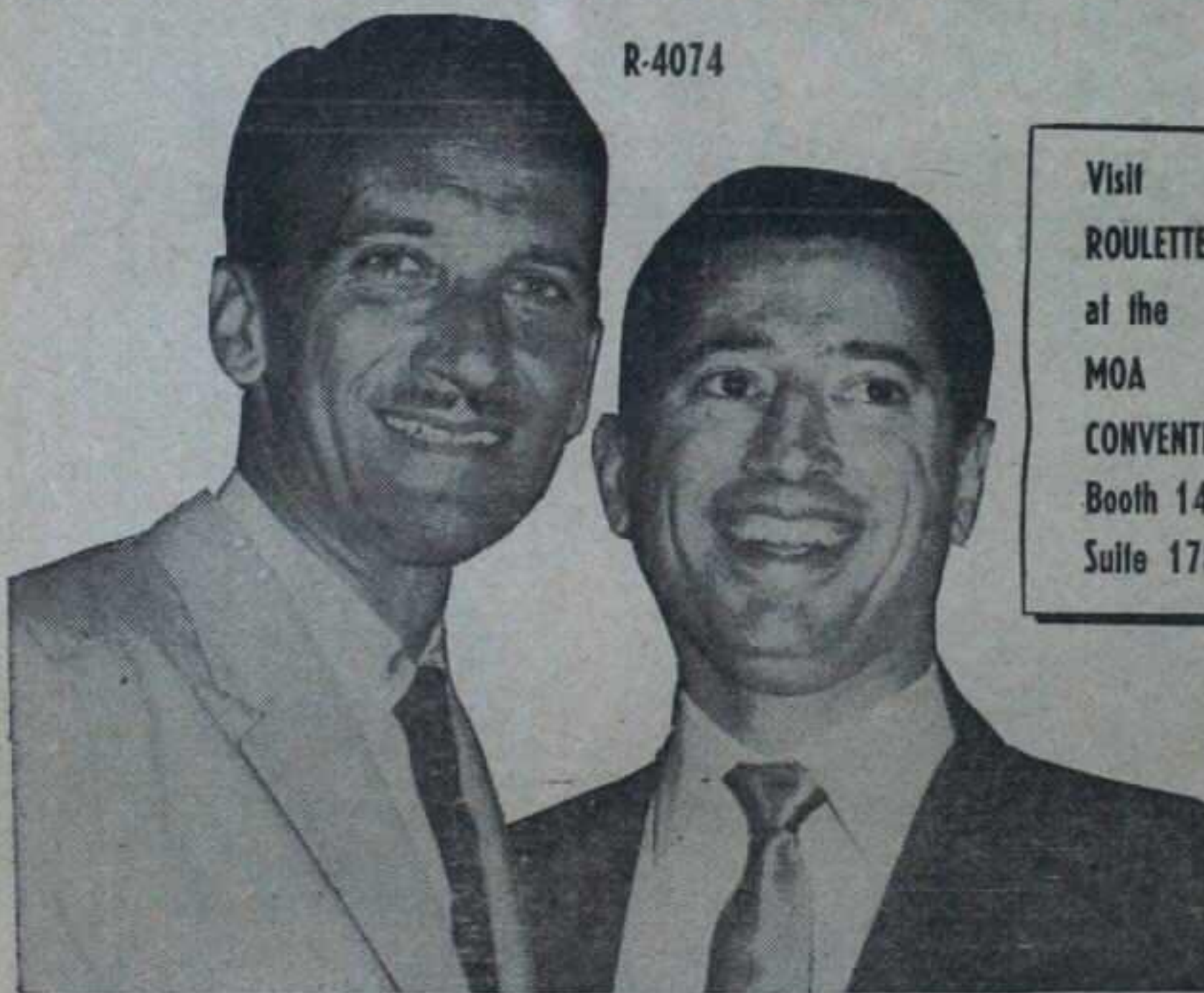
"CHA HUA-HUA"

(Pronounced like the dog Chihuahua)

b/w

"SOMETHING'S ALWAYS HAPPENING ON THE RIVER"

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Territorial Best Sellers

FOR SURVEY WEEK ENDING APRIL 26

The information given in this chart is based on actual sales to customers in a scientific sample of the nation's retail record outlets during the week ending on the date shown above. Sample design, sample size and all methods used in this confirming study of retail record sales are under the direct and continuing supervision and control of the School of Retailing of New York University.

TOP RECORDS LISTED ALPHABETICALLY BY TERRITORIES

- BOSTON**
 All I Have to Do Is Dream - Everly Brothers, Cdc.
 Believe What You Say, Ricky Nelson, Imp.
 Book of Love, Monotones, Argo.
 Catch a Falling Star/Magic Moments - Perry Como, Vic.
 He's Got the Whole World in His Hands - Laurie London, Cap.
 Lazy Mary, Lou Monte, Vic.
 Return to Me, Dean Martin, Cap.
 Twilight Time, Platters, Mer.
- CHICAGO**
 All I Have to Do Is Dream - Everly Brothers, Cdc.
 Book of Love, Monotones, Argo
 He's Got the Whole World in His Hands - Laurie London, Cap.
 Looking Back, Nat King Cole, Cap.
 Return to Me, Dean Martin, Cap.
 Tequila, Champs, Chal.
 Twilight Time, Platters, Mer.
 Witch Doctor, David Seville, Lib.
- DETROIT**
 All I Have to Do Is Dream - Everly Brothers, Cdc.
 Breathless, Jerry Lee Lewis, Sun
 Chanson D'Amour, Art and Dotty Todd, Era
 Kewpie Doll, Perry Como, Vic.
 Return to Me, Dean Martin, Cap.
 Twilight Time, Platters, Mer.
 Wear My Ring Around Your Neck - Elvis Presley, Vic.
 Witch Doctor, David Seville, Lib.
- EAST TEXAS**
 Johnny B. Goode, Chuck Berry, Cha.
 Kewpie Doll, Perry Como, Vic.
 Looking Back/Do I Like It - Nat King Cole, Cap.
 Sall Along Silvery Moon, Billy Vaughn, Dot
 Stairway of Love/Just Married - Marty Robbins, Col.
 Tequila, Champs, Chal.
 Twilight Time, Platters, Mer.
- BOSTON**
 Skinny Minnie
 Bill Haley and His Comets, Dea.
 Tequila, Champs, Chal.
 To Be Loved, Jackie Wilson, Brk.
- NORTHERN OHIO**
 All I Have to Do Is Dream - Everly Brothers, Cdc.
 He's Got the Whole World in His Hands - Laurie London, Cap.
 Looking Back, Nat King Cole, Cap.
 Skinny Minnie - Bill Haley and His Comets, Dea.
 To Be Loved, Jackie Wilson, Brk.
 Twilight Time, Platters, Mer.
 Wear My Ring Around Your Neck/Doncha' Think It's Time, Elvis Presley, Vic.
 Witch Doctor, David Seville, Lib.
- NORTHWEST**
 All I Have to Do Is Dream - Everly Brothers, Cdc.
 Been So Long, Pastels, Argo
 Book of Love, Monotones, Argo
 Oh, Lonesome Me, Don Gibson, Vic.
 Twilight Time, Platters, Mer.
 Wear My Ring Around Your Neck/Doncha' Think It's Time, Elvis Presley, Vic.
 Witch Doctor, David Seville, Lib.
 A Wonderful Time Up There/It's Too Soon to Know, Pat Boone, Dot
- PHILADELPHIA**
 Book of Love, Monotones, Argo
 He's Got the Whole World in His Hands - Laurie London, Cap.
 Kewpie Doll, Perry Como, Vic.
 Lollipop, Chordettes, Cdc.
 Oh, Lonesome Me, Don Gibson, Vic.
 Tequila, Champs, Chal.
 Twilight Time, Platters, Mer.
 Witch Doctor, David Seville, Lib.
- ST. LOUIS AND KANSAS CITY**
 All I Have to Do Is Dream - Everly Brothers, Cdc.
 Book of Love, Monotones, Argo

ALL TITLES ARE LISTED IN ALPHABETICAL ORDER

- Wear My Ring Around Your Neck - Elvis Presley, Vic.
- FLORIDA**
 Believe What You Say/My Bucket's Got a Hole in It, Ricky Nelson, Imp.
 Billy, Kathy Linden, Fel.
 Book of Love, Monotones, Argo
 High Sign, Diamonds, Mer.
 Oh, Lonesome Me, Don Gibson, Vic.
 Twilight Time, Platters, Mer.
 Wear My Ring Around Your Neck/Doncha' Think It's Time, Elvis Presley, Vic.
 A Wonderful Time Up There/It's Too Soon to Know, Pat Boone, Dot
- LOS ANGELES**
 Book of Love, Monotones, Argo
 He's Got the Whole World in His Hands - Laurie London, Cap.
 Tequila, Champs, Chal.
 Twilight Time, Platters, Mer.
 We Belong Together - Robert & Johnny, Old Town
 Wear My Ring Around Your Neck/Doncha' Think It's Time, Elvis Presley, Vic.
 Witch Doctor, David Seville, Lib.
 A Wonderful Time Up There/It's Too Soon to Know, Pat Boone, Dot
- NEW YORK AND NEWARK**
 Book of Love, Monotones, Argo
 Catch a Falling Star, Magic Moments - Perry Como, Vic.
 For Your Love, Ed Townsend, Cap.
 Lazy Mary, Lou Monte, Vic.
 Lollipop, Chordettes, Cdc.
 Tequila, Champs, Chal.
 Twilight Time, Platters, Mer.
 Witch Doctor, David Seville, Lib.
- NORTHERN NEW YORK STATE**
 He's Got the Whole World in His Hands - Laurie London, Cap.
 The Little Blue Man, Betty Johnson, Atl.
 Looking Back, Nat King Cole
 Oh, Lonesome Me, Don Gibson, Vic.
 Return to Me, Dean Martin, Cap.
- He's Got the Whole World in His Hands - Laurie London, Cap.
 Kewpie Doll, Perry Como, Vic.
 Oh, Lonesome Me, Don Gibson, Vic.
 Tequila, Champs, Chal.
 Twilight Time, Platters, Mer.
 Witch Doctor, David Seville, Lib.
- SAN FRANCISCO AND OAKLAND**
 Catch a Falling Star/Magic Moments - Perry Como, Vic.
 Don't, Elvis Presley, Vic.
 Lollipop, Chordettes, Cdc.
 March From the River Kwai and "Colon Bogey," Mitch Miller, Col.
 Sugartime, McGuire Sisters, Cor.
 Tequila, Champs, Chal.
 Witch Doctor, David Seville, Lib.
 A Wonderful Time Up There, Pat Boone, Dot
- SOUTHERN OHIO**
 Believe What You Say/My Bucket's Got a Hole in It, Ricky Nelson, Imp.
 Book of Love, Monotones, Argo
 Every Night, Chantels, End.
 Now and for Always - George Hamilton IV, ABC-Para.
 Talk to Me, Talk to Me - Little Willie John, King
 To Be Loved, Jackie Wilson, Brk.
 Twilight Time, Platters, Mer.
 Wear My Ring Around Your Neck/Doncha' Think It's Time, Elvis Presley, Vic.
- WASHINGTON AND BALTIMORE**
 All I Have to Do Is Dream - Everly Brothers, Cdc.
 Believe What You Say/My Bucket's Got a Hole in It, Ricky Nelson, Imp.
 He's Got the Whole World in His Hands - Laurie London, Cap.
 Oh, Lonesome Me, Don Gibson, Vic.
 Return to Me, Dean Martin, Cap.
 Twilight Time, Platters, Mer.
 Wear My Ring Around Your Neck/Doncha' Think It's Time, Elvis Presley, Vic.
 Witch Doctor, David Seville, Lib.

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JOHNNIE RAY

SOLEMNLY FOR A
LETTER

ENDLESSLY

by Coniff
of his orchestra
4-1102

Johnnie's back after his successful ear operation! His first song, a mid-tempo rock-a-ballad, creates a solid backing for Johnnie's plaintive tale. The flip, a country-flavored ballad with a subtle Latin beat, spotlights his "Cry" quality. Both have what it takes to carry all the charts... country, rock and pop.

THE FOUR VOICES

EV'RY HOUR, EV'RY DAY
OF MY LIFE

b/w

YOU KNOW I DO

Ray Ellis and his orchestra

4-41167

Both songs have strong pop appeal! The first has a sonata feel which builds up to an exciting, full-voiced climax. The flip's a stroll. A novel, trombone-accented beat sets the finger-snapping pace that gives this side extra sell for teen-agers.

EILEEN RODGERS

CAREFUL, CAREFUL
(Handle Me with Care)

b/w

I'M ALONE BECAUSE
I LOVE YOU

Buzz Franklin and his orchestra

4-41151

Eileen's the gal on the very edge of exploding into stardom and here are the twin threats with just the force to do it! The first has a syncopated young beat coupled with a chanting vocal group. The flip, a country-flavored ballad. Watch these songs by versatile Eileen zoom.



JO STAFFORD

IT WON'T BE EASY

b/w

I MAY NEVER PASS THIS
WAY AGAIN

Paul Weston and his orchestra

4-41160

Jo has two winners! The first has a tasteful, romantic storyline with a simple and striking piano accompaniment. The flip is a religious song with a dynamic, flowing melodic line which grows more meaningful with each listening.

See you at
BOOTH 12
M. O. A.
Convention
Chicago
May 6, 7, 8



HIGH FIDELITY RECORDS BY **COLUMBIA**



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DECCA-30592



The Album of the Year!

BILL HALEY SALUTES 12 INDIVIDUAL COUNTRIES.

"ROCKIN' AROUND THE WORLD"

Decca DL-8692

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JAMES H. FERGUSON

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James H. Ferguson (Pres.)

129 East 5th Street, Chester, Penna.



Best Selling Sheet Music in U. S.

Tunes are ranked in order of their current national selling importance at the sheet music jobber level.

This Week	Last Week	Title
1	1	HE'S GOT THE WHOLE WORLD IN HIS HANDS (Chappell)
2	7	CATCH A FALLING STAR (Fisher)
3	2	SUGARTIME (Nor-Va-Jak)
4	3	TWILIGHT TIME (Porgie)
5	8	CHANSON D'AMOUR (Meadowlark)
6	—	WITCH DOCTOR (Monarch)
7	4	WHO'S SORRY NOW? (Mills)
8	10	RETURN TO ME (Southern)
9	5	LOLLIPOP (Marks)
10	—	ALL I HAVE TO DO IS DREAM (Acuff-Rose)
11	13	ALL THE WAY (Barton)
12	13	KEWPIE DOLL (Leeds)
13	8	SAIL ALONG SILVER MOON (Joy)
13	9	THE LITTLE BLUE MAN (Trinity)
15	11	ARRIVEDERCI ROMA (Hill and Range)

Best Selling Sheet Music in Britain

(For week ending April 26)

A cabled report from the Music Publishers' Association, Ltd., London. List is based upon their weekly survey of England's leading music dealers. American publishers in parenthesis.

Swingin' Shepherd Blues—Sherwin (Benell)	Oh-Oh I'm Falling in Love Again—Sterling (Planetary)
Magic Moments—Famous-Chappell (Famous)	Lollipop—Anglo-Pic (Marks)
April Love—Robbins (Felix)	Nairobi—Leeds (Favorite)
I May Never Pass This Way Again—Chappell (Oval)	Tequila—Challenge (Jas)
Catch a Falling Star—Feldman (Marvin)	All the Way—Barton (Maraville)
To Be Loved—Duchess (Pearl)	A Wonderful Time Up There—Morris (Morris)
Sugartime—Southern (Nor-Va-Jak)	Tulips From Amsterdam—Cinephonic (Not yet published in America)
Whole Lotta Woman—Sheldon (Gezonimo)	Love Me Forever—Kasner (Greta)
Mandy (the Pansy)—World Wide (Duchess)	Maybe Baby—Southern (Nor-Va-Jak)
The Story of My Life—Sterling (Famous)	Forgotten Dreams—Mills (Mills)

Best Selling Pop Records in Britain

(For week ending April 26)

Printed thru the courtesy of the "New Musical Express," Britain's Foremost Musical Publication.

1. WHOLE LOTTA WOMAN—Marvin Rainwater (M-G-M)
2. SWINGIN' SHEPHERD BLUES—Ted Heath (Decca)
3. WHO'S SORRY NOW—Connie Francis (M-G-M)
4. MAGIC MOMENTS—Perry Como (RCA)
5. A WONDERFUL TIME UP THERE—Pat Boone (London)
6. TEQUILA—The Champs (London)
7. LOLLIPOP—Chordettes (London)
8. DON'T—Elvis Presley (RCA)
9. BREATHELESS—Jerry Lee Lewis (London)
9. IT'S TOO SOON TO KNOW—Pat Boone (London)
11. LOLLIPOP—Mudlarks (Columbia)
12. MAYBE BABY—Crickets (Coral)
13. TOM HARK—Ellas & His Zig Zag Jive Flutes (Columbia)
14. GRAND COOLIE DAM—Lonnie Donegan (Pye-Nixa)
15. TO BE LOVED—Malcolm Vaughan (HMV)
16. NAIROBI—Tommy Steele (Decca)
17. LA DEE DAH—Jackie Dennis (Decca)
18. I MAY NEVER PASS THIS WAY AGAIN—Robert Earl (Phillips)
19. WEAR MY RING AROUND YOUR NECK—Elvis Presley (RCA)
20. OH-OH, I'M FALLING IN LOVE AGAIN—Jimmy Rodgers (Columbia)
20. TEQUILA—Ted Heath (Decca)

Tunes With Greatest Radio-TV Audience

Tunes, listed alphabetically, have the greatest audiences on network station programs in New York, Chicago and Los Angeles. Lists are based on John O. Peatman's copyrighted Audience Coverage Index.

Radio

A Very Precious Love (R) (F)—Wimark—ASCAP
Another Time Another Place (R) (F)—Famous—ASCAP
Are You Sincere (R)—Cedarwood—BMI
Billy (R)—Mills—ASCAP
Chanson D'Amour (R)—Meadowlark—ASCAP
Cheris, I Love You (R)—Harms—ASCAP
Dance Only With Me (R) (M)—Stratford—ASCAP
Goodnight My Someone (R) (M)—Frank—ASCAP
He's Got the Whole World in His Hands (R)—Chappell—ASCAP
Hoispell (R) (F)—Famous—ASCAP
How Are Ya' Fixed for Love (R)—Tamarisk—ASCAP
I'm Sorry I Made You Cry (R)—Felix—ASCAP
I've Got Bells on My Heart (R)—Southern—ASCAP
Kewpie Doll (R)—Leeds—ASCAP
Lazy Mary (R)—Shapiro-Bernstein—ASCAP
Let the Bells Keep Ringing (R)—Spanka—BMI
Make Me a Miracle (R)—Planetary—ASCAP
Padre (R)—Jungnickel—ASCAP
Return to Me (R)—Southern—ASCAP
Secret of Happiness (R)—Planetary—ASCAP
Seventy-Six Trombones (R) (M)—Frank—ASCAP
Something's Always Happening on the River (R) (M)—Stratford—ASCAP
Tango Boogie (R)—Bregman, Vocca & Conn—ASCAP
There's Only One of You (R)—Korwin—ASCAP
Toronto (R)—Leeds—ASCAP
Twilight Time (R)—Porgie—BMI
When the Boys Talk About the Girls (R)—Valy-Favorita—ASCAP
Who's Sorry Now (R)—Mills—ASCAP
Witch Doctor (R)—Monarch—ASCAP
You Need Hands (R)—Leeds—ASCAP

Television

A Couple of Crazy Kids (R)—Conley—ASCAP
All I Have to Do is Dream (R)—Acuff-Rose—BMI
Bless Your Pea Pickin' Heart (R)—Seyd—ASCAP
Chanson D'Amour (R)—Meadowlark—ASCAP
Dance Only With Me (R) (M)—Stratford—ASCAP
Do You Want to Dance (R)—Clock—BMI
El Rancho Rock (R)—Marks—BMI
Happiness (R)—Conley—BMI
High Sign (R)—Vivo—BMI
How Are You Fixed for Love (R)—Tamarisk—ASCAP
I Think the World of You (R)—Metman—BMI
I'm Glad I'm Not Young Anymore (R)—Chappell—ASCAP
I'm Sorry I Made You Cry (R)—Felix—ASCAP
Johnny B. Goode (R)—Azo—BMI
Kari Walks for Me (R) (F)—Monclair—BMI
Kewpie Doll (R)—Leeds—ASCAP
Nee Nee Na Na Na Na Nu Nu (R)—Dean & Deo—ASCAP
Oh-Oh, I'm Falling in Love Again (R)—Planetary—ASCAP
Padre (R)—Jungnickel—ASCAP
Pickin' on the Wrong Chicken (R)—Combs—BMI
Saturday Dance (R)—Chatham—ASCAP
Secretly (R)—Planetary—ASCAP
Seventy-Six Trombones (R) (M)—Frank—ASCAP
Sick and Tired (R)—Travis—BMI
Sugar Moon (R)—Gallatin—BMI
Tequila (R)—Jas—BMI
Twilight Time (R)—Porgie—BMI
Who's Sorry Now (R)—Mills—ASCAP
Witch Doctor (R)—Monarch—ASCAP
You (R)—Inness—BMI

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 "Hand Jive" craze
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 900 MILES FROM HOME
 THE WORKED MEN

SIX-FIVE SPECIAL
 THE BOB COOT SKIFFLE

LESTER LEAPS IN
 THE BARCH

SWALLER TAIL COAT
 TOMMY STEELE

IT'S A LIE
 THE FOUR JACKS

WHEN I GET TO GLORY
 LONESOME TRAVELLER
 THE BLUE JEANS

WEATHER BIRD RAG
 SUNSET CAFE STOMP
 THE GRAHAM STEWART SEVEN

GREEN CORN
 LUCKY LUCKY BOBBY
 TERRY DENN

BEST OF THE WEEK

Martin Block's "Operation 60,000,"
 The Platter Pickers Panel—WABC April 19

2 SIDED HIT!

Original Recording

BETTY SMITH
HAND JIVE

B/W

Bewitched

1787

THE BILLBOARD'S WEEKLY

Review Spotlight on . . .

THE BETTY SMITH GROUP . . . London 1787 . . . HAND JIVE
 (Zodic, BMI)

"Hand Jive" is a swingin' handclapper rhythm tune which tells
 about the new British-oriented dance that's done with the hands.
 Miss Smith has an easy-listening quality on the cute song. It could
 catch on. Flip, "Bewitched," is also done pleasantly (Chappell,
 ASCAP).

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Gentlemen: Please send me the following FREE Hand Jive records:

Hand Jive LP

Betty Smith 45 record



_____ copies of free 2
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JERRY WAYNE

YOU CAN'T BE TRUE, DEAR

K12622

FRANK SARDO

MAY I

and
MY STORY OF LOVE

K12621



Top 100 Sides

FOR SURVEY WEEK ENDING APRIL 24

This is a tabulation of dealer individual record sales listed according to the specific side requested by customers. No attempt is made to add sides together to reflect actual record sales. This is, therefore, a tabulation of sides or songs, and not records. This is the reason for any possible variation that occurs between the top 50 sides as reflected in this chart, and the top 50 record sellers as reflected in the "Best Sellers in Stores" chart.

Pos.	Song, Artist, Label	Last Week
1	WITCH DOCTOR, David Seville, Liberty	1
2	ALL I HAVE TO DO IS DREAM, Everly Brothers, Cadence	7
3	TWILIGHT TIME, Platters, Mercury	2
4	HE'S GOT THE WHOLE WORLD IN HIS HANDS, Laurie London, Capitol	3
5	WEAR MY RING AROUND YOUR NECK, Elvis Presley, Victor	4
6	BOOK OF LOVE, Monotones, Argo	6
7	TEQUILA, Champs, Challenge	8
8	OH, LONESOME ME, Don Gibson, Victor	9
9	RETURN TO ME, Dean Martin, Capitol	16
10	LOLLIPOP, Chordettes, Cadence	8
11	WHO'S SORRY NOW, Connie Francis, M-G-M	19
12	LOOKING BACK, Nat King Cole, Capitol	28
13	KEWPIE DOLL, Perry Como, Victor	17
14	BILLY, Kathy Linden, Felsted	13
15	A WONDERFUL TIME UP THERE, Pat Boone, Dot	11
16	CHANSON D'AMOUR, Art and Doty Todd, Era	23
17	DON'T YOU JUST KNOW IT, Hary Smith, Ace	14
18	ARE YOU SINCERE? Andy Williams, Cadence	27
19	CRAZY LOVE, Paul Anka, ABC-Paramount	38
20	JOHNNY B. GOODE, Chuck Berry, Chess	67
21	DONCHA' THINK IT'S TIME, Elvis Presley, Victor	53
22	MY BUCKET'S GOT A HOLE IN IT, Ricky Nelson, Imperial	29
23	SUGARTIME, McGuire Sisters, Coral	18
24	BELIEVE WHAT YOU SAY, Ricky Nelson, Imperial	13
25	CATCH A FALLING STAR, Perry Como, Victor	15
26	SAIL ALONG SILVERY MOON, Billy Vaughn, Dot	26
27	SKINNY MINNIE, Bill Haley and His Comets, Decca	42
28	LAZY MARY, Lou Monte, Victor	19
29	BREATHLESS, Jerry Lee Lewis, Sun	24
29	FOR YOUR LOVE, Ed Townsend, Capitol	29
29	TO BE LOVED, Jackie Wilson, Brunswick	36
32	IT'S TOO SOON TO KNOW, Pat Boone, Dot	31
33	TWENTY-SIX MILES, Four Preps, Capitol	25
34	SWEET LITTLE SIXTEEN, Chuck Berry, Chess	22
35	THE LITTLE BLUE MAN, Betty Johnson, Atlantic	29
36	YOU, Aquatones, Fargo	87
37	WE BELONG TOGETHER, Robert and Johnny, Old Town	44
38	DINNER WITH DRAC, John Zacharie, Cameo	35
39	MARCH FROM THE RIVER KWAI AND "COLONEL BOGEY," Mitch Miller, Columbia	24
39	DON'T, Elvis Presley, Victor	32
41	LET THE BELLS KEEP RINGING, Paul Anka, ABC-Paramount	34
42	MAYBE, BABY, Crickets, Brunswick	41
42	TALK TO ME, TALK TO ME, Little Willie John, King	46
42	TUMBLING TUMBLEWEEDS, Billy Vaughn, Dot	56
45	BALLAD OF A TEENAGE QUEEN, Johnny Cash, Sun	38
46	NOW AND FOR ALWAYS, George Hamilton IV, ABC-Paramount	51
46	JUST MARRIED, Marty Robbins, Columbia	54
48	NEE NEE NA NA NA NU NU Dickey Doo and the Don'ts, Swan	—
49	LITTLE TRAIN, Marianna Vassel and Frich Storz, Mercury	—
49	THE WALK, Jimmy McCracklin, Checker	34
49	EVERY NIGHT, Chantels, End	42
49	THERE'S ONLY ONE OF YOU, Four Lads, Columbia	49
49	YOU EXCITE ME, Frankie Avalon, Chancellor	51
49	RUMBLE, Link Wray, Cadence	21
55	WISHING FOR YOUR LOVE, Voxpoppers, Mercury	44
56	CLAUDETTE, Everly Brothers, Cadence	—
56	HAPPINESS, Billy and Lillie, Swan	—
56	GOOD GOLLY, MISS MOLLY, Little Richard, Specialty	48
56	OH, JULIE, Crescendos, Nasco	48
56	I MET HIM ON A SUNDAY, Shirelles, Decca	59
56	HIGH SIGN, Diamonds, Mercury	60
62	ARRIVEDERCI ROMA, Roger Williams, Kapp	53
62	THE STROLL, Diamonds, Mercury	65
64	MAGIC MOMENTS, Perry Como, Victor	53
64	BEEN SO LONG, Pastels, Argo	89
64	HANG UP MY ROCK AND ROLL SHOES, Chuck Willis, Atlantic	83
67	SICK AND TIRED, Fats Domino, Imperial	—
68	STAIRWAY OF LOVE, Marty Robbins, Columbia	—
68	SHORT SHORTS, Royal Teens, ABC-Paramount	33
70	ROCK AND ROLL IS HERE TO STAY, Danny and the Juniors, ABC-Paramount	47
70	LONELY ISLAND, Sam Cooke, Keen	64
70	ALL THE TIME, Johnny Mathis, Columbia	67
70	TEACHER'S PET, Doris Day, Columbia	89
74	NO NO, Fats Domino, Imperial	—
74	ALL THE WAY, Frank Sinatra, Capitol	73
76	HAVE FAITH, Gene Allison, Vee Jay	—
76	WITCHCRAFT, Frank Sinatra, Capitol	61
76	SO TOUGH, Casuals, Back Beat	62
76	CLICK CLACK, Dickey Doo and the Don'ts, Swan	65
76	YOU ARE MY DESTINY, Paul Anka, ABC-Paramount	69
81	SUGAR MOON, Pat Boone, Dot	—
81	TORERO, Renato Carosone, Capitol	—
83	BIG MAN, Four Preps, Capitol	—
83	OH-OH, I'M FALLING IN LOVE AGAIN, Jimmie Rodgers, Roulette	56
83	I CAN'T STOP LOVING YOU, Don Gibson, Victor	81
86	HE'S GOT THE WHOLE WORLD IN HIS HANDS, Mahalia Jackson, Columbia	69
86	A VERY PRECIOUS LOVE, Ames Brothers, Victor	81
88	GI GI, Vic Damone, Columbia	—
88	MAYBE, Chantels, End	87
90	SECRETLY, Jimmie Rodgers, Roulette	—
90	ROCK AND ROLL RHAPSODY, Four Aces, Decca	77
90	TEQUILA, Eddie Platt, ABC-Paramount	77
90	COLLEGE MAN, Bill Justis, Phillips International	94
94	TRYING, Billy Vaughn, Dot	—
94	DO I LIKE IT, Nat King Cole, Capitol	—
94	DIZZY, MISS LIZZIE, Larry Williams, Specialty	69
96	COME TO ME, Johnny Mathis, Columbia	88
96	FILF, FLOP AND BOP, Floyd Cramer, Victor	87
99	THE LONG HOT SUMMER, Jimmie Rodgers, Roulette	—
99	TEACHER, TEACHER, Johnny Mathis, Columbia	—

M-G-M Records

Executive offices moved to 1540 Broadway, New York, N. Y., JU 2-2000

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for Music Ops.*

M-G-M Records

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**I'M SORRY I
MADE YOU CRY**

K12647

ART MOONEY

and His Orchestra and Chorus

**SOMETHING'S
ALWAYS
HAPPENING
ON THE RIVER**

(From the Broadway Musical "Say Darling")

K12649

MORTY CRAFT

and His Orchestra and Chorus

**LONG LEGGED
LADIES OF
LABRADOR**

K12648

CHUCK ALAIMO

Quartet

**ROCKIN'
IN G**

K12636

LEROY HOLMES

and His Orchestra

**BASIN STREET
BLUES**

K12650

MARV and PATTY

**BECAUSE I'M
A DREAMER**

K12625

Greetings Ops.
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SURVEY WEEK
ENDING
APRIL 26, 1958

Weekly Juke Box Programming Guide

POPULAR

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* MARTY ROBBINS *
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STAIRWAY OF LOVE
Columbia 41143

* THE PLATTERS *
TWILIGHT TIME
OUT OF MY MIND
Mercury 71289

* THE CHAMPS *
TEQUILA
TRAIN TO NOWHERE
Challenge 1014

* PERRY COMO *
CATCH A FALLING STAR
MAGIC MOMENTS
RCA Victor 7128

* MONOTONES *
BOOK OF LOVE
YOU NEVER LOVED ME
Argo 5290

* HUEY SMITH *
DON'T YOU JUST KNOW III
HIGH BLOOD PRESSURE
A&A 545

* DON GIBSON *
OH, LONESOME ME
I CAN'T STOP LOVING YOU
RCA Victor 7133

* JERRY LEE LEWIS *
BREATHELESS
DOWN THE LINE
Argo 5287

* BILLY VAUGHN *
SAIL ALONG SILVERLY MOON
BAUNZNY
Dot 15664

* BILL HALEY AND HIS COMETS *
SKINNY MINNIE
SWAY WITH ME
Decca 30592

* LAURIE LONDON *
HE'S GOT THE WHOLE WORLD IN HIS HANDS
HANDED DOWN
Capitol 3891

* PERRY COMO *
KEWPIE DOLL
DANCE ONLY WITH ME
RCA Victor 7302

* ED TOWNSEND *
FOR YOUR LOVE
OVER AND OVER AGAIN
Capitol 3926

* NAT KING COLE *
LOOKING BACK
DO I LIKE IT
Capitol 3939

* JACKIE WILSON *
TO BE LOVED
COME BACK TO ME
Brunswick 59952

* ANDY WILLIAMS *
ARE YOU SINCERE
BE MINE TONIGHT
Cadence 1340

* PAUL ANKA *
LET THE BELLS KEEP RINGING
CRAZY LOVE
ABC Paramount 9907

* JOHNNY B. GOODE *
JOHNNY B. GOODE
AROUND AND AROUND
Chess 1491

* LOU MONTE *
LAZY MARY
ANGELIQUE
RCA Victor 7148

* PAT BOONE *
IT'S TOO SOON TO KNOW
A WONDERFUL TIME UP THERE
Dot 15690

* CONNIE FRANCIS *
WHO'S SORRY NOW
YOU WERE ONLY FOOLING
A-G-M 12588

* ART AND DOTTY TODD *
CHAMSON D'AMOUR
ALONG THE TRAIL WITH YOU
Emo 1064

* CHORDETTES *
LOLLIPOP
BABY, COME-A BACK-A
Cadence 1345

* ELYS PRESLEY *
WEAR MY RING AROUND YOUR NECK
DONCHA' THINK IT'S TIME
RCA Victor 7249

* EVERLY BROTHERS *
ALL I HAVE TO DO IS DREAM
CLAUDIETTE
Cadence 1346

* DEAN MARTIN *
RETURN TO ME
FORGETTING YOU
Capitol 3984

* RICKY NELSON *
MY BUCKET'S GOT A HOLE IN IT
BELIEVE WHAT YOU SAY
Imperial 5503

* DAVID SEVILLE *
WITCH DOCTOR
DON'T WHISTLE AT ME, BABY
Liberty 55132

* THE MCGUIRE SISTERS *
SUGARTIME
BAMAMA SPLIT
Coral 61934

* KATHY LINDEN *
BILLY
IF I COULD HOLD YOU IN MY ARMS
Faded 8410

COUNTRY & WESTERN

Records eliminated if duplicated in Pop List.
* BOBBY HELMS *
JUST A LITTLE LONESOME
LOVE MY LADY
Decca 30557

* RAY PRICE *
CURTAIN IN THE WINDOW
IT'S ALL YOUR FAULT
Columbia 41105

* JIMMY SKINNER *
WHAT MAKES A MAN WANDEI
WE'VE GOT THINGS IN COMMON
Mercury 71256

* GEORGE JONES *
COLOR OF THE BLUES
ESKIMO PIE
Mercury 71257

* HANK LOCKLIN *
IT'S A LITTLE MORE LIKE HEAVEN
BLUE GRASS SKIRT
Vik 7203

* KITTY WELLS *
I CAN'T STOP LOVING YOU
SHE'S NO ANGEL
Decca 30551

* CHUCK WILLIS *
WHAT AM I LIVING FOR
HANG UP MY ROCK AND ROLL SHOES
Atlantic 1179

* LITTLE WILLIE JOHN *
TALK TO ME, TALK TO ME
SPASMS
King 5108

* ROBERT AND JOHNNY *
WE BELONG TOGETHER
IN THE RAIN
Old Town 1047

* GENE ALLISON *
HAVE FAITH
MY HEART REMEMBERS
Yes Joy 273

OPERATORS BEST BUYS

* Zorro *
THE CHORDETTES
Love's a Two-Way Street
Cadence 1349

* JACQUILINE *
BOBBY HELMS
Living in the Shadow of the Past
Decca 30619

* SECRETLY *
JIMMIE RODGERS
Make Me a Miracle
Roulette 4970

* RAYMOND *
CHUCK WILLIS
Hang Up My Rock and Roll Shoes
What Am I Living For?
Atlantic 1179

* RAYMOND *
LENN WELLY
The Song
Cadence 1347

OPERATORS BEST BUYS

Records are the same as those listed in POP, R&B or C&W review sections.
* M-G-M *
CONNIE FRANCIS
I'm Sorry I Made You Cry
Lock Up Your Heart
M-G-M 12647

* ALL THE TEAR *
JOHNNY MATHERS
Teacher, Teacher
Columbia 41833

* ALBUQUERQUE *
BOBBY HELMS
Living in the Shadow of the Past
Decca 30619

* ALBUQUERQUE *
JIMMIE RODGERS
Make Me a Miracle
Roulette 4970

* ALBUQUERQUE *
LENN WELLY
The Song
Cadence 1347

OPERATORS BEST NEW RELEASES

* YALOWY *
THE CO-ARTISTS
Zang! Went the Strings of My Heart
A&A 6116

* DOMENICO *
RUBEN HAMILTON
Tipico Turn the Tulips
Dancing and Dreaming
Kapp 219

* SCROUNGIE *
BILL JUSTIS
Wild Rice
Philips International 3525

* GOODBYE, M.C. *
CARRI SMITH
Goodbye, M.C. See
Gonna I've Been Around Too Long
Columbia 48179

In the opinion of Billboard staff reviewers these records are the ones released last week that are most likely to be future juke box hits.



