

Albums
Singles

The Billboard

THE BILLBOARD'S
QUARTERLY

**TAPE
SPOTLIGHT**

News and Views of Quick-Breaking
Developments on the Tape Scene.

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MAY 19, 1958 (ABP) THE AMUSEMENT INDUSTRY'S LEADING NEWSWEEKLY (ABC)

Singles Flood Cues Juke Box Headaches

Operators Must Re-assess Selective
Strategy to Hold Budget Limits

By BOB DIETMEIER

CHICAGO — A flooded singles market is ironically complicating juke box record buying and programming as never before. Shorter life spans on hit tunes is related factor equally responsible for making program chores harder today.

Both characteristics of today's pop music business are causing many operators to re-examine their program strategy in order to keep pace and still stay within predetermined disk budgets.

On the one hand, because there is such a prodigious outpour of singles, operators are becoming more selective in their purchases. This tends to make them lean more to tried-and-true artists. And it calls for concentrating on disks which charted sales results indicate will pull top coin.

But on the other hand, the fact that top playing life of hit tunes appears to be shrinking demands that operators should get potential hits on their machines as early as possible for longest playing time, and therefore top coin.

Actually, a crowded singles market would seem to be paradise to the juke box operator. It offers greater selection of material and artists; a greater harvest of singles would seem to yield more hits, and hits are the heart beat of a juke box. Besides, juke boxes of today with their larger record capacities would seem able to accommodate a greater flow of fresh material.

All of this is true to an extent. But today's record offerings appear to have outstripped even this ex-

tent, to have more than compensated for all of the above circumstances, to have pushed single record purchases of operators to all-time highs and still to have left operators with increasingly hard buying and programming decisions.

The fact is that operators as a market bought more singles for the first four months this year than any previous similar period, according to an operator check made by The Billboard at the beginning of this month.

But most important, buying is not likely to exceed current rates because most operators have built into record budgets revised upward ceilings beyond which they will not go. Still others are sticking by traditional budgets.

This means that budgets are determining the limits of programming, rather than the number of hits themselves. It does not mean that most operators will not cover all suitable locations with big hits. It does not mean they will be buying fewer hits; in fact, it actually allows room to buy more.

But it does mean that out of the same budget—or in some instances slightly increased budgets—as an operator had last year or the year before, must come the money to buy records in a market fattened with an unprecedented selection. It means that many more records will be competing in the operator market for the same number—or a slightly increased number—of dollars.

Record budgets in themselves are nothing new to juke box operators. They have traditionally

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SATELLITES & SACKS INSPIRE CLEFFER MUSE

NEW YORK — Songwriters have always demonstrated a remarkable ability to incorporate front page news or topical events into their song lyrics. That they have not lost this knack, even in these rock and roll times, is evident from the manner in which they have expressed in their lyrics two of the most talked about events of the day. One is the sack dress and the other is satellites.

On the sack dress level most of the lyrics have been anti-pathetic to the figure-obscurer chemist that the chicks are wearing. Titles include "No Chemise Please," "Sack Dress," "Too Much Slack in the Sack," "Chemise," and "Boppin' in a Sack." The latter song derides any chick's chances of doing the bop when wearing it.

In the space and satellites division lyric writers have come up with some topical weirdies. "Satellite Be-Bop" and "The Sputnik Story" are about the most sensible titles. The really strange songs concern space people and moon people who land here and scare us Earthites. "Take Me to Your President" is the story of a moonling who asks for food from this planet as the moon people can't grow enough food to feed themselves. And "The Purple People Eater" concerns a rather unusual flying character from outer space who eats purple people.

Ingenuity Key to New Local Radio Success Era

Brass Levels Open to Creative
Planners, Says Indie Tycoon

By CHARLES SINCLAIR

MADISON, Wis. — "Radio," says Gerald A. Bartell, one of the key figures in the brand of indie station operation that has literally shaken up the industry, "is heading for the era of professionalism in our industry on a local level."

Asked recently to discuss his widely copied radio formula as well as his own ideas for radio's future, Bartell—who is currently invading the San Francisco market with his seventh independent outlet in the Bartell Family Radio chain—sounded off thusly on the new breed of station execs he envisions:

"Tomorrow's radio," he said, "will be shaped by a type of management of whom we today catch only a glimpse now and then.

"The recurring theme of a mediocre or failing station becoming a fantastic success in a short time upon the arrival of new top personnel should be ample demonstration of the part imaginative management will play in tomorrow's radio.

"And in preparation for this new competitive blockbuster, present station ownership will need to face up to its own responsibilities in recognizing such men in its own ranks—because if not, someone else will."

Gate Is Open

Where will the station execs of tomorrow come from? As Bartell sees it, the gate is open to every-

one from deejays to sales officials—provided they have the ability to recognize the problems of radio operation today, and the ingenuity to create original program remedies.

"There are hundreds of potential executives in radio—many of whom occupy non-management positions right now," said the one-time educational broadcaster who has shown his rating heels to many a longtime commercial veteran.

"We have witnessed again and again the maneuvering of a man from a job of modest responsibility in one station to top management in another with remarkable results. Many factors contribute to the stifling of creative effort—some stemming from an apathetic or complete lack of guidance, encouragement or co-operation by ownership.

"You may be sure of one thing—a potentially top man will not remain in an atmosphere where his activities are circumscribed by a rigid adherence to business principles of a fading era, or will he thrive in a climate of ownership apathy.

"Radio is constantly besieged by a body of talented management potential striving for recognition. But they feel restricted, unfulfilled, dissatisfied—a paradox based either upon giving a man complete autonomy and no realistic goals and guidance, or little autonomy and no inspiration. It is rare management

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Does "Top 40" Boost Jukes?

CHICAGO — Does "Top 40" disk jockey programming hurt or help juke box income? This is a question on which there appears to be a split among operators.

One group feels that "Top 40" radio play, by promoting tunes, gives them more play on juke boxes. What teens hear on the radio and buy in the shops is played on the juke boxes. Thus runs this point of view.

The second group believes that "Top 40" shows hurt play on juke boxes, help shorten life spans of hits and thus force operators to shift tunes more frequently on their juke boxes. Because of the nature of the "Top Tune" programs, tunes are burned up faster because people hear them so much they get tired of them faster, thus wanting fresh material.

NEWS OF THE WEEK

N. Y. Coin Ops Sign Union,
Slate Assn. Election . . .

The Associated Amusement Machine Operators of New York last week ratified a collective bargaining agreement with Local 266 of the International Brotherhood of Teamsters, and set the tempo for a lively election campaign to name association officers and directors. [Three rivals are running for president, 19 individuals competing for nine board-of-directors posts. . . . Page 76](#)

"Peace Feeler" Seen in New
Movie Wax Grants by AFM . . .

American Federation of Musicians has granted recording licenses for regular record market to the diskery offshoots of 20th Century-Fox and Warner Bros. and recently gave one to United Artists. Move is being viewed as possible "peace feeler" in strike between musicians and Hollywood majors on topics of sound track wage scales. . . . [Page 40](#)

Money Rolls in As Old Tunes
Come Rocking 'Round Again . . .

Veteran songwriters and publishers are finding a lush royalty source in the current pop singles market as a result of a revival trend sparked by recent best-selling waxings of standards and oldies. . . . [Page 2](#)

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Overall Dial Appeal Wins

ATLANTA—The key to radio success today does not lie in "segmenting" the audience by airing shows with an appeal to only part of the dialers, says Mort Wagner, head of WAKE Radio, the Bartell indie station in Atlanta.

Citing Pulse rating reports that are typical of the Bartell stations in other cities as well, Wagner states:

"Generally, we find that the last segments to tumble before our family programming are those in the early morning hours where the decades-old network station has built a strong news and community service structure and consequently the habits of natives. We begin to take over first position when they move into either network programs or segments other than news and features."

Money Rolls In as Old Tunes Come Rocking 'Round Again'

Revivals Spark Pop Singles Mart; 50 Releases in Past Two Weeks

By JUNE BUNDY

NEW YORK — Veteran songwriters are finding a lush royalty source in the current pop singles market as a result of a revival trend sparked by recent best-selling waxings of standards and oldies.

Over the past two weeks more than 50 new pop singles releases featured tune-revivals, while the best-selling pop chart currently lists 10 standards. Old-time songwriters and publishers, of course, have profited vastly from the stepped-up LP market in recent years, but this is the first time that catalog material has figured so prominently in the pop singles field.

The new trend primarily benefits American Society of Composers, Authors and Publishers writers, which is rather ironic since many of the revival hits spotlight rock and roll arrangements of the oldies. However, in most cases the vocals are presented straight with r.&r. influences confined to the backing (Connie Francis' "Who's Sorry Now," etc.)

One trade theory for the current preponderance of revival disks is that recent shifts by several key radio stations to anti-rock and roll programming policies has created a demand for more standards.

Revival Tunes

Current revival tunes on the charts include the Connie Francis platter and her new waxing "I'm

Sorry I Made You Cry," Pat Boone's "A Wonderful Time Up There" (backed by "It's Too Soon to Know"), and his new platter "Cherie, I Love You," the Platters' "Twilight Time," Laurie London's "He's Got the Whole World in His Hands," Kathy Linden's "Billy," Billy Vaughn's "Tumbling Tumbleweeds" and "Sail Along Silvery Moon."

No. 24 on The Billboard Honor Roll of Hits last week was "Arrivederci," a best-seller by Roger Williams—also cut by Joni James, Frank Chacksfield and Mario Lanza.

Last week's "Review Spotlight" picks included three evergreens—Betty Johnson's "Dream," Kathy

Linden's "You'd Be Surprised" and Russ Hamilton's "Tip-Toe Thru the Tulips," backed by another oldie, "Drifting and Dreaming."

Among the standards and/or oldies revived on new singles releases this month are Felicia Sanders' "Melancholy Moon," "Moonlight Bay" by Jimmy Haskell on Imperial, Joe Leahy on Felsted and the Drifters on Atlantic; "I'm Alone Because I Love You" by Eileen Rodgers, David Carroll's "Do You Ever Think of Me," Nelson Riddle's "I'm Getting Sentimental Over You," Laurie London's "Joshua," the Gorman Sisters' "Three Little Fishes," Molly Bee's "Please Don't Talk About Me When I'm Gone,"

(Continued on page 32)

Sholes' Job Unites Singles, Album Div.

Victor Names Him Pop A.&R. Chief for All Product; Ed Welker Called to New Post

NEW YORK—RCA Victor has revamped its a.&r. set-up, consolidating the singles and albums divisions with the appointment of Steve Sholes as pop a.&r. chief for all product. George R. Marek, RCA Victor vice-president and general manager, stated the realignment would give the company the most comprehensive and flexible a.&r. organization in the industry.

Sholes will head a staff handling repertoire in the pop, country & western, international, sacred, specialty and children's fields, in addition to Vik, RCA Victor's subsidiary label.

Simultaneously with the appointment of Sholes, Marek also named

Ed Welker to the newly-created post of manager, special projects. This is designed to strengthen RCA Victor's position in the field of show albums and special packages. During the past year, Welker produced the big-selling Belafonte albums and the "Say, Darling" original cast recording. In his new post, Welker will also be responsible for the planning and production of packages made in Europe with RCA Victor affiliates. Welker is scheduled to go abroad this summer to schedule an extensive product program.