*I'm on my way
to the M.O.A. Love
Patti*

THE BILLBOARD'S WEEKLY

Tips on Coming Tops

THE RECORD INDUSTRY'S MOST COMPLETE GUIDE TO FUTURE BEST SELLING POP SINGLES

• Review Spotlight on . . .

POP RECORDS

KATHY LINDEN . . . Felsted 8521 **YOU'D BE SURPRISED**
(Berlin, ASCAP)

WHY, OH, WHY (Sudbury, BMI)

The chick appears a good bet to repeat the success of her current smash "Billy" with either of these two strong sides. Her Wee Bonnie Baker treatment is highly effective. "Surprised" is a ballad with beat. "Why" is a polka-type.

BETTY JOHNSON . . . Atlantic 1186 **DREAM**
(Golden, ASCAP)

HOW MUCH (Trinity, BMI)

Miss Johnson presents a smooth and attractive triple-track vocal on "Dream." The listenable side is done in rockaballad tempo. "How Much" is a pretty weeper waltz with a male chorus assist. Either can score. Good follow-ups to "The Little Blue Man."

BILL JUSTIS . . . Philips International 3525 **SCROUNGIE**
(Hi-Lo, BMI)

WILD RICE (Knox, BMI)

Justis is in "Raunchy" form on "Scroungie," a rhythmic instrumental that features alto, banjo and guitar. "Wild Rice" is also a possible click. The instrumental is styled in a "Hot Toddy" groove. Strong potential in c.&w. marts also.

DION & THE BELMONTS . . . Laurie 3013 **I WONDER WHY**
(Schwartz, ASCAP)

The group has a frantic sound on this up-tempo ballad. There are already good reports on the side in several areas. Flip, "Teen Angel," is a rockaballad (Schwartz, ASCAP).

RUSS HAMILTON . . . Kapp 219 **TIP-TOE THROUGH THE TULIPS**
(Witmark, ASCAP)

Hamilton has a soft sound on the oldie. It is done in a catchy soft-shoe tempo with charming fem chorus backing. Flip, "Drifting and Dreaming," has a Hawaiian sound. It's his best effort since "Rainbow."

POP NOVELTY

JIM LOWE . . . Dot 15753 **TAKE US TO YOUR PRESIDENT**
(Towne, ASCAP)

"President" is a clever novelty song with unusually smart lyrics. It deals with a group of moon men who come to earth. Backing is in a Latinish tempo. Flip, "Later on Tonight," is a rockballad that is given a smooth warble by the artist.

POP TALENT

BILL PINKY . . . Philips International 3524 **AFTER THE HOP**
(Hi-Lo, BMI)

SALLY'S GOT A SISTER (Knox, BMI)

Pinky bows on the label with two first-rate readings. "Hop" is a vigorous rocker that tells of the happenings after a teen dance. The flip, "Sally's Got a Sister," is also a rocker that is solidly belted. It's a strong threat for both pop and c.&w. loot.

Week in and week out you'll find more news, more record reviews, more advertising on the fast-moving record business in The Billboard, the communications center of the music industry.

• Reviews of New Pop Records

THE PETS

Cha-Hua-Hua #1
ARWIN 109—The new label, which has already come up with a hot one with "Jennie Lee" may have another solid one here. The tune is an attractive Latin effort, and the group plays it with gusto. Watch this one. (Daywin, BMI)
Cha-Kow-Ski 75
This is a medium beat blues with also a Latin flavor, with a chorus saying the title phrase now and then. But the flip is the power. (Daywin, BMI)

THE TWINS

Jo-Anne's Sister #8
RCA VICTOR 7235—The Twins could have a hit sequel to their "Jo-Anne" with this similar rockaballad. Nice job and a good bet to score. (Figure, BMI)
Who Knows the Secret 75
The sprightly cha cha is capably presented by the duo with support from a honking tenor and a fem chorus. (Norma, BMI)

EARL HENRY

Whatcha Gonna Do? 78
DOT 15726 — This driving effort receives a swinging reading from Earl Henry, who has a strong vocal style. The beat is there and if the exposure is too some loot could result. (Nor-Ya-Jak, BMI)
I Am the Man 76
Warm new ballad receives another good reading from Henry, as he tells of his love. He is supported by a vocal group and good combo. Lad has a style that could make it. (Nor-Ya-Jak, BMI)

THE STEADIES

Rock in the Philadelphia 78
JOSIE 837—Rockachacha gets a solid reading by lead chicks and male support. Danceable, strong beat and current potential in title. Worth watching. (Jimskip, BMI)
One Kiss and That's All 76
Moderate-paced rhythm tune gets cute performance by boy-girl leads and group. Two good sides here. (Jimskip, BMI)

GEORGIA GIBBS

It's My Pleasure 77
RCA VICTOR 7239—Salable belt by the thrush on a ballad with rhythmic backing. Good chorus and ork support. It could step out. (Winnetou, BMI)
Hello Happiness, Goodbye Blues 74
Bouncy theme is given a cheerful, dual-track vocal by the artist with handclappin' support. Flip offers more. (Bregman, Vocro & Cons, ASCAP)

FOUR ACES

Saturday Swing Out 77
DECCA 30649—The boys swing out on a number where they tell how they'll swing it at a Saturday hop. Good change of pace for the group which could cause a stir. (Winnetou, BMI)
Take My Heart 74
A big, lushly backed ballad reading by the Aces from the pic, "The Big Beat." Features a lead vocal by Al Alberts set to the usual shuffle rhythm backing. Can get plays. (Northern, ASCAP)

DOROTHY COLLINS

I Must Go All the Way 76
CORAL 61982—A bright adaptation of a pretty tango. The thrush does an excellent vocal, backed with tasteful instrumentation. Merits strong exposure. (Chatham, ASCAP)
Send Me Some Lovin' 75
Another smart adaptation—one of the known versions being Birmingham Jail. Dorothy Collins sings it with a world of heart. Backing, which uses a triplet figure, is excellent. (Venice, BMI)

CHUCK WILEY

Tear It Up 76
UNITED ARTISTS 113 — The cat sounds like a deep-voiced Little Richard on this side. It's a frantic delivery with a sound that could catch. (M. Nash, BMI)
Shake Up the Dunes 75
Cooing vocal by the Rockabilly artist is highlighted by the screams of chicks thruout the side. Good tenor interludes spark the side. (M. Nash, BMI)

DICK BUSH

Hollywood Party 76
ERA 1067—A wild party in Hollywood with Fats, Ricky, Little Suzie and cats like that there is shouted by Bush on this driving effort that has a chance to catch some loot. Good side. (Leamlan, BMI)
Exactly 75
A very listenable rock and roller, with

a good sound via a fluss lead is sold with spirit by Bush, while the band supports him with heat. (Leamlan, BMI)

DON RONDO

Dormi, Dormi, Dormi 76
JUBILEE 5325—Listenable ballad that has also been cut by Eydie Gorme receives a pleasant reading from Rondo that could get some action if the tune happens. (Paramount, ASCAP)
Her Hair Was Yellow 74
A medium beat, lilting countryish dirty receives an intimate, friendly reading from the chanter. Flip side is possibly more impressive. (Jannner, BMI)

ELLA FITZGERALD

Beale Street Blues 76
VERVE 10128 — Famous blues p smooth, mellow reading from Ella and combo. A class disk worth delay attention. (Handy, ASCAP)
St. Louis Blues 74
Standard gets an intellectual interpretation from thrush. Current W. C. Handy biopic should spark interest. Bates jockey plays. (Handy, ASCAP)

THE KING'S HENCHMEN

Gosh 76
CORAL 61979—Latin beat blues in a style similar to the "Tequila" sound. Low-down horn in spotlight with good piano figures in the backing. Fine teen wax for jukes and jocks. (Figure, BMI)
Deep Down and Low 74
A slow instrumental side by the Alan Freed King's Henchmen, in the blues pattern. Guitar takes the melody with horns in the backing. Danceable teen wax from the group's album. (Vision, BMI)

HUGO & LUIGI

Cha-Hua-Hua 74
ROULETTE 4074—Catchy Latin tune is given a happy whir by the ork and chorus. It's an attractively done side and could create interest. (Daywin, BMI)
Something's Always Happening on the River 73
The march-like theme is from the Broadway show "Say, Darling." Mixed chorus has the vocal. Flip appears top side. (Chappel, ASCAP)

THE KING'S HENCHMEN

Flip Flip 76
CORAL 61980—Solid midtempo instrumental blues wax by Alan Freed's big band. Good "down" sound with fine sax work. Bullies to a good finish. (Figure, BMI)
Shuffle 72
Another danceable instrumental side by the group, but the flip has a better sound. (Vision, BMI)

JAY B. LOYD

You're Just My Kind 75
ABC-PARAMOUNT 9922 — Rocker gets danceable reading by group, with sincere job from Loyd. Can do business. (Homefolk, BMI)
Cross My Heart 75
Driving rocker is blues-based, with warm job from lead and group. Action possible. (Eden, BMI)

DENNIS FARNON ORK

Take Me Dreaming 78
RCA VICTOR 7239 — Instrumental with a Continental flavor and a bright, lilting rhythm. A chorus chants a smart lyric. A good side for adult programming, and boxes, too. (Symphony House, ASCAP)
Ducky 74
Instrumental, with a solid, striding beat in march tempo. Trumpet carries the melody initially, creating a bright effect. (Hi & Range, BMI)

MOLLY BEE

Don't Look Back 75
CAPITOL 3968 — A pretty song — a ballad with marked country flavor. Molly Bee chants it from the heart, to a tasteful backing using a chorus and a triplet figure. (Reis, BMI)
Please Don't Talk About Me When I'm Gone 74
A very bright arrangement of the great standard. Molly Bee does it quietly, with a chorus behind her, to a rhythmic arrangement using rock and roll figures. (Remick, ASCAP)

CLARENCE (BAD BOY) PALMER AND THE JIVE BOMBERS

Just Around the Corner 75
SAVOY 1535—The fine standard is sung with a happy beat here, with Clarence Palmer making with listenable sounds behind the vocal. Arrangement is a good soft show. Has a chance. (Broadway, ASCAP)
Is This the End 74
Clarence (Bad Boy) Palmer comes

(Continued on page 114)

*their
biggest since
"Love Is Strange"!*

BEWILDERED

b/w

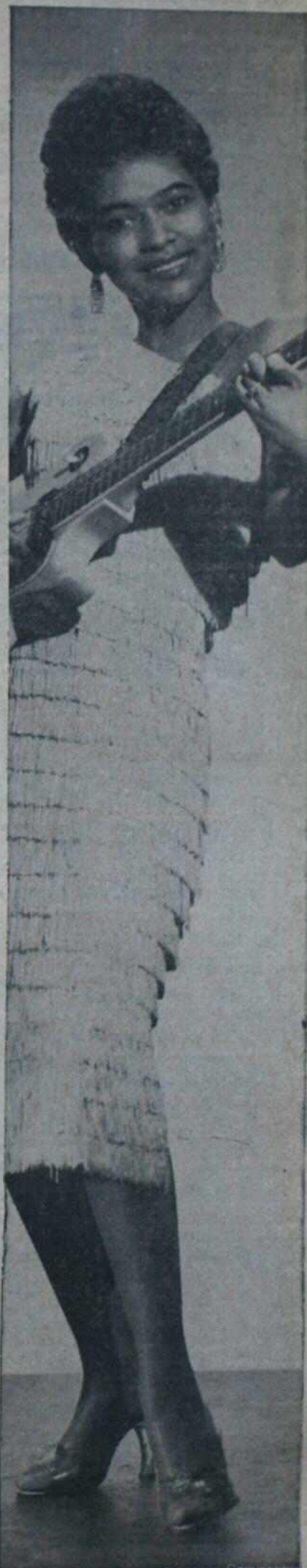
ROCK AND STROLL ROOM

Vik X/4X-0324

MICKEY & SYLVIA

*See Mickey & Sylvia at
the big M.O.A. banquet*

Vik records
A Product of Radio Corporation of America



BILLBOARD PICKS
FATS DOMINO
SICK AND TIRED
 NO. NO
 #5515



VOX JOX

Continued from page 9

make vases and trays from them. If a station wants to scatter its listeners and stop playing rock and other types of music that a minority finds distasteful, let it at least give them to someone who can use them. True, it doesn't have the

publicity potential that breaking or burying them does, but it would create good will. Here's hoping that those who figure themselves as experts will get off the backs of their laps and go meet the public. Should we condemn music which has earned its place in a free country? Our overall sound probably would not please Mitch Miller but the listeners are happy, the management is happy and billings are up."

THIS 'N THAT: Monte Lang, former deejay at WESO Southbridge, is an army medic at Ft. Sam Houston, San Antonio, now. . . Jim Aylward has moved from WREB, Holyoke, Mass., to WWNH, Rochester, N. H., with a 6-10 a.m. strip that features the Top 20. . . KMOX will feature all month a "Why I like KMOX" contest, with St. Louis listeners win-

YESTERYEAR'S TOPS—

The nation's top tunes on records as reported in The Billboard

- MAY 1, 1948**
1. Now Is the Hour
 2. Manana
 3. Baby Face
 4. You Can't Be True, Dear
 5. I'm Looking Over a Four Leaf Clover
 6. Beg Your Pardon
 7. Tootie Oolie Doolie (The Yodel Polka)
 8. Sabre Dance
 9. The Dickey-Bird Song
 10. Nature Boy

- MAY 2, 1953**
1. Doggie in the Window
 2. I Believe
 3. Pretend
 4. Song From Moulin Rouge
 5. Your Cheatin' Heart
 6. Till I Waltz Again With You
 7. April in Portugal
 8. Tell Me a Story
 9. Seven Lonely Days
 10. Tell Me You're Mine

ning radios. . . Martha Carson resumes work May 19 with the Annual Navy Relief show in Norman, Okla. . . WHB's Wayne Stitt has added complete fishing information for Kansas City anglers to his platter chatter, including weather, bait reports and where they're biting. . . Bob Stevens of McLendon Chain's KILT, Houston, outlet, is father to his fourth, a boy.

Sandra Pinkerton, sophomore at Jefferson High in San Antonio, has joined the staff of KIWW. She'll head a deejay show as Miss BeBop. . . Norm Bailey has returned to radio in N. H. after a year's absence, via WFEA, Manchester. . . WKY, Oklahoma City, has adopted a round-

the-clock schedule with Clarence Gall Thorsen spinning an all-night show. . . Mickey Firestone moved from WOIO, Ohio State University, to WCHI, Chillicothe, O. . . Top Ten Dance Party, live syndication series, has added WFGA-TV, Jacksonville, Fla.; WJBF, Augusta, Ga.; and WSLS-TV, Roanoke, Va., to its line-up. . . Carol Hill, whose TV show ended last fall when WGLV, Easton, Pa., folded, is femseeing a WNHC, New Haven, Conn., series called "Town Crier." . . WICC's morning deejay Ray Carroll marks his first anniversary in Bridgeport, Conn.

BILLBOARD EDITORIAL: A lot of jockeys wrote us for reprints of "The Deejay," editorial which appeared in our March DJ issue. So we've had them printed and they're available as long as the supply lasts. Send your requests to our promotion manager, Frank Lupino, 1564 Broadway, New York 36, N. Y.

STEREO HITS TENNESSEE: WBIR, Knoxville, originated Tennessee's first stereophonic broadcast April 27, the first of a weekly schedule of three semi-classical and pop shows. Hi-fi bugs reported joyful. . . And increased interest in hi-fi in Harrisonburg, Va., has caused WSVA to add a nighttime hour-long strip featuring flaccid sounds, with Ernest Bentley as host.

MISS MAG TALENT HUNT: Top jocks in 14 cities are serving as honorary judges in Miss Magazine's "Young Talent Search," a project to discover teen talent and develop career opportunities for girls. The cats were picked "because of their participations in public service campaigns to further worthwhile activities."

RESTLESS PEOPLE: Bob McLaughlin, former KLAC and KFVB jock, has returned to radio at KBAB, San Diego, Calif. . . Stan Dale, spinner at WAIT, Chicago, is fast becoming reigning authority on Top 40 dangers, with addresses in Kansas City and now the MOA Convention. . . Lee Murray joins WISN-TV's announcing staff, Milwaukee. . . Norman Wain leaves his platter chores to become morning news editor at WDOK, Cleveland. . . George W. Fee has been named manager of WALT, Tampa. . . Ken Motley moves his show to 11 a.m. Monday thru Friday at KOMO. . . Fred Weiss takes over as engineer of "Night Train," 7:15-10 p.m. record show at WXYZ, Detroit.

British Sales Ebb Predicted; Money Tight

LONDON — Britain's largest motion picture company, the J. Arthur Rank Organization, may have second thoughts about going into the record business. The company recently announced that it was thinking of entering the record industry and set a subsidiary called Rank Records.

But some industry experts are saying there is a levelling off in demand because of less money to spend and the saturation of rock 'n' roll. In addition, the number of record shops which have opened and cashed in on the boom has cut down individual turnover.

Altho business is still good there are warning signs from established retailers reporting drops in sales, and a big wholesaler saying that his increase in sales for the first quarter of 1958 was not as large as in previous years.

BEST SELLERS!

LITTLE WILLIE JOHN
TALK TO ME,
TALK TO ME
 King 5108

BILL DOGGETT
BLUES FOR HANDY
 b/w
HOW COULD YOU
 King 5130

BOO-DA-BA
 b/w
PIMENTO
 King 5125

JOHNNIE PATE
LITTLE PIXIE
 b/w
FIVE O'CLOCK WHISTLE
 Federal 12327

MUSKEETA
 b/w
PRETTY ONE
 Federal 12325

EARL BOSTIC
BACK BEAT
 King 5127

THE "5" ROYALES
THE FEELING IS REAL
 b/w
DO THE CHA CHA
CHERRY
 King 5131

THE CHANTERS
MY MY DARLING
 b/w
I NEED YOUR
TENDERNESS
 Deluxe 6162

NEW RELEASES!!
EARL BOSTIC
WOODCHOPPER'S BALL
 b/w
JOHN'S IDEA
 King 5133

KING RECORDS

BILLBOARD SAID IT!
 . . . and We Agree! Indubitably!
"JUST FOOLIN'"
EDDY HOWARD
 —Mercury 71300—

Singer lends a jaunty air to this vaudeville-sound ditty in cute arrangement with group. Could rate juke and juke spots. Hill & Range (BMI) Biernat & Dietz Music Publications.

Star-X is Star-Xpecting!
DOC SEE QUADS . . .
"ROCKIN' WITH THE MAMBO"
 Johnny Fraser b/w
 Regal-Airs "III" Instrumental
 and clean the ears out for . . .
"WE'RE IN LOVE" b/w "SPELLBOUND"
 THE DAPPERS

Star-X Records, Inc.
 19600 Rogge Ave.
 Detroit 34, Mich.

GIVE TO DAMON RUNYON
CANCER FUND

HIT AFTER HIT AFTER HIT!

DANNY and the JUNIORS



Current Juke Box Favorite

"ROCK AND ROLL IS HERE TO STAY"

b/w "SCHOOL BOY ROMANCE"

Management:

NAT SEGALL

A & R for Danny and the Juniors:

ARTIE SINGER

Exclusively

ABC-PARAMOUNT RECORDS

Bookings:



Our sincere thanks,
 Music Operators, for
 your many plays on

"AT THE
 HOP"

Promotion:

HERB FREEDMAN

WESTERN UNION TELEGRAM

NS MYA480 PD MONTGOMERY ALA 24 316 PMC

NATIONAL RECORDING CO

1224 FERNWOOD CIRCLE NORTHEAST ATLA

JOE SOUTH'S WAXING OF IT'S ONLY YOU MOST REQUESTED

PLATTER IN THIS AREA STOP SUGGEST YOU GET D.J.'S TO

TRY IT. RESPONSE WILL BE FABULOUS.

BILL O'BRIEN - WHY - MONTGOMERY

Justice Study of ASCAP Data

Continued from page 2

the Roosevelt Subcommittee. (The Billboard, March 24, March 31.)

"Remedies for the more important problems disclosed by the hearings may be available thru appropriate action by the Department of Justice," the report states.

One of the strongest complaints singled out by the report went to the ASCAP distribution system by which songwriters get only 20 per cent of their earnings on the basis of "current performance." Basic factor in distribution is the 30 per cent "sustaining performance" fund which in turn is allocated on point ratings ranging from 1 to 1,500, the report notes. Also, the point ratings "initially established" in this fund were founded on "results of a subjective rating system previously used by ASCAP."

In the classification area, there are "limitations on promotions and demotions," so that "after years of use, there is no consistent correlation between the actual average of performance credits and the point class in which a member is rated."

The report also states: "There are not only disparities in the average of actual performance credits as between classes, but also within classes." Using class 350 as an example, the member with the highest number of performance credits in that class has 14,687 credits,

while the member with the lowest number has 4,373."

The End Result

This point system is carried over into the 30 per cent "availability fund," and also influences standing in the song writer's 20 per cent "accumulated earnings" fund, the report states. The end result "prevents consistent relationship between actual performance and disbursements to members from that fund." The report is not sure that this "allocation of 80 per cent" of the money conforms with the consent decree's wording that "primary consideration" go to performance.

The report also singles out for questioning the fact that out of 608 composition in the highest-credit background music, publisher-members on the board had 351 compositions, or 53 per cent; writer member 6 compositions; writer publishers 26, and non-board members 225. Also, the report says, classification gives certain background music 20,000 credits and other background music can get as low as 1-1,000 of a point by reason of performance by less than four instruments and other considerations. The report feels there may be too much leeway for "subjective" consideration here, and would like Justice to take a look.

On complaints about ASCAP's "weighted" vote, the report states that, as of 1957, publisher members on the board have 59.6 per cent of all possible publisher votes. (Basis is one vote per \$500 in earnings.) Writer members have 2.4 per cent of all possible writer votes. (Writer vote is at rate of one vote per \$20 earnings.) This set-up raises some questions "that are a matter for resolution by Justice Department," the report states.

Grievance Procedure

The long and expensive process of taking a grievance thru ASCAP grievance and appeals committee machinery is also prodded. Report notes that "the grievance committee has taken as much as a year and a half to two years to negotiate the steps. The cost may be substantial," and there is no retroactive award. In some cases this "may deprive a member of substantial earnings and make the award, when received, of little value."

The report questions ASCAP ruling that only one appeal may be made in any given year. It points out that an appeal on one matter might be made after which one of far greater importance to the songwriter could come up. This may violate the decree wording "that any member may appeal from the final determination of his classification by any ASCAP committee or board to an impartial arbitration or panel."

Also, in grievance procedure, "it is clear that there is no verbatim transcript made of the testimony taken." The report finds "no basis for decisions stated in an examination of major cases over five years. Interpretations made of the distribution rules are not reduced to writing and are not made generally available to the members of the society. The report questions whether this is in conformity with the consent decree."

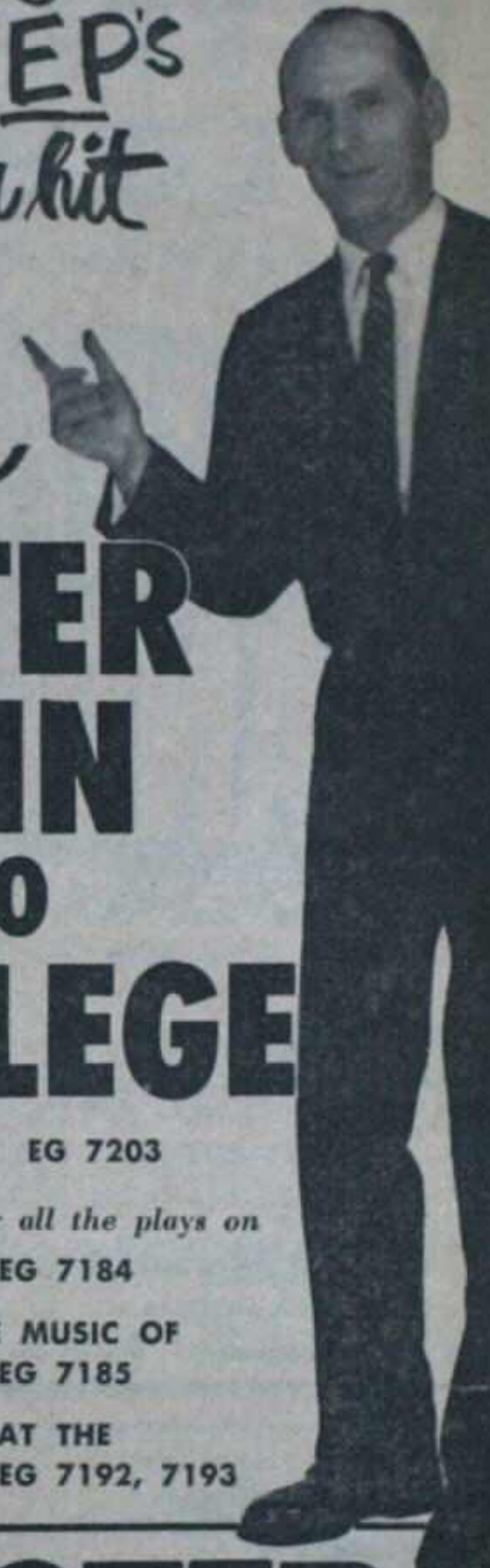
The report also puts a rather gentle question mark in front of a phase of ASCAP tune identification which raised gasps during hearings when Natalie Kissell, supervisor of ASCAP performance credit tabulations, said the monitoring clerks could identify "all but about one per cent" of the approximately 1,000,000 ASCAP tunes as they listened to the taped music the first time around.

The report wonders if this mode of operation, and ASCAP's own survey (the Peatman Survey) can furnish basis under which the decree's required "primary consideration" could be given to the "performances of compositions of members."

Members of the Roosevelt Subcommittee are Charles Brown (D., Mo.), Tom Steed (D., Okla.), Timothy Sheehan (R., Ill.) and Arch A. Moore, Jr. (R., W. Va.).

The licensing groups are also coming under the eye of the Senate Judiciary Committee thru the interest of Senator O'Mahoney (D., Wyo.) who has heard complaints during recent hearings on his bill to end the juke box performance royalty exemption in the Copyright Act.

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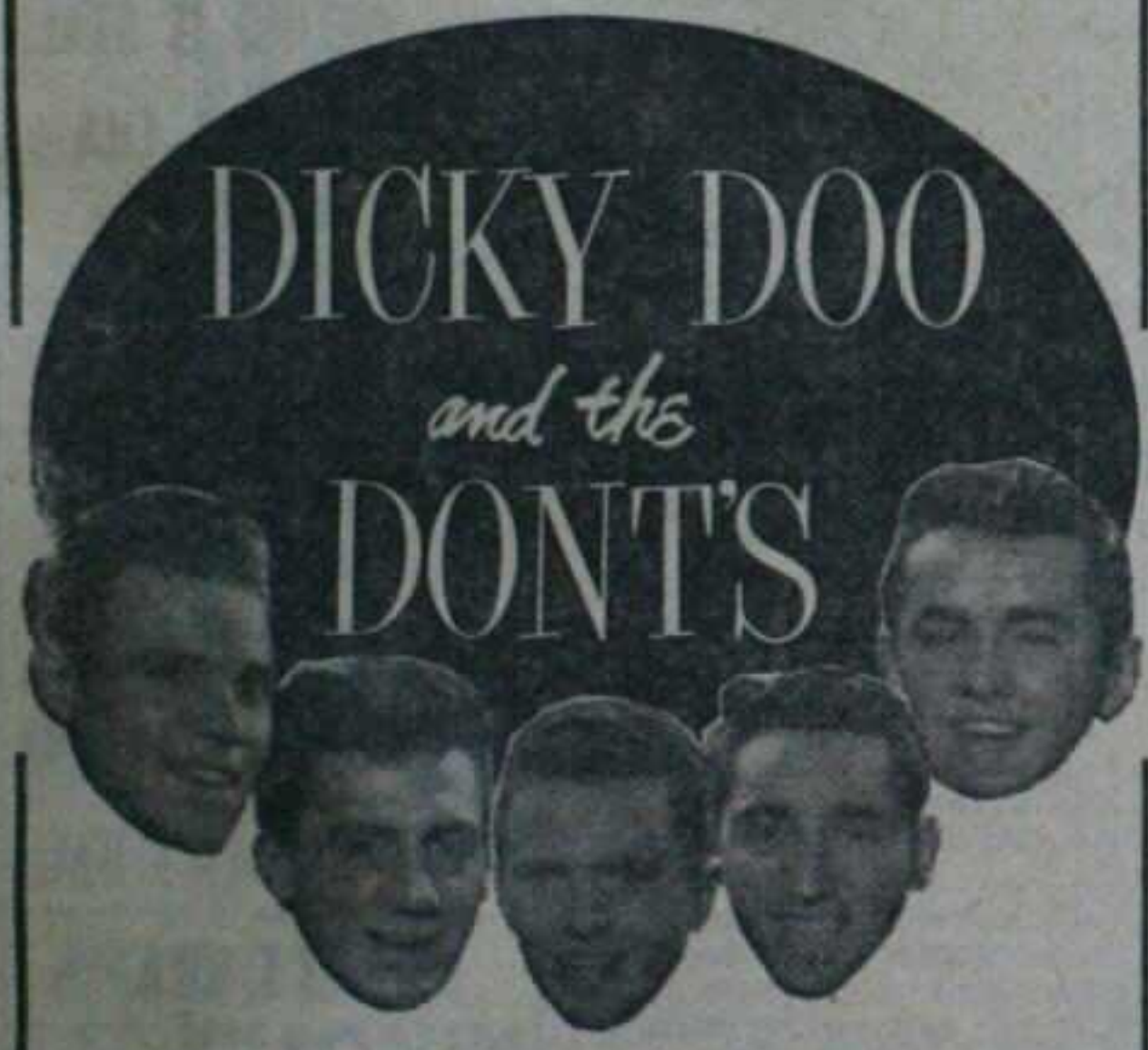
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Hits and Oldies Both Pay

Continued from page 48

some months back). Randy Wood, founder of Dot records and, since its sale to a movie company, its vice-president in charge of records, bought the contract and now records Martindale on Dot.

Newell programmed no old standards, nor took any off in the week The Billboard correspondent checked with him on his programming. Newell made the point that old standards are seldom changed—perhaps they'll stay on a machine two or three years.

"That's a main advantage in using them," he said. "They still get plays. And you don't have to get many on them for them to pay. For you've already bought the record and having it eliminates buying records in their place."

Newell found these six tunes to be top hits on all his top-play boxes, which are those played mostly by young people, during March:

"Sail Along Silvery Moon" by Billy Vaughn on Dot.

"Tequila" by the Champs on the Challenge label.

"Sugartime" by the McGuire Sisters on Coral.

"I Can't Help It" by Margaret Whiting on Dot.

"Are You Sincere" by Andy Williams on Cadence.

"I'm Going to Be a Wheel" by Billy Mitchell on Imperial.

Newell emphasized, despite widespread talk and feeling across the country that Elvis Presley's popularity is fading, that the king is by no means dead and that rock 'n' roll records are still the top favorites in Memphis and the surrounding area.

For example, he points out,

every Presley record released since he hit the top as the craze of the teen-agers has hit the top of the local top 40 list on his and all local music operators juke boxes, as well as in the top 40 compiled by a local radio station determined by requests to the station, sales in record stores and plays on juke boxes.

In addition, other rock 'n' roll singers are big favorites and their tunes, when good, hit the top.

Another local example of a rock 'n' roll favorite whose records catch on fast here, he points out, is Jerry Lee Lewis, who records for the local Sun Record Company. Newell had his hit of last year "Whole Lotta Shakin' Goin' On" on most of his boxes when hit locally and stayed popular for month, a sort of phenomenon when the average life of a hit now is six weeks, "Great Balls of Fire" a few months ago; and now Newell expects to have his new hit "Breathless" on his machines soon.

"Kids who play the juke boxes nowadays like to dance either a slow hop to it or a fast bop," Newell explains the big demand for the still popular rock 'n' roll flavor of music. He doesn't know how much longer the four-year-old trend will last.

He also points out that he carries the ballad type hits of Frank Sinatra, Perry Como and other top recording stars, but in a much lesser number than the rock 'n' rollers.

But the big market for him is the current teeners who still flip over the music with the big beat—and that's the key to his successful programming.

Trend to Bigger Juke Routes

Continued from page 31

to 23 per cent—and more than a 5 per cent increase in the number of operators employing two to three men. The biggest increase, however, was in operations employing 6 or more, with 12 per cent falling into this group last year, just 5.5 per cent a year earlier (this category is not shown on the chart).

Record Buyers

In 1958 just 7.5 per cent said they delegated record buying to a special record buyer (not a serviceman); 12 per cent said they did in 1957.

The increase in the percentage of operators indicating they operate background music, tho substantial, does not appear significant. Three of four explain they use hideaway juke box units, the same proportion as last year. There was seen an increase from 4.6 per cent to 11.3 per cent of background music operators who use tape. But the total percentage of operators using background music is still so extremely small that this development remains a relatively minor one. But because of its possible growth, it bears watching.

Poll evidence suggests that operators did not buy as many new juke boxes in 1957 as in 1956, with purchases running from 7 to 25 per cent less. In addition, machine replacement figures indicated operators were operating equipment an average of 6.2 years, as compared to 5.7 shown in last year's Poll.

200's and Dime

A statistic not charted last year or this, but interesting nonetheless, indicates that only about one operator in two feels 200's are

more helpful than other machines in converting to dime play. This year's Poll, in fact, shows a decrease in the percentage of operators who believe they are more helpful. In 1956, 56.7 per cent said they are; in 1957, 48.9 said so.

There was a slight increase in the percentage of operators who made loans to locations, with 53.9 per cent making them in 1957, 50.5 in 1956. The average number of loans per loan-making operators, however, dropped from 7.2 to 5.1.

During the past year there appears to have been a sharp increase in the number of operators joining associations: From 30.5 per cent in 1956 to 50.3 per cent last year. Interestingly enough, 65 per cent of these are members of Music Operators of America (49 per cent in 1956); 48 per cent, State associations; 43 per cent city or area groups (figures add to more than 100 per cent since some belong to more than one group).

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• Reviews and Ratings of New Popular Albums

• Continued from page 86

cellent sound quality enhance chances
for good sales.

INTERNATIONAL ★★

ORIENTAL DELIGHT

Bank Mardighian Sextet (1-12") Roulette R 25832
Most of the Armenian music in this off-beat platter will sound to the average ear like the musical background for a "kutch" act, with its wailing melodic line, drum and tambourine accents, and Middle Eastern flavor. However George Mardighian lends striking color with his skillful handling of an odd instrument called an "oud," sounding like a cross between a guitar and a zither.

FOLK ★★★

BANJO SONGS OF THE BLUE RIDGE & GREAT SMOKIES

Played & Song by Obryz Ramsay (1-12") Riverside RLP 12-649
A distinguished addition to Riverside's material of the Southern mountain. Ramsay, who accompanies himself on banjo, has the true hill sound. Collectors will note British-derived material, much religious material, blues, etc. Selections include "The Rambling Boy," "I Am a Pilgrim," "Lonesome Road Blues" etc. Notes by Kenneth S. Goldstein are an extra attraction.

PICKIN' AND BLOWIN'

George Fegram & Walter Parham (1-12") Riverside RLP 12-650
A fine platter for those who like the racing banjo, mournful ballads, and "mouth harp" folk music of the Southern Appalachians. Many of the songs performed by Fegram and Parham, a duo famous throughout the Carolinas, are familiar in slicked-up versions, but the style here has an authentic ring of "original" version on tunes like "Down

in the Valley," "Turkey in the Straw" and others.

CHILDREN'S ★★★

UNCLE REMUS STORIES

Narrated by Remus Harris (1-12") Jubilee JLP 1965
Remus Harris, a grandson of the creator of the original Uncle Remus stories, Joel Chandler Harris, here tells a half dozen or so tales out of the adventures of Brer Fox, Brer Rabbit and Brer Bear. Harris does a fair interpretation of the lingo that has come to be associated with the telling of these tales, and he works without musical accompaniment. Okay kiddie package has the benefit of an excellent cover for display purposes.

COUNTRY & WESTERN ★★

COWBOY

Foy Willing & The Riders of the Purple Sage (1-12") Roulette R 25835
A dozen Western songs—one or two of which dip into the country genre are in this collection. Willing and his group catch the flavor of the West. Title song, "Cowboy," is from the Columbia film. There are also "Red River Valley," "Cool Cool Water" etc. Good cover art.

SPIRITUAL ★★★

SWING LOW, SWEET CHARIOT

Sung by Lee Charles With Tanya Gould, Piano; Walter Ralm, Guitar (1-12") Riverside RLP 12-651
Les Chatter, currently a member of The Skiffers, folksong quartet, has a fine package here comprising 17 religious songs—spirituals and jubilees. A very tastefully-done job of recording. Set will appeal to buyers of this genre. Kenneth Goldstein has added scholarly notes. Cover is an eye-catcher.

• Reviews and Ratings of New Jazz Albums

JAZZ ★★★

COUNT BASIE PRESENTS

The Eddie Davis Trio & Joe Newman (1-12") Roulette R 52007
This is the first in the label's new jazz series titled "Count Basie Presents." The man Basie is presenting here is Eddie Davis, a fine tenor man in the Coleman Hawkins tradition, but modernly styled. In addition, the Count himself is here on piano, along with a fine fm organist, Shirley Scott. Trumpet man Joe Newman helps out strongly on many of the sides. The Davis Trio, plus Basie, plus Newman, really swings and the album is an auspicious one for all concerned. Tunes include standards and originals.

A LA DIXIE

Pee Wee Hunt Plays Cole Porter (1-12") Capitol T 984
Here's a real surprise for both Pee Wee Hunt and Cole Porter fans. A dozen of the composer's melodic, sophisticated tunes, from "I Love Paris" and "It's All Right With Me" to "Begin the Beguine" get a firm Dixie workout from Hunt & Co., and the result is unusual and listenable. His trombone solo, in a blues vein with derby note effects on "Miss Otis Regrets" is really something. Likely to develop nicely with the artist's fans.

TWO HORNS - TWO RHYTHMS

Kenny Dorham Quartet Featuring Ernie Henry (1-12") Riverside RLP 12-255
This is one of the best things Dorham has put on wax. All of the selections except "Soon" (which features Dorham on piano) are done without piano. This gives the artist plenty of room to make the most of the changes. His ideas are fresh and inventive. "The End of a Love Affair" is done in Latin tempo with Dorham and Ernie Henry on alto taking an exciting series of fours. Complementing rhythm section includes G. T. Hogan, bass, and either E. Mathias or W. Ware on bass. Dorham fans will go for this. Good potential.

JOE PUMA QUARTET & TRIO

(1-12") Jubilee JLP 1976
Joe Puma, one of the better young guitarists on today's scene teams up with Oscar Pettiford on bass and Eddie Cozza on vibes for a very listenable performance of a group of cool jazz efforts. On the flip, the trio becomes a quartet with the addition of Bill Evans on piano and Paul Motian on drums, with Cozza laying out. Tunes include Pettiford's "Ubas" and Benny Golson's "Stablemates." Puma shows off good guitar work and Cozza's vibe

work is excellent, as is Pettiford's bass. Good modern jazz.

TOMMY POTTER'S HARD FUNK

(1-12") East-West 4001
This is a swinger. Potter is a real driver on bass and offers excellent pacing for the rest of the crew. The set was recorded in Sweden. Personnel includes tuba W. Birch or E. Nordstrom on tenor; A. Persson, trombone; K. Ericson, trumpet. Joe Harris on piano and J. Harris complete the rhythm section. "The Imp," a Redd original rates as the top track. It's an uptempo go on a blues, which is enough to lose buys from those who dig the forceful, hard bop sound. It merits exposure.

THE JACKIE PARIS SOUND

(1-12") East-West 4002
Normally identified as a jazz chanter, Paris here seems to make a determined bid to expand his appeal into the pop field. Easy-going, flexible vocal styling of the Paris talent could easily step in that direction with this set, which includes "It's Only a Paper Moon," "This Year's Kisses," etc. For the most part, a guitar, bass and drums backing is featured with Eddie Wasserman blowing occasional tenor sax spots. Good mood jazz material that some folks will also find to their liking. Good cover.

HAVE YOU MET INEZ JONES?

(1-12") Riverside RLP 12-819
Miss Jones, a West Coastster from the Frisco area, makes a pleasant jazz vocal bow with this set. She has a fairly high pitched set of pipes which are used to advantage in a husky way on tunes such as "Moonlight in Vermont," and an upbeat "Poor Butterfly." Gal shows considerable drive on the material and gets excellent support from a rhythm backing which spotlights Oscar Moore on guitar. Appealing set has an interesting arty cover.

THE PRESTIDIGITATOR

The George Wallington Quintet (1-12") East-West 4004
Clean modern sound is the feature of this set. Actually most of the numbers feature four players. Only two of the seven tracks spotlight the quintet. Wallington on piano is complemented by J. R. Monierose, tenor; J. Lloyd, bass trumpet; N. Stabulas, drums and Teddy Kotick on bass. Wallington's attack is more concerned with harmonic than melodic development. The group sounds most at home on one of Wallington's originals, "Compass" at the Composer. Choice for mainstream buyers.

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• Reviews of New Pop Records

• Continued from page 108

thru with his own special singing style on this pretty ballad while the combo backs him with a best. Flip is stronger. (Medalon, ASCAP)

JULIE JOYCE

Design 812—Miss Joyce offers a meaningful thrashing stint on this weeper waltz. Good performance with choral support rates spins. (Marks, BMD)

A Little Less Talk, a Little More Action...74

After a rather offbeat spoken opening, this side swings into a rocker novelty kick. It has a good lively sound and a danceable beat. Could move if exposed. (Round, BMD)

DON SARGENT

The Jelly Coal Man75
RCA VICTOR 7241—Folkish medium-beater is warbled to good effect by the chanter. It can do business. (Raphaël, ASCAP)

Ten Minutes to Heaven...74

Moderate tempo rockaballed is rendered nicely by Sargent with good ork support from Shorty Rogers. Flip appears slightly stronger. (Mack Martin, BMD)

JIMMY BREEDLOVE

This, Too, Shall Pass Away75
EPIC 9270—Breedlove turns out an emotional vocal job on a ballad with fairly lush ork support. Worth a hearing. (Hir & Rangs, BMD)

Could This Be Love...72

Breedlove gets a sound of the '20's on this ricky tick tune in a soft shoe type tempo. Not his best effort. (Brenner & Lowell, BMD)

JOE DU'AMBRA

Baby Sue75
ABC-PARAMOUNT 9917—Sue is the

gal that Joey goes for and he sings about her with feeling on this attractive new rockaballed. He is supported by a good guitar sound. Has potential. (Longhorn, BMD)

Come Back A-Little Mama...73

"Come back, little mama, I need you," cries the chanter on this rockin' side. Flip is more attractive. (Longhorn, BMD)

AL HENDERSON

Mary Jane75

EAST WEST 114—Henderson shouts to "Mary Jane" in blues stroll beat sell this one. Fine reading that can go. Watch this. (Casa, BMD)

Ding Dong Dandy...73

A good swinging, pounding blues by Henderson. A solid reading by the cat and the backing group. This could move, too. (Casa, BMD)

SAMMY GOWANS

Rockin' By Myself75

UNITED ARTISTS 114—Frantic vocal by Gowans on a rocker-blues. The danceable side could move. (Unart, BMD)

Kissin' at the Drive-In...73

Rockabilly blues is given a listenable belt by Gowans with rhythmic padding. Some cold possible. (Atlantic, BMD)

JIMMY LEE

It Must Be Love75

APOLLO 525—Listenable rockabilly effort is sung with spirit by Lee, helped by a vocal group and a listenable arrangement. Side has a chance for some action if exposed. (Bess, BMD)

Intermission 72

He saw his girl friend with another guy at intermission of the movie show sings Lee on this pleasant rockaballed. Nice side. (Bess, BMD)

BOBBY & JIM

Carry My Books75

CAPITOL 3969—A novel treatment of the popular teen-age theme. Lyric and musical arrangement very smart and different. Deejays will find this a real change of pace. (Bouras, ASCAP)

A Lover Can Tell...72

Interesting combination of ballad and rock and roll influences here. Tasteful lyric. (Bouras, ASCAP)

CAROLE KING

The Right Girl75

ABC-PARAMOUNT 9921—Ballad gets solid reading from rich-voiced chick. Good wax. Some cold possible. (Pamco, BMD)

Girl' Wild...71

Chick's own rocker gets so-so job, with author submerged in girl group. (North Forty, BMD)

RONNIE SELF

Big Blon' Baby75

COLUMBIA 41166—He was standin' on the corner and then this big blon' baby walked by, sings Self, and we all know he flipped. Tune is a rockabilly item and Self sells it well. Could attract loot. (Alamo, ASCAP)

Date Ball...71

On this side, which is not as strong as the flip, the lead sings about a lass he calls "Date Ball." Girls group squeaks behind him. (Cedarwood, BMD)

LARRY KIRBY

Lucianne75

APOLLO 525—Nice country style ballad is sung with much feeling by Larry Kirby on this new release, backed by the Markes and the combo. Has a chance. (Bess, BMD)

Sweet Shop...70

Okay rocker is sold nicely by the chanter but the groove is well worn. (Bess, BMD)

ERNE FELICE

Hot Spell74

RCA VICTOR 7236—From the Paramount film of the same title comes the song, which is unusually good material. As sung and produced here, it keeps building. Adult fare; media play. (Famous, ASCAP)

So Young So Fair...74

Quality ballad. Ageless an adult rather than teen side. Sung very well and media play. (Spive, ASCAP)

RAY STEVENS

Chicks-Chicks Wah Wah74

CAPITOL 3967—The nonsense title trend continues with this rocker. Chanter makes pleasant disk debut. Side could go if exposed. (Lowery, BMD)

Crying Goodbyes...73

Rockaballed gets nice delivery by Stevens and combo. (Lowery, BMD)

JIMMIE HELMS

It Was Ours74

EAST WEST 114—Helms comes thru with a strong reading of a driving rhythm tune helped much by a swinging ork arrangement. Side has a chance if it can get exposed. (Marlow-Progressive, BMD)

Senior Class Ring...72

Helms handles this sad tune about a senior class ring nicely over a listenable ork arrangement. (Marlow-Progressive, BMD)

CATERINA VALENTE

Mine, Mine, Mine74

DECCA 30629—An interesting gimmicky echo sound adds interest to this good reading by the throat. It's in three-quarter time and has an Alpinia feeling. Good program potential that could sell with exposure. (Robbins, ASCAP)

Be Mine Tonight...72

The Deutsche Gramophon fiddler shimmers in this big Latinish arrangement behind Miss Valente's fine chirping. Side is worth jock attention, for bright programming. (Peer, BMD)

DICK HYMAN & THE PEPPER SISTERS

Ya Ya74

M-G-M 12646—Side features Hyman's classy piano on a ricky tick type tune with girls' voices chiming in with the "ya ya" bit periodically. There have been others like this around lately but this one could stir some noise. (Cromwell, ASCAP)

My Goodness...72

Chicks in the backing lead an interesting sound to this side with fine background support from Hyman's piano and instrumental group. Fair prospects. (Cromwell, ASCAP)

ANGEL SISTERS

Tonight, Tonight74

CUB 1200—The chicks have a nice sound on this calypso melody. A male artist has a counter melody. If plugged, this might go. (Gulf, BMD)

Why Doesn't He Ask Me?...71

A ballad with rhythm ork support is sung to good effect by the chicks. It has a message for teens and this has a chance, too. (Gulf, BMD)

THE FOUR J'S

Be Nice74

UNITED ARTISTS 125—Rocker gets refined performance from lead, with strong group support. Can do business. (Atlantic, BMD)

Rock and Roll Age...71

Rocker with philosophic lyric "We're at that young, cool stage" is sincerely done by lead and group. (Atlantic, BMD)

THE BIKINIS

Bikini74

ROULETTE 4073—The South-of-the-border tune is on a "Tequila" kick. The side moves. (Kahl, BMD)

Boogie Rock and Roll...70

Boogie woogie theme is done in conventional rock and roll fashion. Fair potential. (Kahl, BMD)

MAX BYGRAVES

You Need Hands74

LONDON 1801—Bygraves, a top

(Continued on page 115)

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• Reviews and Ratings of New Classical Albums

CLASSICAL ★★★

MOZART: CONCERTOS NOS. 14 & 21 (1-12)—Paul Badura-Skoda, Piano with Vienna Konzerthaus Orch. (Badura-Skoda). Westminster XWN 18661
Pianist plays with high skill and intensity of expression. He also leads the orchestra, integrating the two roles without sense of strain. Alto Concerto No. 14 has fair amount of competition, this issue promises to assume solid position.

MOZART: CONCERTOS NOS. 19 & 24 (1-12)—Paul Badura-Skoda, Piano with Vienna Konzerthaus Orch. (Badura-Skoda). Westminster XWN 18662
Two of Mozart's most important concertos are performed with nice feeling and fluent style by Badura-Skoda who also conducts the orchestra from the keyboard. All the other good versions exist, present combination can win substantial sales.

STRAUSS: TILL EULENSPIEGEL, DON JUAN, ROSENKAVALIER SUITE (1-12)—Philharmonic Symphony Orch. of London (Rodzinski). Westminster XWN 18680
These are high-powered interpretations, full of tension but disciplined nevertheless. The sound is excellent, as it was in the Laboratory Series packages from which these performances were transferred. Competition is numerous, but present issue has good chance.

ROSTROPOVICH (1-12)—Westminster XWN 18688
The excellent Russian 'cellist in a recital of shorter works that emphasizes the virtuoso's lyrical talents. Pieces are contributed by Chopin, Borodin, Glazunov, etc. Although solo instrument is fairly well recorded, sound varies in different selections, which use various accompanists. The few orchestral backings are weak.

A SONG RECITAL (1-12)—Rita Streich, Soprano, with Erik Werba, Piano. Decca DL 9974
Soprano combines ravishing sound with accurate intonation and well-considered interpretations. Her program is divided among songs by Schubert, Wolf, R. Strauss and Milhaud, together with a group of folk songs. Altogether, a fine example of artistic singing that will appeal to the singer's followers and vocal fans in general.

GOETHE SONGS (1-12)—Irmgard Seefried, Soprano with Erik Werba, Piano. Decca DL 9974
Interesting programming idea assembles settings of Goethe's poems by Mozart, Beethoven, Schubert and Wolf. The latter two composers alone account for fourteen compositions that blend text and

melody with rare success. Seefried delivers sensitive performances, marked by insight that more than compensates for some lack of sensitive sound.

BALLET AT THE OPERA (1-12)—Vienna State Opera Orch. (Alberti). Westminster XWN 18681
Some highly popular operatic ballet sequences are brought together here for a disk that could have wide and lasting appeal. Sound is fine, but interpretations are routine. Favorites include Puccini's "Dance of the Hours"; Gounod's "Ballet Music From Faust"; Verdi's "Triumphal March and Ballet From Aida"; St. Saen's "Bacchanale From Samson and Delilah"; and Rimsky's "Hymn to the Sun" and "Le Coq d'Or."

MOZART: PIANO CONCERTOS NOS. 17 & 21 (1-12)—Andor Foldes, Piano With Berlin Philharmonic Orch. (Lehmann & Schmitt). Decca DL 9973
Foldes plays very adroitly, but he may be found wanting in profundity by some. Orchestral accompaniments vary in quality, sometimes failing to encourage pace of music. Serious competition will limit sales, but attraction of strong works can find fair market.

THE FIRST INTERNATIONAL CONGRESS OF ORGANISTS VOL. II (1-12)—Robert Baker & C. H. Trevor, Organists. Mirrosonic DRE 1004
Second release documenting 1957 Congress offers two recitals on contrasting English organs. Dr. Baker, American organist, exploits full resources of London's Temple Church with special attention to colors of various stops. English counterpart, Mr. Trevor, makes knowing use of modest resources of St. Sepulchre's in program favoring older music. Set will appeal to professionals.

SCHUBERT: UNFINISHED SYMPHONY; BRAHMS: HAYDN VARIATIONS (1-12)—Berlin Radio Symphony Orch. (Frickey). Decca DL 9975
Latest addition to overcrowded list has small chance of displacing competition. Frickey's readings are competent and well-controlled, but lack the poetry and animation of some other versions.

SEMI-CLASSICAL ★★★
POP PIANO CONCERTOS
Semptral With Abbey Orch. of London (1-12) Capitol T 10144
Several well-known classical and semi-classical concertos are masterfully presented by Semptral with symphony ork support. It's a beautiful mood set with appeal to a wide group of buyers. A good late hour album for jocks. Attractive cover adds to over-all appeal of set. This should be a strong item.

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Reviews of New Pop Records

Continued from page 114

British music hall performer has the original of the tune, complete with soft show scowls and audience applause. Goons version, however, is off to a strong start. (Leeds, ASCAP)
Tulloch from Amsterdam... 78
A waltz tune is given a pleasant mandolin reading by Bygraves. Attention would be centered on the flip, however. (INKOSKI, BMI)

RONNIE BRANAM
Puppy Dog Love... 74
FEF 117 — Rhythmic blues, with a driving backing, is sung spiritedly here by the warbler. Side has a sound and could get some love if exposed. (Pamper, BMI)
You Treat Me Like a Fool... 70
Blues effort, with triplets in the backing, is sold in okay style by Branam on this new release. Style is like the old Fate Domino. (Pamper, BMI)

JOE MCCOY & HIS REAL MCCOYS
Hey Hey Loretta... 74
TIARRA 6115—Tune is similar to one done by Little Richard, and McCoy's style is akin to Richard also. Tune is a blues with wild instrumental segs and good shout chanting by McCoy. (Ludlow, BMI)
Too Much Goin' On... 64
Another blues, in faster tempo but inferior material. Fair sound but flip packs more interest. (Ludlow, BMI)

BOB JAXON
No Lie... 73
RCA VICTOR 7232—A rock 'and roller. Vocal is of the rockabilled type; backed with good guitar rhythm and an unobtrusive chorus. (Roussel, BMI)
For the Love of You... 73
A change from the flip. A waltz, with touches of rock and roll in the instrumental arrangement, which is smartly done. (Feist, ASCAP)

PAUL MISRAKI
Male Title and Brigitte's Mambo... 73
DECCA 30646—Provocative theme is from the Brigitte Bardot flick, "And God Created Woman." It's a well-etched instrumental, and could score with jocks. (Raynes, BMI)
Michael's Theme... 73
Lovely medium tempo melody is a theme from "The Young Lions." The tastily done side is also an attractive item. (Robbins, ASCAP)

DONNY & THE DUKE
Rock Baby... 73
M-G-M 12641 — A rocker-blues is given a nice belt by the pair. If exposed, this could attract. (Selma, BMI)
Waddy Say... 72
A medium-beat rocker is presented with appeal by the duo. Honking tenor is featured on the reprise. (Selma, BMI)

LEROY HOLMES ORK & CHORUS
You Can't Take Texas Out of Me... 73
M-G-M 12645 — March-like tune in song by a male chorus with brass and drums featured prominently in support. It can do business. (Ricki, ASCAP)
You're My Love... 72
A male chorist softly renders the pretty ballad with concerto-type piano in support. Good jockey item for adult programming segs. (Robbins, ASCAP)

SLUGGER RYAN
Tiger Rag... 73
JUDSON 004 — The fine standard penned by the members of the "original Dixieland jazz band" is from Ryan's album "Sluggo Ryan Plays Honky-Tonk Piano." The driving style and the tricked up piano will help this on boxes. (Feist, ASCAP)
Ja-Da... 71
Same comment. (Feist, ASCAP)

JEFF SMITH
Chemise... 73
RADIO 106—A good swinging blues rocker, based on the current apparel fad. Largely instrumental, the side contains unimpeachable vocal spots. Side has a lot of life and rases spires. (Dandelion, BMI)
Fiddler's Rock... 71
The second disk of this interesting idea now on the market. It's a square dance idea with a caller plus the flavor of rock and roll that's in the spotlight. Good insistent rhythm item has a bright sound. (Ebb, BMI)

BOBBY BROOKS
We Know... 73
RCA VICTOR 7238—Pretty rockabilled with excellent guitar support is given a nice workout by the artist. Fair chances. (Figure, BMI)
You'd Better Move... 71
Fast-moving rocker is taken at a shuffling pace. It can attract. (Figure, BMI)

DICK WILLIAMS
Every Little One is a While... 73
DECCA 30636 — Here's a dual-track vocal by the new artist on a country flavored medium-beat tune.

Very pleasant talent. (Phonem, ASCAP)
Cryin' the Blues... 69
An okay bluesy ballad gets a nice reading by Williams with alto sax featured in the backing. (Wildcat, BMI)

THE MEDALLIONAIRES
Magic Moonlight... 73
MERCURY 71305—Slow rockabilled is softly charmed by the lead with echoes by a lachrymose tenor. Possibilities in pop and r.A.H. marks. (Pure, BMI)
You-Are Caravan... 70
An interesting minor theme with an Oriental flavor that tells of preparation for a party. Tempo changes to a stroll for part of the side. (Pure, BMI)

THE SNEED TRIO
Spinning Wheel... 73
TIARA 6116—An infrequently revived standard by the Latin-dialect vocal group. Group works against a combination Latin and roll backing. An interesting side and something could happen if it's played and pushed. (Shapiro-Bernstein, ASCAP)
When?... 70
The boys belt out this pleader ballad with suitably bleeding tenor. Accent is on harmony in the triplet-backed rock and roller. A different sound. (Foreh, ASCAP)

TERRY DALY
You Don't Bug Me... 73
MARK 122—Blues-based rocker gets screaming treatment by Daly. Rates like plays. (Margol, BMI)
Why Did This Happen... 68
Rockabilled with vocal gimmick gets fair job from chanter and male group. (Margol, BMI)

THE FOUR KNIGHTS
If You Ever Change Your Mind... 73
CORAL 61981—Medium paced ballad effort with a pleasant job by the lead, backed with balance of group plus few chorist. Tune has a familiar melody. (Weiss & Barry, BMI)
Yes I Do... 65
A fairly pallid ballad about "walking down the aisle," etc. Doesn't figure as a contender. (Peer, BMI)

FOUR TEMPTATIONS
Cafly... 72
ABC-PARAMOUNT 9920 — Rockabilled has a fair sound from male group and combo. Bears watching. (Pamco, BMI)
Rock and Roll Baby... 72
Driving rocker is nicely handled by lead and group, with guitar solo work. Can do some business. (Pamco, BMI)

THE MARKERS
Along Came Love... 72
GONE 5028—A sprightly, gospel-type rendered with appeal by the much-recorded artists. Plucked string and handclappin' support lend good assistance. (Real-Gone & Kenny, BMI)
Special Delivery... 72
A pretty rockabilled is nicely charmed by the lead with good group assistance. (Real-Gone & Kenny, BMI)

ROSEMARY CLOONEY & JOSE FERRER
Give It All You Got... 72
M-G-M 12654—From the duo's album of "Ob Captain" on the label comes this single with two songs from the show. It's a good deejay platter and could help the album sales. (Livingston & Evans, ASCAP)
Morning Music of Montmartre... 72
Same comment. (Livingston & Evans, ASCAP)

CHUCK HOWARD
Can't You Tell... 72
FORT 7002 — Rockabilled with country flavor gets sincere performance by chanter. Coin possible in c.A.w. market. (Sage & Sand, SESAC)
Crazy, Crazy, Baby... 71
Rhythm tune gets a disjointed arrangement difficult for dancing. The group makes nice vocal noises. (Sage & Sand, SESAC)

SLUGGER RYAN
Hot-Rock Rock... 72
JUDSON 003—This item is from the album "Sluggo Ryan Plays Honky-Tonk Piano" and it's a good exhibition of the tune. The piano is all tricked up and Ryan is supported by drums and bass. Good juke wax. (Survey, ASCAP)
Sluggo's Blues... 70
A blues by the Sluggo, also from the same album. (Survey, ASCAP)

TOMMY SHEPHERD ORK
Chill-O-Katie-O... 72
PHONOGRAPH 1022—The tune has a south-of-the-border twang. The cha cha cha instrumental is nicely treated with an emphasis on brass. Good deejay item. (Keith, ASCAP)
Roll Dem Bones... 70
Swingin' arrangement on a medium beat tune. Hip jocks will go for this. (Ken-Rose, BMI)

(Continued on page 119)

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• This Week's C&W Best Buys

JACQUELINE (Columbia, ASCAP)—Bobby Helms—Decca 30619—The side is strong in all of the major c.&w. marts. It's also doing well in pop marts. Flip is "Living in the Shadow of the Past" (Columbia, ASCAP). A previous Billboard Spotlight pick.

• Review Spotlight on . . .

C&W RECORDS

CARL SMITH

Goodnight, Mr. Sun (Peer Intl., BMI)
Guess I've Been Around Too Long (Cedarwood, BMI)—Columbia 41170—Top side has the artist on a great reading of a honky-tonker. Solid piano and guitar support are effective. "Guess" is a ballad that is chanted in more of a pop vein with support from a fem group. Strong wax.

BILL JUSTIS

Scroungie (Hi-Lo, BMI)
Wild Rice (Knox, BMI)—Philips International 3525
See review in Pop Spotlight section.

C&W TALENT

BILL PINKY

After the Hop (Hi-Lo, BMI)
Sally's Got a Sister (Knox, BMI)—Philips International 3524
See review in Pop Spotlight section.

• C&W Territorial Best Sellers

FOR SURVEY WEEK ENDING APRIL 26

City-by-city listings are based on late reports secured from top country and western dealers and juke box operators in each of the markets listed.

Birmingham

- 1. **Wear My Ring Around Your Neck** Elvis Presley, Vic
- 2. **Stairway of Love**, Marty Robbins, Col.
- 3. **Just Married**, Marty Robbins, Col.
- 4. **Breathless**, Jerry Lee Lewis, Sun

Dallas-Fort Worth

- 1. **Oh Lonesome Me**, Don Gibson, Vic.
- 2. **Stairway of Love**, Marty Robbins, Col.
- 3. **Ballad of a Teenage Queen** Johnny Cash, Sun
- 4. **Stop the World**, Johnnie and Jack, Vic.
- 5. **All I Have to Do Is Dream** Everly Brothers, Cdc.
- 6. **I Can't Stop Loving You** Kitty Wells, Dec.
- 7. **Is It Wrong**, Warner Mack, Dec.
- 8. **Blue Grass Skirt**, Hank Locklin, Via.
- 9. **It's All Your Fault**, Ray Price, Col.
- 10. **She's No Angel**, Kitty Wells, Dec.

Houston

- 1. **What Makes a Man Wander?** Jimmie Skinner, Mer.
- 2. **Stairway of Love**, Marty Robbins, Col.
- 3. **Curtain in the Window**, Ray Price, Col.
- 4. **Color of the Blues**, George Jones, Mer.
- 5. **All I Have to Do Is Dream** Everly Brothers, Cdc.
- 6. **Oh Lonesome Me**, Don Gibson, Vic.
- 7. **It's a Little More Like Heaven** Hank Locklin, Vic.

Memphis

- 1. **What Makes a Man Wander?** Jimmie Skinner, Mer.
- 2. **All I Have to Do Is Dream** Everly Brothers, Cdc.
- 3. **Oh Lonesome Me**, Don Gibson, Vic.
- 4. **Stairway of Love**, Marty Robbins, Col.
- 5. **Send Me the Pillow You Dream On** Hank Locklin, Vic.

Nashville

- 1. **Oh Lonesome Me**, Don Gibson, Via
- 2. **All I Have to Do Is Dream** Everly Brothers, Cdc.
- 3. **Just Married**, Marty Robbins, Col.
- 4. **Wear My Ring Around Your Neck** Elvis Presley, Vic.
- 5. **Send Me the Pillow You Dream On** Hank Locklin, Vic.
- 6. **Stairway of Love**, Marty Robbins, Col.
- 7. **Curtain in the Window**, Ray Price, Col.
- 8. **Ballad of a Teenage Queen** Johnny Cash, Sun
- 9. **I Can't Stop Loving You** Kitty Wells, Dec.
- 10. **What Makes a Man Wander?** Jimmie Skinner, Mer.

New Orleans

- 1. **Oh Lonesome Me**, Don Gibson, Via
- 2. **Wear My Ring Around Your Neck** Elvis Presley, Vic.
- 3. **Ballad of a Teenage Queen** Johnny Cash, Sun
- 4. **Your Name Is Beautiful** Carl Smith, Col.
- 5. **Send Me the Pillow You Dream On** Hank Locklin, Vic.
- 6. **You'll Come Back**, Webb Pierce, Dec.
- 7. **Geisha Girl**, Hank Locklin, Vic.
- 8. **Stop the World**, Johnnie and Jack, Vic.
- 9. **Stairway of Love**, Marty Robbins, Col.
- 10. **She's No Angel**, Kitty Wells, Dec.

St. Louis

- 1. **Oh Lonesome Me**, Don Gibson, Via
- 2. **All I Have to Do Is Dream** Everly Brothers, Cdc.
- 3. **Wear My Ring Around Your Neck** Elvis Presley, Vic.
- 4. **Breathless**, Jerry Lee Lewis, Sun
- 5. **Send Me the Pillow You Dream On** Hank Locklin, Vic.
- 6. **Just Married**, Marty Robbins, Col.

FOLK TALENT AND TUNES

• Continued from page 9

"Country America," beamed Saturdays, 7-8 p.m., over KABC-TV, Los Angeles, is co-sponsoring a Win-a-Trip-to-Your-Hometown Contest with TV-Radio Life Magazine during May to celebrate the show's first birthday on the air. Viewers will be asked to write in 25 words or less why they would like to visit their hometown. First prize will be two tickets to anywhere in the U.S., via United Airlines, plus \$100 in cash. Merchandise awards will be made for second and third place. Contest begins with the May 5 telecast and closes June 5. Winners will be announced in the TV-Radio Life issue of June 21.

The Hank Snow show, featuring Hank and His Rainbow Rangers, Wilma Lee and Stony Cooper and Cowboy Copas, begins an extended tour at Billings, Mont., May 6. The trek, with few exceptions, will be confined entirely to Canada. Complete itinerary is as follows: Billings, Mont., May 6; Camrose, Alta., 7; Edmonton, Alta., 8; Calgary, Alta., 9; Lethbridge, Alta., 10; Saskatoon, Sask., 12; Regina, Sask., 13; Brandon, Man., 15; Ft. Williams, Ont., 16; Fort Francis, Ont., 17; Sault Ste. Marie, Mich., 19; North Bay, Ont., 20; Sudbury, Ont., 21; Schumacher, Ont., 22; Hamilton, Ont., 23; Petersborough, Ont., 24; Niagara Falls, N. Y., 25; Windsor, Ont., 26; London, Ont., 27; Kingston, Ont., 28; Ottawa, Ont., 29; Brockville, Ont., 30, and Toronto, Ont., 31.

The California All-Stars, new Western band organized by J. E. (Red) Swarr, made their debut April 26 at Ontario, Calif./Combo features Larry Solomon on lead guitar; Nancy McMullen, rhythm and vocals, and Joy Anne, steel guitar. Marty Beckman doubles as drummer, singer and emcee. Lea Tiner is featured vocalist. Al Miniz, heard on Sage Records, and Janie Black, of "Hometown Jamboree," were special guests at the opening stand. Muniz works the Shamrock Club, Lomita, Calif., each Saturday and Sunday. . . . Sonny James was a recent guest on "Gulf Coast Jamboree" on KFDM-TV, Beaumont, Tex., where he sang for the first time on TV his latest Capitol recording, "Let's Play Love."

Floyd Tillman, while in Fort Worth recently for a guest shot on "Cowtown Hoedown," collaborated with Lawton Williams on two new tunes. Williams' latest release on RCA Victor is "Casino On the Hill." "It's the best thing I've ever made," writes Lawton. "I'm sure it's Chet Atkins' guitar-picking that people like about the record." . . . A new rockabilly trio comprising Bill Anderson, of WJJC, Commerce, Ga.; Chuck Goddard, of Trepur Records, and Dickie Henderson, young personals thru Georgia in recent weeks, including two stop-offs at "Georgia Jubilee," East Point, Ga. Anderson's newest release on the TNT label couples "No Song to Sing" and "City Lights." Deejays may obtain a copy by writing to TNT Records, 1422 W. Poplar Street, San Antonio.

"Gulf Coast Jamboree," with Riek Johnson, Comet recording artist; the Chelette Sisters, the Music Makers, Geneva Higgins-botham, and emcee Ken Bitter, is now being carried simultaneously
(Continued on page 119)

• C&W Best Sellers in Stores

RECORDS are ranked in order of their current national selling importance at the retail level, as determined by The Billboard's weekly survey of dealers throughout the nation with a high volume of sales in rhythm and blues records. When significant action is reported on both sides of a record, points are combined to determine position on the chart. In such a case, both sides are listed in bold type, the leading side on top.
Weeks on Chart

- 1. **OH, LONESOME ME** (BMI)—Don Gibson 1 11
- I CAN'T STOP LOVING YOU** (BMI)—Vic 7133
- 2. **STAIRWAY OF LOVE** (ASCAP)—Marty Robbins 3 5
- JUST MARRIED** (BMI)—Col 41143
- 3. **WEAR MY RING AROUND YOUR NECK** (BMI)—Elvis Presley 4 3
- Doncha' Think It's Time** (BMI)—Vic 7240
- 4. **BALLAD OF A TEENAGE QUEEN** (BMI)—Johnny Cash 2 15
- BIG RIVER** (BMD)—Sun 293
- 5. **ALL I HAVE TO DO IS DREAM** (BMI)—Everly Brothers 9 2
- Claudette** (BMI)—Cadence 1348
- 6. **BREATHLESS** (BMD)—Jerry Lee Lewis 5 8
- Down the Line** (BMI)—Sun 288
- 7. **STOP THE WORLD** (BMI)—Johnnie and Jack 12 9
- Camel Walk Stroll** (BMI)—Vic 7137
- 8. **SEND ME THE PILLOW YOU DREAM ON** (BMD)—Hank Locklin 17 4
- Why Don't You Haul Off and Love Me** (BMI)—Vic 7127
- 9. **DON'T** (BMI)—Elvis Presley 6 14
- I Beg of You** (BMI)—Vic 7150
- 10. **I CAN'T STOP LOVING YOU** (BMI)—Kitty Wells 8 8
- SHE'S NO ANGEL** (BMI)—Dec 30551
- 11. **CURTAIN IN THE WINDOW** (BMI)—Ray Price 7 5
- It's All Your Fault** (BMI)—Col 41105
- 12. **BELIEVE WHAT YOU SAY** (BMI)—Ricky Nelson 10 3
- MY BUCKET'S GOT A HOLE IN IT** (ASCAP)—Imperial 5503
- 13. **YOUR NAME IS BEAUTIFUL** (ASCAP)—Carl Smith 11 8
- You're So Easy to Love** (BMI)—Col 41092
- 14. **WHAT MAKES A MAN WANDER?** (BMI)—Jimmie Skinner — 1
- We've Got Things in Common** (BMI)—Mercury 71256
- 15. **OH-OH, I'M FALLING IN LOVE AGAIN** (ASCAP)—Jimmie Rodgers 16 10
- The Long Hot Summer** (ASCAP)—Roulette 4045
- 16. **GEISHA GIRL** (BMI)—Hank Locklin 14 37
- Live'n' Alone** (BMI)—Vic 6984
- 17. **THIS LITTLE GIRL OF MINE** (BMD)—Everly Brothers 18 13
- Should We Tell Him** (BMI)—Cadence 1342
- 18. **PINK PEDAL PUSHERS** (BMI)—Carl Perkins 19 5
- Live After Five** (BMI)—Col 41131
- 19. **JUST A LITTLE LONESOME** (BMI)—Bobby Helms 13 9
- Love My Lady** (BMI)—Dec 30557
- 20. **IT'S A LITTLE MORE LIKE HEAVEN** (BMD)—Hank Locklin — 1
- Blue Grass Skirt** (BMI)—Vic 7203

• Most Played C&W by Jockeys

SIDES are ranked in order of the greatest number of plays on disk jockey radio shows throughout the country according to The Billboard's weekly survey of top disk jockey shows in all key markets.
Weeks on Chart

- 1. **OH, LONESOME ME**—Don Gibson 1 12
- Vic 7133—BMI**
- 2. **JUST MARRIED**—Marty Robbins 3 5
- Col 41143—BMI**
- 3. **BALLAD OF A TEENAGE QUEEN**—Johnny Cash . . . 2 16
- Sun 283—BMI**
- 4. **CURTAIN IN THE WINDOW**—Ray Price 4 10
- Col 41105—BMI**
- 5. **I CAN'T STOP LOVING YOU**—Kitty Wells 5 10
- Dec 30551—BMI**
- 6. **WEAR MY RING AROUND YOUR NECK**—Elvis Presley — 1
- Vic 7240—BMI**
- 7. **IT'S A LITTLE MORE LIKE HEAVEN**—Hank Locklin — 2
- Vic 7203—BMI**
- 8. **STAIRWAY OF LOVE**—Marty Robbins 8 2
- Col 41143—ASCAP**
- 9. **COLOR OF THE BLUES**—George Jones — 3
- Mer 71257—BMI**
- 10. **I CAN'T STOP LOVING YOU**—Don Gibson 10 7
- Vic 7133—BMI**
- 11. **ONCE MORE**—Roy Acuff 11 5
- Hickory 1073—BMI**
- 12. **SEND ME THE PILLOW YOU DREAM ON**—Hank Locklin 6 6
- Vic 7124—BMI**
- 13. **BIG RIVER**—Johnny Cash 7 13
- Sun 283—BMI**
- 14. **WHAT MAKES A MAN WANDER?**—Jimmie Skinner 12 3
- Mer 71256—BMI**
- 15. **CRYING OVER YOU**—Webb Pierce — 1
- Dec 30623—BMI**

• Reviews of New C&W Records

JIMMIE SNOW

You Fool You 7
RCA VICTOR 7234—Country ballad is well done by singer and choir. Action possible if side is exposed. (Silver Star, BMI)
Roles of Love 75
Uptempo item with a novelty idea in lyric is given a busy, danceable reading by Snow, with good chorus backing. (Silver Star, BMI)

JIMMY MARTIN

Sophronie 76
DECCA 30613—Lowdown hoedown gets solid reading by chanter, with vivid dance beat. Rates spins. (Copar, BMI)
Ocean of Diamonds 74
Traditional sound on this country waltz is delivered by singer, with good group support. (Cajon, BMI)

BILL MONROE

Brand New Shoes 74
DECCA 30647—Bustling hoedown gets warm delivery by Monroe and much fiddle action. Action possible. (Cedarwood, BMI)
Sally-Jo 72
Another busy hoedown with lots going on in the band. (Acuff-Rose, BMI)

THE BURNETT BROTHERS

My Honey 74
IMPERIAL 5509—A bright bouncer tells about what happened to their "honny." A cute side with fancy picking by guitarists. Idea has interest which could get spins. (Travis, BMI)

Warm Love 71

The duo in an uptempo slotting here in a rural fashion. Good guitar spot in the break but the tune is not the greatest. Cats have a fair sound. (Travis, BMI)

MIKE MILLER & JACK CASEY

I Need You, Sweetheart 73
CAMEO 137—Hill-type harmony on this hoedown by two cats who are sincere. Some coin possible. (Tannen, BMI)
Don't Mess Up My Hair 71
Upteat country blues gets nice reading by duo for mild effect. (Tannen, BMI)

LEWIS PRUITT

I'm in a Daze 73
PEACH 701—Listenable country novelty is sold with feeling by the lad, helped by a vocal group and fiddle. May get country spins. (Golden State, BMI)
Pretty Baby 70
This side is more rockabilly. Lew Pruitt sings it well and he is supported with drive. (Golden State, BMI)

The following records, also reviewed by The Billboard music staff, were rated 70 or less:

RAY LUNSFORD: **Shelia/Tragedy of School Bus 27**—Excellent 400
NED MILLER: **Gypsy/With Enough Love—Radio 105.**

MERCY LORRIE and LARRY COLLINS Col. #41149 VIDOR PUBLICATIONS 2927 Sunset Blvd., Hollywood, Calif.