Marek stated: "We expect, on the one hand, to be able to release disks on a world-wide basis with adequate planning and forethought. At the same time we will also be geared to release single records with the swiftness and concentration so vital to the pop market as it exists today."

The a.&r. staff in New York will include Herman Diaz Jr., manager of pop a.&r. co-ordination; Chick Crumpacker, co-ordinator of pop a.&r. planning and a.&r. directors Joe Reisman, Hugo Winterhalter, Fred Reynolds, Ed Heller, Brad McCuen, John Camacho, Lee Schapiro and R. G. Bollard.

Chet Atkins heads up the Nashville operation, with Dick Peirce and Si Rady handling West Coast recording activity. Bob Yorke continues as manager of the West Coast operation.

Wallichs Off to EMI Huddle

HOLLYWOOD — Glenn Wallichs, Capitol Records president, will fly directly to London to attend Thursday (22) the Electrical and Musical Industries, Ltd. (EMI) Board of Directors meeting of which he is a member.

Wallichs has scheduled a series of business meetings with Capitol associates in France and Germany while he's in Europe. He will return via New York City on June 1 where he will spend several days in conferences and return to his Hollywood headquarters on June 5.

Clark Viewers Know Sponsor

NEW YORK—Network deejay Dick Clark is proving himself a top-notch salesman for Beech-Nut, his Saturday-night TV sponsor. The current Trendex sponsor identification figures show that 81.8 per cent of respondents correctly identified Clark's candy-making bankroller. The others were in the "Don't Know" category. No one gave an incorrect identification.

Figure places Clark in fourth place among all network TV programs in sponsor tabbing, according to ABC-TV execs.

VICTOR REAFFIRMS LP POLICY OF PROTECTION

NEW YORK — Dealers who view the oncoming age of stereo with some apprehension—in the belief that it may adversely affect monaural inventory—have been reassured by George P. Marek, RCA Victor chief.

In a statement late in the week, Marek said it was the company's privilege and duty to protect the dealer and that RCA Victor would continue to feed the millions of present monaural turntables.

All RCA Victor product, starting this summer, will be released both on monaural and stereo disks. "Our confidence in monaural and stereo is so great that we will guarantee all new releases as well as our best sellers," Marek said.

"The dealer," he added, "can buy without fear and without risk."

Marek feels that the bogey of obsolescence is imaginary rather than real. "There is nothing obsolete about the monaural record... In fact, it will sound twice as good on the new stereo turntables... New equipment containing two amplifiers and a thinner stylus will be able to get more out of the groove."

The exec, who believes that the monaural LP will comprise about 80 per cent of the market, stated that RCA Victor had no intention of reducing the present price of monaural product. "This product," he added, "will be even better... and only by reason of a decent price can we produce a fine product."

Somerset Has '50 Off Club' Sales Project

NEW YORK — Somerset Records has launched a new sales merchandising plan, whereby qualifying dealers may buy all the label's low-priced (\$1.98) LP line at 50 per cent off list price — 99 cents, as compared to \$1.23.

Tagged the "Somerset 50 Off Club," the sales incentive plan calls for dealers to receive free a wire revolving floor stand for each 160 Somerset LP's purchased under the new 99-cent price policy. To qualify, dealers must purchase the original 160 LP's and agree to buy 100 Somerset LP's each month thereafter (also at 99 cents) for a year.

The plan, described as a "permanent policy" by Joe Martin, sales veepee, covers all 66 Somerset LP's in Somerset's catalog, all albums released within the next 12 months. The wire rack will be shipped direct to qualifying dealers.

Included in the plan are Somerset's four new LP releases — "A Bridal Bouquet by the 101 Strings," "101 Strings Play Great American Waltzes," "Hi-Hi Band Concert" and "Songs That Brought Sunshine Into the Depression." "The Bridal Bouquet" package, featuring a special white moire cover embossed in gold, will be shipped in poly bags to protect the special jacket.

Gallagher Tops Col'bia Sales

NEW YORK — Bill Gallagher is the new director of sales for Columbia Records. The appointment was made last week by Herb Greenspon, executive veepee of the company, after the resignation of Hal Cook, former director of sales, who left Columbia to join the Warner Bros. record firm. (See separate story.)

Gallagher has been national sales manager at Columbia for the past year. Previous to this position, he was national sales training director. He first joined Columbia in 1952 and was a district manager for the label in Kansas City, Mo.; Cleveland, Detroit and Philadelphia prior to being moved into the home office. Before joining Columbia, Gallagher was director of sales for the Nestle Company.

Gale Quartet Forms New Circle Artists

NEW YORK—A new booking agency, Circle Artists, is being formed by four members of the Gale Agency, soon to be disbanded.

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SPA and Pubs Hold Cordial Pact Huddle

NEW YORK — The Songwriters Protective Association held a meeting with publishers and their legal reps at a dinner at the Hotel Gotham here, Wednesday (14). The meeting was the first in a series of projected conclaves with publishers leading to the establishment of a new SPA contract for writers.

According to an announcement from the SPA, "a considerable number of publishers were represented by their officers and attorneys." An SPA spokesman estimated informally about 60 publishers were represented. According to another source, however, about a half dozen popular publishers attended, while Philip Watenburg, an attorney, sat in as "an observer only" for the Music Publishers Association, a group of 35 to 40 standard publishers of educational and ecclesiastical material, not to be confused with the Music

Publishers Protective Association.

MPPA Denial

An earlier account in another trade paper to the effect that the MPPA was represented at the dinner meeting was vigorously denied by MPPA spokesmen. "We have asked them for the points they want to discuss in writing and until we get that, there'll be no meetings," the spokesman said.

Those actually in attendance at the meeting were Fred Cox, Guy Freeman of the Alec Templeton firms, Paul Kapp of General Music, Benny Bloom, a Miss Mitchell of Crescent Music, a rep of Sounds

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Epic Readies First National Distrib Confab

NEW YORK—Epic Records is getting ready for its first National Distributor convention. So far over 73 distributor execs and salesmen have indicated that they will attend. The convention will be held on July 25, 26 and 27 at Montauk Manor, well known Long Island summer resort. The diskery has set a special Long Island Railroad car to take guests from New York City to Montauk.

A.&R. heads Joe Sherman and Jim Foglesong have arranged to have all of the top Epic artists perform at the convention. And some of the classical artists on the Epic label will also appear. Representatives of the Philips Company of the Netherlands and France will be there. In addition to the show, there will also be a regular business agenda.

DUNN STRESSES FORWARD LOOK

HOLLYWOOD — The advertising fraternity, ever in search of a "wonder working miracle ingredient" got an earful on and of such matters as high fidelity and stereophonic sound. The occasion was an address by Lloyd Dunn, Capitol's veepee in charge of sales and merchandising, before the 1958 seminar of the American Association of Advertising Agencies, held last week at the Fairmont Hotel in San Francisco.

Dunn's topic: "Listen to the Forward Look in Music." To help hucksters hear an eye-ful of an earful, Dunn demonstrated using Capitol's stereo tapes.

Bill Would Pass PD Music Over to Gov't

U. S. Would Assume Expired Copyrights; Effects Could Be Beneficial and Harmful

By REN GREVATT

NEW YORK — The United States government could become a music copyright owner under the terms of a bill recently introduced in the U. S. Senate by Sen. J. Williams Fulbright.

The bill suggests that "(1) all music now or hereafter in the public domain shall be the property of the United States as copyright owner and be used by it for the benefit of the public; (2) the United

States, acting thru the National Music Council, shall collect royalties on the music which it owns as copyright owner and utilize the proceeds in such amounts and in such manner as best to encourage the creation, understanding and appreciation of music; (3) the President shall appoint a National Music Council of 11 members which shall formulate the policies for carrying out the purposes of this act, and (4) this act shall be known as the National Music Act."

Foreign Counterparts

The concept of the bill is not without precedent, in various European nations. According to Sal Chianti of Leeds Music, a man who is close to the overseas scene, such an arrangement has been in effect in Italy since 1941, thru an agency known as the Domaine Public Payant. Chianti indicated that only

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Many Dealers Say Disk Clubs Not So Scarey

NEW YORK — A substantial number of dealers no longer consider disk clubs as the big bad bogeymen of the industry. This is revealed in a special study of dealer opinion on record clubs conducted by the Market Analysis Division of The Billboard, under the supervision of the School of Retailing of New York University.

In one question, dealers were asked their opinion as to whether disk clubs were getting mostly new record buyers, mostly people who formerly bought in stores or some of each. Almost two in 10 (18 per cent) said "new buyers," while

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Lubinsky Sets World-Wide Stereo Label

NEWARK, N. J. — Herman Lubinsky, Garden State disk maff, is taking the stereo plunge. He has formed a new label, World Wide Records, Inc., which will run independently of his Savoy operation and concentrate solely on a quality stereo LP product.

To maintain separate identification, Lubinsky is having completely new jackets designed. And, in a departure from established diskery practices, he plans to issue his stereo product only in that format. There will be no monaural equivalent. Ozzie Cadena, a.&r. chief for the label, opines that stereo and monaural versions of the same work cannot be handled at the same session, in which Lubinsky concurs.

The first World-Wide offering will consist of five LP's and will be released "as soon as possible." Repertory will consist of jazz and bull fight music.

The price has not been set for the new line, altho Lubinsky believes he will peg them higher than his other LP line.

"Inferior stereo records are selling for \$6.95," said he, "why shouldn't we get as much for superior quality?"

World-Wide stereo records are cut by a Van Gelder-Fairchild 45-45 system.

London's Releases Don Spring Dress

NEW YORK—London Records has kicked off a special "Spring Cavalcade of New Releases," which includes a unique plan to help dealers trade in "shopworn" merchandise, a firm guarantee on current suggested list prices, effective thru December 31, and a release of 38 new albums, one of the largest package releases in the firm's history.

In some cases, it's pointed out, the disks duplicate older versions of the same works, but all of the current crop are new recordings with completely new packaging. Older versions will be discontinued.

Leading the list in the classical field are such sets as Ansermet's new version of the complete "Petruška" ballet score by Stravinsky, four other Ansermet packages including works by Debussy, Ravel,

Haydn, Mozart and Schumann; two LP's by the Vienna Philharmonic of Viennese waltzes, primarily from the pen of Johann Strauss, and two recital sets by Renata Tebaldi and Jerome Hines.

Pop Level

At the pop level, the label is plugging two new sets of the Gilbert and Sullivan operettas, "The

(Continued on page 39)

World Pacific Signs Evans And Condon

NEW YORK — World Pacific Records has signed jazz arranger and conductor Gil Evans, and Dixieland impresario Eddie Condon to recording pacts. The signings were made by George Avakian, East Coast a.&r. head. Both jazzmen have already started to cut LP's for the firm.

The Evans album will feature the arranger conducting a large orchestra, which will include great jazz standards from the days of W. C. Handy up to Dizzy Gillespie. The featured soloist on the set will be Julian (Cannonball) Adderly. The Eddie Condon set will feature Condon's Dixieland crew playing music of the Original Dixieland Jazz Band.

World Pacific's singing star, David Allen, has been signed to a booking contract by General Artists Corporation. Allen left for Hollywood last week to cut another album for the label, with Johnny Mandel handling the arrangements.

Organizational Shifts Affect Three at Cap

HOLLYWOOD — Three organizational changes were made last week at Capitol Records by Dan Bonbright, CRI veepee in charge of administration and finance. These were effected to keep pace with the firm's increased corporate activities, product line expansion and greater volume.

The changes include making assistant general controllers P. V. Burdick, W. H. McGee and T. R. Poling department directors. Bonbright said that effective immediately Burdick becomes director, Special Services; McGee, director, Accounting Procedures, and Poling, director, Profit Planning and Review. Each of the three reports directly to Walter H. Theiss, gen-

HEADLESS AFM

When Petrillo Goes, So Too Goes an Era

NEW YORK—There won't be a dry eye in Philadelphia on June 2 when the annual convention of the American Federation of Musicians convenes. Decision of AFM chief James C. Petrillo to retire will spark a dramatic and emotional event and will mark the passing of an era. No other labor leader in modern history has proved such a showman, none has created such lasting friendships and animosities, and, despite sporadic revolts of seg-

(Continued on page 33)

Col'bia Boosts Robert Earl to Merch. Mgr.

NEW YORK—Robert Earl was moved up last week by Columbia Records to the post of merchandising manager of special markets, reporting to Larry Coughan, sales manager of special markets for the firm. Earl, formerly the branch manager of Columbia Records Distributors in St. Louis, was succeeded in his old post by Dale Payton. Earl will headquarter in St. Louis.

Meanwhile, back in the home office here, Walter Dean was appointed to the position of director of business affairs for the diskery, transferring from the legal department. The company hired Ronald Anton as an attorney for the firm, to work on legal problems concerning artists, repertoire, copyrights, et al.

Concurrently, Bonbright said that effective July 1, Robert H. Campbell, purchasing agent-Hollywood, and director of the purchasing-Hollywood department, will report to R. D. Quinn, industrial relations administrator. Bonbright revealed that the over-all functional responsibility for purchasing will be that of Quinn.

Marks Scores in Court Case on Howard Songs

NEW YORK — United States District Court of Appeals last week handed down an important decision in the case of Edward B. Marks Corporation, Charles K. Harris Music Publishing Company, where-in Marks, the plaintiff, was granted the right to monetary relief or damages on some 154 songs clefled by Joe Howard. Case for Marks was handled by Julian Abeles.

With regard to palintiff's appeal from the denial of its motion for

an adjudication of infringement and for an accounting, the court stated: "The real question... is whether the District Court was correct in holding that the 11-year delay between the institution of the suit and the trial constitutes laches (delays) which estops plaintiff from now receiving the relief which it seeks. ... Under the circumstances it seems clear that the plaintiff can be charged with no serious delay in instituting suit."

Court further stated: "... It seems unfair to tax plaintiff, the rightful owner, rather than defendant, the infringing wrongdoer, with severe penalties for the delay in which they both participated."

Case now goes to a Special Master. Damages, according to Abeles, are a minimum of \$250 per song, for 154 songs, plus monies accrued from licensing, printing, etc.

LeBow Forms Low-Price LP Aamco Label

NEW YORK—Carl LeBow has exited Bethlehem Records to form a new low-priced LP label, Aamco Records. The label will be a subsidiary of Alison Enterprises, Inc. The diskery will swing into operation about the middle of June.

Officers of the new Aamco firm are Carl LeBow, president; Tommy Vestola, veepee, and Ray Muscarella, treasurer. The musical director for the label will be Ted Steele. Manny Warner will be in charge of production for the firm.

Aamco records will issue low-priced LP's and eventually singles. Frist releases, which will be issued about June 15, will include a number of LP's leased by LeBow from both Bethlehem Records and Monogram Records.

APT Records Readies First Four Singles

NEW YORK—ABC-Paramount is readying its first release for its newly formed subsidiary label, APT Records. The release spotlights four singles, featuring Bobby Hamilton, the Stereophonics, the Cavaliers and the Elegants.

Altho these disks are all purchased masters, ABC-Paramount's

(Continued on page 33)

Copyr't Office Leans Toward More Flexibility; Formal Notices May Go

WASHINGTON — Formal notice of copyright as necessary for copyright production on music may become a thing of the past when U. S. Copyright law is revised.

A study of the problem of copyright notice, recently released by the Copyright Office, leans toward a liberalization of the law, which would not make formal notice mandatory to copyright protection. The study suggests incentive to "voluntary" and "reasonably clear" notice would be provided by limiting recovery to the copyright owner when no notice appears.

Making copyright notice voluntary, and revising the present statute's formal and confusing dictates, would put U. S. Copyright law in line with that of foreign countries. Copyright notice is not essential to production abroad.

The revision would also be in

line with more recent, liberal U. S. court decisions. Courts have been more lenient in interpreting what constitutes "reasonable notice of copyright" because of tragic cases of accidental loss of protection. These occurred when the creator failed in some formality, or when notice was accidentally omitted, or ruled indecipherable or faulty in some way.

Copyright Office Study

The Copyright Office study, "Notice of Copyright," is part of the long-range preparation for revision of the 1909 law. The study was jointly authored by Washington attorney Vincent A. Doyle and by Copyright Office staff members: George D. Cary, general counsel; Marjorie McCannon, assistant chief of reference division, and Barbara

A. Ringer, assistant chief of examining division, and author of previous study on copyright for recordings (The Billboard, April 28).

Comments on the study by nine copyright experts were fairly evenly divided. John Schulman, counsel for the Songwriters' Protective Association, said: "No notice should be imposed as condition of copyright protection." Joseph S. Dubin, Universal International Pictures attorney, wants notice retained, but in more reasonable form.

There was some question among the experts about proposals to protect the "innocent" infringer, if mandatory notice gives way to the voluntary variety.

The copyright study proposed (Continued on page 23)

Web, Record Execs to Add Smathers Fuel

WASHINGTON — Spokesmen for CBS and NBC networks, and net-owned record companies Columbia and Victor, will add further opposition to the Smathers Bill at hearings this Wednesday (21). The bill would divest broadcasters of music interests, including ownership of stock in Broadcast Music, Inc.

The witness list includes: Richard Salant, v.-p. of CBS; Joseph MacDonald, NBC counsel; Goddard Lieberson, president of Columbia Records, and George Marek v.-p. of RCA Victor Records. Eric Johnston, president of the Motion Picture Producers' Association, will speak for the movie people, and representatives of Loews, Inc., have reportedly asked for a chance to speak against the bill.

Nicholas Zapple, counsel for the Pastore Communications subcommittee, asks interested parties to note that Wednesday's hearing will be held in Room 357, Senate Office building, instead of in the familiar capitol hearing room of the Senate Commerce Committee, scene of previous sessions.

Mason, Steen, Latauska Buy Frisco Label

HOLLYWOOD — Al Latauska, Sun State Music Distributing chief; Cecil Steen, Boston record distributor, and Ed Mason, Record Rack Service, Los Angeles rack jobber and also a partner in Sun State, emerged as record manufacturers and label owners last week. Trio purchased the San Francisco label from previous owners, Al Leavitt, Bay area retailer, and Dick Keptner.

Purchase gives the new owners 15 LP disks, plus several unreleased albums. Latauska will actively manage distribution of the new label. Current plans call for Leavitt to helm the a.&r. operations. Emphasis on sound and sophisticated tongue-in-cheek material will continue.

Plans for release of stereo disk and four-channel stereo tapes are being made.

The new owners intend to follow an album-per-month releasing schedule. Distributors are now being set. Sparton, of Canada, Ltd., London, Ont., will handle the line north of the border.

Rack Jobber Meet Accents Disk Import

By TOM NOONAN

HOLLYWOOD — Again the importance of records to rack jobbers was demonstrated here this week at the second annual mid-year meeting of the American Rack Merchandisers' Institute. The week-long proceedings were held at the Ambassador Hotel and featured panel-type discussions on all phases of rack jobbing. The record session, held Thursday (15), had to be extended past its scheduled time slot in order to accommodate the multitude of questions that were being thrown at the dais. The increased interest in records will undoubtedly be transformed to action in this business in the very near future.

Most of the 44 members of ARMI in attendance, while not carrying records at present, all expressed their intentions of starting as soon as possible. The entire membership consists of high-volume jobbers of other non-food produce.

In an address to manufacturers, Robert D. Boren, president of ARMI (and also president of Housewares Distributing Company, Dallas), stated, "there is no doubt

that the rack jobber will always be your most effective and economical method of distribution. Similarly, the rack jobber will continue to be the medium for better profits of our customers, the supermarkets." Boren went on to urge more point-of-purchase aids for all products sold via the racks and to continue to develop improved packaging for supermarket items.

Pete Souvall, of Souvall Bros., Inc., in Salt Lake City, was chairman of the Record Panel, and guest speaker was Tom Noonan, manager of The Billboard's Music Popularity Charts Division.

Walco Intros Special Stereo Conversion Kit

NEW YORK — Electrovox, Inc., makers of the Walco needle line, have focused major attention on the stereo disk market with a special stereo conversion kit to be introduced to the trade at the Chicago Parts Show this week.

Believed to be one of the lowest priced complete conversion kits yet announced, the Walco unit will carry a suggested list of \$59.95. The kit contains a four-watt, push-pull amplifier, a separate speaker unit and a stereo, four-wire cartridge with built-in rumble filter. The amplifier, it was noted, could be placed in back of, on top of or underneath the main phonograph unit and is designed attractively to blend in with practically any decor. The unit has separate controls.

Distribution will be of two different types: First, thru regular disk distributors to "get in the front part of the store," as a spokesman put it, and second, thru parts jobbers, to "get in the rear section of the store," that which is often occupied by component equipment.

Read Asks Sen. Group Study Petrillo Practices

WASHINGTON — Cecil Read, president of his own recently formed Musician's Guild of America, and previously a stormy dissenter in American Federation of Musicians West Coast Local 47, has asked a Senate Labor subcommittee to look into a "working relationship" between AFM President James Petrillo and certain networks and record companies which are opposing the musicians' fight against the AFM Performance Trust Fund.

Read told the labor subcommittee of the Senate Labor and Public Welfare committee that NBC, RCA Victor Records, CBS, Columbia Records and Capitol Records, among others, co-operated with the federation in "diverting wages" of their own employees, and are now "actively fighting on the Petrillo side in the courts."

"They have evidently arrived at a working relationship with Petrillo that they do not want disturbed," Read testified. He claimed that the employees aid the Petrillo fund, and in turn, the

Mills Opens New Sidney Music Pub

NEW YORK — Indie publisher Sidney Mills, formerly of Mills Music, has opened Sidney Music, affiliated with Broadcast Music, Inc. Bobby Hamilton, clef-chanter, has been signed as a writer for the firm, and Mills has inked the cat to a personal management contract.

An initial disk by Hamilton, cut by Mills, has been picked up by ABC-Paramount for its new subsidiary label, APT Records.

AUDIO FIDELITY ORGAN SESSION

CHICAGO — Recordings of gigantic theater organs continue to be one of the staple offerings for hi-fi addicts. Audio Fidelity's Sid Frey last week trekked here with a wagon load of equipment to wax an album of tunes performed by Al Melgard on what is generally considered the world's largest theater organ—the monstrous instrument in the Chicago Stadium.