NOW ON HICKORY! Roy Acuff "ONCE MORE" Hickory 1073 If It's Country Music It's Bound To Be Good!

R&B Best Sellers in Stores

FOR SURVEY WEEK ENDING APRIL 26

RECORDS are ranked in order of their current national selling importance at the retail level, as determined by The Billboard's weekly survey of dealers throughout the nation with a high volume of sales in rhythm and blues records. When significant action is reported on both sides of a record, points are combined in determining position on the chart. In such a case, both sides are listed in bold type, the leading side first.

Date	Week	Title	Label	Last Week	Chart
	1	TWILIGHT TIME (BMI)—Platters Out of My Mind (BMI)—Mercury 71289			4
	2	WITCH DOCTOR (ASCAP)—David Seville Don't Whistle at Me, Baby (ASCAP)—Liberty 55132			3
	3	ALL I HAVE TO DO IS DREAM (BMI)—Everly Brothers Claudia (BMI)—Cadence 1345		11	2
	4	BOOK OF LOVE (BMI)—Monotones You Never Loved Me (BMI)—Argo 5290		5	5
	5	HE'S GOT THE WHOLE WORLD IN HIS HANDS (ASCAP)—Laurie London Handed Down (ASCAP)—Cap 3891		4	5
	6	LOOKING BACK (BMI)—Nat King Cole Do I Like It (BMI)—Cap 3839		6	3
	7	TEQUILA (BMI)—The Champs Train to Nowhere (BMI)—Challenge 1016		3	10
	8	WEAR MY RING AROUND YOUR NECK (BMI)—Elvis Presley Doncha' Think It's Time (ASCAP)—Vic 7240		14	3
	9	DON'T YOU JUST KNOW IT? (BMI)—Huey Smith High Blood Pressure (BMI)—Ace 545		7	6
	10	TALK TO ME, TALK TO ME (BMI)—Little Willie John Spasm (BMI)—King 5108		12	4
	11	TO BE LOVED (BMI)—Jackie Wilson Come Back to Me (BMI)—Brunswick 55052		13	3
	12	LOLLIPOP (BMI)—Chordettes Baby, Come-A Back-A (ASCAP)—Cadence 1345		9	8
	13	JOHNNY B. GOODE (BMI)—Chuck Berry Around and Around (BMI)—Chess 1691		—	1
	14	FOR YOUR LOVE (BMI)—Ed Townsend Over and Over Again (BMI)—Cap 3926		18	2
	15	BELIEVE WHAT YOU SAY (BMI)—Ricky Nelson MY BUCKET'S GOT A HOLE IN IT (ASCAP)—Imperial 5503		10	3
	16	WHAT AM I LIVING FOR? (BMI)—Chuck Willis HANG UP MY ROCK AND ROLL SHOES (BMI)—Atlantic 1179		—	1
	17	WHO'S SORRY NOW? (ASCAP)—Connie Francis You Were Only Fooling (ASCAP)—M-G-M 12588		15	7
	18	SWEET LITTLE SIXTEEN (BMI)—Chuck Berry Reelin' and Rocking (BMI)—Chess 1693		8	11
	19	WE BELONG TOGETHER—Robert and Johnny In the Rain—Old Town 1047		—	1
	20	EVERY NIGHT (BMI)—Chantels Whoever You Are (BMI)—End 1050		—	3

Most Played R&B by Jockeys

FOR SURVEY WEEK ENDING APRIL 26

SIDES are ranked in order of the greatest number of plays on disk jockey radio shows throughout the country according to The Billboard's weekly survey of top disk jockey shows in all key markets.

Date	Week	Title	Label	Last Week	Chart
	1	WEAR MY RING AROUND YOUR NECK—Elvis Presley Vic 7240—BMI		11	2
	2	TWILIGHT TIME—Platters Mer 71289—BMI		12	3
	3	TEQUILA—The Champs Challenge 1916—BMI		1	9
	4	BOOK OF LOVE—Monotones Argo 5290—BMI		3	3
	5	TALK TO ME, TALK TO ME—Little Willie John King 5108—BMI		7	2
	6	LOOKING BACK—Nat King Cole Cap 3926—BMI		6	3
	7	SWEET LITTLE SIXTEEN—Chuck Berry Chess 1693—BMI		2	11
	8	DON'T YOU JUST KNOW IT?—Huey Smith Ace 545—BMI		13	5
	9	TO BE LOVED—Jackie Wilson Brunswick 55052—BMI		—	2
	10	BELIEVE WHAT YOU SAY—Ricky Nelson Imperial 5503—BMI		8	3
	11	HAVE FAITH—Gene Allison Ven Jay 273—BMI		15	3
	12	WHAT AM I LIVING FOR?—Chuck Willis Atlantic 1179—BMI		—	1
	13	WITCH DOCTOR—David Seville Liberty 55132—ASCAP		5	3
	14	HE'S GOT THE WHOLE WORLD IN HIS HANDS—Laurie London Cap 3891—ASCAP		—	3
	15	LOLLIPOP—Chordettes Cadence 1345—BMI		9	5

HIT THE ROAD
b/w "ROAD RUNNER"
by Gus Jenkins
FLASH 5128
BREAKING NATIONALLY
The Original
"DEAD"
b/w
"VOWELS OF LOVE"
by The Poets
FLASH 5129
FLASH RECORDS

LET'S PLAY PEEK-A-BOO
WITH THIS ONE
"BABY WHAT AM I
GONNA DO"
b/w "SAY YOU LOVE ME"
SMOKEY ARMEN
and the SCHOONERS
CP-102
DISTRIBUTORS: CHOICE
TERRITORIES STILL OPEN
D.J.'S WRITE FOR FREE COPY
PEEK-A-BOO-RECORDS
18 Highland Ave., Newark 4, N. J.
ESsex 4-5203

ON THE BEAT

Continued from page 9

thing (marriage) was outlined by Tony Bennett in a tune with the lengthy title "From the Candy Store on the Corner to the Chapel on the Hill." Since then, there've been many others. Ferlin Huskey asked "What'cha Doin' After School?" Ricky Nelson had a big hit with "Waitin' After School," and Chuck Berry had "School Day," and "Sweet Little Sixteen," the latter closely related to the theme.

The traditional theme was voiced by Gene Vincent with "Walkin' Home From School," while Dave Rich had "School Blues." The Strollers discussed romantic conditions in a "Crowded Classroom," while the Fraternity Brothers gave the true picture about "Study Hall." Then there was "School Boy Romance," by Duane Hickman; "Hey, Little School Girl," by Tom and Jerry, and "Go On to School," by Jimmy Reed. A recent Dot record was dedicated to the emotional problems involved in "When You Went Away to School," while a duo called Monty and Freddie dealt with a rather hot topic, "I'm in Love With My Teacher."

The examples have no end. Where the trend may lead is anybody's guess. Of one thing there seems little doubt. The age of awareness seems to be rolling further back with each new disk. Romance, like rock and roll, is here to stay. And "Goin' Steady," as a number of disks have pointed out, is the thing, in the classrooms, study halls, recess periods and in the after-school hangout on the corner.

Little Richard may be gone, but he's not forgotten, nor will he be as long as his former label, Specialty, continues to release disks made by the chanter before his departure for the service of the Lord. A continuing raft of Little Richard type stylists will also never permit the loss of his image or the scene. Lately we've had

disks by Dick Bush on Era of "Hollywood Party," Chuck Wiley on United Artists of "Tear It Up," and "Shake Up the Dance," and the duo of Don and Dewey on Specialty, all of whom have a similar shatteringly frantic sound. Long live Richard the disk artist. He was truly a great cat!

Chess, Checker and Argo Records axis have added Singular Records to the fold. This was the label on which "At the Hop" by Danny and the Juniors first appeared. Initial release is "An Innocent Kiss," by the Tops. . . Lillian Randolph, famous in radio for a number of character parts including "Madame Queen" of the "Amos and Andy" show, has recording "Satellite Love," for Check Records. . . Jimmie Rodgers of Roulette appears at the MOA Convention show, Thursday (8).

Cowboy Howard Vokes of New Kensington, Pa., has informed us of the workings of the American Folk Music Association. "The AFMA really

(Continued on page 119)

ARROW'S
NEW
RELEASES

"HONKY TONK HOP"
b/w
"WONDERFUL YOU"
The Beau Bells
Arrow 720

"I CRIED LAST NIGHT"
b/w
"TELL ME THAT YOU LOVE ME"
By James Lewis
Arrow 720

"ROCKIN' THE RAG"
b/w
"I FORGIVE"
By Gloria De Marco
Arrow 731

"IMAGINATION"
By Johnny Smith
at the organ
Arrow 732

ARROW RECORDS, INC., 1057 BROADWAY, N.Y.C.

NEW BOW RELEASES

- "14 KARET FOOL"
b/w
"GOLLY GOSH OH GEE"
by Buzz Clifford
Bow 300
- "UNCERTAIN LOVE"
b/w
"WHY DID YOU GO"
by Rabbit & Geno
Bow 301
- "BARBARA"
b/w
"THANK YOU"
by The Encores
Bow 302
- "TRA LA LA LA" (I'm Yours Tonite)
b/w
"YEAH YEAH ALL THE TIME"
by Ginny Angel
Bow 303
- "SAZARAC"
b/w
"SHE'S MY BABY"
by Otis Banks & Basio Banks Orchestra
Bow 304

Juke Box Dynamite!

Another Back-to-Back Hit with Huey & Jerry

HUEY & JERRY

"I THINK YOU'RE JIVIN' WITH ME"
b/w
"LITTLE CHICK-EE-WAH-WAH"
Vin #1000

THANKS, OPS, FOR "DON'T YOU JUST KNOW IT." WISH I COULD SEE EACH AND EVERY ONE OF YOU PERSONALLY.
—Huey Smith

ELTON ANDERSON
"SHED SO MANY TEARS"
b/w
"ROLL ON TRAIN"
Vin #1001

Exclusively
VIN RECORDS

Personal Management:
JOHN VINCENT
227 CULBERTSON AVE.
JACKSON, MISSISSIPPI

Reviews of New R&B Records

DON AND DEWEY
Justine 79
SPECIALTY 631—The chick doesn't treat him right—"likes to ball in the morning and stay out late at night." Tune is a driving blues, with a lot of beat and a shouted vocal. (Venice, BMI)

BIG MAYBELLE SMITH
Blues, Early Early (Part I & II) 78
SAVOY 1536—A great performance by Big Maybelle and a carefully produced disk. Instrumentation behind Big Maybelle is full of color and mood. Lovers of the blues will play this many times. (Planemar, BMI)

SHIRLEY AND LEE
Don't Leave Me Here to Cry 77
ALADDIN 3418—"Please don't go"

cries Lee as Shirley tells him she has to leave because he isn't true. Listenable rockaballad by the duo that will please their fans. They sing it with true sincerity. (Aladdin, BMI)
Everybody's Rockin' 76
A real rocker receives a solid reading from Shirley and Lee, over solid backing by the ork. Should get some action. (Aladdin, BMI)

JOHNNIE PATE
Little Pixie 77
FEDERAL 12327—Tune, released a while back with the Moo Kaufman group gets a fine, swinging reading by Pate with flutes up. Sides could grab r.&b. and pop coins. (Seeley, BMI)
Five o'Clock Whistle 74
Here's a good jockey side by the Pate combo, with a flute lead swinging along on the jazz evergreen. Flip is stronger. (Advanced, ASCAP)

THE (5) ROYALES
Do the Cha Cha Cherry 76
KING 5131—Nice salable sound by the crew on a cha cha novelty that tells of the way a chick can do the cha cha. This could bring them back. (Armo, BMI)
The Feeling Is Real 73
A ballad with rhythm backing is belted with gusto by the lead. Group assistance is listenable. Flip appears more potent. (Armo, BMI)

TITUS TURNER
Follow Me 75
KING 5129 — A pretty rockaballad delivered with appeal by Turner. Chorus and ork support helps. Good potential. (Jay & Cee, BMI)
Way Down Yonder 75
A medium-beat rocker rendered against ork and chorus support. It

appears as strong as the flip. Possible pop coin, too. (Jay & Cee, BMI)
BOBBY (BLUE) BLAND
You Got Me 74
DUKE 185—Medium tempo blues item issuing with warmth by Bobby Bland helped by a nice beat by the ork. Should get action in Southern marts. (Lion, BMI)
Loan a Helping Hand 73
A good singing job by Bland on a swinging bluesy ditty about a guy who needs a friend. Good juke disk. (Lion, BMI)

LYNN HOPE
The Scrunch 78
ALADDIN 3413 — Funky, gutbucket sound on a slow blues. It's a danceable side and can collect loot in either pop or r.&b. markets. (Aladdin, BMI)
Temptation 74
Wailing tenor is spotlighted on this bluesy treatment of the standard. It can go as well as the flip. (Robbins, ASCAP)

MARVIN & JOHNNY
Cherry Pie 75
KENTY 303—Late version of the rockaballad by the duo. Listenable side that could get loot. (Modern, BMI)
Ain't That Right 74
The side has a "Ham Bone" rhythm. The artists' vocal is backed by male voices and a stirring rhythm. It can collect both pop and r.&b. coin. (Modern, BMI)

THE SUGAR CANES
Charleston Rock 75
FEDERAL 12326—Catchy instrumental features a honking tenor sax. It's a danceable item that can score in both pop and r.&b. fields. Interesting blend of a Charleston and rocker tempo. (Yvonne, BMI)
Cotton Picking 72
Pleasant instrumental of a medium-beat rocker. Flip appears top side. (Yvonne, BMI)

THE SENSATIONS
Kiddy Car Lover 78
ATCO 6115—Nifty up-tempo tune. Yvonne Mills is featured vocalist. She is given exuberant backing by the group on the tale which tells of unrequited love between the young, young set. Pop appeal also. (Ullyses-Barby, BMI)
Romance in the Dark 73
The chick comes on somewhat like Dinah Washington on this side. It's the old standard rendered in bluesy fashion. Good item for r.&b. jocks. (Leeds, ASCAP)

ARTHUR GUNTER
Ludella 74
EXCELLO 2137—Blues, with traditional feeling in the vocal and the instrumentation. Has a real r.&b. flavor and will be appreciated by discerning jocks. (Excellorec, BMI)
We're Gonna Shake 72
This side is a jump blues, with an interesting old-fashioned flavor. Gunter shouts the lyric. (Excellorec, BMI)

THE ADELPHIES
Kathleen 74
RIM 2021—This is full of meshuga confusion with a devoted pledge of faith by the lead with many answers from the group in different vocal ranges. Some appeal. (Rim, BMI)
Darlin' It's You 69
Slow, celestial type r.&b. ballad walled in sincere if slightly flat tones by the lead. (Rim, BMI)

THE THREE PLAYMATES
I Dreamed 73
SAVOY 1537—A fetching side, with a lilting song and attractive instrumentation. Arrangement has a repeating figure and interesting work by the horns. (Savoy, BMI)
Give Your Love to Me 72
Vocal trio chants a rhythm side, with a touch of Latin feeling in the beat. Horns give it a good, lowdown quality. (Savoy, BMI)

WILLIE HEADEN
I Woke Up Screaming 73
DOOTO 437—A slow blues, done in something reminiscent of the Jimmy Rushing style. Cat had trouble catching his shuteye. Material could have been better but piano backing and Headen vocal sound good. (D. Williams, BMI)
I'm a Real Fine Daddy 70
A good, bright, swinging upbeat blues. Material again is not significant but the side contains a nice performance. (D. Williams, BMI)

CASANOVA JR.
Sally Mae 73
PORT 70001—Blues rocker is shouted sincerely by the author's gravel voice. Can do business in market if exposed. (Bennell, BMI)
They Call Me Casanova 69
Singer does his own rhythm tune up pleasantly for so-so result. (Bennell, BMI)

DAVE ATKINS
Shake-Kum-Down 72
BACK BEAT 511—Blues. The lyric chanted by Atkins has some novelty value. Side is marked by funky guitar and good beat. (Lion, BMI)
Let's Have a Good Time 70
Atkins belts out a lyric to a sharp

This Week's R&B Best Buys

NO SELECTIONS THIS WEEK.

Review Spotlight on . . . R&B RECORDS

THE COASTERS

Yakety Yak (Tiger, BMI)—Atco 6116—The group has a salable sound on this rocker novelty. The lyrics are amusing and the harmonies are attractive. This could also collect pop coin. Flip is a rhythmic revival of "Zing! Went the Strings of My Heart." (Harms, ASCAP)

SPIRITUAL

THE DIXIE HUMMINGBIRDS

Walls of Zion (Lion, BMI)—Peacock 1783—Two wonderful readings by the group. "Just a Little While" starts slowly and quietly, but gains in intensity and works up to a great climax. "Walls" is taken at a slow, meaningful clip. Strong lure for lovers of this material.

R&B Territorial Best Sellers

FOR SURVEY WEEK ENDING APRIL 26
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.

Atlanta

- 1. Witch Doctor, David Seville, Lib.
2. To Be Loved, Jackie Wilson, Bk.
3. All I Have to Do is Dream
Everly Brothers, Cdc.
4. Twilight Time, Platters, Mer.
5. Looking Back, Nat King Cole, Cap.
6. Hang Up My Rock and Roll Shoes, Chuck Willis, Atl.
7. Johnny B. Goode, Chuck Berry, Cha.
8. Believe What You Say
Ricky Nelson, Imp.
9. What Am I Living For?
Chuck Willis, Atl.
10. Have Faith, Gene Allison, VJ.

Charlotte

- 1. He's Got the Whole World in His Hands
Laurie London, Cap.
2. Twilight Time, Platters, Mer.
3. Witch Doctor, David Seville, Lib.
4. Tequila, Champs, Chal.
5. Book of Love, Monotones, Argo
6. Looking Back, Nat King Cole, Cap.
7. All I Have to Do is Dream
Everly Brothers, Cdc.
8. To Be Loved, Jackie Wilson, Bk.
9. Don't You Just Know It?
Huey Smith, Ace
10. Johnny B. Goode, Chuck Berry, Cha.

Chicago

- 1. Twilight Time, Platters, Mer.
2. All I Have to Do is Dream
Everly Brothers, Cdc.
3. Witch Doctor, David Seville, Lib.
4. Book of Love, Monotones, Argo
5. Wear My Ring Around Your Neck
Elvis Presley, Vic.
6. Talk to Me, Talk to Me
Little Willie John, King
7. He's Got the Whole World in His Hands
Laurie London, Cap.
8. Looking Back, Nat King Cole, Cap.
9. Rumble, Link Wray, Cdc.
10. Johnny B. Goode, Chuck Berry, Cha.

Cincinnati

- 1. Talk to Me, Talk to Me
Little Willie John, King
2. Looking Back, Nat King Cole, Cap.
3. Have Faith, Gene Allison, VJ.
4. What Am I Living For?
Chuck Willis, Atl.
5. For Your Love, Ed Townsend, Cap.

Detroit

- 1. Looking Back, Nat King Cole, Cap.
2. Witch Doctor, David Seville, Lib.
3. Twilight Time, Platters, Mer.
4. Book of Love, Monotones, Argo
5. All I Have to Do is Dream
Everly Brothers, Cdc.
6. He's Got the Whole World in His Hands
Laurie London, Cap.
7. Wear My Ring Around Your Neck
Elvis Presley, Vic.
8. Johnny B. Goode, Chuck Berry, Cha.

rhythm backing on this blues with alto taking a flashy solo toward the finish. (Lion, BMI)

THE DE VILLES

- Kiss Me Again and Again 71
ALADDIN 3423—Side starts with a slow repetitive figure by piano, bass and drums, then bleating tenor sax, male lead and celestial fairs chime in on the ballad. Finally a chick answers. Moderate potential. (Pirouette & Aladdin, BMI)
Do Wop 68
Male lead shouts a fair chorus with "do wop" rhythm backing by the group. (Pirouette & Aladdin, BMI)

The following records, also reviewed by The Billboard music staff, were rated 78 or less:

THE TITANS; Love is a Wonderful Thing/
Arlene—Specialty 632

Los Angeles

- 1. Twilight Time, Platters, Mer.
2. Witch Doctor, David Seville, Lib.
3. Book of Love, Monotones, Argo
4. Looking Back, Nat King Cole, Cap.
5. We Belong Together
Robert and Johnny, Old Town
6. He's Got the Whole World in His Hands
Laurie London, Cap.
7. All I Have to Do is Dream
Everly Brothers, Cdc.
8. For Your Love, Ed Townsend, Cap.
9. Wear My Ring Around Your Neck
Elvis Presley, Vic.
10. Tequila, Champs, Chal.

New Orleans

- 1. Looking Back, Nat King Cole, Cap.
2. Tequila, Champs, Chal.
3. Talk to Me, Talk to Me,
Little Willie John, King
4. To Be Loved, Jackie Wilson, Bk.
5. What Am I Living For?
Chuck Willis, Atl.
6. Twilight Time, Platters, Mer.
7. Witch Doctor, David Seville, Lib.
8. Wear My Ring Around Your Neck
Elvis Presley, Vic.
9. He's Got the Whole World in His Hands
Laurie London, Cap.
10. Have Faith, Gene Allison, VJ.

New York

- 1. Twilight Time, Platters, Mer.
2. Witch Doctor, David Seville, Lib.
3. Book of Love, Monotones, Argo
4. All I Have to Do is Dream
Everly Brothers, Cdc.
5. He's Got the Whole World in His Hands
Laurie London, Cap.
6. Tequila, Champs, Chal.
7. Talk to Me, Talk to Me
Little Willie John, King
8. For Your Love, Ed Townsend, Cap.
9. You, Aquatone, Fargo
10. Believe What You Say
Ricky Nelson, Imp.

Philadelphia

- 1. Looking Back, Nat King Cole, Cap.
2. Witch Doctor, David Seville, Lib.
3. Book of Love, Monotones, Argo
4. He's Got the Whole World in His Hands
Laurie London, Cap.
5. Twilight Time, Platters, Mer.
6. For Your Love, Ed Townsend, Cap.
7. We Belong Together
Robert and Johnny, Old Town
8. Tequila, Champs, Chal.
9. Talk to Me, Talk to Me
Little Willie John, King
10. Don't You Just Know It?
Huey Smith, Ace

St. Louis

- 1. Looking Back, Nat King Cole, Cap.
2. Twilight Time, Platters, Mer.
3. He's Got the Whole World in His Hands
Laurie London, Cap.
4. To Be Loved, Jackie Wilson, Bk.
5. All I Have to Do is Dream
Everly Brothers, Cdc.
6. Johnny B. Goode, Chuck Berry, Cha.
7. Slek and Tired, Fats Domino, Imp.
8. Talk to Me, Talk to Me
Little Willie John, King
9. Book of Love, Monotones, Argo
10. Witch Doctor, David Seville, Lib.

Washington, D. C.

- 1. Looking Back, Nat King Cole, Cap.
2. Wear My Ring Around Your Neck
Elvis Presley, Vic.
3. Witch Doctor, David Seville, Lib.
4. All I Have to Do is Dream
Everly Brothers, Cdc.
5. Talk to Me, Talk to Me
Little Willie John, King
6. Tequila, Champs, Chal.
7. Who's Sorry Now?
Connie Francis, M-G-M
8. Johnny B. Goode, Chuck Berry, Cha.
9. To Be Loved, Jackie Wilson, Bk.
10. Twilight Time, Platters, Mer.

SURE FIRE!
Nationally!
"WE BELONG TOGETHER"
Robert & Johnny
#1 in New Orleans Soon!
"WOE, WOE IS ME"
Bob Gaddy
Starting in N. Y. & Philadelphia
"WALKIN' AND TALKIN'"
The Solitaires
"JINGLE, JINGLE"
The Tremaines
OLD TOWN RECORDS
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To the Music Operators of Americal
We know you'll like our NEWEST

JIMMY CLANTON
America's Newest Teenage Idol
"JUST A DREAM"
b/w
"AIM TO PLEASE"
#546

LITTLE BOOKER
"OPEN THE DOOR"
b/w
"TEENAGE ROCK"
#547

Exclusively!
ACE RECORDS
Personal Management:
Cosimo Matassa
Cosimo Record Studios
New Orleans, La.

FOLK TALENT & TUNES

(Continued from page 116)

over KFDM TV and radio, Beaumont, Tex. . . . Sammy Master, Four-Star wazer, guested on the Spade Cooley TV show from Jubilee Ballroom, Baldwin Park, Calif., April 26. . . . Rose Maddox and brother Cal are on tour of the Midwest and South to plug Rose's first sacred album release, "Precious Memories." . . . Dick Haynes (Haynes at the Reins) launches his radio show over KXLA, Pasadena, Calif., June 2, taking over the 2:30-5 p.m. slot five days a week.

The Four Lads appeared as an added feature with the Philip Morris Country Music show during Derby Festival Week, Wednesday (30), in Freedom Hall at the Fair Grounds Coliseum, Louisville. Heading up the Philip Morris show contingent were Ray Price, George Morgan, John D. Loudermilk, Gene Sullivan and comedian Billy Bowling. The unit played the same date last year.

Johnny Rion launches the sixth season of his hillbilly park at 4106 South Broadway, St. Louis, Sun-

day, May 25, with the Wilburn Brothers inked to head up the inaugural program. Other names will follow throught the season. Rion continues with his deejaying on KSTL, St. Louis, where he soon begins his eighth year for the same sponsor. "From where I sit," writes Johnny, "I see great possibilities for two new records moving into the smash-hit class. They are 'Crying Over You,' by Webb Pierce, and 'Hey! Mr. Bluebird,' by Ernest Tubb and the Wilburn Brothers."

Nashville promoter Gary Walker is excited over the initial response accorded Larry Kirby's Apollo recording of "Lucianne," which Walker's firm produced. Kirby, young singer from Tampa, is co-writer of the tune with veteran c.&w. writer Buck Peddy. He is being handled by Sarah Flores, who is mapping a tour for Kirby to promote the new tune. Deejays still minus a copy of "Lucianne" may write to Walker at 905 16th Avenue, South, Nashville, for a quick remedy to the situation.

"Grand Ole Opry's" Jordanaires will introduce their new release, "All I Need Is You" b/w "Little Miss Ruby" on Dick Clark's "American Bandstand" TV-er May 6. . . . Bob and Wanda Wolfe, of KGFL, Rosewell, N. M., are pitching their new song book, Bob and Wanda Wolfe's Round-Up of Hit Songs, Folio No. 1, which came off the presses last week. Their Folio No. 2, Bob and Wanda Wolfe's Favorite Songs, is due to follow soon. The Wolfe's are mulling the idea of setting up their own music publishing firm in Hollywood. . . . Lanie Walker advises that deejays may obtain a sample of his new release, "Drop In" b/w "Why, Baby, Why," by writing to Blue Hen Records, Harrington, Del., or Hugh Stevenson's Music, Elkton, Md.

Number of Releases This Week

Labels	Pop	R&B	C&W
ABC-PARAMOUNT	4	—	—
ALADDIN	—	3	—
APOLLO	2	—	—
ARCO	1	—	—
BACK BEAT	—	1	—
BEAT	1	—	—
BRAND	1	—	—
CAMEO	1	—	1
CAPITOL	3	—	—
CHOCK	1	—	—
COLUMBIA	1	—	—
CORAL	6	—	—
CREST	2	—	—
CUE	1	—	—
DECCA	2	—	2
DOOTO	—	1	—
DOT	1	—	—
DUKE	—	1	—
EAST WEST	3	—	—
ERA	1	—	—
EXCELLENT	—	—	1
EXCELLO	—	1	—
FEDERAL	—	1	—
FEE BEE	1	—	—
GONE	1	—	—
IMPERIAL	—	—	1
JOSIE	1	—	—
JUDSON	2	—	—
KENT	—	1	—
KING	—	2	—
MARK	1	—	—
MARLENE	1	—	—
MERCURY	1	—	—
M-G-M	2	—	—
M. M. I.	1	—	—
NRC	2	—	—
PEACH	1	—	1
PEP	1	—	—
PHONOGRAPH	1	—	—
FLAYBOY	1	—	—
PORT	1	—	1
PORTER	1	—	—
RADIO	1	—	1
RCA VICTOR	3	—	1
RIM	—	1	—
SAVOY	2	2	—
SKIPPY	1	—	—
SPECIALTY	—	2	—
STYLE	1	—	—
TIARRA	2	—	—
TREND	1	—	—
UNITED ARTISTS	3	—	—
VERVE	1	—	—
TOTALS	65	17	8

Reviews of New Pop Records

Continued from page 115

DAVE HOWARD
The Fortune 1 Hold . . . 72
M.M.I. 1234—The chanter sings this pleasant ballad in warm fashion supported with a big beat by the ock. With the right material singer has a chance. (Marmor, BMI)
Fiddle Hearted Baby . . . 69
Dave Howard, a singer with a polite rock and roll style sings this slight effort nicely, but he lacks the spirit the song needs. The backing is polite too. (Marmor, BMI)

THE O. C. ALL STARS
Ophelia . . . 72
SAVOY 1534—Here's an interesting instrumental effort, with a Latin beat, solid with spirit enough by the group to help it grab some juke coins. (Planemar, BMI)
Hot Chalyssio . . . 69
Everybody does the hot chalyssio according to the all-stars on this dinking. (Planemar, BMI)

DAPPA SMITH
A Teen-Age Boy . . . 72
PEACH 709—Rockabilly with a religious touch gets appealing rendition by chanter. (Golden State, BMI)
China Doll . . . 68
Driving rhythm item gets refined vocal treatment for so-so results. (Golden State, BMI)

CLAIRE ROTHROCK SINGERS
Unless You're There . . . 72
NRC 501—A lass with a delicate voice named Betty Logan handles the lead in sweet fashion on this pretty ballad, supported by the group and the ock. May get spins. (Wonder, BMI)
Springtime in Atlanta . . . 68
In the pretty old-fashioned tradition is this choicelike reading of a ballad about an older, and less bustling Atlanta. (Lowery, BMI)

HENRY JEROME ORK
Diamond Heels . . . 71
ROULETTE 4071—Male chorus vocal on a patter tune is backed by usual-type Jerome ork support. Jocks may take to this for adult programming. (Mitchell, ASCAP)
Show Me the Way to Go Home . . . 71
This is the orkster's closing theme. The treatment here is similar. Potential appears about the same. (Campbell & Connelly, ASCAP)

HIG BEE KORNEGAY
The Fiesta Fock 'n' Roll . . . 71
GO 101—A Latin tempo tune by the "Man in the Phonebooth" cat. Has a deep-voiced vocal by Kornegay, which has slim potential in the market. (Ray Maxwell, BMI)
At the House of Frankenstein . . . 70
This is another effort which utilizes somewhat gruesome lyrics and it's told in a rocker tempo. Hard to see it at this point. (Ray Maxwell, BMI)

JOY HOOD
So In Love . . . 71
NRC 500—Joyce Hood handles this up-tempo neatly over an attractive ock backing. With the right material gal has a chance. (Lowery, BMI)
Grown-Up Love . . . 70
"We're not too young for a grown up love" sings the thrush on this pretty effort, backed by a vocal group and clanking guitar sound. (Wonder, BMI)

RAY VERNON
I'll Be So Good to You . . . 71
CAMEO 136—Rhythm tune gets listenable job from Vernon. Tho material is weak. (Joy, ASCAP)
Whidow Shopping . . . 69
Country ballad is given a beat by lead and group. (Acuff-Rose, BMI)

JONATHAN WINTERS WITH THE MARTIANS
Nee Nee Na Na Na Nu Nu . . . 71
CORAL 61988—Driving rocker is mostly instrumental with choral effects. Winters name rates jockey spins. Possibility, tho earlier version has head start. (Deane & Deo, ASCAP)
Take Me to Your Leader . . . 69
Rocker gets listenable treatment by male group. Novelty title could get some action. Winters doesn't do much on either side. (Erica, ASCAP)

THE PRESENTATORS
MARLENE 333—The familiar theme is dotted up as a well-arranged mambo. Jocks may enjoy this. (Marlene, ASCAP)
Everybody's Doin' the Chalyssio . . . 68
Jim Dallas is the featured vocalist on this Latin beat tune that tells of a "new" dance. (Marlene, ASCAP)

JACK KRANE ORK
St. Louis Blues . . . 70
CORAL 61987—Violins and oboe lend a symphonic sound to the standard. Could get some spins via interest in W. C. Handy biopic. (Handy, ASCAP)
It's a Lonesome Old Town . . . 68
Instrumental in a breath of 1940, with everything against it in this market. (Bourne, ASCAP)

The following records, also reviewed by The Billboard music staff, were rated 70 or less:

BUDDY CARLE: Understand/Talk About Love—Fee Bee 223
FREDDIE CARPENTER: Take Me Back Lover/Money, Money, Money—East West 112
DANNY DE CARLO: Funny What Love Can Do/If My Heart Could Only Talk—Style 621
FRANK DEAN: Goin' Down to My Girl's House Tonight/Bubbline—Trend 908
THE FLATTOPS: Flattop Special/Too Much Slack in the Sack—Beat 582
RUSTY GIL WITH EDDIE KUTTA ORK: You'll Always Know/Happiness and Best Wishes—Artists 124
TIZZY LISH: Crazy Recipe/Reducing—Crest 1042
PLEZ GARY MANN: Cheer Me Up/I Want to Be True—Playboy 698
PETE PEPPER: Cherry Cherry Red/You're My Girl—Porter 5013
LIL RANDOLPH: My Heart Sings Ah/Satellite Love—Chock 103
NANCY SHERMAN & THE BALLADIERS: Mr. Mailman/You, Just You—Brand 101
NORM SKYLAR: Rock 'n' Roll Blues/Night Shift—Crest 1044
THE SPROLES QUARTET: My Lord's Gonna Lead Me Out/I'm Going to Heaven—Tremor 1004
STAR COMBO: You Don't Care/Mister Rock & Roll—Skippy 102
DON WOODY: Not a Red Blooded American Boy—Arco 4623

Spiritual
THE IDIXIE HUMMINGBIRDS
Just a Little While . . . 83
PEACOCK 1783—From a quiet, slow-tempo beginning, this side continually gains in intensity and beat. Works up to great climax. Lead singer is terrific. (Lion, BMI)
Walls of Zion . . . 80
The spirit is on this great group as it sings this spiritual with a stately, measured cadence. (Lion, BMI)

REVEREND CLEOPHUS ROBINSON
Mourning in the Morning . . . 80
PEACOCK 784—The Reverend sings an affecting gospel song, full of church feeling, with typical gospel figures in the piano accompaniment. Delivery is dignified, yet full of passion. (Lion, BMI)
I Can See So Much . . . 79
In contrast to flip, this side has more chorvs singing accompanying the Reverend in typical answer and

response pattern. Marked beat. (Lion, BMI)
GOSPEL LIGHT SINGERS
Modern Time Religion . . . 77
FRIENDLY 101—Spiritual group item is shouted with abandon by lead and group. Really moves. Good chance in this market. (Gerlach, BMI)
Getting to See
The Lord, the Lord . . . 74
The ladies take the anthem at a steady tempo for traditional sound. (Gerlach, BMI)

Polka
RUSTY GIL WITH EDDIE KUTTA ORK
I Don't Need You . . . 73
ARTISTS 123—Happy sound by Gil on a peppy polka tune. Some coin possible in polka market. (Polkars, BMI)
Worryin' . . . 72
A slow three-quarter melody is treated well by the chanter with soft ock support. (Polkars, BMI)

Children's
GRAY GORDON
I Am an American . . . 78
RCA VICTOR WHY 78—Gray Gordon (manager of Les Paul and Mary Ford) revises his tie-top rhythm ock and chorvs to present this tune once sung by Kate Smith. It's full of the patriotic feel with blaring trumpets and solemn emotion about America. Strong material for its market. Good color cover can be displayed. (Morris, ASCAP)
Stand Up, Stand Up for Uncle Sam . . . 78
A good, bouncy tune with a folksy flavor which tells the thumbnail history of Uncle Sam. Has a nice rhythm and a message that will sell well to the children's market.