Material, as usual with this type of recording session, ran to familiar marches and folk melodies, with the emphasis being on the sound values of the organ, which is 32 feet and has 883 stops.

Taping by AF is being done for both stereo and monaural release versions.

Merc. Issues B'dway, 2 Pic Sound Tracks

CHICAGO — Stepping up its activity in the sound-track field. Mercury last week released two movie score albums and a third one from a Broadway play.

The two films are "Vertigo," an Alfred Hitchcock opus starring James Stewart and Kim Novak, and "Too Much, Too Soon," based on the soul-baring hot-seller by Diana Barrymore. It stars Dorothy Malone as Diana, and Errol Flynn as John Barrymore.

Vernon Duke's score for "Time Remembered," the current Broadway hit, is the third package. Duke plays on the date. Show stars Helen Hayes and Susan Strasberg.

Cap's Billing Office Moves To Scranton

HOLLYWOOD — Capitol Records is switching its customer billing operations from Hollywood to Scranton, Pa., where it will be handled by Capitol Records Distributing Corporation. Heretofore, CR here performed the billing operations for CRDC. IBM equipment has been installed at Scranton where billing for all branches will be in effect before July 1.

Scranton will also house the consolidation of CRDC's Regional Credit Offices Nos. 1 and 2, according to CRDC General Controller Walter H. Theiss. Office No. 2, formerly headquartered in Chicago and served the Midwest, is being combined with Office No. 1, which served the Eastern territory out of Scranton.

The Eastern Billing and Credit Office, as the consolidated billing and credit functions is known, will be under Howard A. Decker, national credit manager. Paul DiChiari was named billing supervisor and will be in charge of all machine billing operations. Louis J. Kosydar, supervisor of the account receivable unit, is responsible for all customer account bookkeeping.

With the consolidation of Regional Credit Offices No. 1 and 2 Gordon F. Knight has been transferred to Scranton but will continue to head credit for Credit Region No. 2, covering the Midwest, while Russell E. Vail and John K. Perkins will continue as credit manager of Regional Credit Offices No. 1 serving the East, and No. 3, serving the West respectively. Perkins will continue to headquarter in the Capitol Tower in Hollywood.

Arwin Expands Office, Roster

HOLLYWOOD — Arwin Records made a twofold expansion move last week by opening a New York office and signing three artists. The move came on the heels of the indie label's success with two fast-selling singles, "Jennie Lee" and "Cha-Hua-Hua."

Its New York office is located at 157 W. 57th Street and will be headed by Joe Linhart. He will scout talent in the East, screen songs for a.&r. head Joe Lubin here and will promote the label's releases.

Arwin's newly signed artists include Bill Watkins, Jack Lewis and Adam Ross. Sessions are scheduled for later this month for the three as well as Jan and Arnie ("Jennie Lee") and the Pets ("Cha-Hua-Hua").

PRICE CUT COUNTERS REV 'NO RETURN' PLAN

PHOENIX, Ariz. — Rev Records here thinks it has hit upon one solution to the problems of excessive returns, currently plaguing the record indies (The Billboard, May 12).

The indie has adopted a new sales policy, whereby distributors aren't allowed any returns, but the price of Rev singles has been cut from 42 cents to 34 cents, thus giving distributors a profit increase of 8 cents per record.

At the same time, Rev President Floyd Ramsey has instituted a policy requiring distributors to send in 20 cents per record with their order with billing for the additional 14 cents following in 30 days.

The new sales policy was put into effect with the release of Rev's

last disk, "Dear 53310761" by the Threeteens (a Billboard "Spotlight" pick last week). Under the plan, Rev makes all deejay mailings itself and gives each distrib one box of 25 disks for promotional use.

Rev's sales manager, Irwin Schuster, reports the plan has been accepted by the label's distributors in all major markets but one—Albany, N. Y.

Surprisingly, the exec reports that to date Rev has had more orders and re-orders on the Threeteens disk than on any of its last four releases. However, he said the distributors indicated that while they are willing to go along with the new no-return policy, they will order far more conservatively than in the past.

Distrib Comment on Rack Jobber, 1-Stop

CHICAGO — "Progressively increasing menace" of the rack jobber and the one-stop to the record business was further evidenced in a round-up of record distributor comment from the floor of the Music Operators' Association convention here last week. Distributors were even more vehement in their denunciations of the jobber and one-stops, altho they did not take an overt and organized procedure to declare themselves, as did the indie record manufacturers. (See story about indie record meetings.)

Distributors feel that they face a more direct threat from the discount-type of account (jobber and one-stop) than does the manufacturer. Depending upon the particular geographical area, distributors state that rack jobbers and one-stops have cut anywhere from 10 to 30 per cent into their net profit.

One-stops, they declare, were the first menace which the distributor faced. A distributor's salesman, for example, in 1950, hypothetically had a sales route of 150 accounts, operators and retail stores. By 1956, approximately 20 per cent of those accounts, juke ops, had vanished because they were buying directly from the one-stops. To add to their woes, rack jobbers in 1955, made their initial appearance and started to set up competitive displays near the small dealer. This cut the cream from the dealer's profits, with the result that Mr. Dealer started buying

direct from a nearby one-stop, where everything he bought, even in 1956, was on 100 per cent guarantee on singles and 100 per cent exchange on package goods.

To further cloud the muddy waters, one-stops about 1956, in some instances, sent salesmen out on the road, competing with the record distributors' salesmen for the territory's business.

Distributors pointed out that they exist on an 18 to 20 per cent mark-up on their product. Dissipating a salesman's potential in a particular sales area to the tune of inroads of 10 to 30 per cent of his potential cuts into the salesman's enthusiasm.

One-stops and rack jobbers ask for discounts ranging from 5 to 12 per cent, plus 2 per cent discount for payment by the 10th of the month. When subtracted from the average 19 per cent distributor mark-up, this represents a heavy slash into potential earnings. Rack jobbers and one-stops have become house accounts, because when the slash in net is heavy, there's no room left for commission. House accounts are the bane of any salesman's existence.

Heftiest blow to distributors has been the fact that the larger rack jobbers are now being serviced direct. The major labels, in many instances, have openly called their branches or indie reps in areas and

(Continued on page 40)

LEAST WANTED AWARD OF YEAR: CHI SUBPOENAS

CHICAGO — Of all the giveaways handed to conventioners at MOA last week, by far the most spectacular was a sheaf of subpoenas distributed to record mahoffs by the Cook County State's Attorney in connection with the recent bootlegging scandal here.

Two detectives prowled among the booths smilingly depositing their invitations to a grand jury hearing on the counterfeit operation. The hearing, apparently scheduled to coincide with convergence of the disk industry in Chicago, is considering accusations against George Hilger, charged with counterfeiting trade-marks on more than 125,000 phony copies of hit records, and Charles English, head of Lormar Distributing Company, charged with possession of some of the forged disks.

The subpoenas summoned eight execs of 11 labels, presumably to testify that the questionable disks were indeed forgeries. The execs, called to the State's attorney's hospitality suite, were Leonard Chess, of Chess and Checker labels; Jerry Field, of Cameo and Swan; Bob Kornheiser, of Cadence; Al Silver, Ember and Herald; Tom Mack, Dot; Ewart Abner, Vee Jay; Alex Siamas, Keen, and Sellman Schulz, Brunswick.

Subpoenas also were served on several printing firms here who unwittingly were contracted to reproduce the allegedly forged labels. They were Liedtke Bros. Die-Cutting Company; Morris de Camp, of Wells Bros. Printers; Samuel Berland, of Berland Printing Service, and E. Conforti, of Superior Engraving Company.

Vanguard Inks Big Maybelle

NEW YORK — One of the almost legendary blues singers of modern times, Big Maybelle, has been signed to a long-term contract by Vanguard Records. On the new label, the thrush will record a series of LP's of great blues songs. She will also do singles for the label. Manny Solomon, one of the Vanguard execs, signed the songstress to the contract. John Hammond, jazz and blues authority, will supervise her recording dates.

Big Maybelle has been in the news lately due to her being tapped to appear on the Saturday night blues concert at the upcoming Newport (R. I.) Jazz Festival. Prior to signing with Vanguard, she recorded for Savoy Records.

DIG THAT CRAZY BOAT: NO MOTOR

HOLLYWOOD — Axel Stordahl entered his 44-foot sloop, Saga, in the 140-mile Newport-Ensenada race and saw it sail to top position in one division and slip comfortably into third spot in another.

Aboard with Stordahl lending wind to the sails were his wife, vocalist June Hutton, publisher Mickey Goldsen, Jack Gordon and Bob McCluskey, The Billboard's West Coast music ad manager.

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



For the second week in a row, sales for all speeds have dropped. Total Unit Sales fell off another 5 per cent and are now at the lowest point for the entire year of 1958 to date.

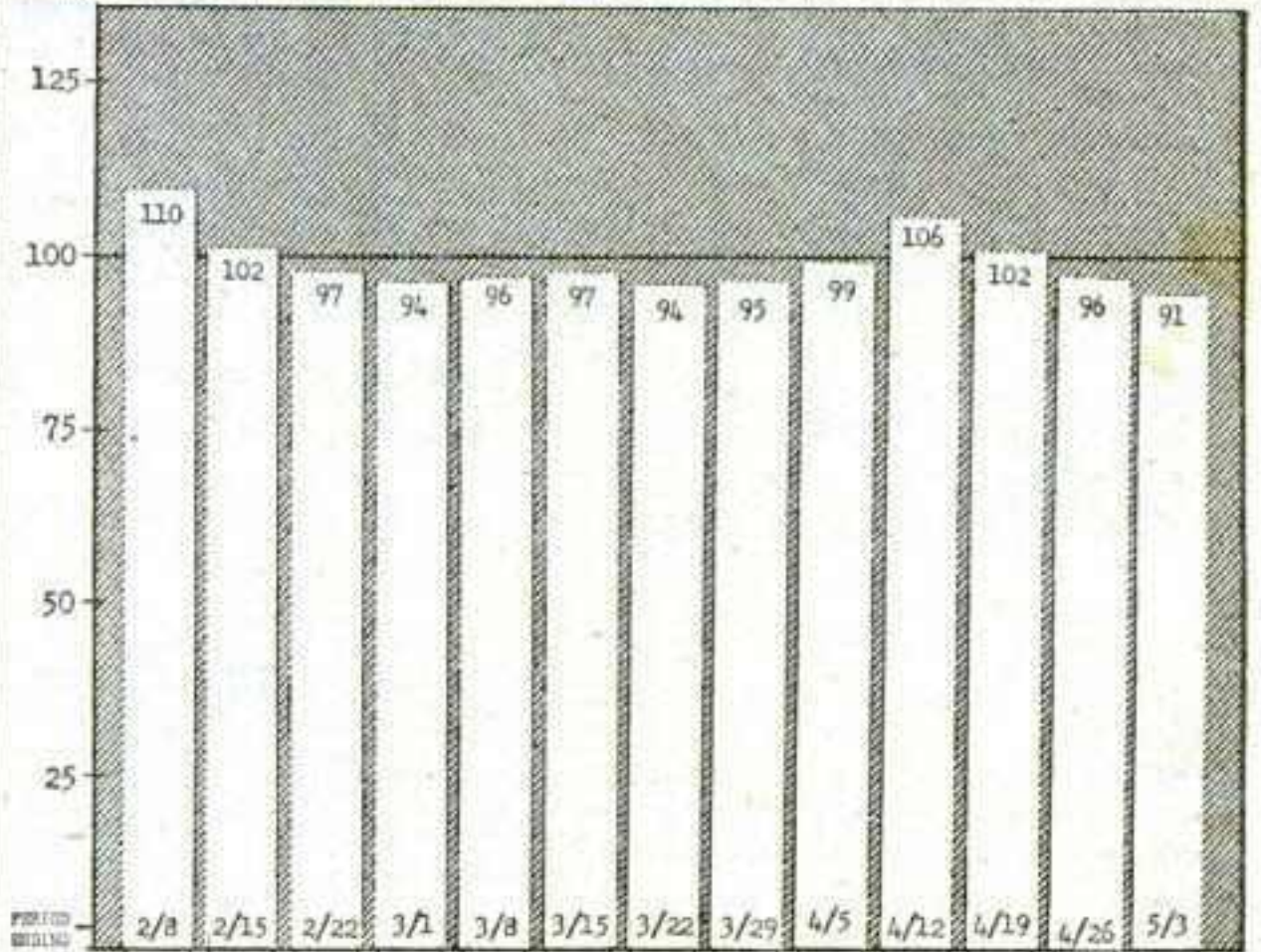
Again 45 r.p.m. is the only speed holding its head above par. But the other three speeds (33 1/3-12", 45 EP and 78 singles) all hit rock bottom for 1958 this current period. Sales of 33 1/3-12" for the

fourth week in a row fell off from the previous period. Unit sales of 45 EP are 10 per cent below their previous low of the year and represent only 3 per cent of the dollar volume for the current period.

Sales of 78 r.p.m. registered the largest drop from the previous period and are the lowest of all speeds. They are now 78 per cent off from the average weekly sales registered in June-Nov., 1957.

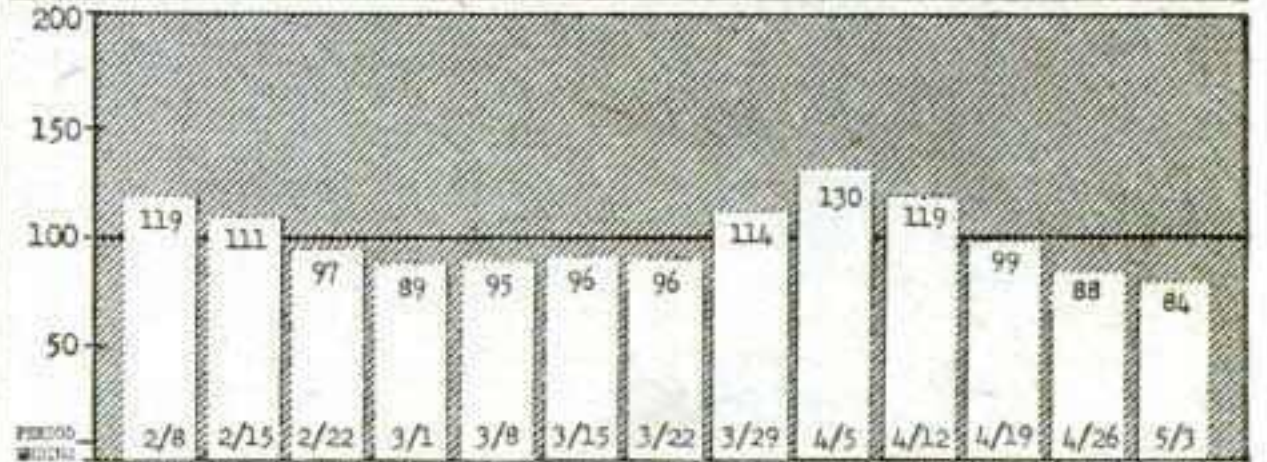
TOTAL UNIT RECORD SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



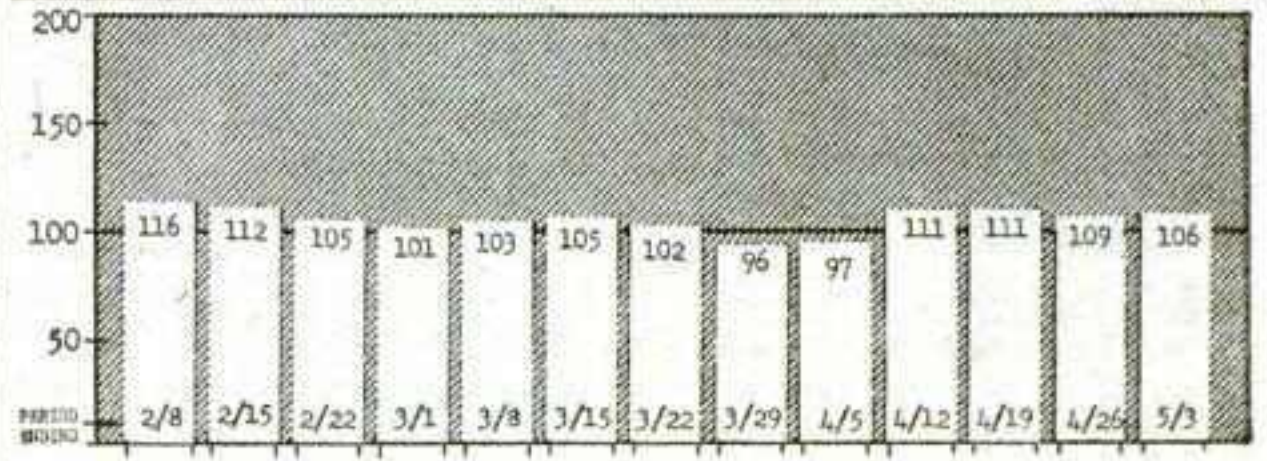
33 1/3-12" UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



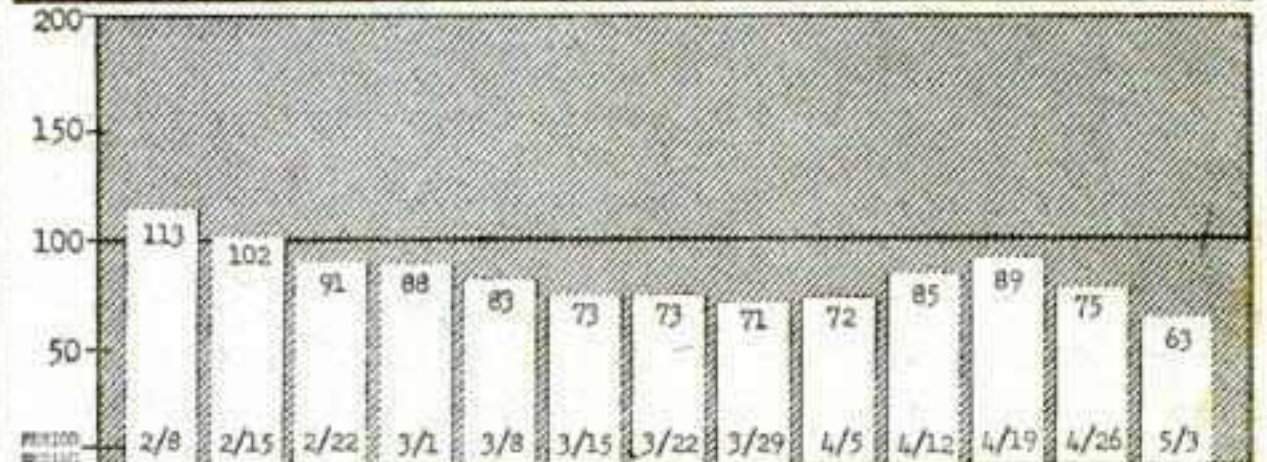
45 SINGLES UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



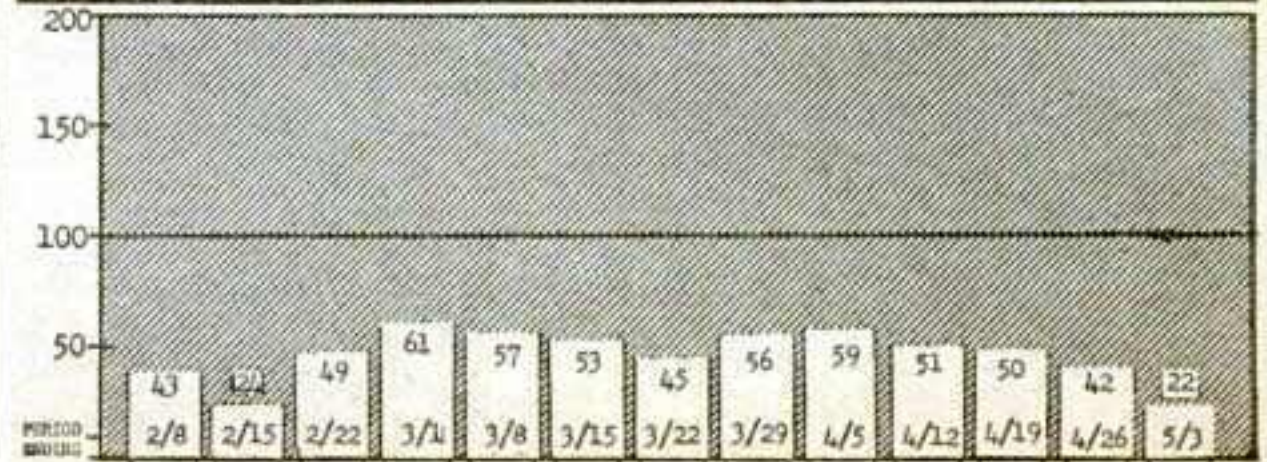
45 EP UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



78 SINGLE UNIT SALES

100 EQUALS AVERAGE WEEKLY SALES/JUNE-NOVEMBER 1957



DRESS UP HOPS

GAC's Plan Brings Bands To Teens and Vice-Versa

NEW YORK — A new way to bring the bands back to the teenagers or the teen-agers back to the bands is starting to evolve out of the General Artists Corporation offices. It started in Troy, N. Y., and has slowly spread to a number of other cities. It involves low-priced, dress up dances for teen-agers sponsored by radio stations or businessmen in town to the music of bands like the Buddy Morrow or Claude Thornhill crew.

The first dance in Troy, was sparked by Howard Sinnott, GAC exec. It seems that deejay Bob Snyder, of Station WTRY there, called Sinnott about an idea for a dance for the teen-age set. Sinnott told him he could have the Buddy Morrow ork on a special deal if the station would sponsor a free dance for the kids on a Sunday afternoon — as long as the kids came in their

LOMAX DISKS

LP's Issued By Library Of Congress

WASHINGTON — The Library of Congress has issued for sale five LP records of "The Ballad Hunter," a series of lectures on American folk music by the late John A. Lomax, pioneer collector and discoverer of such songs as "Home on the Range" and "Cit Along Little Dogies." Musical examples illustrate the talks.

This is the first time these recordings have been made available by general public sale. The issuance on long-playing vinylite disks (33 1/3 r.p.m.) has been made possible by a grant to the library from the Carnegie Corporation.