ON THE BEAT

Continued from page 117

helps the musician and we don't forget God. Our Maker is mentioned in almost everything we have in writing and in our many talks," said Vokes. The motto of the organization is "Let's put Christian Love and Charity into the music and song-writing field." According to the charter, "any musician, square dance caller or active promoter is eligible to join except an atheist or Communist."

Publishers, disk mahoffs and assorted personnel representatives of both fields will converge on Chicago this week for the annual Music Operators clambake. It's no secret that this has become a renowned gathering in the music world. Lots of business will be done both in official convention halls and in private suites in the hotel. Each year a number of interesting reports have seeped out of the convention areas on the doings of the frolickers from the trade and as usual all eyes will be focused on the conclave this week to see what additional startling developments may take place. Who knows what new ideas for records may arise out of all this?

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MUSIC MACHINES

Latin Programming Big Business in N. Y.

Local One-Stop Has Spanish Dept. That Stocks 600 Latin Titles; 18,000 Disks

NEW YORK — Leslie Distributors' Latin music department went into its fourth year this week, with the Spanish disks selling at an all-time high here.

The local one-stop stocks 600 Spanish titles, with some 18,000 disks in the department. According to Bernie Boorstein, Leslie executive, the company is now able to fulfill from half to two-thirds of all requests for Spanish records.

Operating juke boxes for locations with Spanish-speaking patronage is big business here. The city has nearly half a million Latin Americans, most of them Puerto

Ricans and quite a few Mexicans. Their musical tastes are pretty well defined, and the operator servicing their locations must know what he is doing.

Crespo in Charge

In charge of the Spanish department is Herman Crespo, a native Puerto Rican who formerly worked in the pressing plant of Raleigh Records.

Crespo is more than just an order taker. He determines what records the firm will buy and in what quantities, and he programs for operators with Spanish locations.

About 70 per cent of the Spanish stops cater to young adult groups, which means that the top 15 or 20 (Continued on page 123)

New German Distrib Named By Wurlitzer

NORTH TONAWANDA, N. Y. — Arthur C. Rutzen, Wurlitzer export sales manager, last week announced the completion of arrangements for a new phonograph outlet in West Germany.

Representation for the sale and service of Wurlitzer phonographs will be the responsibility of REX Automaten G.m.b.H. & Company with offices, showrooms and service facilities at Kleine Viehstrasse 5, Coesfeld-Westfalen, Germany.

The new firm will concentrate all its efforts upon the sale of Wurlitzer phonographs and auxiliary equipment.

A full line of Wurlitzers for 1958, including 200 and 104 selection machines in two distinct cabinet choices, will go on display at the REX showrooms. Included will be wall boxes and wall and ceiling speakers.

Balt. Distrib Plugs EP's, Dual Pricing

Jack Gordon Presides at Operator Forum; Sessions Set for Wash., Richmond, Norfolk

BALTIMORE — The first major step in the Baltimore area to promote EP juke box play and dual pricing was taken by Musical Sales at the Belvidere Hotel here Tuesday night (28) as Jack Gordon, Seeburg sales executive, presided at an operator forum sponsored by the local Seeburg outlet.

Gordon traced the history of record programming in juke boxes and combined his talk with a recorded music concert to point up changes in popular music tastes.

He told the 40 operators at the meeting that their existence as successful music merchants depends on their awareness of EP programming and their use of dual pricing.

Gordon said that a decade ago, when the 24 and 48-selection machines were standard, the need for knowledge of the record industry on the part of the operator was not great. Today, when the 200-record machine is the industry's standard, he added, this knowledge is essential.

Gordon admitted that EP's were first used merely as a gimmick to make the transition from nickel to dime play. But, he added, when operators discovered the earning power of EP records, they con- (Continued on page 129)

Ted Kisil Cites Growth of EP's In Central N. Y.

SYRACUSE — Ted Kisil, public relations director for the Davis Distributing Company, local Seeburg outlet, reports that EP record purchases by Central New York juke box operators are at an all-time high.

According to Kisil, about half of the sides on the average 200-play machine here are EP's, with 15-cent play and two for a quarter common in the area.

Kisil feels that the greatest shortcoming among operators using EP's is the lack of attention paid to programming. He pointed out that while the average operator buys and places single records on location with great care, he is apt to be sloppy on EP placements.

Cites Example

He cited one location where the operator was able to increase the weekly gross from \$45 to nearly \$100 by intelligent use of EP's.

Davis was a pioneer in the introduction of dime play in Central New York. The company placed advertisements in local newspapers, sent out press releases and convinced location owners that dime play was an economic necessity.

As a result, the section is virtually wholly dime play, except for a handful of operators who still have some nickel stops.

Mass. Ops See Smoother Road To High Court

BOSTON — The hurdles in the path of a Supreme Court hearing for the Music Operators' Association of Massachusetts on its case against the City of Boston and the Commonwealth appear to be leveling off. This was revealed at the monthly meeting last week when President David J. Baker told the membership that he was most encouraged at the progress of the litigation.

The case involves a total of \$150 in license fees for seven-day operation of a juke box in the city. The State takes \$50 and the city, \$100. Attorney Arthur Shrman, counsel (Continued on page 123)

Radio Station Promotes Juke Box Play; Special Program Planned

Bilotta Buys Piece of WACK, Newark, N. Y.; Uses Station to Plug Wurlitzer Products

NEWARK, N. Y. — A classic example of co-operation between a local radio station and the juke box industry is in operation in this North Central New York City just south of Lake Ontario.

The station is WACK, a 500-watt which covers Wayne, Seneca and Ontario counties and has a listening radius of 100 miles. The man who made this pattern of co-operation possible is John Bilotta, Wurlitzer distributor for all of New York State except the southeastern corner.

Bilotta has always felt that local radio could do a lot to promote

juke box play and also to promote the sale of music machines to operators. To put his theories into practice he recently purchased a chunk of the local station.

Newsletter

His first step was the publication of a weekly newsletter for both the consumer and trade markets. The newsletter lists the top 50 records, "according to record sales, trade magazines, juke boxes and requests at WACK radio."

In addition, Bud Paxton, Bob Farrell and Don Hoyt, WACK staffers, each list their picks in both singles and albums.

The remainder of the newsletter is designed to promote both WACK listenership and Wurlitzer products. The Wurlitzer emblem is atop each newsletter, and each issue plugs some Wurlitzer product — juke box, organ or piano.

Lucky Tunex

Each individual copy has a Lucky Tunex number, with the weekly winning numbers announced over the radio station and prizes awarded to the winners.

The newsletter also promotes such events as the WACK Record Hop at the Lyons Community Center Saturday (3).

Originally, some 5,000 copies were published each week, but the print order was soon boosted to 12,000. Starting this summer, Bilotta plans to settle down on a 20,000 weekly run.

Wide Distribution

The letters are mailed to all juke box operators in the area, passed out at supermarkets and other retail outlets, and handed out to anyone who passes near the radio station, or who visits the Bilotta Distributing Company around the corner.

Bilotta's next project will be the "Wurlitzer Hour," a disk jockey show to be sponsored partially by the distributor. Bilotta will split the cost of the show with various location owners whose taverns and restaurants will be advertised on the show.

The format calls for the disk (Continued on page 138)

Copyr't Committee Eyes Per-Juke Fee

Propose \$15-\$20-a-Box-Levy; Ops Want 'No Involvement' With License Groups

• Continued from page 5

in prices of the boxes was a strong factor in cost-squeeze to the operators.

Altho it is not the job of a Copyright Subcommittee to keep an eye on antitrust matters, O'Mahoney, as a member of the full Judiciary group has a record of strong interest in monopoly aspects of U. S. economy. His personal concern leads to the belief that if an O'Mahoney bill ended juke exemption, the licensing societies benefiting in performance royalties would be under his observation.

ASCAP distribution, revenue and voting systems have been made part of the O'Mahoney hearing record in the wake of some songwriter complaints. ASCAP is also the subject of a study by the Roosevelt House Small Business Subcommittee, with a report due out possibly this week. Justice Department statement during Roosevelt hearings also indicated possibility of bringing the Society more closely in line with the terms of its consent decree.

ASCAP Figures

What would the proposed royalty ceilings mean to the oper-

ators in dollars and cents? By ASCAP figuring, the "peany-per-box" breakdown on highest price to juke operator, \$25 per machine per year, would mean about 7 cents per day per box. For the operator of the low-play box, \$15 annual fee would mean slightly (Continued on page 129)

HYPOS REVENUE

Op Tells How to Boost 50c Plays

BIRMINGHAM — If an operator is disappointed in results when he installs machines with a 50-cent chute, the answer may lie in a first-person education program, according to Tony Biase, music operator here.

Biase, who is currently converting most of his 55-machine phonograph string to 50-cent chutes wasn't so enthusiastic a

year and a half ago. When he introduced his first 200-selection machines equipped with the jumbo chutes he chose 10 spots—all capable of maximum revenue—into which the 200's were rushed. In each case, Biase spent what he thought was an adequate amount of time in explaining the advantages of the 50-cent device to the (Continued on page 138)

Late Summer Production Set On Disk Unit

NEW YORK — Production on Columbia Records' new vending machine will get under way in late summer, but the firm is still not sure to what market the machine will appeal.

A company spokesman said the record vender, which will be marketed thru company-owned and independent distributors, will be available to all who want to buy, including locations.

However, the spokesman added that most of the sales would probably be to vending machine and juke box operators.

10 Selections

The machine itself is a 10-selection 45 r.p.m. single disk vender, with a 200-record capacity. It will take any combination of coins up to \$1.25, with the automatic refund of change up to 24 cents.

Selection is made by dialing, and the unit is called "Dial-a-Disk." Price is \$595, f.o.b. Merchantville, N. J. It was developed for Columbia by Holley Associates.

The machine was displayed for the first time at the Toilet Merchandising Association convention in Miami Beach, Wednesday (30).

Dimensions are five feet high and two feet wide.

R. F. Jones Opens New Frisco Bldg.

SAN FRANCISCO — R. F. Jones Company held formal opening of its new building at 240 Shotwell Street here April 27, with Seeburg executives, representatives of game manufacturers, and operators joining in the celebration.

The building was specially constructed for the Jones distributing business and includes, in addition to modern and spacious offices, special truck loading docks and parking areas. The location is downtown at 16th Street between South Van Ness and Folsom.

Among manufacturers' representatives attending were C. T. McKelvy, vice-president in charge of sales; Delbert Coleman, president, and D. J. Donohue, all of the Seeburg Corporation; Phil Robinson, Chicago Coin Machine, and William O'Donnell and Phil Weinberg, Bally Manufacturing Company.

R. F. Jones hosted the group (Continued on page 124)

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MOA EXHIBITORS

	Booth Number
Advance Automatic Sales Company	62
American Shuffleboard Company	46-47
AMI, Inc.	7
ASCAP	26-26A
Auto-Photo Company	31
Bally Manufacturing Company	55-61
Paul Bennett & Company	29
The Billboard Publishing Company	9
Broadcast Music, Inc.	8
California Life Insurance Company	78
California Music Merchants Assn.	66
Cameo Records	20
Capitol Projector Corporation	44
Capitol Records, Inc.	16
Cash Box	11
Challenge Records	10
Chicago Dynamic Industries	70-73
Columbia Records	12
Coral Records, Inc.	22
Decca Distributing Corporation	23
Dot Record Company	25
Edolite Products	37-38
Epic Okeh Records	13
Fraternity Records	D
Paul W. Hawkins Company	63
House of Duro	C
Irving Kaye Co., Inc.	48A-48B
Logan Distributing Company	65
Lion Manufacturing Company	49-54
M-G-M Records	18
Mike Munves	64
Mercury Record Corporation	19
Music Vendor	100
National Rejector Company	2-3
National Shuffleboard Company	14-75
National Vendors, Inc.	30
Pan-A-Vend Corporation	H
Perfumers' Guild of America	45
RCA Victor Record Company	24
Radio Record Company	B
Rex Productions	17
Rock-Ola Manufacturing Company	5
Rowe Manufacturing Company	67
Roulette Records, Inc.	14-15
Seeburg Corporation	4, E, F
Silhouette Records	A
Star Title Strip Company	1
Tusko Corporation	48
United Artists	21
United Manufacturing Company	39-43
United Music Corporation	32-36
Valley Sales Company	27-28
Watling Manufacturing Company	G
Williams Manufacturing Company	68-69
Wurlitzer Company	6

Juke Hearing Is Told of Ops' Hard Times

WASHINGTON — A rounded picture of the average jukebox operator's life and hard times was given the O'Mahoney Copyright Subcommittee last week in repetitious but convincingly documented testimony before the Senators by operators, distributors and association spokesmen.

In a carefully drawn outline of juke operation statistics, which won O'Mahoney's praise, Seeburg distributor and old time juke operator Arthur C. Hughes told the committee of the rising costs and shrinking margin of profit the individual operator is up against.

Hughes' figures gave this picture (which was reinforced by a dozen operator witnesses from around the country who testified against the O'Mahoney bill to end exemption from performance royalty for juke boxes):

The typical operator in his Southwest trade territory averages 30 machines; his investment is between \$20,000 and \$25,000; his gross is around \$15,600; his net after salaries and other expenses and taxes, plus federal, State and local license fees, \$2,837.

Many sections of the country, Hughes said, have largely rejected a 10-cent play. Marginal operators are feeling the current recession in some areas, and the number of operators is already showing decline in these trouble spots.

On the plus side, for songwriters, operators use 45 to 50 million records per year, and pay writers \$2 million in record royalty. Should license organizations get into the picture, said Hughes, bookkeeping and added costs would drastically cut the number of juke boxes playing in the country. Dwindling operators, machines and juke locations mean dwindling public, dwindling record play—and less royalties, in the long run.

The same point was made in the course of sometimes vigorous argument between Chairman O'Mahoney and Hammond Chaffetz, speaking for the juke manufacturers, Wurlitzer, Rock-Ola, Seeburg, AMI and United. "Even if the committee feels the operators are not giving a fair share of royalty, I hope they will think long and hard before putting us where we have to bargain with a giant organization like ASCAP."

O'Mahoney noted that "When you talk about giant corporations, I seem to hear a tune play 'Wurlitzer, Wurlitzer.'" Hammond said: "It's not a question of anti-trust action here—it's a question of relative bargaining power."

Chaffetz said a licensing set-up for juke operators presented impossible obstacles in bookkeeping, administrative costs and collection. Also the independent publisher could not get juke play, because of the operator's risk of infringement involved, the manufacturer spokesman said. He suggested a raise in mechanical royalty, if something had to be done about increasing songwriter royalty from juke box play.

Said O'Mahoney: "This committee is not representing ASCAP, altho you appear to be trying to make it seem so. I was asked to pursue this matter by our former chairman, Senator Kilgore, and I intend to get all the facts. Present your suggestions in specific terms." Chaffetz did. He proposed a special juke-play label, if the subcommittee opposed raising the mechanical royalty on all records.

Chaffetz also introduced a sheaf of photostats of paid ads in the trade press in which composers and performers thanked the juke for promotion.

MOA president George Miller revived an oldie when he reminded committee of a previous hearing. (Continued on page 123)

Convention Program

Exhibit Hours

Tuesday and Wednesday, 2:30 p.m. to 8 p.m.
Thursday, 2:30 p.m. to 6 p.m.

TUESDAY, MAY 6

- 10:00 a.m.—General Meeting.
Invocation by Rabbi Sidney J. Jacobs, of New Township Congregation.
Opening Address—George A. Miller, president.
Copyright Legislation—Nicholas E. Allen, of Armour, Herrick, Kneipple & Allen, new Legal Counselor for MOA.
Perry Alexander, Songwriter and Publisher.
Zan Perkel, Group Life Insurance Policy.
John Haddock, AMI, Inc.
Leo Kaner, C.P.A., Chicago
Hilmer Stark, general manager, coin machine division, The Billboard.
"The Conquest of Confusion"—"Chuck" Hantz.
1:00 p.m.—2:00 p.m.—Forum Meeting—Walnut Room, 2d Floor.
Percentages, 10-Cent Play, Depreciation and Tax Forms, 1939, and Future Copyright Legislation.
Moderators: James Hutzler, J. Harry Snodgrass, Frank R. Fabiano, Clinton Pierce, Albert Denver, Nicholas E. Allen, Leo Kaner.
8:00 p.m.—Cocktail Party and Public Relations Film Sponsored by RCA, Venetian Room, Second Floor.

WEDNESDAY, MAY 7

- 10:00 a.m.—General Meeting.
Invocation by Father Thomas Maher, of St. Margaret Mary Church, Chicago.
U. S. Congressman George P. Miller, Washington, D. C.
"The Big Forty"—Stan Dale, disk jockey.
Peter Potter, disk jockey.
Norman Ditchburn, London, England.
A. F. Adickes, Hamburg, Germany.
12:30 p.m.—Ladies' Fashion Show Luncheon.
1:00 p.m.—2:00 p.m.—Forum Meeting—Walnut Room, 2d Floor.
What to Do About State Legislation, Personal Property Tax and Licenses. Moderators: Louis Ptacek, David J. Baker, Harlan Wingrave.
2:00 p.m.—3:00 p.m.—Forum Meeting—Parlor F, 2d Floor.
Diversified Operation and Title Stripping. Moderators: J. Harry Snodgrass, John A. Wallace, Howard N. Ellis.
8:30 p.m.—Peter Potter Television Show—Venetian Room, 2d Floor.

THURSDAY, MAY 8

- 10:00 a.m.—General Meeting.
Invocation by Dr. Clarence N. Wright, of Ravenswood Presbyterian Church, Chicago.
Mayor John T. Copenhaver, of Charleston, W. Va.
Jack Mitnick, United Music Corporation.
Gordon Marks, of London, England.
Dr. V. M. Franceschini, of Milan, Italy.
Public Relations—Gordon H. Garland, former speaker of the California House of Representatives.
Ng Kian Chin, of Singapore, Malaya.
"Up the Ladder to Success"—Chuck Lapp, of Washington University, St. Louis.
1:00-2:00 p.m.—Forum Meeting—Walnut Room, 2d Floor.
Sales and Location Relationship. Moderators: Louis J. Casola, Ted Nichols, Les Montooth.
2:00-3:00 p.m.—Forum Meeting—Parlor F, 2d Floor.
Public Relations and National Publicity. Moderators: Gordon Stout, Norman Geske, William Blatt.
7:00 p.m.—MOA Annual Banquet, Terrace Casino.
FRIDAY, MAY 9
8:00 p.m.—Board of Directors Meeting, Suite 440.

Departure of Giants, Bums Means More \$ for N. Y. Ops

NEW YORK — Altho it's too early to say for sure, most Gotham juke box operators are happy that the Giants and Dodgers have left town.

A year ago this city had three big league ball teams, and while two of them weren't breaking any records at the gate, their television following was considerable.

This meant that from 8 to 11:30 p.m., the peak hours in neighborhood taverns, the television set was plugged in and the juke box was plugged out. Of course, the music machine got a heavy play before and after the game, but the net result was fewer dimes in the coin box.

More Music

With only the Yankees in town this year, and with the American League club not playing too many

night games, the taverns figure to be showing less baseball and playing more music in the evenings.

Of course, the switch of the Giants and Dodgers to the West Coast isn't making all the juke box operators happy. The hundred or so taverns in the vicinity of the Polo Grounds and Ebbetts Field were real live spots during the baseball season. This year coin collections are off near the vacant ball parks.

National League baseball may still be seen in New York, as the home games of the Philadelphia Phillies are telecast. But, to date, few tavern patrons demand that the bartender turn on the video set when the Phillies are at home. The rabid Giant and Dodger fans will not accept substitutes from the City of Brotherly Love, nor will they watch the hated Yankees.

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Operators See Smoother Road

Continued from page 120

MMOA also spoke on the case and called the outlook "favorable." He said both sides were well on the way with preparations and he anticipated that the case will probably go to the highest court. Sherman pointed out that the case raises the issue of free speech, therefore ceases to be of purely local interest and could have repercussions in the business of every operator in the 48 States.

Based on Rights

Based on its case on the issue of constitutional rights and free speech, Sherman said MMOA's lawyers are aiming at a decision that would say no one can license a juke box. He said the attorneys were most encouraged both by their research on similar cases and the general attitude of the courts in their decisions in such matters. Sherman pointed to a decision made by the Supreme Court of Massachusetts in a censorship case against the Brattle Theater in Cambridge, Mass. The issue was a so-called risque picture which was banned for Sunday showings. The court ruled that you cannot do on Sunday that which cannot be done on a weekday and ruled that since the film did not come under a ban on weekdays, it therefore could not be banned on Sundays. Since it involves the same principle of free speech, Sherman said, there is a parallel in the juke box case in the matter of differentiating between weekday and Sunday playing.

Because of the national interest aroused in the MMOA case, President Baker and Attorney Sherman are being sent to the MOA conven-

tion in Chicago to give a full account of the issues. It is believed that Sherman will present the story before three different committees of the MOA.

Donations Pour In

A testament to the national interest in the case is the fact that donations have been received from several sections of the nation. Baker revealed the receipt of a check this week from the New Hampshire Music Operators' Association. He also spoke before the Western Massachusetts Music Guild members and was pledged \$1,000 with an additional \$1,000 if the case was successful.

In other business transacted, Dave Cropman, of Beacon Hill Music Company, was appointed chairman of the nominating committee and instructed to bring a full slate of officers for consideration at the next meeting. Irwin Margold, general manager of Trimount Automatic Sales Corporation, was instrumental in getting a number of the members to attend the Combined Jewish Appeal dinner. He spoke on the work of the organization. It was then voted to donate \$100 to the CJA, as was done in other years.

Several members will go to the MOA convention and will emplane together. An encouraging report on the progress of the organization was given by President Baker, who expressed the hope that the dues per machine could be reduced in the not too distant future. Members also were urged to see that their machines bore the identifying stickers, passed out by MMOA, before May 15.

Com'tee Gets Truckload of Glimco Files

WASHINGTON — The Senate Rackets Committee is presently "inventorying a truckload" of union records supplied by Joseph Glimco, president of Chicago Teamsters Local 778, according to committee staffers.

Glimco caused a furor two weeks ago when he balked at turning the records over to the McClellan Committee. He feared

(Continued on page 134)

Latin Biz in N. Y.

Continued from page 120

American rock and roll disks must be included among the Latin records. The Spanish tunes themselves are mainly of the rock and roll variety, with a heavy smattering of meringues.

Old-Timers

The old-timers, like those born in the Continental United States, prefer music somewhat more sedate than rock and roll. On these locations the programming is exclusively Spanish, with the emphasis on folk tunes and the Latin equivalent of our pop standards.

Mexican locations are strong for orchestras and violin as well as trios. The Mexicans don't particularly care for American rock and roll.

Despite the fact that Spanish locations invariably gross better than American stops, their equipment is generally older. A 100-play machine, with few exceptions, is the best equipment, and 78 r.p.m. phonographs are fairly common.

Two Speeds

Many of the old numbers are available in 78's only, but most of the new Latin disks are pressed in both 78's and 45's. Such Puerto Rican labels as Marvella, America and Rene press new releases in both speeds, and Leslie stocks them in both speeds.

The great majority of operators in Puerto Rican sections are English speaking. Often, they'll come into the one-stop with record titles written on scraps of paper, confer with Crespo and program their locations.

Many times they'll bring the location owner to Leslie's, and the location owner will tell Crespo what records he thinks his establishment should have. More likely than not, Crespo will add to the list or explain why some of the requests are not too sound.

Dual Purpose

This practice serves two purposes—it helps the location realize its juke box potential, and it impresses the location owner with the fact that the operator doesn't regard his tavern merely as a place to dump a juke box and collect the money.

While the greatest concentration of Spanish locations is in Harlem, several other Latin stops are on the Upper West Side, the Lower East Side and in the Bronx. Play is generally 10 cents a record.

Curiously, while the city's Spanish population increases daily, and while the number of Latin locations is also on the way up, the percentage of Spanish disks, compared with American records, is on the downgrade.

Local Tastes

The answer to this enigma is that as the Puerto Ricans spend more time in New York, they begin to acquire the local musical tastes and are being weaned away from an all-Spanish record diet.

But Latin music will probably be around for quite a while. While the youngsters may enjoy American pop tunes, it will be a long time before they forget their Spanish musical heritage.

In the meanwhile, sales of Latin records to juke box operators should be on the upgrade for several years to come.

MID-SOUTH MUSIC MENU

Big Beat Booming But Ballads Are Blooming

MEMPHIS—The music played on juke boxes in the Mid-South is still predominately rock 'n' roll and there is no indication it will die soon, altho ballads are beginning a comeback.

In a survey last week among traders, all said the big beat was still king in the Mid-South. A blending of the beat and ballads in some disks was also noted as bringing in top coin. Finally, some mentioned that ballads with name artists are making a strong return.

Here's what was said: George Sammons, president of Sammons-Pennington Company, phonograph distributor who travels the Mid-South territory regularly calling on music operators:

"The big thing is still rock 'n' roll. At least 75 per cent of the music played on boxes in the Mid-South territory is the fast beat rock music. It's still going strong, despite all the predictions some time back that it would die out."

"Most of the night spot frequenters are the kids who dance, and they all dance to that big

beat. They either dance to a fast rock 'n' roll, or bop or to a slow beat. But you'll find more fast-beat music, such as "Sugar Time," than slow-beat tunes, such as "Too Soon to Know."

Parker Henderson, general manager of Southern Amusement Company:

"A survey of our record buying and programming on boxes shows that the largest majority of our plays is rock 'n' roll—perhaps as much as 80 per cent. However, in the past year I've seen a trend away from the solid rock 'n' roll as such, such as Presley's "Hound Dog" and "Don't Be Cruel," to a

(Continued on page 133)

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Hearing Told of Hard Times

Continued from page 122

offer by ASCAP to charge "only" 1 cent per tune per week on juke play. It was proven that this would have cost the operator of 30 machines, 50-record type, \$1,560 per year, or \$52 per year on each machine, said Miller.

Miller also said ASCAP income for 1957 was \$26.5 million, but asked "how much of this goes to authors of currently popular songs?" Very little, said Miller, and referred committee to recent testimony before the Roosevelt (D., Cal.) House Small Business Subcommittee studying ASCAP distribution. (The Billboard, March 16, 1958.)

Other figures on juke play by Miller showed that, according to the trade press, close to 50 per cent of all 45 r.p.m.'s were sold to juke boxes in 1957. Overall record sales would drop by one-third, Miller said, if the O'Mahoney Bill were to knock out multiple-record buying by juke operators across the country, and the secondary buying resulting from juke listening.

Most testimony went to the splintering of the oft-quoted juke

box revenue among some 10,000 predominantly small operators—but American Hotel Association counsel Charles W. Merritt had a word to say about the location owner.

Merritt said dangers to small hotel owners under the O'Mahoney Bill included possible liability for music that came over coin-operated radio or TV sets in guest rooms. He said coin-operated machines had been put in many hotels to get them out from under alleged pressure by SESAC licensing association for performance royalty from the small hotel owners.

Merritt also asked the subcommittee for some legislation to protect small hotels from liability for broadcast music in lobbies and lounges and cocktail rooms where no admission was charged.

Tavern owners were up against similar infringement dangers, under the O'Mahoney bill, it was pointed out by C. Leroy Jensen, spokesman for the National Licensed Beverage Association. Jensen said charging performance royalty on coin-op machines in these small places would add an intolerable burden of cost and book-keeping to the eat-and-drink location which "is already subject to the heaviest of all record keeping" by national and local government agencies.

During the course of the hearings, juke operators, like the ASCAP witnesses, paraded their civic and welfare work and church connections. All except one ASCAP witness, (cowpuncher-songster Stuart Hamblen) heroically refrained from any of the old-style implications that a number of juke operators belonged to a group involved in difficulties with the law at one time or another.

In fact, onlookers who had attended many hearings on juke exemption bills, voted this one most businesslike and the coolest of all in the long history of juke-ASCAP battles before House and Senate groups.

Jones Opens

Continued from page 120

with his staff, including C. N. McMurdie, John A. Ruggiero, K. P. Moynihan, Norm West, C. B. (Chuck) Klein, C. J. Lawson, Steart Auer, and Donald Lunday. Jones branch managers attending were Pres Struve, Seattle; Tommy Thompson, Salt Lake City; Dean McMurdie, Portland, and Ralph Peris, Denver.

Open house was held during the afternoon with the visitors guided around the new premises.

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Bow 44 New Feature Charms At NVA Convention Exhibits

Exhibitors Showed Bulk, Card Venders, Major Equipment, Other New Products

By FRANK SHIRAS
 MIAMI BEACH—A total of 44 new feature charms made by seven manufacturers dominated the opening day exhibits (1) at the National Vendors Association convention here.

Two new bulk venders, a new model of another bulk machine, two card venders and auxiliary units for a self-mix beverage machine were also exhibited.

There were 15 manufacturers exhibiting their wares. Popcorn,

Inc., did not show its machine, and neither was the Victor Vending Corporation line exhibited at the opening day last Thursday. Said Harry Bell, Victor representative at the convention, "Failure of the railways to ship the firm's machines was responsible for the closed showroom." Paul Price was also unable to exhibit his two new charms since he spent the afternoon attending the NVA board of directors meeting.

Samuel Eppy and Company,

Long Island, N. Y., had 12 new charms, according to Sidney Eppy. Albert Fischer Company, Newport, Ky., unveiled 10 new items, according to Fischer. M. J. Abelson Company, Pittsburgh, showed seven new charms, according to its president. Ringmaster Charms, Brillouin, Wis., had five new charms. Penny King Company, Pittsburgh, bowed four new charms displaying two new charms was Plastic Processes, Inc., Freeport, Ky. Karl Guggenheim, Inc., New York City, had one new item.

Oak Manufacturing Company's new "Lil' Leaguer" bulk vender was unveiled at the opening day exhibits, as was Samuel Eppy's "Charmy" bulk machine. Atlas Manufacturing Company was on hand with an adaptation of its standard bulk unit, while Callex Manufacturing, Inc., showed its two new card venders. Two new auxiliary units were displayed mounted on either side of Vend- (Continued on page 126)

HELPED START CHILDREN IN BULK VEND BUSINESS

Editor's note: Last week a presentation and analysis of Ridge Gum Corporation as a business was made.

This week the history of the business and personalities involved are presented.

CLEVELAND — Ridge Gum Corporation, a mail-order bulk vending route of 3,100 machines, is only in its third year of operation. The original route of 2,500 machines was bought by Joseph Rades with the idea of developing a business that could be turned over to his children, Doreen Ann, 19, and Robert, 22. (See pictures.)

While Doreen worked in the office, Robert trained on a small route of 100 capsule machines. After six months on this route, Robert reports that he bought a larger route in Southern Ohio. Early this year the entire route was turned over by Rades to his two children. He now acts in an advisory capacity. The route that Robert operated—RRR Gum Company—has been merged with Ridge Gum Corporation.

Ridge Gum is headquartered in a modern building in the suburbs



ROBERT DOREEN ANN

of Cleveland. Of the building's 2,888 square feet, 1,000 of them are occupied by a soda fountain and the Restaurant Supply Company, which are other Rades enterprises. Funds for construction of Ridge's headquarters came from Rades' commercial contracting business, under which he builds small factories, buildings and an occasional home. In the past 25 years, Rades has owned a miniature golf course, had an automobile dealership, and now owns a drugstore in North Madison, O.

Robert spent a year at the University of Miami after graduation from Pine Crest High School, Fort Lauderdale, Fla., in 1953. In January, 1955, he volunteered for the draft and spent two years in the field artillery at Fort Lewis, Wash.

Three years younger than her brother, pretty Doreen Ann specialized in a commercial course at Brooklyn High School, from which she graduated in 1956. She reports that her father gives assistance on unusual problems that come up. Doreen spends much of her free time horseback riding.

Claim Cancer, Cig Link Still Open Question

WASHINGTON — "Scientists are increasingly voicing doubts that statistical studies comparing smoking and death rates provide any sound basis for scare campaigns against cigarettes," according to Dr. Clarence Cook Little, scientific director of the Tobacco Industry Research Committee.

Speaking before a meeting of a national scientific fraternity at Maryland University (22), Dr. Little pointed out that "time and continuing research are showing that charges against cigarettes as a cause of certain diseases are greatly over-simplified and are not warranted by the present state of scientific knowledge."

Dr. Little told the group that the Tobacco Industry Research Committee has given its scientific advisory board full responsibility and freedom in allocating funds from the committee to independent investigators in leading research medical and educational institutions.

For 16 years Dr. Little was managing director of what is now the American Cancer Society.



HUDDLE on last-minute NVA convention developments brings together (left to right) NVA Counsel Milt Raynor, Chicago operator Harry Bell, and Leaf Brand's Rolfe Lobell.



ON THE WING to Miami Beach (left to right), Leaf Brand's Jane Mason, Ringmaster Charms President Lyle Becker and wife chat during flight from Chicago to NVA convention.



ED JORDAN, sales manager of Green Duck, and Mrs. Rolfe Lobell, briefly interrupted during conversation on Miami Beach attractions, look up at flashing bulb of The Billboard camera.

PROFILE OF THE WEEK

A Man of Varied Interests

Unlike many other businessmen, Sam Eppy, Long Island charm manufacturer, believes in worrying about business somewhat less than 24 hours a day. For Eppy is a man with a wide range of interests—from opera to skiing—and he feels that these interests should be indulged.

The 53-year-old native New Yorker was graduated from New York University in 1926 with a major in banking. After graduation, he went to work for the Wall Street firm of Merrill, Lynch, Pierce, Fenner & Beans as a statistician. Later he was promoted to writing market letters to customers.

SAM EPPY



... climbed sales ladder

he was promoted to sales manager, and to general manager. In an effort to build sales, Eppy decided to enclose a charm with each piece of gum. He had a mold built at a cost of \$4,500 and began pressing a 52-charm series. The charms were mainly plastic animals.

Packaging problems were too great to overcome, and the charm promotion never did go over. However, Eppy had confidence that he could move the charms. So he bought the mold for the \$4,500 that the company paid for it, and he was in business for himself.

The charms were placed on cards and sold thru retailers at a cent each. They were sold to the Cracker Jack people for prizes and to the Canadian Ace brewery for promotions. At the end of his first year in business for himself, Eppy's books showed a profit of \$50,000.

But Eppy wasn't interested primarily in one-shot promotions for charms. He was looking for a steady, expanding market and for repeat business. In 1942 Eppy discovered his market—the bulk vending industry. He introduced 20 new items for the vending trade that year, and has been averaging 20 new items every year since.

Eppy has been a pioneer in many phases of charm manufacture—two-piece assembled units, glow-in-dark gimmicks and metalized novelties to name a few. Last year he turned over the active management of his charm business to his brothers, George and Sidney, so that he could concentrate on new products.

Eppy's full schedule only allows him five hours of sleep a night, but he seems to thrive on it. Curiously, he's writing a book entitled "How to Sleep." The Jamaica manufacturer is a hi-fi addict, mostly classical music, and an avid theater and opera fan. For physical diversion, he swims, skis and skates. He keeps in trim by taking regular five-mile swims.

Eppy is also a hard worker for the National Vendors' Association, serving on the board of directors of that group since its organization and heading the membership committee.

Mr. and Mrs. Eppy organized a private co-operative school in Queens, with Eppy raising \$68,000 to get the project started. The Eppys have two children, Judy 19, and Cindy, 14.

Ringmaster Hosts 68 At Party

MIAMI BEACH, Fla.—A pre-convention evening party of Ringmaster Charms had 68 in attendance last Wednesday (April 30).

The barbeque dinner broke up early so that the group could get back for the fete held by four New York City charm manufacturers at the Deauville Hotel.

The Ringmaster party—on an estate overlooking Biscayne Bay—was held at the residence of a personal friend of Lyle Becker, president of the firm. The group was composed primarily of distributors and their wives, although there was also a turnout of some operators and a few manufacturers.

The party began early in the evening. Tables were set around the lawn on the estate, and Southern fried chicken and spare ribs were served. A bar was set up in a hut simulating a camping-out shelter, while a combo served as entertainment.

The manufacturer fete was held in the spacious Casanova Room of The Deauville. Those sponsoring the event were Sam Eppy, Paul Price, Bob Guggenheim and Bill Falk. This pre-convention celebration had a large turnout of bulk (Continued on page 127)



TETE A TETE on bulk vending trade goes on between Dick Ford (left), coin machine advertising manager of The Billboard, and Dick Tennis, Vend-Rite president.

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Starchie Whole	.64
Starchie Butts	.58
Wanda, Jumbo	.32
Wanda	.37
Wanda-Lets, 228 ct.	.30
Wanda Peanut	.32
Wanda Baked Beans	.38
Wanda Beans	.38
Wanda Gems	.38
Wanda 150 ct.	.40
Wanda 350 ct.	.88
Wanda 475	.47

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 Wanda Gum, 140 ct., 170 ct., 210 ct. .38
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Bulk Banter

Continued from page 124

the feminine lead in a farce to take place during the confab. . . The sole operator on the flight was Harry Bell, who has been active in NVA affairs since its beginning seven years ago. . . The three ladies accompanying their husbands on the flight chatted pleasantly with other members of the party. Mrs. Jordan napped for a while at the start and awoke feeling chipper as the plane passed over Tennessee.