"The Ballad Hunter" resulted

(Continued on page 40)

Sunday go-to-meetin' clothes. Boys had to wear coats, girls dresses.

Since it was an open date for the ork, the station was offered a special deal. The station bought the deal, plugged the show and sent out tickets to youngsters who wrote in. The free dance, held Sunday afternoon on February 20, pulled 4,200 kids.

Many Stations

Sinnott then promoted the idea of teen-age dances to a few hundred stations in the New York area. In Hagerstown, Md., the musicians' union bought the Morrow ork for three consecutive days and presented dances in local high schools there. There was a slight charge for admission. The dances pulled over 1,500 kids every day and the union made enough loot to pay for the band and came up with a little loot over to use to help swell the high school band fund. Here again the dances were given in the afternoon and the kids had to be well dressed to attend.

Now dances for teen-agers are being set by a number of radio stations. On May 22 the Johnny Long ork will play a dance in Croning, N. Y., being presented by Station WCLI there. Sponsors of the dance are the local Kiwanis Club and Ingersoll Rand, with Gordon Jenkins of WCLI in charge. It will be a teen-age prom. In Ronceverte, W. Va., a dance is being set by Station WRON there.

Bands So Far

The bands that Sinnott has set for these teen-age dances include Long, Morrow, Thornhill, Tony Pastor, Ralph Marterie and Eddy Howard. The bands all play with a beat when they play for the kids. The arrangement has to be on a day or night when it's an off night for the band, with afternoon dates preferred. And the GAC office demands that the kids be in their best, altho non-formal, togs. From comments received so far, the kids seem to like dancing to the bands.

MASTER CONTROL

BROADCAST TRENDS AND TRIFLES

By BOB BERNSTEIN

ONLY IN A DEMOCRACY

A radio station in LaGrange, Ga., has this motto emblazoned on all outgoing mail: "Help Stamp Out TV!"

TRACK RECORD

By January, 1959, 44.5 million homes will have at least one television set, compared to only 8,000 in 1946 and 940,000 in 1949. The details on TV's burgeoning growth in little over a decade, supplied by ARF National Survey of Sets (January, 1958) and Television Fact Book No. 26, add up to a vivid projection for next winter of a total 50 million sets in the U. S. with penetration of 86 per cent of the population.

HOW TO BE AN EMSEE

Don McNeill, long-term toastmaster of ABN's "Breakfast Club," offers these nine rules for successful emceeing: 1. Wear clothes that are a bit different. 2. Get yourself a family to talk about. 3. Remember interesting things and talk about them on the air. 4. When you swipe someone else's gag, give him credit. 5. If you can't play an instrument, fool with something like an ocarina or calliope. 6. Push some anatomical characteristic which elicits conversation, like big feet. 7. Be witty on the air but shut up like a clam as you sign off. 8. Be Yourself. 9. When in doubt, murmur "Play, maestro."

SNOW AND STATIC

Video-Stage '58, broadcast unit of a new Chicago drama firm, and WTTW are sponsoring a national TV script competition, deadline October 31. . . . DuMont Broadcasting Corporation has changed its name to Metropolitan Broadcasting. . . . Association of Broadcasting Executives of Texas has elected Howard Fisher president and Wallis Ivy veepee. . . . WVUE-TV's "Grady and Hurst Top 12 Dance Party" gets outdoor origination, starting June 25, from Atlantic City's Steel Pier. . . . Irv Feld, general sales manager of Guild Films, has been elected sales veepee and a member of the board.

RESTLESS PEOPLE

Charles S. Steinberg named director of information services for CBS-TV. . . . Al Markim, former "Space Cadet" star, appointed executive assistant to the president of Teletudios, Inc. . . . Harlan Davis named radio-TV director of Product Services, Inc. . . . Val Bruce left KENS, San Antonio, to join the sales staff of Bob Dore Associates, radio reps. . . . David G. Lee is new public relations director of KMGH-TV, Minneapolis. . . . Faye Stewart moves to a desk job at KPIX, San Francisco, after a decade on the air. She'll serve as home management consultant. . . . Jack Dahmer will do sales promotion for KFDM-TV, Beaumont, Tex.

WHEELING AND DEALING

TALENT TIDINGS

MERRILL VS. SMATHERS

Metopera star Robert Merrill put another nick in the moribund Smathers Bill with a statement for the record via Sen. John Pastore. "Pop audiences have demonstrated a kind of flexibility and receptivity to new music and new composers which could well be emulated in the serious music fields," Merrill said. "Hits are not longer the exclusive domain of a few well-established people. But why is that 'socially undesirable' from the public viewpoint? It seems to me that reckless, unfounded indictments of pop music made by proponents of the Smathers Bill do a disservice to the entire field of music."

His own experience, Merrill stated, makes him find it "absurd" that either broadcasters or record companies "put pressure on performers to use one kind of material or one source." The opera baritone thinks that exposing youngsters to Puccini and never to Presley would do nothing to solve their problems.

COMES THE REVOLUTION

Miklos Gafni, tenor known as "the Hungarian Caruso," has settled in the U. S., turning down European dates to cast his lot with the middle class, "from whom will come a revolution in musical tastes." Something very new or very old must emerge soon, thinks Gafni, to bridge the gap between Bach and rock. He just canceled his 23rd tour of the Rio-to-Lima-to-London-to-Paris circuit because he believes America is going to spark an operetta revival. After etching his third LP for Rondo Records, Gafni will launch "a middle class music project" along that line.

CINEMATTERS

Edmund Goulding will direct "Mardi Gras," the 20th Century-Fox film starring Pat Boone, Tommy Sands and Gary Crosby. . . . Tennis Champ Tony Trabert, who makes his acting debut in "Too Much, Too Soon," turns nitery singer next fall. . . . Earl Holliman has cut four disks for Capitol, release in June co-inciding with his Paramount Pictures premier of "Hot Spell." . . . Mayfair Theater, N. Y., is admitting patrons who appear in costume free, and supplying drinks, as part of its new Horror-thon policy beginning May 27, at midnight naturally.

THE DOTTED LINE

Barbara McNair into the Americana, Miami Beach, June 11. . . . Milton Berle plays the 500 Club, Atlantic City, starting August 23. . . . Danny Costello booked at Glen Casino July 28. . . . Pier Angeli will wax songs for Roulette Records. . . . William Morris Agency has arranged concert tours next fall for Shai K. Ophir, Sir John Gielgud, Jose Greco, National Ballet of Canada and the Leonard Bernstein musical "Candide." . . . Beryl McBurnie's Little Carib Dancers will play the Stratford, Ontario, Festival, beginning July 16. . . . Sammy Kaye is awarding dance prizes to mother-son and father-daughter teams Thursdays at the Hotel Roosevelt, N. Y. . . . Lillian Briggs joins Jimmy Durante at Chicago's Chez Paree June 4. . . . Maggie Wulff, late of WJW-TV, Cleveland, is prepping her local hit there, "Teen Press," as a New York TV entry.

KMYR GOLDRUSH BLITZES DENVER

DENVER — Local police officials and homeowners in the Denver area were recovering last week from what had all the appearances of a full-scale blitzkrieg.

The ruckus began when radio outlet KMYR began a "Treasure Hunt" in which listeners to the station's deejay stanzas were given "clues" to the whereabouts of a \$50,000 check. By dawn, the city's exclusive Applewo. Manor section was overrun with treasure seekers who uprooted trees, tracked across lawns, jammed streets, pulled up street signs and generally made a mess.

One indignant resident phoned police to report that one particularly cool cat had trampled all over her yard and then had rung her doorbell to ask if he could use her bathroom.

NTA and UA Battle Comes Full Circle

NEW YORK—The legal wheel turned full circle for National Telefilm Associates last week in the running dispute between NTA and United Artists over the acquisition of control of Associated Artists Productions, distributors of the Warner Bros. backlog of feature films.

Now, it's NTA that's holding an injunction over the heads of UA execs, having had one granted by Supreme Court (N. Y.) Judge A. Steuer. Originally, UA's ace crew of legal brass threw a wrench into NTA plans last fall to acquire control of AAP, by getting virtually down, thanks largely to a howl put up by minority stockholders of AAP that UA was offering a better purchase deal.

And just to complicate matters further, talk in New York film circles persisted that NTA and National Theaters, Inc., former offshoot of 20th Century-Fox, are close to a financial marriage.

DuMont Name Fades in Field

NEW YORK — The DuMont name is now practically a memory in the field of TV commercial broadcasting.

At the recent annual meeting of the DuMont Broadcasting Corporation, stockholders voted "overwhelmingly" to change the firm's name to Metropolitan Broadcasting Corporation. Chief operations will be WABD (TV) and WNEW (Radio), New York, and WTTG (TV) in Washington.

At one time, DuMont was a pioneer network operation, but Allan B. DuMont himself has shifted to a concentration on TV-radio and equipment. In the first three months of this year, the re-named-broadcasting firm grossed \$3,363,469.

TV BLOSSOMS WITH VAUDE

NEW YORK—Vaudeville's not as dead as you may think. Blossom Seeley and Benny Fields, one of the great vaude acts of yesteryear, will revive such numbers as "The Old Soft Shoe" in a special guest shot on the Bert Parks' Bandstand series on NBC Radio. Air date: May 23 at 11:05 a.m.

Radio Misses With 'Juke' Programming

Jammed Platter-Plug Shows 'Bastardize Medium's Potential,' Says J. Feniger

WASHINGTON — In a penetrating look at the brand of radio being pitched to Madison Avenue by stations and reps today, Jerome Feniger, a vice-president of New York's Cunningham & Walsh Agency, termed the "juke box" programming of Top 40 records "a bastardization of the true potential of the medium."

Stressing the need for adult listeners, Feniger told the members of the Advertising Club of Washington that "a lot of the music on radio today is designed to build up a boredom factor among many of the 75 per cent of the people in the country over 14 years of age."

Feniger praised the flexibility of advertising purchase that can be achieved thru spot radio, but he aired a warning based on his own agency's experiences with the medium.

"We all know that penetrating the consumer's skull with a strong

selling message is, at best, a difficult job," he said "There are some radio stations around the country that make a tough job even tougher by trying to make a real killing every day.

11 in 15 Mins.

"I'm talking about the operator who schedules six or seven commercials every quarter hour. We recently found one station that carried 11 commercials in one morning quarter hour. This particular station doesn't carry any of our business now. Commercials scheduled back to back really only cancel each other out, and tend to turn radio into a background medium."

Feniger offered several points he felt would be constructive for radio outlets:

"1. Program for the whole audience—not the rock and rollers alone.

"2. Schedule news regularly, thoughtfully and effectively.

"3. Be different in your approach.

"4. Hire talent that can sell your clients' products in an effective and convincing manner.

"5. Give commercials a chance to sell by sticking reasonable limits in the number of spots you'll run in an hour

"6. Give agencies and advertisers some valid research to show not only how many listen but who they are, what they buy and how your station can sell them."

Zenith Pres. McDonald Dies In Chicago

CHICAGO — Comdr. E. F. McDonald Jr., 76, founder-president of Zenith Radio Corporation, died May 15 in Chicago. In 1921, McDonald formed Chicago Radio Laboratory with two young radio amateurs making and selling radio receivers, with McDonald becoming general manager. In 1923, Zenith was formed with McDonald as president. In the same year, he established his own AM radio station, WJAZ, Chicago, and founded the National Association of Broadcasters of which he became president.

McDonald started experimenting in TV in 1931, at the same time establishing research on finding a method for subscription TV. He demonstrated his first subscription TV system in 1947, conducted a limited commercial test in 1951 and since has spearheaded a pro-subscription TV drive. As early as 1939, McDonald established the nation's first all-electronic TV station and for nearly three years was the only TV station operating in Chicago. In 1940, he established the nation's oldest FM station, WEFM, Chicago.

Como Show Still Hottest TV Musical

NEW YORK—The Perry Como show continues to be TV's hottest musical attraction and the second-ranking show in both rating and audience size, according to the April figures of American Research Bureau. "Gunsmoke" continued to hold top honors in both categories, holding a pace set over the past five months.

No other musical stanza, apart from the NBC-aided Como series, appeared in the ARB "Top-Ten" ranks, with the other winners including five Westerns, three quizzers and the Lucille Ball-Dezi Arnaz show.

Como racked up an April rating of 41.4 and a total audience of 49,310,000 viewers for the weekly show.

WQXR Still Hits Jackpot, Tho Spots Cut

NEW YORK — Altho Times-owned WQXR has for several months been cutting back on the number of spot announcements aired in its good-music-and-news schedules at the request of Madison Avenue agencies (see story elsewhere, this page) and listeners, the station is still hitting a commercial jackpot, according to execs.

Sales Vice-President Norman McGee revealed last week that the station had established a new sales record in which radio sales for January thru April were 12.7 per cent ahead of the same period in 1957. Program income showed a larger increase over straight announcement revenue, McGee added.

WQXR's current policy adopted last fall, prohibits the sale of spot announcements following sponsored programs.

Picture to Use 'Man. Towers'

NEW YORK—In a unique deal which involved clearances with Gordon Jenkins, Leeds Music, Capitol Records and James C. Petrillo, Transfilm, one of the largest TV commercial filmeries, now has the green light to use Jenkins' tone poem, "Manhattan Towers," as background music for a TV and theatrical film being produced for the Greater New York Fund.

Titled "Any Given Minute," the fund-raising film features Frank Overton, currently in "Dark at the Top of the Stairs," as narrator. With heavy exposure expected in the New York area, it's likely to give a special hype to the "Manhattan Towers" album, long a steady seller.

NIGHT CLUB

Mathis Makes Smooth Copa Debut

Johnny Mathis, in his first appearance at New York's plush Copacabana, presents a polished and highly enjoyable program. Accompanied by his own four-piece combo and the excellent Copa band, the artist belts and croons his way thru an attractive variety of tunes including several from his hit Columbia LP's.

Mathis is a versatile singer

with an exciting approach on his swingers and a warm, smooth sound on his ballads. His selections included provocative Latin stylings of "I Could Have Danced All Night" and "Day In, Day Out." He also presented a medley of "There Goes My Heart," "My One and Only You" and "I've Grown Accustomed to Her Face."

The singer scored best with his ballads which included "All the Time" and "It's Not for Me to Say." Tho he appeared somewhat stiff at the beginning of his set, he soon relaxed. After several encores he closed with an up-tempo run of "Lover, Come Back to Me."

Featured comedian was Joey Bishop, a gent with glib ad lib ability and an amusing delivery. The colorful production numbers included singers Joni Roth and Ronnie Hall; the Pagets, a dancing duo and, of course, the lovely Copa cuties. Howard Cook.

NIGHT CLUB

Umeki-San—Thrushing Refreshment

Blue Angel

Miyoshi Umeki, Shelley Berman, Mae Barnes, George Matson, Emsee, Bart Howard. Music, Jimmy Lyon Trio. Blue Angel, New York, May 14.

Looking as pretty as a cherry blossom and as fragile as a porcelain figurine, recent Oscar-winner Miyoshi Umeki is a fresh and appealing talent in her nitery thrush debut at New York's Blue Angel.

Dressed charmingly in the tra-

ditional kimono and obi of her native Nippon, she belies her petite visual appearance with a flexible, expressive voice (currently heard on Mercury label) that has something of the creamy, relaxed quality of Rosemary Clooney when offering the R&H ballad "It Might As Well Be Spring."

Miss Umeki, however, can also swing nicely, with "The Lady Is a Tramp" and "How About You," backed ably by the Jimmy Lyon trio. But she is at her elfin best

when, with the refreshingly naive explanation that "I am still plugging picture," she offers a delicately phrased "Sayonara."

Appearing on the same bill with Miss Umeki are some Gotham nitery veterans. Mae Barnes, a songstress who would be the despair of Slenderella, belts out a number of rhythm tunes. Shelley Berman scores loud guffaws with a clever set of telephone monologs, and an ultra-sophisticated story about Gertrude Stein. George Matson wraps things up nicely with a clever series of pantomimes done to records of such varied artists as Yma Sumac and Gracie Fields. Charles Sinclair.

NIGHT CLUB

Current Birdland Bill Solid Draw

Vocalist Jeri Southern, the Terry Gibbs Quartet and the Horace Silver Quintet are currently drawing them in at New York's jazz nitery, Birdland.

Miss Southern, who chirps in a smooth sultry manner, renders a warm, relaxed series of satisfying tunes. She does some of her numbers with a trio. On others she accompanies herself on piano. Her offerings included "I've Got Five Dollars," "Try a Little Tenderness" and "Am I Blue?" one

of the selections from her current Roulette LP, "Jeri Gently Jumps." Her technique on the ivories is as equally winning as her thrushing.

The Gibbs crew presented most of their set in an uptempo groove. Gibbs' vibe approach is as fast and furious as ever. Their numbers included "Just the Way You Look Tonight," "Tea for Two" and "All of Me." "I Can't Get Started With You," one of the few ballads offered, provided a

refreshing change of pace. Gibbs joined pianist Claude Williamson on piano for a wild, swingin' go on "Now Is the Time." Other members of the quartet are Gary Peacock on bass and Gary Fromer on drums. The Gibbs group records for Mercury Records.

Pianist Silver's group, Blue Note recording artists, is composed of Donald Byrd, trumpet; Cliff Jordan, tenor; Ted Kotick, bass, and Louis Hayes on drums. The group's style is hard and driving. Both Byrd and Hayes are excellent and fluid soloists and the pacing afforded by the rhythm section, especially Silver on piano, is clean and exact.

NETWORK TV

Welk's Salute to Mothers a Natural

The Lawrence Welk Show
ABC-TV, 9-10 p.m., EST, May 10
(Caught again).

Lawrence Welk, of course, is a natural for a Mother's Day show, and his Saturday night (10) salute to the nation's maters was all you might expect—sweet, sentimental and solidly commercial.

Over the years, Welk has managed to maintain the basic appeal of his original low-budgeted format—a fast-paced schmaltzy parade of sure-fire standards sung and played with wholesome charm and bouncy simplicity. At

the same time he has shrewdly augmented the airtel with more elaborate production and increased manpower. The current cast includes 37 singers and musicians as compared to 23 on his first TV program.

Welk also gets maximum entertainment-use out of his performers. They practically all double—musicians sing, dancers play instruments, etc. Accordionist Myron Floren, for instance, was introduced last Saturday by Welk as "my assistant director."

Standout vocal stints on the show caught (10) were a verve-

ful rendition of "I Love a Violin" by Diane Lennon (one of the Lennon Sisters), an effective dramatization of the charming Pennsylvania Dutch tune, "Throw Mamma From the Train" by musician Aladdin, and a moving reading of "I Remember Mama" by the show's most talented act, the four Lennon girls.

Mainstay of the telecast, and undoubtedly the secret of its enduring success, is Welk himself, whose endearing awkwardness and ingratiating, anxious-to-please manner has enormous audience appeal. The bit where he graciously dances with a group of eager fem fans is still the most heartwarming and amusing moment on the show.

June Bundy.

REVIEWED IN BRIEF

Pat Boone

Pat Boone's All-American-boy charm and French canary Genevieve's pixie-like personality provided a provocative contrast on Boone's ABC-TV show last Thursday (15). The comedienne, a regular on the Jack Paar show, contributed some pert vocalizing (scoring highest on a duo with Boone), but her prime value as a guest star is her ability to be cute without cloying in chatter segs.

Also guesting on the show was the University of Michigan's Men's Glee Club to offer rousing choral backing for Boone's opening number, "Great Day." Production thruout was smoothly paced with effective choreography and settings. Boone, the most likable young warbler on TV to-

day, was his usual unassuming amiable self. (Bundy)

Cafe Bohemia

The Eddie Costa trio is giving out with intriguing jazz sounds at New York's Cafe Bohemia. Costa is one of the most talented of the newer pianists and impresses more and more with each date. His sound is new and adventurous without getting too far away from the mainstream. He presents a variety of tunes and tempos, which allow him to display his versatility.

His numbers include an interesting three-quarter treatment of "I'll Take Romance," a swingin' run of "Stella By Starlight" and medium-beat go on "Softly, as in a Morning Sunrise." Talented Peter Ind is on bass, and Lou

Malin is drummer for the group. (Cook)

Gloria Krieger

A delectable West Coast blonde, Gloria Krieger, was the music highlight of Pontiac's "Phil Silvers on Broadway," hour-long variety show Tuesday (13) on CBS-TV. Miss Krieger, making her TV debut, entranced viewers with her phrasing, control and warm emotion in the soprano aria "Je Suis Titania," from "Mignon." She might well have been returned for an encore. Also on a musical kick was Silvers' own shenanigans with what he called the "Tanglewood Woodwind Quartet," a mighty funny bit. Otherwise, the show amounted to a series of burlesque-type routines, some funny and others a bit on the downhill side of the breezy pace established at the opening. (Grevatt)

Lerner-Loewe Score Cues Successes for 'Gigi' Pic

By BOB ROLONTZ

Gigi

Stars, Leslie Carson, Maurice Chevalier, Louis Jourdan, Hermione Gingold. Director, Vincente Minelli. Producer, Arthur Freed. Screen play and lyrics, Alan J. Lerner. Music, Frederick Loewe. Distributed by M-G-M. Running time, 116 minutes.

With Lerner and Loewe's first musical score since "My Fair Lady," a sumptuous production, fine acting by the four leads, and lovely color, the movie version of "Gigi" looks set for a long run at the Royale Theater in New York and whatever other theaters it plays in other cities. Altho the story has been shifted slightly for the screen, it still retains the same Colette plot, that of the young lady raised by her aunt with manners and the charm to entice some young man into a declaration of love and a pledge of economic security. That she ends up marrying her love instead of becoming his mistress will not hurt the pic with the family trade.

But the musicalization of the well-known novel is the key to the probable success of the picture. The score fashioned by the composing team of Lerner and Loewe is a lively one, wonderfully right for the movie. Such songs as "Gigi" and "Thank Heaven for Little Girls" are both charming and witty as is the rest of the melodious score. To those who ask, is it as good as "My Fair Lady"? The answer could be, is "Gigi" as good a story as "Pygmalion"? It is sufficient to note that the score to this movie is head and shoulders above most movie musicals.