The group was met by Mike Sparacino, Chicago operator, who

came down to the Miami airport in his station wagon to welcome and help out. He reported that two of the Eppy brothers, two of the Folz brothers, NVA President Leonard Quinn and wife, as well as other members of the Sparacino family, had also come down early. He said he had polished off five of the local lobsters at one sitting the night before and joked that the Sparacinos had made a point of bringing down a special coffee pot for their father, former bulk vending operator. It seems that the elder Sparacino can't open his eyes in the morning without a family-honored special brew.

Office Co. Inc.
 15 Leonard St., N.Y. 12, N.Y. COntact 7-5342

Stall Action On Post Hike

WASHINGTON — Action on legislation to raise the postage rate on first class letters was stalled indefinitely last week (30) when Senate and House conferees failed to agree on policy statement regarding the charging off of postal revenue losses to public service.

Legislation would set the rate on first class letters at 4 cents, and on air mail at 8 cents. Proposed rate will not cause particular hardships for operators of stamp vending machines, with the possible exception of the air mail rate. Chances are that customers may balk at paying the 2-cent premium for this class of service. (The Billboard, April 28.)

Postponement of action on the measure came about when House and Senate conferees split over how to clear up specific postal operations charged to "public service." Under Senate version of the bill, such operations as rural free delivery would be written off as public service items and paid by congressional appropriations instead of by postal revenues, House conferees, however, were split on the policy question.

Sen. Olin D. Johnston (D., S. C.), chairman of the Senate Post Office Committee, said it would be up to House members to resume the conference. "I don't know when we will meet," he added.

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\$13.25 ea. **\$12.75** EACH 100 or more

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The bases are loaded with profits for the smart operators who install Oak's Li'l Leaguer on key locations. The fascinating ball game is right on the front of the machine to attract the eye and interest the customer.

AND: PREMIERE

Both for 1c. Perfectly legal in every city in the U.S.A.; the "Premiere" holds 800 cards and 1000 ball gum. Same fool-proof coin mechanism proved best on the famous Acorn Vendors.

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PROVEN BY TEST to consistently earn more for operator and location-owner than any other automatic photographic equipment.

Here is the ultimate in automatic photography... the finest machine of its kind ever built.

THE NEW AUTO-PHOTO MODEL 14 STUDIO will photograph and deliver a strip of four photos, each a different pose every thirty seconds.


IT CAN AND DOES EARN as much as **\$30 PER HOUR** (25¢ sale)

No image distortion caused by customer moving during exposure. **SHARP, CLEAR PHOTOS** build good will, and repeat sales.

ARE YOU GETTING YOUR SHARE OF DOLLARS from the ever growing demand for miniature portraits and ID Photos?

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FULLY AUTOMATIC.

All you do is collect the money. Will earn **\$20** to **\$75** per month.

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Chicle Ball Gum, 130 ct.	35¢ lb.
Chlor-o-Vend Ball Gum	40¢ lb.
Chlor-o-Vend Chicks, 320 ct.	40¢ lb.
Chicle Chicks, 320 & 520 ct.	36¢ lb.
Bubble Chicks, 320 & 520 ct.	27¢ lb.
Tab (short stick), 100 ct.	38¢ box
5-Stick Gum, 100 packs	\$1.90

F.O.B. Factory 150 lb. Lots

AMERICAN CHEWING PRODUCTS
34 years of manufacturing experience
4th & Mt. Pleasant • Newark 4, N. J.

Debut 44 New Features

• Continued from page 124

Rite's "room service" beverage machine.

The "Lil Leaguer" carries one of several interchangeable sport amusement units inside the globe. Four flips of a lever propel four small balls into any of four vertical slots, the player's score being determined by the slots the balls fall into. The vended ball of gum is dispensed immediately and is not used in this machine as it is in most sport bulk venders. The globe holds 12 pounds of 210-count ball gum and retails for \$25.20.

The Eppy "Charmy" bulk machine is distinguished by a tapering globe. (See The Billboard, April 21, for complete description.)

Atlas displayed a revised model of its former machine. Top loading constitutes the basic alteration. Globe capacity is between 11½ and 12 pounds, said Margaret Kelly, firm representative. She added that the suggested retail price is \$24.50 instead of the former \$18.95. New globe is 1¼ inches higher than former one, said Kelly. It comes in glass, and may be used on the standard Atlas machine. Metal top is either chrome or black finish.

Calex showed two card venders, models 201 and 301, the former of which can take smaller cards than the latter. Manufacturer Alex Korn said the 201 model vends a variety of card items, including U. S. and picture post cards, trading cards and utility merchandise that may be vended flat. Examples are powdered soap, shoeshine pads, and wash cloths. The machine may be used either as a counter model or mounted on a stand, the 201 sells for \$34.95 and the 301 for \$29.95.

The two auxiliary units for the Vend-Rite manual-mix hot beverage machine dispense cookies and soup, said president Dick Tennis. The floor-model "room service" unit vends coffee and cocoa. The complete unit stands 68 inches high and sells for \$330 with each auxiliary unit priced at \$70, said Tennis. Vend-Rite was the only firm exhibiting major equipment at the convention. Tennis feels that the bulk operator can profitably operate beverage machines as well as the typical bar candy and cigarette vender.

Guggenheim also had a new type of capsule with a polyethylene cap. Translucent, the cap is designed to squeeze off with maximum ease. Price also bowed a new capsule with what he termed an "impact" cap. The cap does not have to be locked on the body of the capsule. Abelson continued its baseball series of cards with 500 new additions of individual stars. He also has a new "Goofy" and a space series of cards, the former humorous and the latter exploiting various aspects of the sputnik era. Thirty-nine characters that appear in the King Syndicate comic strips are used on a new line of buttons by Penny King.

Altho Green Duck Company, Chicago, did not unveil any new button series, sales manager Ed Jordan said the firm was to present a new idea in button design to distributors at the confab.

Other exhibitors at the convention were Cramer Gum Company, East Boston, Mass.; Leaf Brands, Inc., Chicago; Joseph Lipschutz Insurance Company, Chicago; Ohio Gum Supply Company, Chicago, and The Billboard Publishing Company. Of these, the manufacturers displayed much of the more recent merchandise they are selling.

CONVENTION SENSATION

Everyone Said
Our New Gimmicks
ARE
FABULOUS
NEW GIMMICKS

1. CHAIN GANG LINKS... \$ 2.00
2. WATCHES, V-Metalized... 12.50
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4. DICE CHARM, Plastic... 10.00
5. SERIES #90, V-Metalized... 4.50
6. SPACE SHIP, Plastic... 8.00
7. CLOWN CHARM, Plastic... 8.00

NEW RINGS

8. SEA PEARLS... \$12.50
9. DAZZLER RINGS... 10.00
10. DIAMOND CHIPS... 11.00
11. PEARL CHIPS... 12.00
12. CAMEOS, Mixed Plated and Plastic... 9.00
13. 8-RINGS... 8.00
14. MOONSTONE BEAUTIES... 27.50

All prices per thousand, 5,000 lot and up per item. Immediate delivery. Samples on Request.

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Link-it Trinket

The latest craze that's sweeping the country!




AT THE NEW LOW PRICE QUOTED BELOW, you can afford to use 700 per machine, plus 150 good feature numbers. From test locations we find you must have feature charms in addition to the Links.

Drum lots of approx. 100 M	\$1.95 per M	SM or more	\$2.00 per M	Less than SM	\$2.25 per M
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Send 35¢ for Sample Kit of Charms.

SURE-LOCK, the perfect capsule. Outstanding items. Send \$2.50 and receive 100 high quality, filled capsules. Contains our complete line.

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Profitable coin-operated scale routes. Locations concentrated in heavily populated Midwest cities. Contact:
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1c Ball Gum Vender **\$13.25** ea. \$12.75 each 100 or more

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Available for 1 and 5c
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New TV Vendor in stock for
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TIME PAYMENTS AVAILABLE
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Cancer strikes in one of every two families. Each year more than 6,000 American children under the age of eighteen lose a parent to cancer.

Yet many cancers can be cured, if discovered in time.

Every man should have a complete physical examination once a year. Women over thirty-five should have a complete physical examination once a year. Patients are being saved today who could not have been saved even a few years ago.

The American Cancer Society asks your help.

How soon we find cancer's cause and how it depends on how soon and how much help comes from people like you.

Send contribution to Cancer, to your local Post Office.

Cancer strikes One in Five STRIKE BACK... Live to Conquer Cancer!

COINMEN YOU KNOW

Detroit
By HAL REVES
Waldemar W. Wutzke, who operates a route of cigarette, candy and soft drink vendors as Wutzke's Tobacconists, is opening Quick-eteria, a quick-service restaurant,

in the Guardian Building. He has been in the record business and also operates a couple of cigar stores downtown. . . . Joseph F. Ciunette, sales development director of King Coffee, Inc., presented Detroit operators with the first showing in the country of the new Bert Mills coffee vander as a special feature of their Coffee Futurama.

JOBBER WANTED

With qualified sales organizations to handle LOW-PRICED LINE OF CIGARETTE VENDORS, 3 SIZES.

None finer quality—none lower in cost! We also manufacture vendors for candy, cookies, pens, stamps, perfumes.

OUR 26th YEAR!

SHIPMAN MFG. CO.
LOS ANGELES 23, CALIF.

The Detroit branch of Empire Coin Machine Exchange, headed by Gil Kitt, Chicago, which was opened here a few months ago, is being chartered as a Michigan corporation. Murray P. Greenblatt, Detroit attorney, is agent, and the company is chartered for a \$50,000 capitalization with stock issued at \$10 par value.

Bob Wiley has been named manager of the Detroit operation. Wiley, who has been with the Empire organization about three months, was formerly road salesman for Worldwide Distributors of Chicago, covering Michigan, Illinois and Indiana. Jack Burns, who was temporarily in the new Detroit office until Wiley's appointment, has returned to his regular duties as traveling representative for Empire in Michigan.

ELECTRIC MONEY MAKER!
Famous ACME ELECTRIC MACHINE

Sample . . . \$28.13
2 and Up . . . 22.52
Bracket . . . 1.00
Floor Stand . . . 5.00

1/2 deposit, bal. C.O.D. F.O.B. N.Y.

Vibration is the law of life. The medical profession has placed its sanction on the employment of electric and vibratory treatment for many ailments. The Acme Electric produces an electric vibratory current which can be increased at will . . . indicated by pointer on dial. Also one of the best amusement devices. Uses only one dry battery usually good for 1,500 plays.

Prices Subject to Change Without Notice

ORDER TODAY!
J. SCHOENBACH
Distributors of Advance Vending Machines.
715 Lincoln Place, Brooklyn 16, N. Y.
P. Resident 2-2900

Ben Rosen, longtime manager of Confection Cabinet Corporation, flew via chartered plane from New York to London to attend the Variety Club International convention there. He is past Chief Barker (president) of the Detroit Tent of this showman's organization.

Meyer (Red) Saperstein has sold out the Reliable Vending Company, cigarette firm, which he has operated for several years, and has been enjoying a vacation at Hot

Ringmaster Party
• Continued from page 124

vending operators. Highlight of the event was a superb floor show that included an unusual singing group employing two mikes simultaneously and a talented troupe of other singers and dancers that performed with precision in the group numbers.

CIGARETTE MACHINE OPERATORS

Liquidating stock—brand new! Have only the following machines left. All manual with national rejector—slug proof, mirror, capacity 288 packages, either king size or regular.

50 Green & Grey 12 Columns—30¢
1 Green & Grey 10 Columns—Comb. 25¢ & 30¢
12 Black & White 7 Columns—Comb. 25¢ & 30¢
12 Candy Machines (Penny Machines—Baseball Score Game)

All carry new machine warranty. Make us an offer—FOB Minneapolis. Write

**SHERIDAN ENTERPRISES, 711 West Lake Street, 509 Calhoun Building
Minneapolis 8, Minnesota.**

Springs, Ark., before returning here and making his future business plans. The new owner is Mervin Jacobson, prominent operator and general manager of the Central Vending Company. A brother,
(Continued on page 134)

Ringmaster Charms

Rocket Rings
15 different styles

FOR SAMPLES, PRICES AND NEAREST DISTRIBUTOR—Write
RINGMASTER CHARMS
BILLION 2, WISCONSIN

CIGARETTE AND CANDY MACHINES

Fully reconditioned complete with base, ready for location. Machines are factory sprayed and look like new. Lowest prices anywhere—compare.

ROWE PRESIDENT CIGARETTE, 10-col., 25¢ & 30¢ comb. . . . \$110.00
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STOEP 8-COLUMN CANDY, 160 cap., postwar changemaker. 175.00
STOEP 8-COLUMN CANDY, postwar. 5-10-20 165.00
NATIONAL CANDY, 9-column 90.00
ROWE CRUSADER CIGARETTE, 8-column, 25¢ & 30¢ comb. . . . 85.00
EASTERN ELECTRIC CIGARETTE, 10-col., all coin, 25¢ & 30¢ . . . 125.00

All equipment unconditionally guaranteed. Fast delivery. One-third deposit, balance C.O.D.

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"1,312,500 cards sold in one 17-week season," says Riverview Park, Chicago, Illinois. Other leaders from coast to coast, as . . .

- State Fair Park, Milwaukee
- Beverly Beach Club, Mayo, Md.
- Lagoon, Farmington, Utah
- Freeman & Shore, Revere Beach, Mass.
- Midway Park, Maple Springs, N. Y.

EXHIBIT'S Patented VACUUMATIC VENDORS

Over 1000 in use today. Designed to give you visible vending action and "off-the-top" delivery, trouble-free operation, factory-tested, field-proved, greater card capacity, take all card thicknesses, positive card delivery, fast reloading, handsome cabinets. 2 models. Write for details.

Chi Coin, Genco Consolidate; All Mfg., Sales at One Plant

CHICAGO—Chicago Dynamic Industries, Inc., will operate Chicago Coin Machine, Genco Manufacturing, Commando Machine Gun and Precision Instrument (government project), under one roof, at the Diversey Boulevard plant.

Announcement was made last week by Sam Wolberg and Sam Gensburg, co-owners of Chicago Coin, and Avron Gensburg, Genco head.

Chicago Coin and Genco will continue to operate as separate entities, continuing their distinctive amusement-game lines.

The consolidation, according to the officers, is being made for greater production efficiency. It will, according to the officers, save duplication of services necessary to production and ultimately will result in improved products.

Genco, according to Avron Gensburg, expects to be in full production under the Chicago Dynamics roof within a few weeks' time.

The move will entail a full switch of Genco's office and fac-

tory equipment—tools, dies and machinery—to the Diversey Avenue plant. Genco will retain its own experimental plant and production system, with approximately an equal amount of space as it had previously.

The former Genco plant on North Ashland will be used for the time being for light manufacturing.

The Genco firm expects some of its personnel to have expanded duties within the Chicago Dynamic organization, but the Genco

staff will continue their regular services to their firm. No additional personnel is expected to be taken on at this point, but additions will be made in the future, according to Avron Gensburg.

The first of the new Genco games to be produced and shipped from the new location is due within the month.

Wolberg said that no financial changes have been made at this time in the Chicago Dynamic organization.

UJA Coin Div. Nears Goal For '58 Drive

NEW YORK—The Coin Machine Division of the United Jewish Appeal is nearing its goal of \$30,000 for its 1958 drive. At the group's final executive committee meeting at the Hotel Astor Wednesday night (30), some \$6,000 was turned in, bringing the total to nearly \$25,000.

Contributions will be accepted until the day of the Victory Dinner, May 14, at the Grand Ballroom of the Hotel Astor. Guest of honor this year is Al Simon, veteran coin machine distributor.

United Ships New Shuffle, Eagle Alley

CHICAGO—Eagle Shuffle Alley, a new puck bowling game with bonus scoring, was shipped to distributors last week by United Manufacturing Company.

Eagle is a six-player with regulation scoring in all frames except the fifth. Player making a strike in the fifth gets two extra shots, one extra for a spare, as is customary in the tenth frame.

The fifth frame bonus feature is adjustable, and can be unplugged by the operator if desired. Eagle is available in regular or de luxe (match play) models.

The game is 8½ by 2½ feet, with all mechanism in the backbox for easier servicing. It is equipped with a National slug rejector coin chute.

Bill DeSelm, United sales manager, said the game was a "new look" 1958 model, fashioned after the Six Star regular model bowed last year.

The game has longevity, according to DeSelm, and the new model, with redesigned backglass and cabinet, was introduced in answer to demand from the field.

Keeney Has Replay Model of Baseball

CHICAGO—J. H. Keeney & Company last week bowed a replay model of its new League Leader baseball game, making both regular and replay versions now available.

Paul Huebsch, vice-president and general manager, also reported the new 1958 model Keeney cigarette vending machine now moving thru the production lines.

TWO NEW IDEAS

Bally Baseball, Gun Games Hit Market

CHICAGO — Bally Manufacturing Company added two new amusement game pieces to its line last week, capping the biggest variety of games and rides yet handled at one time by the firm.

Both games feature new versions of basic amusement pieces—a gun game and a baseball game.

Space Gunner, the new gun, is a fully automatic pop-gun game with a space theme. Action is fast and a bit furious.

Big Inning, the baseball, adds a new twist to the coin-operated diamond game, providing a "relief pitcher" to enter the game with a fresh mixture of pitches after a certain number of runs are scored.

Space Gunner

Space Gunner features an automatic space gun that shoots plastic balls continuously for a full min-

ute at the rate of three per second. Player grips the triggerless weighted gun handle, aiming at any of five head targets of comical (Continued on page 137)

WIN CITY'S RESPECT

Rock Ops Freeze Location Hot-Spots

By ELTON WHISENHUNT

LITTLE ROCK—Game operators here have in the past two months so successfully policed their own industry that the flourishing play of pinball games by teen-agers under 18, in violation of the law, has been stopped.

Up until a month ago 59 so-called "private clubs" sprouted in and around Little Rock with the result that dozens of teen-agers under 18 were playing pin games. State law says a person must be 18 or older to play them.

To make it worse, many youths under 18 were drinking beer and liquor in the private clubs, another law violation.

The operators cracked down in co-operation with authorities and the Arkansas Democrat, Little Rock newspaper. In a meeting exactly two months ago, operators adopted a resolution to pick up their machines from locations where the location owners did not co-operate (The Billboard, March 17).

Operators informed location owners to check teen-agers and not let those under 18 play.

Hanofee Works Utica Area for N. Y. State Assn.

UTICA, N. Y.—Stretch Hanofee, executive director of the New York State Coin Machine Association, is spending 10 days in North Central New York signing up juke box and game operators and helping them with their local problems.

The Utica area has been subject to crackdowns by local police, charging that some games are being used for gambling. However, the games concerned, shuffle alleys and baseball games, are legal units.

Apparently the trouble arose when individual players, without knowledge of the operator or location owner, began to place bets on their skills.

Here is the resolution:

"We, the Pulaski County Music Machine Operators, do hereby resolve that we will notify all of our locations that any location which allows minors or those under 18 to play coin-operated marble machines in his location, that the said machine operators will warn the location and if the location will not co-operate, then the machine operator will remove all the location's marble machines."

"And furthermore, no competitive operator shall set coin-operated equipment in that location, and that location shall be without coin-operated marble machines for a period of not less than 30 days."

The operators notified all locations in the days following this meeting. Most operators co-operated. Police, meanwhile, were closing up private clubs which were serving liquor to minors. It was learned, also, that the clubs were not really private but public.

By posing as private clubs they served mixed drinks of liquor, side-stepping a State law. As a public (Continued on page 131)

Gottlieb Bows Rocket Ship, New 5-Ball

CHICAGO—A new single-player five-ball pin game, Rocket Ship, was shipped last week by D. Gottlieb & Company.

Rocket Ship features a space theme on backglass and playfield, colored with rocket ships and spacemen figures.

Balls are shot to top of playfield in two stages. Bottom ball flippers, which the player operates by pressing buttons, shoot balls to mid-field where booster flippers add additional kick to shoot balls to the top of the playfield.

Rocket Ship has a carry-over "spell the name" feature that scores specials for player when all letters of the title "Rocket Ship" are lighted.

Roto targets provide high-score flipper action, and the targets change in value when any of seven spots on playfield are hit. Two targets at top of field light alternately for rote-target values. Scoring runs to 7 million.

Arcades, Parks Install Chi Coin Commando Gun

CHICAGO — Harry Click, in charge of Chicago Coin Machine's Commando Gun division, last week reported over 150 guns delivered to Arcades and amusement parks, and 75 on order. He said this number includes at least 25 separate Commando gallery set-ups.

Installations already in operation, according to Click, are at River-view Park, Chicago; Henry's Playland, Seaside Heights, N. J.; Springlake Park, Oklahoma City; State Fair Grounds, Birmingham, and at Tulinge, Sweden.

In the process of going up are installations at Roseland Park, Canandaigua, N. Y.; two Arcades on Broadway, New York; one on Atlantic City's famed Pier; Ocean Park, Santa Monica, Calif.; Kenwood Park, Pittsburgh; Palisades Park, Palisades, N. J.; Playland, Rye, N. Y., and Wedgewood Park, Oklahoma City.

Looking for Spots

Click said that operators were looking for spots in their areas for Commando installations in Arcades and kiddie parks. He expects to move in more galleries as these locations are developed.

Click estimated the cost of an average five-gun gallery with targets at about \$7,100, the cost variable with the amount of work required at the particular location.

Knoss Levels Charges AT AAMONY Group

NEW YORK—Ray Knoss, local game operator, last week blasted an element of the Associated Amusement Machine Operators of New York in a letter sent to AAMONY membership. While no names other than President Sandy Warner's were mentioned in the letter, it's content left no doubt AAMONY group which favors merger with the United Coin Machine Operators of New York and a compromise officer slate.

Knoss recently won a case against AAMONY in which he challenged the AAMONY nominations of February 13 (The Billboard, April 28). As a result, the coin group must hold new nominations.

The letter reviewed the legal action and charged that AAMONY and UCMONY representatives held secret meetings between January 28 and February 10 and that the (Continued on page 137)

'58 Election May Affect 'Silly' Indiana Pin Law

By JOE KLEIN

INDIANAPOLIS—May 6 primary election day in Indiana and Hoosier citizens will pick candidates for the Indiana General Assembly which is certain, when it convenes in January, 1959, to take another look at the 1957 anti-pin law.

Characterized by Gov. Harold W. Handley as "silly," the statute, enacted 14 months ago, remains unenforced and, in the opinions of police personnel, sheriffs and prosecuting attorneys, unenforceable.

The law is snarled in litigation almost everywhere in the State. Where it has not been challenged in the courts, law-enforcement

agencies differ and even collide in interpreting it. In heavily populated urban areas, points of great importance to pin operations, country and circuit courts have been consistent in condemning it as unconstitutional.

To date, none of the cases involving the 1957 law has reached the State Supreme Court.

A case questioning the validity of the 1955 law has, however, and the tribunal ruled against it.

Free Play Amendment

An amendment quietly slipped into the perennial anti-pin bill in the legislative session of 1955 condones unrecorded free plays.

(Continued on page 132)

Copyright

Continued from page 120

4 cents per day per box. The fee breaks down to about 5 1/2 cents per day per box.

Juke spokesmen say no matter how you break it down, a \$25 fee as owner of 50 boxes would total \$1,250 per year. For a small operator with 30 low-play boxes, a fee of \$15 per box would total \$450 annually, in performance royalty.

Overall, on 500,000 machines estimated to be in operation, the fee set at \$25 per box annually would mean \$12,500,000, and a fee of \$15 per box would mean \$7,500,000. Actual take, if the scale proposed by NLBA is adopted, would come to about \$10,000,000.

The basis for this figure is The Billboard's poll of the industry for the MOA special issue, May 20, 1957. Percentages for different categories of boxes in 1956, with margin of error, showed about 17.7 per

cent in the 200 or over category, 23.8 per cent in the 50 or under group, and nearly 60 per cent of all boxes ranged between a play of 80 and 120 records.

Carrying these percentages into 1958's estimated 500,000 boxes, performance tally would be roughly \$1,785,000 for the low-play, \$15 a year group; \$2,212,500 for the 200-play and over group. Approximately \$6,581,250 would come from the 60 per cent of boxes ranging between the \$20 and the \$25 annual fees.

Juke spokesmen feel that a take of over \$10,000,000 in performance royalty for this industry is out of proportion, in view of the \$2,000,000 already collected on mechanical royalty per year.

The operators also resent a \$10,000,000 royalty which they believe will rarely reach the individual hit-tune songwriter in a collecting society like ASCAP. They claim this amount is equivalent to half the total ASCAP royalty (largely in broadcast fees) handout of \$20,000,000 given in 1956 financial estimates of the Society.

DONAN OPENS NEW OFFICES, BOWS TAPE MUSIC RENTALS

CHICAGO — Donan Distributing Corporation (formerly Donan Distributing Company) opened new offices, showroom and distributing facilities at 2633 N. Milwaukee Avenue last week.

Don Moloney, Donan president, said that the more spacious location will provide for expansion of the firm's amusement game sales activity and for the step-up of a relatively new project—stereophonic tape music rentals on a national mail order scale.

Grand opening of the new Donan headquarters will be held at a later date, not yet set.

The new Donan headquarters was formerly the establishment of a car rental agency. Now undergoing remodeling and decorating, the estimated 10,000 square-foot one-floor location will feature ready accessibility to showroom, offices, service and parts department, stockroom, and loading and shipping area.

A large bay-windowed front gives full showroom view from the street. Parts and service department is directly accessible from the showroom. Storage room for up to 200 coin machines is to be located behind the showroom and near the rear entrance loading and shipping area.

The Stereophonic Rental Library, operating as a division of the Donan corporation, is the first of its kind in the country, according to Moloney.

Begun in August, 1957, the new enterprise started modestly, Moloney related, but boosted by advertisements in music publications, soon enjoyed a brisk business.

The Library now rents out an average 500 tapes per month. Nearly 500 different tape selections are available. Tapes go out by parcel post, with most rentals handled on the mail order basis, others direct.

FINEST RECONDITIONED EQUIPMENT

MUSIC

AMI 6200 \$650
SEEBURG "C" 450

GAMES

EASY ACES \$120
3 DEUCES 125
MUTOSCOPE K.O. CHAMP 225
MUTOSCOPE BANGORAMA 100
SWEET ADD-A-LINE 150
CLASSY BOWLER 200
GYPSY QUEEN 140
DUETTE 135
GENCO 2 PLAYER 150
BASKETBALL 150
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ART CHALLENGER PISTOLS \$39.95
LATEST MODEL—LIKE NEW

CHILDREN'S RIDES!
by CAROUSEL!

Space Ranger Space Ship \$250.00
Circus Jet 100.00
Sea-Saw 125.00
Space Patrol Space Ship 150.00
Star Shooting Gallery 75.00
Portland Shooting Gallery 110.00
Western Gun—Space Gun 50.00
Auto Rides 200.00
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Williams Crane 125.00
Big Bronze Hobby Horse Write
Pony Bay Hobby Horse Write

Operating Order—Parts Complete Also Available. Fully Reconditioned.

Terms: F.O.B. Chicago. 25% Deposit. Balance C.O.D. or Sight Draft.

WANTED 1c MILLS TAB GUM VENDOR—State Quantity and Price

CAROUSEL INDUSTRIES, INC.
2645 W. Lawrence Ave.
Chicago 25, Illinois
Phone UPTown 8-1369

Balt. Distrib

Continued from page 120

timed and expanded their use.

He pointed out that singles are losing out to EP and LP records in the consumer market, and that the public's taste in juke box music doesn't differ much from its taste in home phonograph music.

According to the Record Industry Association of America, single sales have leveled off, while album sales have risen to the point where they have passed singles.

Gordon told the operators that a 200-selection box playing singles exclusively is wasted equipment. He added that only the singles among the top 30 will earn any money for the operator.

Gordon said that it is economically unsound to charge the same for EP's as for singles. He pointed out that six minutes of music for 10 cents is no better than three minutes of music for 5 cents.

To assist the operator in selling dual pricing to the location, Gordon advocated the use of split drums, with singles on the left at 10 cents and albums on the right for 15 cents. He proposed this breakdown in the jazz, country and western, and rhythm and blues sections.

Musical Sales plans similar meetings in Washington, Richmond and Norfolk, Va., with Gordon as the speaker. Dates have not been set.

Hosts at the forum were Mac Lesnick, Hy Lesnick, Stan Lesnick, Charles Cabrera, Bill Reed, Irv Hollander, Dave Adler and Bill Snow. Bill Adair of Eastern Musical Sales, Philadelphia Seeburg outlet, was a guest at the meeting.

Operators attending included Cecil Levinson, Julius Zeithoff, Gil Wise, Pete Mongelli, Bob Goldsmith, Nick Orefice, Ed Avalane, Irv Rosenthal, Nate Coons, Jerry Ennis, Len Epstein and Gerry Davis.

Also Myron Loewinger, Jim Schockley, Vachel Downs, Joe Storto, Bill Landsman, Ted Collier, Charles Collier, John Baternfelder, Mike Goodman, Irv Goldner, George Kortiss, Joe Hosenkamp, Sam Gensler, Gabe Camby, Earl Gittings, Adolph Solomon, Norbert Paszkiewicz, Harry Morganstein and Irv Wathus.

EXCLUSIVE DISTRIBUTORS FOR

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Model "H" 200 (in crate) Write
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Model "C" AMI, converted 45 \$110
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Model "H" 120 AMI 745
Model "H" 200M AMI 695
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Model 1400 Wurlitzer Phonograph (converted 45) 325
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NEW GAMES

Williams Soccer Kick Off
Williams Top Hat (2 Player)
Williams Short Stop
Chicago Coin Rocket Shuffle
Bally Miss America
Bally Target Roll
Williams Ten Strike
Williams Jumbo Ten Strike

PHONE
WRITE
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WRITE

USED GAMES

Williams Kings \$220
Gottlieb Classy Bowler 195
Gottlieb Gypsy Queen 120
Gottlieb Sweet Adaline 140
Gottlieb Harbor Lights 150
Gottlieb Wishing Well 150
Gottlieb Frontiersman 100
Gottlieb Green Pastures 40
Gottlieb Easy Aces 145
Williams Reno 245
Gottlieb Gladiator (2 Player) 190
Gottlieb Register (4 Player) 245

Gottlieb Scoreboard (4 Player) \$190
Gottlieb Flagship (2 Player) 295
United Stardust (in line) 110
Chicago Coin Blondie 120

USED ARCADE

Williams Peppy the Clown \$195
Genco Gypsy Grandma Fortune Teller 325
Mutoscope 3 D Art Parade 100
Harvard Metal Typer 295
Chicago Coin Steam Showel 110

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Eliminate the need for many wallboxes. Highly styled and welcome in even the top locations. Two decorative colors, White-Gold and Black-Gold. Wonderful sounding Jensen 16" Hi-Fi Speaker and 8 level volume control feature. Exit and Gold with cloth—brilliant fluorescent illumination. Compact size: 60x36x18. Matches all juke box models. Constant voltage, 4 and 800 Ohm line—perfect for hideaway units.

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62 Commonwealth Ave., Bristol Va. Tel: 1344. E. M. Hudson, Mgr.
213 W. Depot St., N.W., Knoxville, Tenn. Tel: 4-1975. Ed Walsh, Mgr.

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WITH SLATE TOPS \$275.00

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48" Cue Sticks, 1st Grade \$18.00 Dz.
DeLuxe Bumper Pool Balls 10.00 Set
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SEEBURG Y200 575.00
AMI 6200 595.00

Write for prices on other models

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AMERICA'S No. 1 OUTFITTERS

ARCADES

577 TENTH AVE., N.Y. 36, N.Y.

New! "BIKE RACE"

Designed and Manufactured by Mike Munves Corp.

All the excitement and competition of a REAL bike race. An outstanding amusement device for one or two players that is sure to get plenty of action.

• Competitive—2 player.
• Player's manipulate their own bikes in a thrilling race by turning handles at top speed.
• 34" wide—33" deep—74" high.
• Terrific location piece for Arcades, Food Chains, Shopping Centers, Bowling Alleys and Taverns.

• Speed is recorded on meter... Best score wins.
• Brilliantly illuminated.
• Actual miniature bicycles—life-like riders.

See this fabulous new machine on display at the M. O. A. Booth #64... ask for Joe Munves and get the details!

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THE BILLBOARD WEEKLY

Coin Machine Price Index

How to Use the Index

HIGHS AND LOWS Equipment and prices listed below are taken from advertisements in The Billboard for the period shown. Listings are based on the highest and lowest prices on all equipment which have been advertised either at least 10 times for the period shown or at least 5 times together with a computation based on annual average.

(For 10-week period ending with issue of April 28, 1958)

PRICES given in the Index are in no way intended to be "standard," "national," "set," or offer an authoritative reflection of what prices should be on used equipment. Prices in the Index are designed, however, to be a handy guide for price ranges. Any price obviously depends on the condition of the equipment, age, time on location, the territory and other related factors.

MEAN AVERAGE. The mean average is a computation based on all prices of which a machine has been advertised for the period indicated and reflects the dominant advertised price level. It is not a simple average between the "high" and "low." High and low indicate price range; mean average indicates the price level at which most of the machines are advertised for. Therefore, when the mean average is nearer the "high," it indicates the "low" is a unique price probably for "as is" or "distressed" equipment.

MUSIC MACHINES			
	High	Low	Mean Avg.
AMI			
Model C-40	\$150.00	\$150.00	\$150.00
Model D-80 (51) 40 sel.			
78 RPM	299.00		199.00
Model E-40 (53) 40 sel.			
78 RPM	225.00	195.00	195.00
Model E-80 (53) 80 sel.			
45 RPM	295.00	220.00	225.00
Model E-120 (53) 120 sel.			
45 RPM	395.00		345.00
Model F-80 (54) 80 sel.			
45 RPM	485.00	485.00	485.00
Model F-120 (54) 120 sel.			
45 RPM	550.00		495.00
ROCK-OLA			
120 Comet	\$435.00	\$435.00	\$435.00
1432 (50-51) 50 sel.			
78 RPM	149.00	149.00	149.00
1432 Rocket	95.00	95.00	95.00
1434 (50-51) 50 sel.			
78 RPM	149.00	119.00	139.00
1434 Fireball	139.00	139.00	139.00
1434 Rocket	149.00	149.00	149.00
1436 A- (53) 120 sel.			
45 RPM	199.00	190.00	199.00
1438 (54) 120 sel.			
45 RPM	350.00		325.00
1442 (54) 50 sel.			
45 RPM	395.00	395.00	395.00
1446 Hi-Fi 120 sel.			
45 RPM	495.00		495.00
Hi-Fi (55)	189.00	189.00	189.00
SEEBURG			
HM-100 Hideaway (9/49)	\$189.00	\$145.00	\$145.00
M-100-A (9/49) 100 sel.			
78 RPM	275.00		145.00
M-100-B (10/50) 100 sel.			
45 RPM	395.00		375.00
M-100-C (5/52) 100 sel.			
45 RPM	495.00		465.00
HF-100-G (9/53) 100 sel.			
45 RPM	595.00	595.00	595.00
HF-100-R	695.00		645.00
100-W (9/53)	590.00		550.00
M-100-G	595.00	525.00	595.00
WURLITZER			
1015 (46) 24 sel.			
78 RPM	\$ 35.00	\$ 35.00	\$ 35.00
1017 (46) 24 sel.			
78 RPM	35.00	35.00	35.00
1100 (47) 24 sel.			
78 RPM	49.00	49.00	49.00
1217 Hideaway (50) 48 sel.			
45 or 78 RPM	89.00	89.00	89.00
1250 (50) 48 sel.			
45 or 78 RPM	100.00	65.00	95.00
1400 (51) 48 sel.			
45 or 78 RPM	195.00	145.00	149.00
1450 (51) 48 sel.			
45 or 78 RPM	175.00	150.00	150.00
1500 (52) 104 sel.			
45-78 RPM Mix	295.00	100.00	139.00
1550 (52) 104 sel.			
45-78 RPM Mix	150.00	139.00	145.00
1550-A (53) 104 sel.			
45-78 RPM Mix	295.00	145.00	145.00
1600 (53) 48 sel.			
45 or 78 RPM	235.00	235.00	235.00
1600-A (54) 48 sel.			
45 or 78 RPM	239.00	239.00	239.00
1650 (53) 48 sel.			
45 RPM	345.00	239.00	239.00
1650-A (54) 48 sel.			
45 RPM	325.00	325.00	325.00
1700 (54) 104 sel.			
45 RPM	550.00		475.00
1800 (2/55) (W)	675.00		549.00

PINBALL GAMES			
	High	Low	Mean Avg.
BALLY			
Atlantic City (5/52)	\$ 45.00	\$ 30.00	\$ 30.00
Beach Beauty (1/55)	175.00	115.00	145.00
Beach Club (2/53)	65.00	40.00	55.00
Beauty (11/52)	165.00	35.00	60.00
Big Time (1/55)	135.00	75.00	115.00
Bright Lights (5/51)	45.00	45.00	45.00
Bright Spot (11/51)	145.00	145.00	145.00
Broadway (12/55)	215.00	150.00	175.00
Coney Island (9/52)	45.00	45.00	45.00
Dude Ranch (9/51)	55.00	35.00	50.00
Frolic (10/52)	45.00	45.00	45.00
Gayety (3/55)	85.00	45.00	70.00
Gaytime (6/55)	125.00	75.00	110.00
Hi-Fi (6/54)	65.00	50.00	55.00
Ice Frolics (1/54)	65.00	50.00	55.00

	High	Low	Mean Avg.
Miami Beach (9/55)	\$210.00	\$ 90.00	\$120.00
Nite Club (3/56)	245.00	175.00	185.00
Palm Beach (7/52)	85.00	30.00	40.00
Palm Springs (11/52)	65.00	45.00	50.00
Spot Lite (1/52)	75.00	25.00	65.00
Surf Club (3/54)	95.00	50.00	55.00
Variety (9/54)	85.00	65.00	75.00
Yacht Club (6/53)	50.00	30.00	35.00
CHICAGO COIN			
Basket Ball Champ (10/49)	\$195.00	\$ 75.00	\$125.00
Home Run	95.00	95.00	95.00
Tahiti (10/49)	75.00	75.00	75.00
EVANS			
Saddle & Turf Club Model (10/53)	\$ 85.00	\$ 85.00	\$ 85.00
GENCO			
Golden Nugget (2/53)	\$ 35.00	\$ 35.00	\$ 35.00
Invader (3/54)	75.00	70.00	70.00
GOTTLIEB			
Arabian Knights (11/53)	\$105.00	\$100.00	\$100.00
Auto Race (9/56)	235.00	195.00	195.00
Basketball (10/49)	175.00	175.00	175.00
Bowlette (2/50)	245.00	245.00	245.00
Chinatown (10/52)	75.00	75.00	75.00
Cinderella (3/48)	25.00	25.00	25.00
Classy Bowler (7/56)	225.00	175.00	215.00
College Daze (8/49)	135.00	135.00	135.00
Coronation (11/52)	50.00	45.00	45.00
Crossroads (5/52)	75.00	75.00	75.00
Cyclone (4/51)	25.00	25.00	25.00
Daisy Mae (7/54)	125.00	65.00	65.00
Derby Day (4/56)	200.00	160.00	185.00
Diamond Lili (12/54)	125.00	95.00	125.00
Dragonette (6/54)	165.00	150.00	160.00
Duette (3/55)	175.00	35.00	160.00
Flying High (2/53)	65.00	40.00	40.00
Four Belles (10/54)	125.00	125.00	125.00
Four Stars (6/52)	65.00	50.00	50.00
Frontiersman (11/55)	155.00	100.00	150.00
Gold Star (8/54)	150.00	125.00	125.00
Grand Slam (4/53)	60.00	60.00	60.00
Green Pastures (1/54)	95.00	50.00	60.00
Guys & Dolls (5/53)	95.00	85.00	85.00
Gypsy Queen (2/55)	175.00	120.00	150.00
Happy Days (7/52)	50.00	50.00	50.00
Harbor Lites (2/56)	175.00	145.00	165.00
Hawaiian Beauty (5/54)	110.00	110.00	110.00
Hawaiian Beauty (5/54)	115.00	115.00	115.00
Hit 'N Run (3/52)	45.00	45.00	45.00
Jockey Club (4/54)	125.00	110.00	125.00
Jubilee (5/55)	250.00	250.00	250.00
Jumbo (10/54)	275.00	225.00	230.00
Marathon (10/55)	225.00	185.00	225.00
Lady Luck (9/54)	145.00	110.00	145.00
Lovely Lucy (2/54)	115.00	95.00	115.00
Marble Queen (6/53)	55.00	55.00	55.00
Mystic Marvel (3/54)	125.00	95.00	110.00
Niagara (12/51)	35.00	35.00	35.00
Pin Wheel (10/53)	85.00	85.00	85.00
Poker Face (8/53)	165.00	75.00	105.00
Quartette (2/52)	95.00	95.00	95.00
Queen of Hearts (12/52)	95.00	40.00	95.00
Rose Bowl (10/51)	50.00	50.00	50.00
Score-Board (3/56)	325.00	175.00	225.00
Sea-Belles (8/56)	275.00	245.00	275.00
Shindig (9/53)	110.00	90.00	100.00
Skill Pool (8/52)	50.00	50.00	50.00
Sluggin' Champ (4/55)	165.00	125.00	165.00
Sluggin' Champ Deluxe (4/55)	175.00	135.00	175.00
Southern Belle (6/55)	175.00	135.00	175.00
Spot Bowler (10/50)	30.00	30.00	30.00
Stage Coach (11/54)	190.00	125.00	160.00
Sweet Add-A-Line (7/55)	175.00	125.00	175.00
Toreador (6/56)	275.00	175.00	200.00
Tournament (8/55)	225.00	170.00	185.00
Twin Bill (1/55)	145.00	125.00	145.00
Wild West (8/51)	250.00	250.00	250.00
Wishing Well (9/55)	175.00	150.00	165.00
UNITED			
Cabana (3/53)	\$ 45.00	\$ 45.00	\$ 45.00
Caravan (1/56)	145.00	90.00	135.00
Circus (8/52)	395.00	60.00	340.00
Havana (2/54)	45.00	25.00	25.00
Hawaii (6/54)	45.00	25.00	25.00
Manhattan (4/55)	85.00	50.00	75.00
Mexico (3/54)	55.00	25.00	45.00
Nevada (8/54)	75.00	25.00	45.00
Pixie (9/55)	125.00	65.00	75.00
Rio (11/53)	55.00	25.00	35.00
Singapore (10/54)	65.00	25.00	55.00
Stardust (4/56)	150.00	90.00	125.00
Starlet (11/55)	125.00	85.00	95.00

	High	Low	Mean Avg.
Stars (6/52)	\$ 35.00	\$ 35.00	\$ 35.00
Tahiti (8/53)	35.00	35.00	35.00
Triple Play (8/55)	85.00	55.00	85.00
Tropicana (1/55)	65.00	54.00	65.00
Tropics (7/55)	85.00	35.00	35.00
WILLIAMS			
Army & Navy (10/55)	\$ 35.00	\$ 35.00	\$ 35.00
Big Ben (9/54)	115.00	115.00	115.00
C.O.D. (9/53)	80.00	80.00	80.00
Colors (11/54)	135.00	110.00	135.00
Daffy Derby (8/54)	75.00	75.00	75.00
Dealer '21' (2/54)	55.00	55.00	55.00
Deluxe Baseball	125.00	75.00	125.00
Disk Jockey (11/52)	40.00	40.00	40.00
Eight Ball (1/52)	35.00	35.00	35.00
Four Corners (11/52)	40.00	40.00	40.00
Fairway (6/53)	59.00	50.00	59.00
Grand Champion (8/53)	60.00	35.00	35.00
Gun Club (11/53)	90.00	40.00	90.00
Hayburner (6/51)	50.00	50.00	50.00
Hong Kong (10/52)	55.00	55.00	55.00
Jalopy (8/51)	40.00	40.00	40.00
King of Swat	175.00	175.00	175.00
Lazy Q (2/54)	35.00	35.00	35.00
Lu Lu (12/54)	125.00	75.00	75.00
Nifty (12/50)	20.00	20.00	20.00
Nine Sisters (1/54)	100.00	75.00	75.00
Peter Pan (4/55)	145.00	110.00	145.00
Quarterback (10/49)	85.00	85.00	85.00
Race the Clock (1/55)	165.00	75.00	155.00
Rag-Mop 5 Ball (11/50)	49.00	49.00	49.00
Rainbow 5 Ball (11/48)	245.00	125.00	125.00
Regatta (10/55)	150.00	110.00	145.00
Screamo (4/54)	75.00	75.00	75.00
Sea Jockeys (11/51)	225.00	225.00	225.00
Silver Skates (2/53)	50.00	50.00	50.00
Singapore (10/54)	55.00	55.00	55.00
Sky Way (9/54)	65.00	65.00	65.00
Spark Plug (10/51)	30.00	30.00	30.00
Spitfire (2/55)	135.00	115	

ARCADE EQUIPMENT

Code: AP—Auto Photo; B—Bally; CC—Chicago Coin; Ex—Exotic; Ez—Exhibit; G—General; Gh—Gottlieb; K—Keeney; M—Mint; Ms—Master; N—Novelty; S—Seeburg; Se—Scientific; Sh—Shogren; T—Telesco; U—United; W—Williams; Wa—Wah-Bag.

Table listing various arcade machines with columns for High, Low, and Mean prices. Includes models like ABT Challenger, AA Gun, All Star Baseball, Atomic Bombers, etc.

Table listing various amusement machines with columns for High, Low, and Mean prices. Includes models like Lovemeter, Mauser Pistol, Mercury Counter Gripper, Midget Movies, etc.

Table listing various amusement machines with columns for High, Low, and Mean prices. Includes models like Bush ICC, Player (Ge), Gold Cup, Gold Medal, etc.

Advertisement for 'It's HOCKEY' featuring Irving Kaye's Super Jumbo Hockey and Super Hockey machines. Includes an image of a hockey machine and promotional text.

Injunction Halts Newport, R. I., Ban

Newport, R. I. — Pinball operators here gained a temporary injunction in Superior Court, restraining city officials from interfering with operations. The order, by Judge Fred B. Perkins, effected a temporary lifting of a city ban against pinballs. The court said that the City Council had violated the charter in changing an amendment between the first and second readings. City Solicitor John F. Phelan admitted the action was in violation of the charter. But Phelan argued that the council has the right to grant and deny pinball licenses and a restraining order should not be issued until the case was heard on its merits. The amendment in the second reading changed the language relating to pinballs from "machines which were not to be licensed," to "machines that were not to be used in any manner." The petition was brought to the court by Newport Amusement Company Inc., as machine owners, and the O'Brien Music Company, as operators.

Freeze Location Hot Spots

Continued from page 128. club they could not. So the trend which developed was to form a private club, get a State charter as such and operate. The kids, at an impressionable age, fell for the private club angle like a fish to bait. They swarmed to the clubs in droves, danced, played pinballs, drank whiskey. The word spread quickly and the public was outraged. The Arkansas Democrat touched off the clean-up with an investigation and the game operators, also mortified at what was going on in the clubs, also rose up in arms against it. Working with the newspaper and police, they squelched the nefarious goings-on in just two months. "Police have closed all the private clubs except about five or six, the legitimate ones," said Harold Dunaway, partner in Twin City Amusement Company, spokesman for the operators. These clubs were Elks Club, country clubs and other fraternal organization clubs, he said. He said operators have had to pick up machines at six locations where location owners would not

co-operate. He said he had to have three pin games picked up at night club locations he serves because location owners would not keep youths under 18 from playing them. "Authorities are very well satisfied with the way we handled the situation," Dunaway said. The Little Rock story is a superb example of how good, reputable businessmen—game oper-

Correction ORANGE, N. J. — A story in the April 28 issue of The Billboard said that the playing surface of the new National Shuffleboard Company game is of pressed wood. Actually, the playing surface is of laminated rock maple.

ators—co-operated with authorities and newspapers to clean up an unsavory situation which would have hurt them—in the public eye and, consequently, pocketbook—very badly if steps were not taken to correct it.

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CRUSADER HORSE	295	BALLY BULL'S-EYE	235	PANORAMS	325
MOON RIDE	250	BANGORAMA	175	PEPPY	195
ROUND THE WORLD TRAINER	350	BASKETBALL		PERISCOPE	95
WELLS FARGO	575	CHAMP	195	PITTSBURGH VIBRATORS	195
LANE'S HORSE	225	BATTING PRACTICE	95	PITCHEM & BATEM	195
CADILLAC CAR	225	BEAR GUN	125	PUNCHING BAG	150
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SEEBURG B	350.00	CHESTER POLLARD		SIX SHOOTER	95
SEEBURG A	150.00	FOOTBALL	95	SPORTSMAN GUN	195
WURLITZER 1800	525.00	COON GUN	135	SCI. BASKETBALL	95
WURLITZER 1900	625.00	DALE GUN	50	SQUOITS	585
WURLITZER 2000	695.00	EX. POP GUN	595	STATE FAIR GUN	295
AMI F-120	495.00	EX. SILVER BULLET	95	TEAM HOCKEY	75
AMI E-120	350.00	EX. VIBRATORS	95	TREASURE COVE	325
AMI E-80	325.00	EX. VITALIZERS	75	TUNGO	145
AMI D-80	295.00	EVANS BATSACRE	95	UNDERSEA RAIDER	125
15 AMI 120 WALL BOXES	55.00	FLYING SAUCER	95	UN. SUPER SLUGGER	275
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50 WUR. 5205 WALL BOXES	29.50	GENCO BINGOROLL	95	WMS. CRANE	150
20 SEEBURG 3-W-1	49.50	GENCO MOTORAMA	495	WMS. JET FITER	195
20 WURL. STEP. PERG 2355	50.00	GENCO QUARTER BACK	125	WMS. 4-PL. SKEE BALL	175
		GENCO RIFLE GALLERY	175	WMS. SUPER BASEBALL	130
		GENCO 3-PL. BASKETBALL	225	WMS. TEN STRIKE Write	
		GOALEE	110	EXTRA SPECIAL	
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Arrowhead	250	Genco Sky Rocket	210	AMI	
Piccadilly	250	3-Player Basketball	185	E-120	\$345
Hot Diggily	245	Quarterback	175	F-120	495
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Super Score	225	Coon Hunt	145	G-200 (New)	495
Cue Ball	225	Silver Gloves	145	ROCK-OLA	
Fun House	195	Shoot the Bear	125	Comet 120	\$435
Three Deuces	165	Super Home Run	125		
Tim-Buc-Tu	145	Exh. Shooting Gallery	100		
Peter Pan	145	Sidewalk Engineer	100		
Regatta	145	Telequiz	95		
Thunderbird	110	Dale Gun	85		

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Indiana Pin Law and Election

Continued from page 128

When some law enforcement agencies persisted in interfering with the operations of equipment belonging to the firm, Music Operating, Inc., an Indianapolis distributor, sought and obtained an injunction.

The Marion County (Indianapolis) prosecuting attorney's office appealed the decision to the State Supreme Court.

A ruling of the high court was handed down on May 2, 1957, two months after the adjournment of the General Assembly. Because the beginnings of the litigation preceded the 1957 legislative session, the tribunal restricted its interpretation to the 1955 law to the complete exclusion of the act passed in 1957.

The court upheld the injunction granted to Music Operating, Inc. It ruled that unrecorded free plays could not be construed as violations. The tribunal asserted, however, that the restraining order would be dissolved if the equipment in question were to be used for purposes of cash pay-offs, prizes or gambling in any form. Nor could there be recording or registration of free plays, the judges ruled.

Change of Minds
 The free play sanction was stricken from the law in the 1957 legislative session. In the main, representatives and senators from the more liberal urban areas of the State voted to retain it. Rural legislators fought to remove it. By the narrowest kind of a majority, after a spectacular controversy, it was removed.

Today, a check of political prospects over the State seems to render assurance that, with the possibility of one exception, no legislator will be elected or defeated solely because of his vote or stand on the anti-pin bill in the 1957 session.

The exception may be Rep. Otto Pozgay of South Bend. He was a leader of those urban liberals who tried to keep the free-play clause in the law.

Moreover, his attempt to win passage for an amendment which would have prohibited the playing of pinball machines by persons under 18 was regarded with skepticism by the farming community conservatives.

They looked upon the move as a scheme to destroy the anti-pin statute in its entirety. The Indiana State constitution, they reasoned, provides that all laws must be general in application. They remembered that the 1953 anti-gambling bill was invalidated because of its exemption of churches and fraternal organizations.

What they feared also was that even if the statute remained alive, it would, in fact, legalize pinball gambling for all persons over 18.

The Pozgay amendment, initially approved by the House of Representatives, was considered and defeated overwhelmingly.

What will happen to Representative Pozgay in tomorrow's election is in doubt. The St. Joseph County (South Bend) Democratic Central Committee refused to endorse his candidacy. Whether Pozgay's position with respect to the pinball issue influenced the committee's decision cannot be ascertained. He had served four terms in the House, having been elected for the first time in 1950 and re-elected in 1952, 1954 and 1956. This will be his first bid for the office without organization support.

An Associated Press dispatch of recent days reports bluntly that the Indiana pin industry has been almost completely unaffected by the 1957 outlawry of recorded free plays.

A survey of Indiana cities, according to the AP, discloses no lessening of pin operations as the result of the 1957 law.

Officials of the Indiana State Police Department say that they enter a city or a town for purposes of law enforcement only when their help is solicited by local authorities.

The Indiana Alcoholic Beverages Commission, which licenses the State's thousands of taverns, is pursuing a wait-and-see policy. Tho it is empowered to revoke liquor permits for possession of gambling devices, this agency has confessed its helplessness in the face of the mounting number of injunctions, appeals and litigations which, in its opinion, has stalemated all possibilities of enforcement. The commission holds that its small enforcement arm, known as the excise division, is incapable of maintaining a watch of every piece of pin equipment in the taverns of the State.

Try Everything
 Since 1951 when the first of a series of anti-gambling laws was introduced, everything has been tried to give the State a strong, effective and enforceable statute.

Tried was severity, severity by which a pin operator could have been tossed in the clink for 10 years. Tried also was leniency, leniency which would have permitted pin playing in places "inaccessible to the public." Tried, further, was concession, concession to churches and fraternal and social organizations.

What will the legislature do in 1959 after taking another good look at the anti-pin law?

Obtained from tested legislative observers, the best available guess is summed up in one word: nothing.

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Big Beat Boom, Ballad Bloom

Continued from page 123

blending of the rock tune and ballad.

"An example of this is the McGuire Sisters' 'Sugartime,' 'At the Hop' and 'Get a Job.' Altho rock 'n' roll is by no means over, and probably has not declined enough to count, I think the ballad-type tunes are coming back stronger now than they have since the rock 'n' roll craze was kicked off five years ago with 'Shake, Rattle and Roll.'

"Ballad singers are now being played very well in some spots, altho, of course, on the whole the teens outnumber those who play the ballads on the boxes.

"Ballads by Patti Page, Frank Sinatra, Perry Como and Pat Boone are coming back strong. Take Presley's 'Don't,' which is slow. That stayed at a high rating for a long time. I can see a blending of ballad and the big beat in such tunes as 'At the Hop,' 'Sugartime,' 'La Dee Dah' and 'You Send Me.'

"We still get a fairly good play of old standards, a good play of pop ballads and the mixtures I've mentioned, but our biggest play is the rock 'n' roll youngsters like to pop to."

Joe Cuoghi, partner in Popular Tunes Music Service and Popular Tunes Record Shop, a one-stop, feels that the local Presley influence and his phenomenal success has something to do with the way rock 'n' roll is being played by the youngsters, the ones who mostly play the juke boxes in Memphis.

"We get fairly good play from old standards on singles and EP's, but the majority is the new crop of rock 'n' roll blended with pop that seems to be coming from all sides today. There seems to be little straight rock stuff, and even some Presley records have varied from

the big beat that he started out with that set teen-agers raving.

"But now tunes that keep the beat but give more melody and with a faint hint of ballad type are taking over. I don't know if this is the forerunner to a complete transition from the straight rock tune or not, for they still get big play along with the tunes that are a mixture of ballad and rock."

Edward H. Newell, owner of Or-matt Amusement Company, sees the current situation as still a straight victory for rock 'n' roll with the teen-aged crowd still playing mostly rock records on his music boxes. He estimates that as much as 85 or 90 per cent of the records played on his route are the rock 'n' roll records, with the rest old standards and ballads.

Snodgrass

Continued from page 123

operations which show a smaller profit potential or to eliminate such spots altogether.

Snodgrass said that while the operator may be loath to give up a location which he feels could "catch on" in the future, it is not realistic thinking to continue such operations month after month with returns scarcely making service calls worthwhile.

The members of the association, which now takes in 95 per cent of the phonograph operators in Denver, Colorado Springs, Pueblo, Greeley, Longmont, Loveland, and other larger population centers, are working unanimously for a more equitable commission arrangement. They were pleased to hear Snodgrass say that dime play in New Mexico, together with better commission arrangements, has boosted the operators' confidence in the future.

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COINMEN YOU KNOW

Denver

By **BOB LATIMER**

Big commercial bakeries, which employ up to 200 men, are an excellent location for soup, coffee and hot-drink venders, according to Marguerite Caldwell, owner of Western Vending Company. Western Vending has several such locations in the Denver area. In a bakery where the average employee can have cake, cookies or rolls at any time of the day, a bit of hot, liquid refreshment is "bound to sell better," she says.

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COINMEN YOU KNOW

Continued from page 127

Louis Saperstein, remains on the staff of Reliable, while another brother, David Saperstein, is with Market Vending Company.

Jacobson is moving headquarters of Reliable Vending to Puritan and Santa Barbara Avenues, where they will

share space temporarily with the Central Vending organization, but remain a separate company and route. Both firms are to be moved subsequently into new enlarged quarters at a location to be selected later.

Henry Hintz, with Central for twelve years, has been named general manager of the combined operation. Jacobson will be sole owner of Reliable, but his father, Nathan Schreiber, Isadore Jacobson, and Maxine Fidler are partners. Ben Flaisher, a former partner, disposed of his interest to Mervin Jacobson sometime ago. Irving (English) Larky, formerly with Reliable, also remains with the firm.

Frank R. Fabiano, head of Fabiano Distributing Company of Buchanan and Detroit, is planning to trek to Chicago early to be in ahead of the MOA convention. . . . Joseph Ruggirello is operating a jukebox route with headquarters in the west side suburb of Dearborn under the name of Joe's Music. He is a cousin of Tony and Louis Ruggirello, vending operators, who had the T & L Vending Company.

Lewis A. Koepfgen, who formerly operated a music route in eastern Michigan around Port Huron, is now in the real estate business in that city. At one time he was also with the A. B. C. Amusement Company, operating pin games. . . . Adele Storm, office secretary of the United Music Operators, advises that the regular monthly meeting is being set back to mid-May, to come after the MOA convention, with President Edward L. Carlson scheduled to present a detailed report on the big gathering.

Irving B. Ackerman, former head of Detroit Trading Company, operating firm, and legal counsel for several coin

machine companies, has been enjoying a six-week tour of Europe.

Milwaukee

By BENN OLLMAN

Strong contingent of local coinmen is expected to attend the MOA Show in Chicago. The list includes Les Reder, L. & R. Distributing Company; Joe Pelligrino and Bob Puccio and their wives, P. & P. Distributing Company; Sam Hastings, Hastings Distributing Company; Arnold Jost; Jim Stecher, Novelty Service, and Harry Jacobs Jr., United, Inc.

Vet coinman Harry Cisler notes that business has been holding at a stable level in re-

cent months. One-stopper Barney Kuehn lists among the operators checking in at his diskery: Art Menne, Elkhart Lake; Mark Case, Eagle River, and Luke Zetting, Slinger. Elmer Marosine is the name of a recent addition to the music and game business. He headquarters in Norway, Mich.

Bill Scheffler, National Tobacco, hosted a large group of local jobbers and venders at his annual bowling party last weekend. "A big success," says Scheffler. "I may try running two parties like this each year from now on." Bill Johnson, St. Ignace, Mich., recently sold out his music and game routes and will devote full time to

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The First **REALLY NEW** Kiddie Ride in Years

THE SPECTACULAR!!
THE SUPER-SAFE!!

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It's the World's Smallest FERRIS WHEEL with all the Big Wheel features!

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Patented "No-Tip" feature. Keeps car locked at same angle all the way round. Car stops in same position every time. With safety belt as an added safety feature.

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EXCITING COLORS
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Committee Gets

Continued from page 123

they might fall into the hands of "strangers," such as reporters. Glimco was ordered to appear Wednesday (30) and to have the records with him.

Records were delivered to the committee Tuesday (29), and Glimco's appearance before the probers the following day was waived on the basis of his cooperation. Probers stated, however, that Glimco would be summoned to testify again if the records are "not complete."

In his earlier appearance before the committee, Glimco, who is affiliated with the Automatic Phonograph Distributing Company in Chicago, took the Fifth Amendment a reported 70 times during a two-hour hearing. (The Billboard, April 28.)

Committee sources say it will be "June or July" before the probers kick off their investigation of racketeering in juke boxes and games in Detroit and Chicago.

For Downright Quality in a Pool Game . . . PLUS A Lowdown Price It's IRVING KAYE'S DeLuxe Competitor!

- Genuine Penn.-cured slate top.
- Phenolic resin balls—formica fee rails.
- Jam-proof rails—fool-proof drawer mechanism.
- Black and white plexiglas with red-trim finish.
- Quality cloth—recessed scoring markers.
- Only 75"x42"—20' or 34' coin chute.

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BALLY ALL-STAR DELUXE BOWLER
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V200 Rebuilt w/VL Sel. Rec. \$795.00	2150 (200 Selections) . . \$749.00
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3W1 Wallboxes, Chroma (100 Selections) 49.50	1650 239.00
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	5205 (104 Sel. Wallbox) 27.50
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	1446 (120 Selections) . . \$495.00
	1436 (45 rpm) 199.00
	1434 (45 rpm) 139.00

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... Carl J. Angott

ANGOTT DISTRIBUTING CO.
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interests. He sold out to Franke.

More Upper Peninsula... Herb Flath, Major Utilizer Company, Manistique, Mich., claims he is increasingly in favor of fewer selections on juke boxes.

Music operator James Hubbell, Manistique, Mich., boasts of having nine children and 23 grandchildren. All but two of his children live in the immediate area.

Members of the Wisconsin Music Merchants' Association, Inc., held their monthly meeting April 29 in Appleton at Alex's Club.

report on the congressional ASCAP hearings from C. S. Pierce. Russell Simington, George Schroeder Company routeman, has taken a leave of absence until fall.

Also planning to attend the MOA Show this year is Stu Glassman, Radio Doctors disk tycoon. Visitors at his one-stop counter this week, says Stu, included Harry Kososki, Niagara; Milton Hone, Rhineland; Ray Subrod, Burlington, and Robert Lax, Green Bay, whose father is a local music and games operator.

Back in the coin machine business is Jim Stecher, who left it about five years ago to operate a restaurant. Before that he had been associated with Wisconsin Novelty Company.

Memphis

By ELTON WHISENHUNT George Samons, owner of Sammons-Pennington Company, reports after a swing thru Arkansas calling on operators that business is picking up.

Douglas Highfill, owner of Rainbow Amusement Company, recently bought out the route operated by George Smith and Al Busby.

Drew Canale, owner of Canale Amusement Company, reports his Crystal Records, Inc., independent recording company, is coming soon with a new talent, hopes to hit.

Edward H. Newell, vice-chairman of the regional Boy Scouts of America, reports the splendid spring weather in the Memphis area is being taken advantage of by many Scout troops for outings.

Jack Canipe, vice-president of Consolidated Amusement Company, reports business is picking up with the spring weather among Mid-South operators.

J. T. Saunders, president of Memphis Canteen Company, back on the job after an out-of-town trip. William G. Wesche, vice-president, supervised operations in Saunders' absence.

R. C. Westmoreland, vending operator at Jackson, Tenn., reports fishing is good in his part of the State. He had a big catch last week.

45 RPM PHONO CONVERSIONS for all 78 RPM models

Table with 2 columns of phonograph models and prices, including Wurlitzer 1015-1100, Seeburg M-100A-45 RPM, etc.

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SLATE TOPS

REG. PRICE \$69.50 NOW BUMPER POOL 32" x 48" \$44.50 4 or more \$42.50

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Bumper pool tops are covered with Imperial Rubberback billiard cloth and with Jumbo Bumpers.

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WRITE OR CALL FOR PRICES



SPECIAL

- 1448 Hi-Fi Rock-Ola, 120 Sel. \$525.00
1448 Hi-Fi Rock-Ola, 120 Sel. 450.00
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All machines have been checked, cleaned and ready for location.

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Showtime 425.00
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Dude Ranch 45.00
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SEEBURG HF100R 445
SEEBURG M100C 435
SEEBURG M100B 345
AMI E120 345

ARCADE

- Genco CIRCUS GUN \$375
United PIRATE 295
Genco STATE FAIR 275
Genco DAVEY CROCKETT 245
Wms. 1957 BASEBALL 325
Wms. DLX. 4 BAGGER 250
Wms. CRANE 110

BINGO GAMES

- SHOWTIME 630
KEY WEST 295
BIG SHOW 365
DOUBLE HEADER 195
PARADE 195
ITE CLUB \$175
BROADWAY 165
CAYTIME 110
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BIG TIME 95

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3-PL. FLAGSHIP \$315
3-PL. SEA BELLES 345
3-PL. TOREADOR 245
3-PL. GLADIATOR 225
3-PL. MARATHON 195
3-PL. CIRCUS 295

SINGLE PLAYER 5 BALLS

- STRAIGHT FLUSH \$255
SILVER 285
WORLD CHAMP 245
ROYAL FLUSH 245
ACE HIGH 225
RAINBOW \$210
AUTO RACES 195
DERBY DAY 145
HARBOR LITES 135

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Nickel Capsule Disappearing in Detroit; L. A. Report Contradictory

DETROIT — Nickel capsule vending is disappearing here, even tho there were several thousands of machines vending capsules two years ago, a check by The Billboard revealed.

Reasons operators cite for this decline are doubly interesting because capsule vending appears to have been initially encouraged by the city's ban on the mixture of ball gum and charms. Realizing the appeal the trinkets had for children, Detroit operators were quick to use the capsule as the only possible way of vending charms.

A variety of reasons were given by operators to explain the failure of nickel capsule vending. Said Carl Hill, "You have to keep changing the charms in the capsules all the time. Some operators put them out and never changed them. Business will die right down after a couple of fillings."

George Wilson finds another cause at work: "Most kids, when they put money into machines, want something to eat or chew. Capsules, when they are offered alone, soon wear off. There is nothing to eat."

Henry Lemke, who was in bulk vending for 40 years, feels that the nickel level itself is too high for the type of merchandise offered. Another operator blamed the use of inferior merchandise by Detroit operators: "They threw any sort of trash in it. The children were

demanding rings and better things, and operators didn't put them in." Harris Gaylord, manufacturer of bulk machines, sees the collapse of the capsule market as simply part of the overall trend in Detroit. The ban on ball gum and charms has tended to discourage bulk vending in general, and "Most operators are getting into larger machines—ice cream, milk, coffee," says Gaylord.

The general feeling is that diversification to the extent of operating both bulk and major equipment simply doesn't work out. The nickel capsule was one of the first to suffer because proper merchandising is time consuming. Whereas an operator merely re-orders common varieties of nuts, pan candies, and ball gum, he must spend time selecting individual capsules or mixes.

Some operators protested that they were forced into using inferior merchandise. They claim that good charms were not only too expensive but that the supply of new ones was soon exhausted. In order to vary the fill, they claim it became necessary to use cheap charms ordinarily vended with ball gum and charms for a cent.

A final reason for the decline of the nickel capsule was apparently a failure to promote it in any way. Few operators in Detroit made any effort to utilize display cards or insets within globes that would show the charms to advantage.

LOS ANGELES — Contradictory reports on the status of the nickel capsule were turned up in a spot check of five operators and two distributors in this area. The operators feel that the nickel capsule is on the decline, while the distributors claim it is proving successful.

Five out of 10 operators selected at random do not use capsule machines. The other five all agree that use of inferior charms is primarily responsible for what they consider a drop off in capsule vending that had a high point some months back.

These five operators are almost unanimous in their opinions even tho one reported capsule machines constituted only 2 per cent of his total venders, and another reported that they made up more than 50 per cent of his route. All except one felt that the nickel capsule itself is large enough to be a practical vending medium. Only one of the group said he would be interested in a quarter capsule.

Sharp Contrast

In sharp contrast to these operators stand Bert Fraga, Standard Specialty Company, and Ted Essad, William J. Newman, Inc. Altho Essad claims that the 10-cent capsule is not going over very well—citing use of inferior merchandise by operators as the reason—he claims that demand for the nickel capsule has not decreased. He reports that rings are the most popular capsule item in the California area. He says further that the quarter capsule is doing well in some locations.

Fraga is in general agreement, altho he claims that a switch by some operators to the dime capsule is proving successful. He reports that operators in general are doing well with the 5-cent capsule and are using three different makes of machines to vend it. He, too, states that the quarter capsule is making progress, claiming that use of merchandise with a utility rather than a strictly novelty value is mainly responsible.

It is interesting that the five random operators are in almost complete agreement with five major distributors in different parts of the U. S. (See The Billboard, April 28.) These distributors all felt that use of the nickel capsule is decreasing, citing apathy on the part of operators and the use of inferior merchandise as the main factors responsible.

The adjoining articles are the second of a two-part analysis of the status of the nickel capsule in the U. S.

This week the situation in Detroit and the contradictory reports from operators and distributors in the Los Angeles area are detailed.

Last week the outlook of seven distributors throught the country was presented. Five of the distributors felt that the nickel capsule is on the decline.

GUNS

Genco CIRCUS	\$275.00
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Genco DAVE CROCKETT	275.00
Genco RIFLE GALLERY	120.00
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Gottlieb RAINBOW	\$225.00
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Gottlieb SCOREBOARD	195.00
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MODEL 1900	\$645.00
MODEL 1700	475.00
MODEL 1450	325.00
MODEL 1500	330.00
MODEL 1400	330.00
MODEL 1250	295.00
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MODEL V-200	\$575.00
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x x Flying Saucer 150.00
x x Atomic Jet 100.00

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Bally Baseball, Gun Games

Continued from page 128
spacemen that fall back when hit solidly.
As the firing action mounts, the target field shifts from one phase into another, offering light-up satellite targets that blank out when hit and light-up planet targets. The head targets, scoring during the "attack" phase, award 500 points each; the satellite targets, scoring during the "alert" phase, earn 3,000 and 4,000, and the planet targets, scoring during the "maneuver" phase, are good for 1,000.
Target field is illuminated by fluorescent lights from rear and foreground.
The game has a glass-enclosed cabinet, measures 65 by 25 inches, 65 inches high. The gun mechanism lifts out for servicing as a single unit. Balls are batted out from the gun by a special solenoid device, providing a popping sensation.

Big Inning
Big Inning, a two-player baseball, has one player pitching, one batting or single player doing both. Players press buttons to pitch (steel ball pops up from under pitcher's mound and speeds toward plate) and to bat (miniature bat swings at ball).
Eight light-up ball markers in the outfield change their scoring values when men are on base, racking up plays from outs to triples when hit. A ramp at center field shoots the ball into the stands for a home run when hit. Light-up ball players circle bases and score runs on hits.

After four runs are scored, a "relief pitcher" comes into the game, each new pitcher tossing a fresh variety of fast balls and curves to mix up the batter.
The game is set for three innings of play, each player getting three outs per inning. Coin chutes take dime and quarter for single or three-for-25-cent play.
Big Inning is 55 inches by 24 inches. Game is available in regular and free-play models.

REAL BARGAINS

BINGOS:
Night Club \$195.00
Broadway 155.00
Surf Club, Palm Springs
Yacht Club, Beach Club
Beauty | **42.50**

5-BALL:
Gottlieb 4-Pl. Register \$245.00
Gottlieb 4-Pl. Faststaff 295.00
Gottlieb 3-Pl. Tournament 175.00
Gottlieb 3-Pl. Scoreboard 185.00
Gottlieb 1-Pl. Wishing Well 135.00
Gottlieb 1-Pl. Pinwheel 55.00
Bally 3-Pl. Circus 235.00
Bally 2-Pl. Carnival 285.00

GUNS & ARCADES:
Exhibit 500 Gun \$149.50
United Bonus DeLuxe Gun 189.50
Genco Champion Baseball, 2-Pl. 139.50
Genco Hi-Fly Baseball, 2-Pl. 149.50
Williams '57 DeLuxe 239.50
14-Ft. Bowlers—Un., Kenney,
Bally, Chi. Coin 465.00
C.C. Holiday (w/ F.P. & J.P.) 129.50

MUSIC:
Seeburg 100-A \$109.50
Seeburg 100-B 219.50
Seeburg 100-C 419.50
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TRIPLE VIEWER

Greatest Name In Bulk Vending
Now Offers You the **SENSATIONAL TV**
25c Vendor Featuring The "TRIPLE VIEWER" YOUR "WHEEL of FORTUNE"

Which displays the next 3 portions of merchandise to be vended. TV vends attractive... intriguing and high-quality merchandise at 25c per play... in VICTOR'S new "V-1" capsules.

★ ★ ★ ★ ★
JUKE & GAMES OPERATORS
Here Is A Natural

To augment your dwindling receipts right in the locations where you are already established. Piece for piece... The TV VENDOR will provide you with greater profit... per \$ invested... than the equipment you are now operating.

Contact us at once for Special Prices on this LOW-INVESTMENT... HIGH-PROFIT opportunity. You will never regret it.

★ ★ ★
JOBBER—Write us regarding some desirable territory still available.

VICTOR VENDING CORP.
5701-13 W. Grand Ave.
Chicago 39, Ill.
Mrs. of the Famous Line of TOPPER Vendors

Knoss Charges

Continued from page 128
proposed new AAMONY leadership plans to increase monthly label dues from 50 cents to \$2.
Warner Letter
Knoss also enclosed a copy of a letter sent by Sandy Warner to the membership. In the letter, Warner expressed opposition to UCMONY and favored a collective bargaining agreement with Local 1690, Retail Clerks International Association.
According to Knoss, Warner later reversed his stand.
Knoss charged that AAMONY is being asked to pay UCMONY bills and that the AAMONY membership will be billed for outside counsel in the recent court case.
An AAMONY spokesman said the charges in the letter were so ridiculous that they warranted no comment.

WIN WITH KEENEY!

BIG BONUS FEATURE
AS ONLY KEENEY COULD DO IT!
LEAGUE LEADER
with "SUPER HOMER" SCORING
4 HOME RUNS
on BIG BONUS super hit that:
* lites pennant on backglass
* rings buzzer to draw attention of location attendant!

Singles • Doubles
Triples
Only Baseball Game
Where Ball is Driven Thru Air

BATTER Belts Ball in air for Line Drives, Fly Balls, Bloopers, Pop-Ups

Capture AND HOLD THE CROWDS
with Keeney's LEAGUE LEADER

Keeney & Co., Inc.
800 WEST FIFTIETH STREET, CHICAGO 32, ILLINOIS
National Slug Rejector
8 1/2 Cubic Feet of Play Area

Keeney & Co., Inc.
List Price \$495.00
E.o.b. Chicago

PRECISION PUCK AND NOVELTY CO., INC., Dept. BB.
7934 So. Chicago Ave., Chicago 17, Ill.

How to Boost 50c Play

• Continued from page 120

location owner, manager, or person in charge.

"I thought I had wasted quite a bit of investment when the 50-cent chute proved a complete dud," Biase said.

"At the end of the first month, there weren't enough half-dollars in the coin box to provide any encouragement at all. In fact, I had just about concluded that people simply wouldn't spend 50 cents for music. Talking to other operators convinced me, however, that perhaps I hadn't done a thorough job of enlisting location owner cooperation. So I went around and began asking questions."

In one location after another, Biase was astonished to find nothing but a puzzled stare when he asked employees at such locations as restaurants and cocktail lounges whether they had any idea why the 50-cent chute wasn't being used.

In one spot, for example, which employs seven waitresses during the evening hours, Biase didn't find a single one who remembered his brief introduction on the 50-cent chute, and who, of course, could scarcely be expected to recommend it to their customers. Checking further into the matter, Biase

found that the location owner in most cases hadn't bothered to mention the seven-for-50-cents "bargain feature" which the half-dollar chute actually offered.

Somewhat nettled, Biase hit upon a simple expedient to get results. One by one, he escorted waitresses over to the phonograph in restaurant and cocktail locations, handed each one a half dollar, asked her to drop it in the chute and then invited, "Choose any seven selections." This bit of practical demonstration "got thru" where endless description apparently did not. Anyhow, things began to change on all fronts, and it wasn't long before half-dollars were dropping into Biase's coin boxes.

Determined to put still more

emphasis on the half-dollar feature, Biase bought himself a rubber stamp kit, of the type which allows the owner to set up his own messages and printed up small signs, 3 1/4 by 4 inches, which he taped on the front of each machine.

The sign read simply, "Music Sale!—If 10-cent numbers are hard on your pocketbook try our 50-cent special—seven records for a half a dollar!"

This clever bit of humor applied directly as a point of sale attraction, functioned so well that within a month's time, every habitue of his lead locations was thoroughly familiar with the half-dollar feature.

Now, each one of Biase's locations is showing at least 35 per cent of its take in half-dollars, play has increased across the board, and

Radio Station

• Continued from page 120

jockey selecting the record and mentioning that it may be heard on the new Wurlitzer at Joe's Joint. By emphasizing his machine constantly, Bilotta hopes to make location owners Wurlitzer conscious.

The "Wurlitzer Hour" will also be used to promote local talent and discover new singers. Bilotta feels that recordings made by local singers can be promoted effectively in the area by a combined juke box-radio effort.

what was a definitely discouraging situation has changed to a brighter hue.

M.O.A. VISITORS

MEET YOUR FRIENDS AT **FIRST'S "HOSPITALITY SUITE"**

MORRISON HOTEL

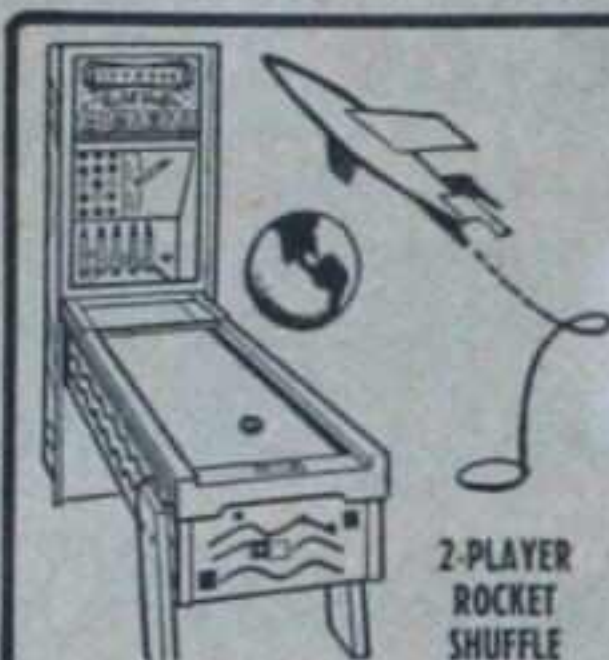
After the convention, make **FIRST** your **FIRST** order of business. You are invited to visit our show-rooms. See Chicago's biggest and finest selection of games. Always the best deals at the right price! Relax in the renowned "Coinmen's Coffee Room."



FIRST in NEW GAMES

- Chicago **ROCKET SHUFFLE**
- Chicago **BATTER UP**
- Genco **SPACE AGE**
- Genco **GUN CLUB**
- Genco **FUNFAIR**
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- Wms. **KICK OFF**
- Bally **SKILL ROLL**
- Bally **TARGET ROLL**
- Bally **MISS AMERICA**
- Valley & Pocket **POOL**
- Kaye **ELDORADO 6-POCKET**
- Kaye **COMPETITOR 6-POCKET**
- Auto Ball **PLAYBALL**
- Keeney **DELUXE BIG TENT**
- United **BONUS BOWLING ALLEY**

BATTER UP



2-PLAYER ROCKET SHUFFLE

SHUFFLES

- UNITED **HANDICAP POOL ALLEY**
- REGULATION **SUPER BONUS**
- CAPITOL **CLIPPER**
- VENUS **LIGHTNING**
- MARS **MERCURY**
- BANNER **ACE**
- RAINBOW **TEAM**
- TEAGUE **BALLY**



- CONGRESS **A.B.C.**
- BLUE **RIBBON**
- MAGIC **CHICAGO COIN**
- CHAMPIONSHIP **MIAMI SHUFFLE**
- BLINKER **BULL'S-EYE**
- HOLLYWOOD **ARROW**
- TRIPLE **STRIKE**
- THUNDERBOLT **FLASH**
- HOLIDAY **PLAYTIME**

BOWLERS
CHICAGO COIN—UNITED—BALLY



12'-14'-16'-18'. Small Balls—Large Balls.

5-BALLS

- GOTTLIEB **CROSSROADS**
- CHINATOWN **QUEEN OF HEARTS**
- GUY & DOLLS **POKER FACE**
- PIN WHEEL **MYSTIC MARVEL**
- DRAGONETTE **LADY LUCK**
- DIAMOND **LIL GYPSY**
- QUEEN **DUSTY**
- SLUGGING **CHAMP**
- SOUTHERN **BELLE**
- WISHING **WELL**
- EASY **ACES**
- GLADIATOR **HARBOR LITES**
- SCOREBOARD **DERBY DAY**
- SEA **BELLES**
- RAINBOW **FLAGSHIP**
- ACE **HIGH**
- ROYAL **FLUSH**

POOL GAMES



Chicago Coin **6-PLAYER TOURNAMENT**

SKI BOWL



NEW **VALLEY and KAYE 6-POCKETS**
Also Big Selection of "FIRST"-Conditioned **POOL GAMES**

BINGOS

- SPOTLIGHT **PALM BEACH**
- FROLIC **BEAUTY**
- BEACH **CLUB**
- YACHT **CLUB**
- BALLY **ICE FROLIC**
- SURF **CLUB**
- VARIETY **BIG TIME**
- GAYETY **MIAMI BEACH**
- BEACH **BEAUTY**
- BROADWAY **NIGHT CLUB**
- BIG **SHOW**
- KEY **WEST**

Cables: "FIRSTCOIN"—Chicago

COIN MACHINE EXCHANGE

Joe Kline & Wally Finke

1750 W. NORTH AVE. • CHICAGO 22, ILLINOIS • Dickens 2-0500



NEW! BALLY EQUIPMENT

from the Bally production lines that mean profits for every type location!

Now Delivering

"TROPHY BOWLER"

"SKILL ROLL"
"BIG INNING"

"SPACE GUNNER"
"MISS AMERICA"

Remember Rock-Ola . . . for Music!
50 • 120 • 200 Selections

CLOSEOUT BALLY EXTRAS!	All-Star Bowlers	\$325.00	Circus . . .	\$250.00
	Balls-A-Poppin'	\$125.00	Carnival . . .	\$300.00

WE'LL TAKE ANYTHING IN TRADE: 11 Ft. or 14 Ft. Bowlers, Shuffle Alleys OR LATE BALLY BINGOS!!!!

WRITE! WIRE! PHONE! TODAY! Rittenhouse 6-7712
Cable: INAMCOM



International Scott Crosse Company
SCOTT CROSSE COMPANY

1423 SPRING GARDEN STREET, PHILADELPHIA 30, PA.

Rittenhouse 6-7712

Exclusive Dist. for Bally in E. Pa. and Rock-Ola in E. Pa., So. Jersey and Del.

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are invited to visit the

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WHILE IN CHICAGO

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ASK FOR FREE 56-PAGE CATALOG!



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COLLECTIONS

With These Rebuilt
Phono Specials



AMERICA'S
Finest Used Phonograph

SEEBURG
V-200

200 Selections

\$695.00

Reconditioned—Refinished

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Other Shaffer Specials

AMI

H 200	\$749.50
G 200	595.00
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ROCK-OLA

1455 (200)	\$650.00
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Model 1800	\$449.50
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Seeburg 3W1	\$49.50
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COINMEN YOU KNOW

Miami

By PAUL DANIEL

Sandy Moore in from New York to visit with Harry Siskind. . . . Continental Machine Corporation booth at the convention was the site for weekly meeting of the local group. Willie Blatt presided and the attendance was tops. Harold Roth and Dave Roth played host. Joe Issenberg, Al Kahn, A. Amato and B. B. Saunders all agreed that it was tops for a meeting place. The Old Gold party made the evening complete.

Howard Greenberg in from New York, ready to set up shop for Viking Export, will do business with South America from Miami. . . . Bessie

Belrman to be hostess and fashion model at the convention. . . . Before leaving for New York, the Bert Lanes took Willie Blatt fishing and

from what I hear they saw the big ones, but didn't catch any. . . . Lucky Skulnick held a pre-showing of the convention at his home. Operators met around Lucky's pool and earned their Florida tan.

Police officer Joe Rugeiro will be guest of AMOA at Chicago,

then honored for his work on behalf of PAL. . . . Harry Steinberg now is sporting a Cadillac, keeping up with the rest of his cronies. . . . Miami and Miami Beach boasts that the biggest delegation will be represented at the convention. . . . For your convenience while at the convention The Billboard will have you paged and hold your calls.



JOE
ASH
says:

POOL GAME
COLLECTIONS ARE GREATER WITH
IRVING KAYE'S

Eldorado

The Industry's Finest Pool Table.



- 6-pocket pool table.
- 74" long—44" wide—31" high.
- Guaranteed genuine Penna.-cured slate top.
- Finest phenolic resin balls.
- Recessed scoring markers.
- 20¢ or 35¢ coin chute.
- Pool-proof drawer mechanism.
- Finest quality cloth available.
- Beautiful mahogany and gold-trim finish.
- Genuine pearl markers.
- A Quality Product to Hold Your Top Locations!

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AMUSEMENT MACHINES CO.

644 N. Broad St., Philadelphia 30, Pa.
Exclusive Distributors for Wurlitzer, D. Gottlieb, Irving Kaye Co., and Exhibit in So. Jersey, Del. and Penna.

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VISITORS

to the

M.O.A. SHOW

Be Sure to See Us at

Williams

BOOTHS 68-69

A cordial welcome awaits all distributors and operators who visit our plants located at 4242 W. Fillmore Street. See and inspect new Williams games in the making.



CREATORS OF DEPENDABLE PLAY APPEAL
4242 W. FILLMORE ST., CHICAGO 24, ILL.

TRULY
OUT OF THIS
WORLD . . .

The Satellite
BY NATIONAL

URNS SPACE INTO PROFIT
at a down-to-earth investment

You'll Thrill to its NEW EYE-CATCHING BEAUTY!
You'll Marvel at its NEW ECONOMY "SET-UP" FEATURES!
You'll love its NEW BIG-PROFIT POTENTIAL!



The **SATELLITE** Has Everything . . . and then some.

- Colorful Beauty to Attract Players
- Simplified Construction for Fast Set-Up
- Positive Automatic Play Control With Adjustable Timing
- Proved Profit-Making Ability
- Scientifically Designed With the Operator in Mind
- Exclusivity—nothing like it in (or out) of this world

Produced Exclusively by the Oldest Shuffleboard Manufacturers

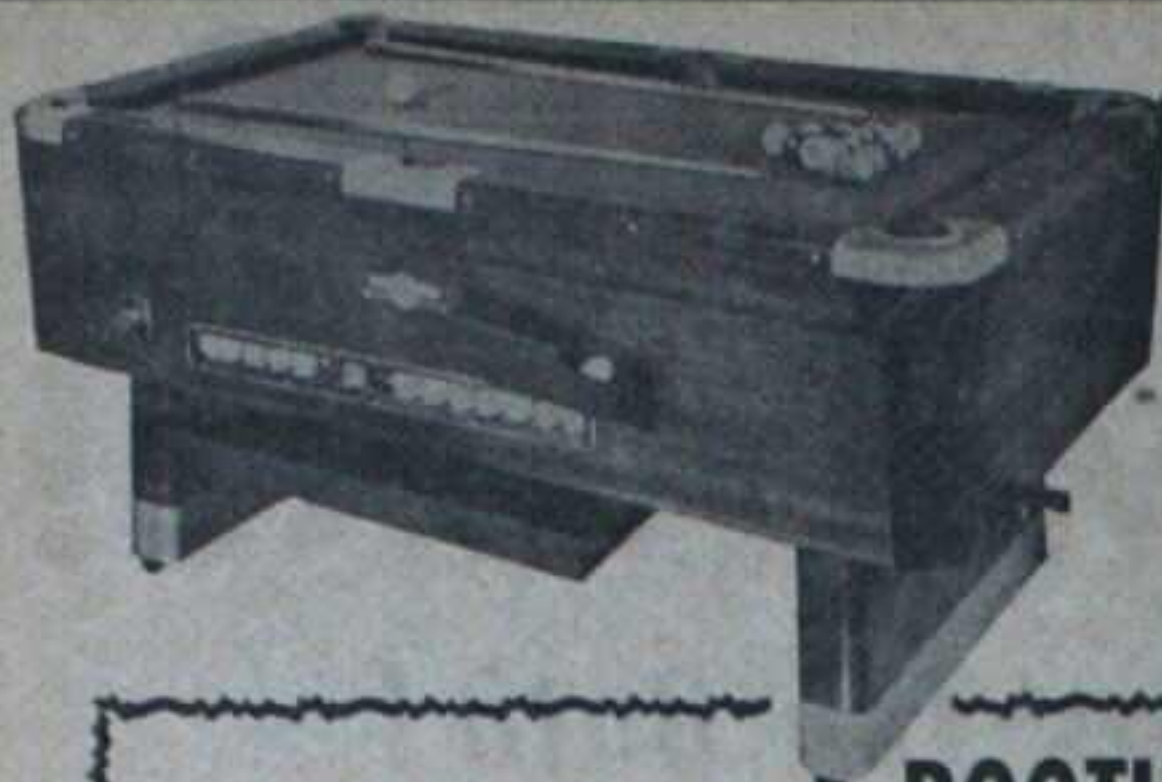
NATIONAL SHUFFLEBOARD CO.

291 Cleveland Street, Orange, New Jersey

Only the Satellite Offers
These Features:

- Translucent Lighted Scoring Areas
- Built-In Adjustors
- Folding Legs For Quick Set-Up
- Fool proof Automatic Play Control

Orange 2-9100



Valley
DELUXE
6-POCKET

M.O.A. . . VISIT **BOOTHS 27-28**

TO
SEE WHY

Valley **6-POCKET**
POOL TABLES
and **BUMPER POOL (R)**

LEAD IN QUALITY and EARNINGS!

Valley
SPECIAL
6-POCKET



VALLEY SALES CO. (Sales Affiliate of
Valley Mfg. Co.)
333 MORTON ST., BAY CITY, MICHIGAN

Juke Makers Pass Up Bid

• Continued from page 5

quirements (other countries require this royalty from coin-ops), MOA counsel Allen said foreign performance rights societies do a "good job of logging music performances and paying writers fairly" in contrast to our own. Also, Allen said, "proprietors of foreign copyrights are accorded the same protection in our country that our own nationals enjoy under our laws," under the universal copyright convention.

(During hearings, Copyright Register Arthur Fisher referred to "threats of retaliation" from some

foreign countries, if their music was not given performance royalty on our juke boxes, as American songs receive it on foreign juke boxes. However, a spokesman from the office of Senator Eiley, subcommittee member, also on the Foreign Relations Committee, quickly asked if the Register had any threatening letters.

Wiley spokesman said "communications to us on the subject have been very polite," and mentioned reciprocal agreements. Fisher said he left the polite language veiled a serious aggravation.)



NEW GAMES

C.C. 2-Ply. Rocket Shuffle
C.C. Batter Up
Gott, Bright Star
Genco Gun Club Rifle
Genco Fun Fair
Genco Lucky Seven
Genco Space Age
Fischer 6-Pocket Pool
Fischer Bumper Pool
Wms. Ten Strike
Mercury Gripper
Bang O Rama Pistol
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SEE! HEAR! THE ALL NEW AMI
CALL, WIRE OR SEE US AT THE MOA SHOW FOR YOUR
5-BALL, USED MUSIC, BOWLER, AND ARCADE EQUIPMENT.
TWO CONVENIENT OFFICES TO SERVE YOU.



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HERE'S SOMETHING DIFFERENT FOR YOUR LOCATIONS
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4 Flippers With Exciting, New "Full Playfield Action"!

Taken from the rocket age . . . the ball is blasted to top playfield in two stages. Bottom flippers fire ball to mid-field where booster flippers add additional kick to carry action back to top of playfield. See your distributor today for a demonstration of this colorful, exciting, new feature!

Plus—ROTO-TARGETS that:

- Lite letters in R-O-C-K-E-T S-H-I-P carry-over feature
- Score Specials when name is completed
- Score 100,000 to 1 million

2 targets at top of field lite alternately for Roto-Target values

Pop-Bumpers lite for super high score

7 places to spin Roto-Targets

High score to 7 million

D. Gottlieb & Co.

1140-50 North Kastner Avenue • Chicago 51, Ill.

Amusement Pinballs
as American as Baseball and Hot Dogs!

ALL GOTTLIEB MACHINES ARE EQUIPPED WITH NATIONAL SLUG REJECTORS

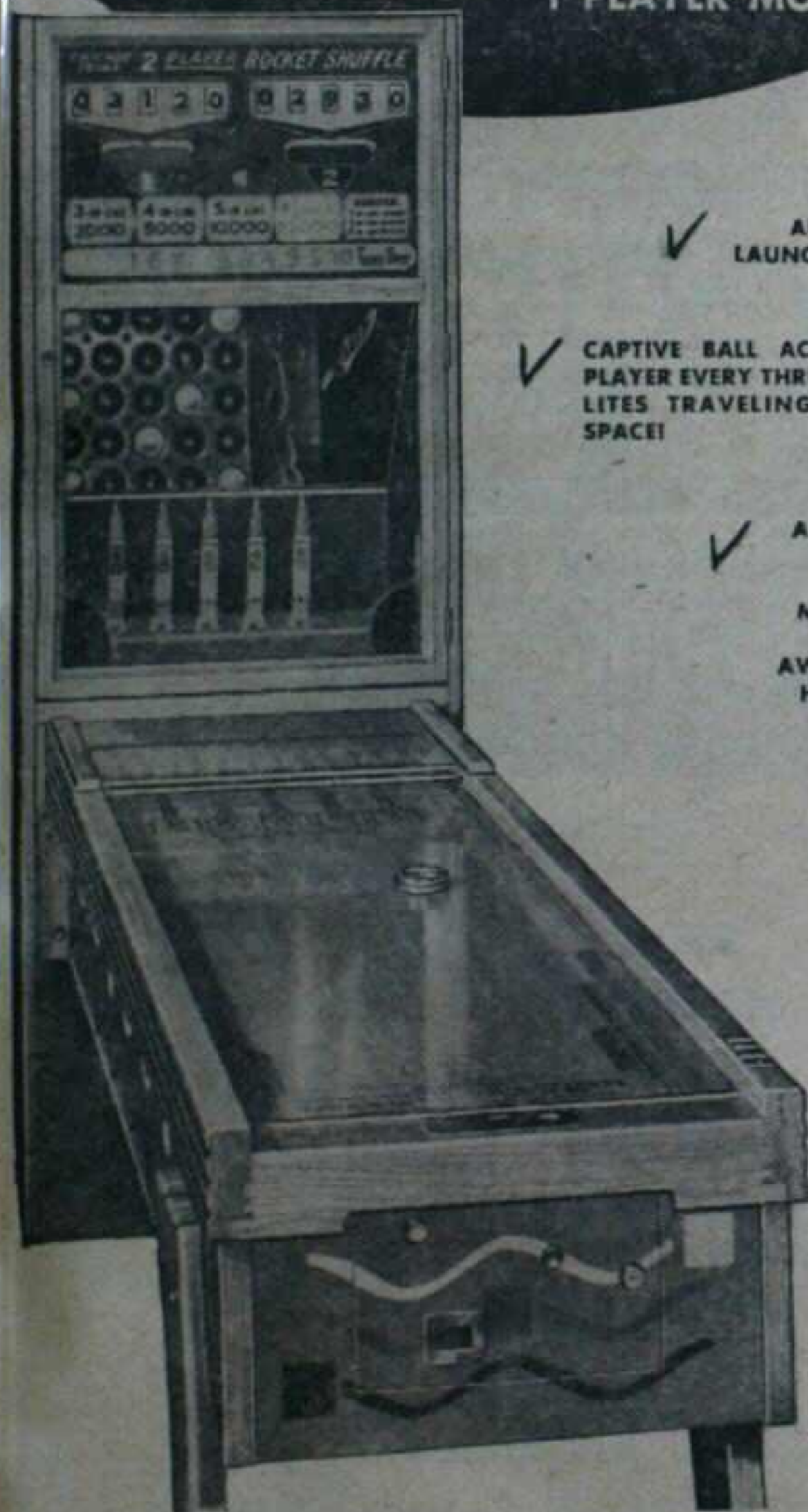
NOW THERE ARE 2 TOP MONEY MAKERS!

And **chicago coin** Brings You Both!

2-PLAYER

Rocket Shuffle

ALSO AVAILABLE IN
1 PLAYER MODEL



✓ ALL BALL
LAUNCH FEATURE!

✓ CAPTIVE BALL ACTION GIVES
PLAYER EVERY THRILL OF SATEL-
LITES TRAVELING THROUGH
SPACE!

✓ AVAILABLE IN
REPLAY OR
REGULAR
MODELS . . .
REPLAYS
AWARDED FOR
HIGH SCORE!

- ✓ UNUSUAL AND NEW 3 DIMENSION MIRROR EFFECT . . . GAME IS ONLY 7"7" YET GIVES THE APPEARANCE OF A GAME 11"11"
- ✓ NEW METHOD OF SCORING WITH CAPTIVE BALLS . . . 3 in Row—4 in Row—5 in Row—4 Corners DIAGONALS SCORE DOUBLE!
- ✓ PLAYER DETERMINES WHEN AND IF HE WANTS TO ACCEPT IN LINE BONUS SCORE OR CONTINUE TO PLAY FOR A HIGHER BONUS SCORE!
- ✓ ADJUSTABLE TO 5 AND 10 SHOTS PER GAME . . . STRAIGHT 10c PLAY.

NEW ELECTRONIC MARVEL

BATTER-UP

WORLD'S FIRST

Lite-O-Matic BASEBALL GAME

✓ Player Experiences Every
Thrill — Every Action Of A
Real Baseball Being Pitched
. . . Being Hit . . . Being
Caught!

✓ The "Lite-O-Matic"
Ball is actually
delivered from
pitcher's box to
batter!



- ✓ 3 dimension players and green plexi-glass play field simulate a realistic "Big League" baseball diamond!
- ✓ Animated players on back-glass actually run bases!
- ✓ Player by skillfully hitting home runs to all 3 fields gets extra Bonus Runs!
- ✓ Previous High Score feature!
- ✓ Available in Replay or Regular models!
- ✓ 3 outs per 10c game!

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Division of
**Chicago Dynamic
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THE BIG PROFIT SEASON IS HERE!

Cash in Now...



with Bally Big Inning

REAL BASEBALL FROM START TO FINISH!

AS EXPERT HITTER PILES UP RUNS

RELIEF PITCHER TAKES OVER

delivering a mixture of *curves* and straight balls
to halt the rally

**THIS EXCLUSIVE BALLY FEATURE
EQUALIZES SKILL BETWEEN PLAYERS**

Insures thrilling, tight ball game all the way

1 OR 2
CAN PLAY

REQUIRES

**REAL BATTING
SKILL**

Great for Competition

**NEW
DOUBLE
PLAY
FEATURE**

*Target Values Change
with Men on Base*

Right now... all over the nation... baseball is in the sports spotlight. And now is the time to cover your locations with Bally BIG INNING. Fascinating, real baseball action keeps players glued to the game hour after hour. New, exclusive-profit features pile up coins in a hurry. Get your share. Get BIG INNING on location now.



REGULAR MODEL
with
**DIME CHUTE
ONLY**

FREE PLAY MODEL
Equipped with
**DOUBLE
CHUTES**

Dime-a-Game
or
3 for Quarter

Compact Size:
**55 IN. LONG
24 IN. WIDE**

3 FAST INNINGS

SINGLES, DOUBLES,
TRIPLES, HOME RUNS, ETC.

Simple
Batter-Pitcher
Mechanism

See your distributor...or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS

UNITED'S NEW SHOOTING STAR

**3-DIMENSIONAL
TWO-PLAYER
SHUFFLE-TYPE
GAME**

**PLAYERS
ALTERNATE
DURING
PLAY**

**NEW
LAUNCH-ALL-BALLS
FEATURE
NEW LARGE PUCK**

**5 OR 10
FRAME GAME
WITH
DOUBLE-SCORE
FEATURE**

**NEW
CAPTIVE BALL
IN-LINE
SCORING
HIGH SCORES**

APPROXIMATE SIZE:
**7½ FT. LONG
2 FT. WIDE**

MECHANISM
IN BACK BOX
FOR
EASY SERVICING

DROP CHUTE
COIN MECHANISM
WITH
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ON PULL-OUT DRAWER

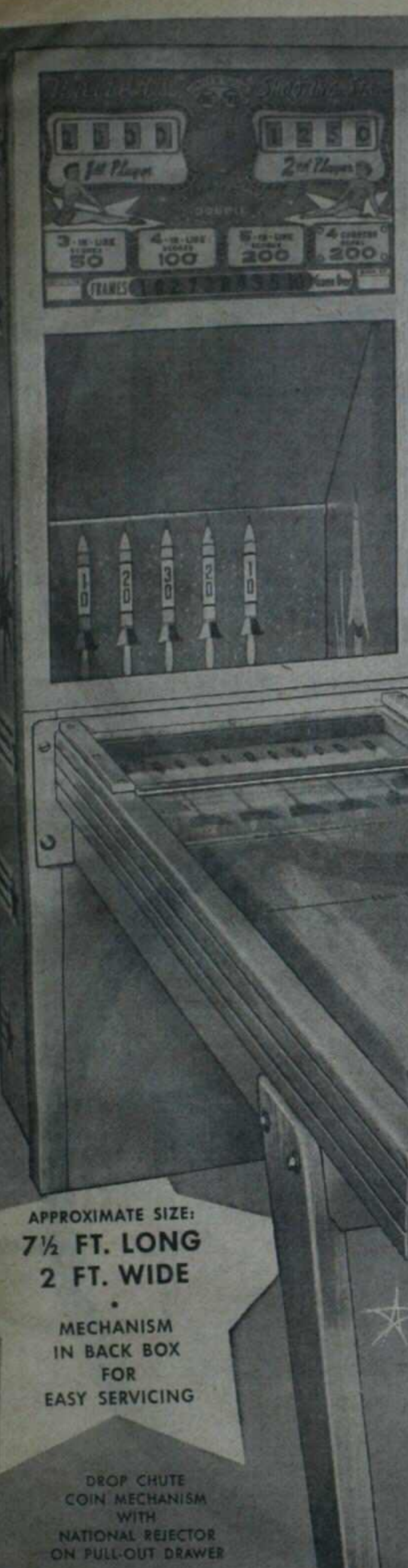
10¢ PLAY

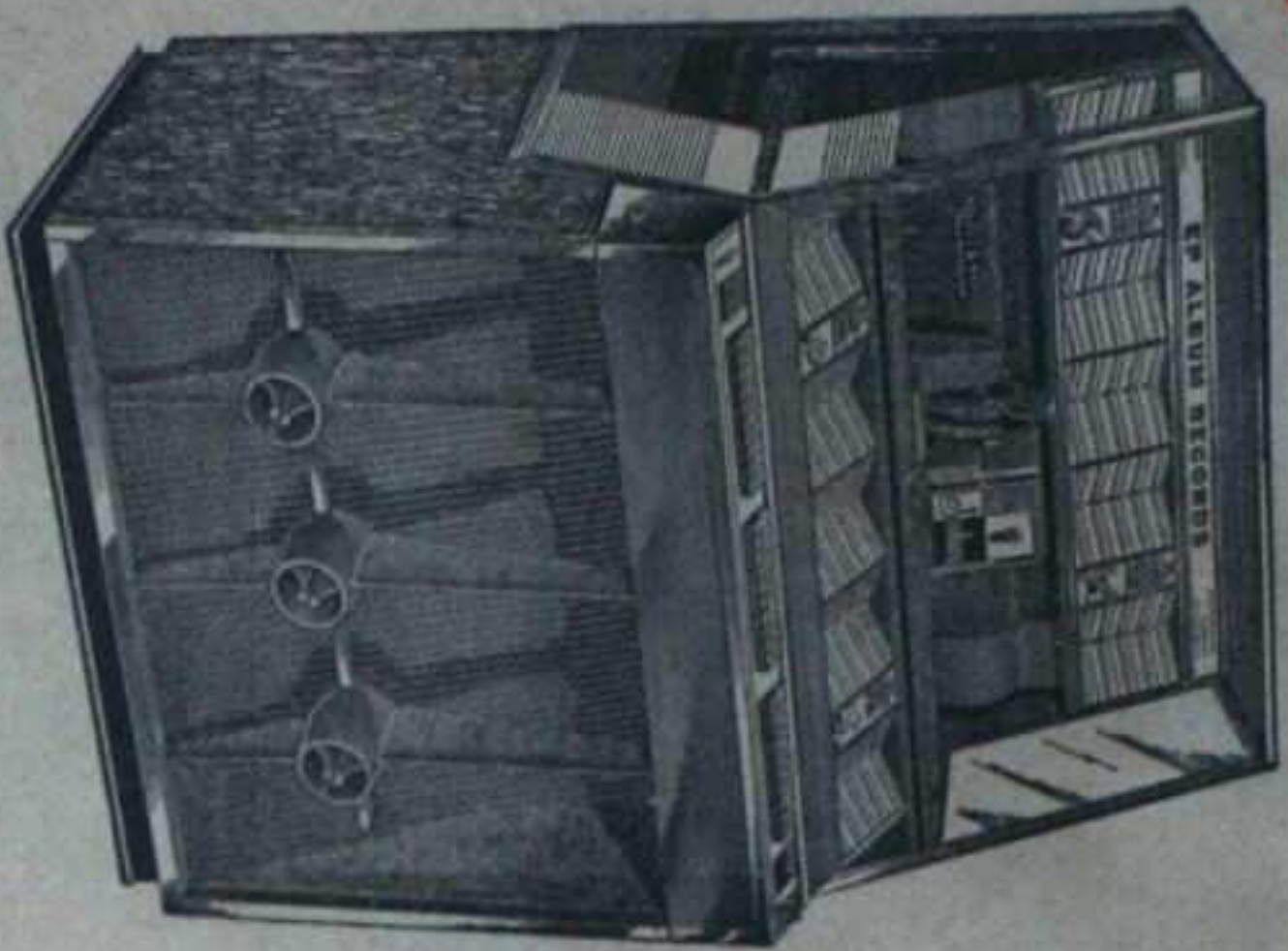
REGULAR AND
DELUXE MODELS



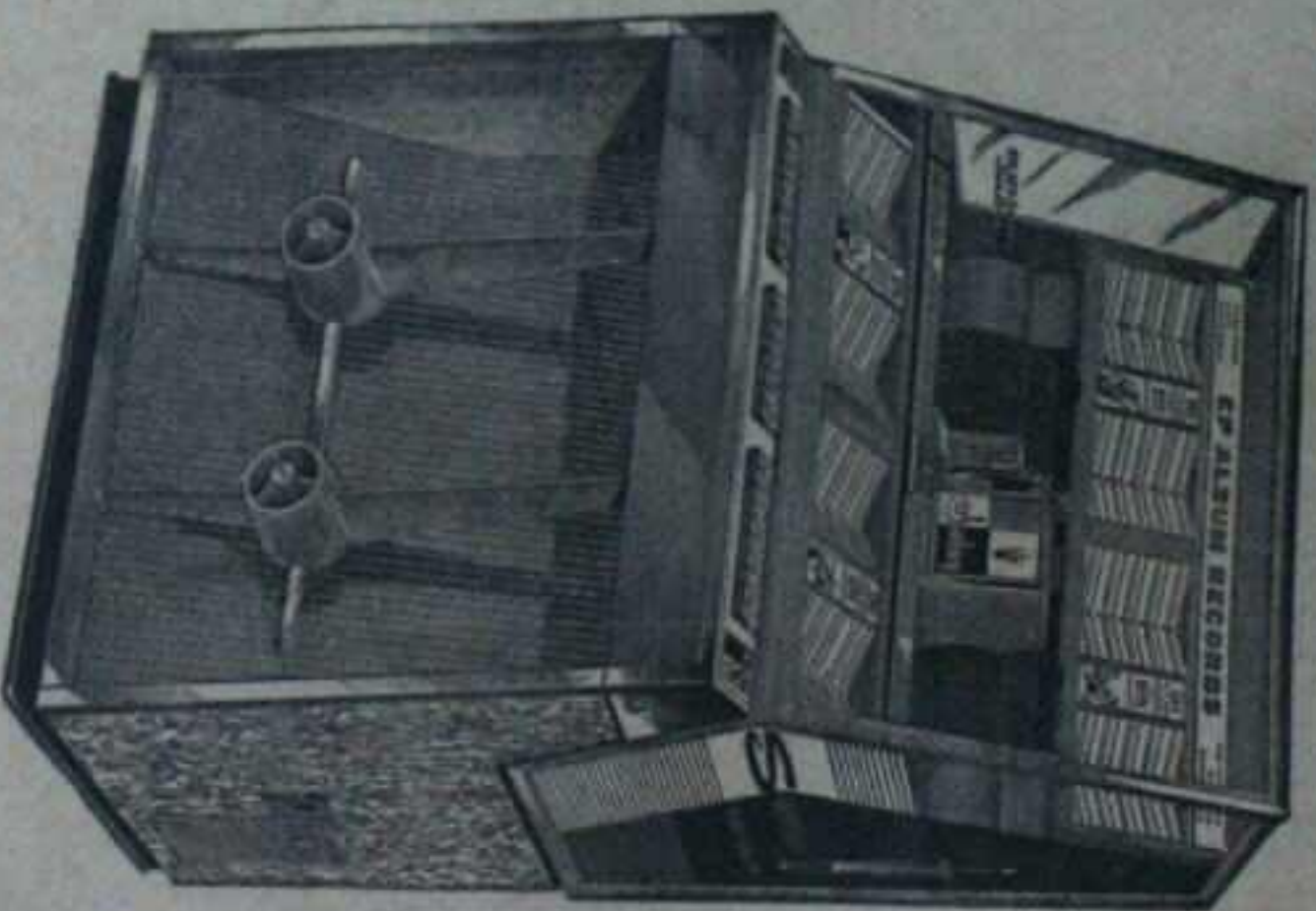
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SEE YOUR DISTRIBUTOR





The **SEEBURG** '201'



The **SEEBURG** '161'

See these two great new Seeburg Music Systems on display at the M.O.A. show, Booth 4, Morrison Hotel, Chicago. Also see the Seeburg 4-color advertisement on back cover of the special coin-operated equipment insert in this issue.

America's Finest and Most Complete Music Systems

Seeburg
DEPENDABLE MUSIC SYSTEMS SINCE 1907
THE SEEBURG CORPORATION
Chicago 22, Illinois