Maurice Chevalier as the aging roue steals every scene he is in, and the picture as well. Leslie Caron is a charming "Gigi" and Hermione Gingold is most sympathetic as the aunt. Louis Jourdan is in good form as the novice roue, the nephew of Chevalier and the young man who finally marries Gigi. The costumes, the settings and the scenes of Paris at the turn of the century are excellent. The many albums and single records of the tunes from the picture should help exploit the pic and vice versa.

Robeson Pipes Still Hold Vigor at 3-Score Mark

By HOWARD COOK

Paul Robeson was greeted by a long, standing ovation from a packed Carnegie Hall on the occasion of his first concert appearance in New York City May 9 in 11 years. Mr. Robeson is still an imposing figure, and his voice has retained much of its youthful vigor and sureness, despite his 60 years.

His program included songs in several languages and a few dramatic readings—the highlight of which was the death scene from "Othello."

The artist also presented an interesting and informal talk on the relationship and similarities between African music and the music of other cultures. He prefaced each of his non-English numbers with a translation—displaying a knowledge of German, Russian and Chinese. He was in bovious good spirits and often interjected witty and humorous remarks between his selections. Except for occasional paraphrasing of lyrics, there was little of his political philosophy impressed.

During some of his numbers, Mr. Robeson asked for and received enthusiastic audience participation. The artist stated that he was pleased to be singing again and that he planned to fully resume his concert work and theatrical career. He was recently signed by Vanguard Records, which recorded the concert for possible release.

One of his selections, "Ol' Man River," was especially well received by the audience. After several encores, Mr. Robeson concluded his program with a reading of "The Rail Splitter" by Pablo Neruda. Mr. Robeson's talented accompanist, Allan Booth, was also featured on several solo piano selections.

Style, Easy Listening Mark MJQ's Town Hall Concert

By BOB ROLONTZ

The Modern Jazz Quartet, Town Hall, New York, May 12.

The Modern Jazz Quartet, with John Lewis, Milton Jackson, Percy Heath and Conny Kay, presented a program consisting of popular ballads, blues, jazz compositions and music from the score of the motion picture "One Never Knows" at their debut at Town Hall on Monday, May 12. The concert hall was about three-quarters full and the crowd, mostly youthful, was both serious and attentive to the music of the cool quartet.

The MJQ, one of the most successful organized small groups in this idiom, have a precise and beautifully integrated style that makes for very easy listening. They have managed to combine the cool idiom with this attractive style in a manner that makes their music most commercial. All of the members are excellent technicians, and they swing their music neatly in a most excellent manner. Unfortunately, their stylized sound has a tendency to become repetitive, and the second half of the concert was much less interesting than the first half, due to the similarity of both sound and material.

In the first half of the concert the group performed "Angel Eyes," "I'll Remember April," "Willow Weep for Me," "A Night in Tunisia" and their Atlantic album smash "Fontessa." In the second half of the evening they interpreted the score composed by John Lewis for the picture "One Never Knows," which is also being released by the MJQ on Atlantic Records. Altho the material is not of the same weight as "Fontessa," sections of it, such as "The Rose Truc," and "The Golden Striker," are attentive enough for the group to have another commercially successful album.

Cap, Angel Cut Japan Prices

TOKYO — Angel and Capitol Records here have instituted an across-the-board disk price slash, which in some cases amounts to more than 20 per cent. Both labels are handled here thru Angel Records, a division of Tokyo Shibaura Denki, one of Japan's biggest producers of electrical products.

According to a spokesman here, it was generally known that Angel Records, distributor of English HMV, and Capitol "had been adjusting inventory at record stores since the beginning of the year, and the indication was that the list prices would be reduced sooner or later at a wide range."

The firm's spokesman said, "It was the reason of price cut to meet present conditions as well as to stimulate purchasing power and

(Continued on page 42)

Mills on top with . . .

- BILLY
KATHY LINDEN on Felsted
- 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 Seeco
- OVER AND OVER
GUY LOMBARDO on Capitol
- GIRL OF MY DREAMS
GERRY GRANAHAN on Sunbeam
- HOW COME YOU DO ME
SAVINA CATTIVA on Love

The House of Hits
MILLS MUSIC, INC.

"BRIGHT LIGHTS OF BRUSSELS"
Eddie Layton—Mercury

"THEM THERE EYES"
Helen Grayco—Verve

"STOP BABY"
Four Preps—Capitol

"TRUE TO YOU"
Gene Vincent—Capitol

"CARRY MY BOOKS"
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JUNE NIGHT

LEO FEIST, INC.

NOT 'PACIFIC'

Victor, Col. Sales Race Dead Heat

NEW YORK — The battle for sales supremacy between RCA Victor and Columbia Records over their movie and stage original cast versions of "South Pacific" reached a peak of intensity this week with the two versions of the Rodgers and Hammerstein score finishing in the No. 1 and No. 2 slots on The Billboard's Best Selling LP album charts. The finish of the RCA Victor movie sound track in the top-slot after eight weeks on the chart and the second slot position of the Columbia version after 216 weeks on the chart would be interpreted as a moral and sales victory for both firms.

Ever since the RCA movie set was issued a few months ago, and Columbia reissued its long-time best-selling original cast version in a new package, the two firms have been exerting extraordinary efforts to spark sales on their "SP" albums.

That this extra sales effort has paid off for both firms and for the record business as a whole is apparent from the first and second place rank of the two sets. Possibly the people for whom the great sales drive has paid off the most are composers Rodgers and Hammerstein, who hoped that each firm would unleash a gigantic sales push to outdo the other. As one wag put it, "No matter what happens, Rodgers and Hammerstein win."

Gogi Grant and Era to Attempt To Settle Suit

HOLLYWOOD — The multi-million dollar legal action to determine whether or not Era Records has a valid contractual hold on Gogi Grant's recording talents was side-tracked last week after a day and a half in court in favor of attempting an out-of-court settlement.

The songstress had filed a suit against Era Records claiming her existing exclusive seven-year contract with the indie label was wrongfully obtained and asked that it be nullified. Era filed a cross-complaint, charging breach of contract and asking \$1,000,000 in damages from Miss Grant and \$6,000,000 from RCA Victor for whom she had recorded after seeking to free herself from her Era pact.

After arguing the case for a day and a half in Los Angeles Superior Court before Judge Joseph Vickers, the trial was recessed until Tuesday (20) and all parties concerned met in the judges chambers to discuss an out-of-court settlement. Terms of the oral agreement which will serve as basis for the settlement include:

Miss Grant will relinquish her claim to \$14,200.44 of royalties and

(Continued on page 42)

N. Y. Copa Books Betty Johnson

NEW YORK—Atlantic canary Betty Johnson has been booked into the Copacabana nitery here for three weeks, starting July 3. The thrush will receive co-star billing with Betty Kean and Lew Parker.

Meanwhile, Miss Johnson, who appears as a regular every other week on Jack Paar's NBC-TV show, is readying plans to make her debut as a musical comedy actress in summer stock. She will star in "Brigadoon" in Warren, O., in June, and in "Wish You Were Here" in Atlanta in August.

Hal Cook Joins Warner Label As Sales Veep

HOLLYWOOD — Hal Cook last week was named veepee and director of sales of the Warner Bros. label by its prexy, Jim Conkling. Cook leaves a similar post with Columbia Records to join the newly organized firm. The appointment was effective Thursday (15). Cook, who will headquarter his activities at WB's new offices in New York, will report here Monday (26) for a series of conferences with Conkling and other label execs. Cook will be responsible for building his own sales team at the new label.

During his three years as Columbia Records veepee and national sales manager, Cook is credited with launching that label's popular LP (CL500) series as well as such sales and merchandising innovations as "Buy of the Month," "Buy of Your Dreams" and the "Buy of Broadway" campaigns.

Prior to joining Columbia, Cook served as veepee in charge of sales for Capitol Records Distributing Corporation, headquartering in New York. He was promoted to the New York Cap post after a three-year period at Capitol's Hollywood home office. He came to Hollywood after serving at Cap's branches in St. Louis and Chicago. Before joining Capitol, Cook was sales manager for the former Vitacoustic indie label in Chicago.

His move to the WB label marks the third time the Conkling-Cook team will be operating in the re-

(Continued on page 42)

Freed Goes To WABC

NEW YORK — DeeJay Alan Freed, who resigned from WINS here last week, has been hired by WABC Radio, key outlet of the American Broadcasting network, for a local, six-nights-a-week show. Freed will air from 7:15 to 11:00 p.m., Monday thru Saturday, on the station, starting June 2.

No TV deal has been set but it's understood that WABC-TV may set a Freed show soon. If not, Freed is free under the deal to accept a TV association with WABD, the DuMont TV outlet in Manhattan. It is known that prior to making the deal with WABC, talks had also been held with WNEW, WNTA, and WINS.

Earlier in the day (Friday) Freed was arraigned in Boston on charges lodged against him last week by the Suffolk County Grand Jury of inciting a riot. Freed told The Billboard that he was treated handsomely by the Boston press and felt that "everyone up there is on our side in this case." Freed's Boston attorney, Paul T. Smith, is expected to file an answer to the charges within a few weeks.

Christy Disks' Foreign Deals

LOS ANGELES—Christy Records, indie label located in Los Gatos, Calif., has concluded a series of deals for overseas distribution of the label. Joe Jaros, head of the firm, has set pressing contracts with Quality Records of Canada, and Artone-Gramophone Company of Holland.

The label is negotiating pacts with diskeries in Jamaica, British West Indies, Mexico and Uruguay.

BALANCED PROGRAMMING



DATE WITH FRANKIE: As audience-building contest, WABC, New York, offered date with Sinatra to listeners. Singer, deejay Martin Block beam as young winner arrives.

Poll Taps New Hypos For Platter Spinners

By CHARLES SINCLAIR

"It takes a lot more than new records and albums to keep a top deejay show sounding fresh in a highly competitive market," an executive of New York's WABC Radio, the American Broadcasting Network flagship outlet, told The Billboard last week.

In recent months WABC has gone a long way toward proving that statement, uncorking some of the hottest radio audience-building gimmicks seen in the Gotham area in years.

One of the prime blockbusters in its program arsenal is a musical survey operation termed "Operation 60,000" which has become a source of interest to stations across the country.

The brainchild of Bob Moss, the producer of Martin Block's "Make Believe Ballroom" deejay stanzas aired daily in morning and afternoon time slots, the survey was established to create, as Moss describes it, "a lot of word-of-mouth about our show."

It is a king-sized project. Since early in February of this year some 2,000 representatives of Teen-Age Survey, Inc., have been making personal contact with some 60,000 people each week, quizzing them on their musical preferences.

As Sid Ascher, who heads the research firm, categories "Operation 60,000":

"It is not a reflection of wholesale record shipments, retail sales of recordings or sheet music, or arbitrary preferences of disk jockeys and minority groupings. It is not an indicator of musical tastes around the nation."

In short, the survey—which has already caused a major revamp in deejay Block's platter-twirling and other WABC shows—is designed "to find the music programming wanted by New York area radio audiences."

Listeners' Picks

As a parallel to the continuing survey, WABC recently launched the "Platter Picker's Club," which listeners join simply by writing to the station's deejay shows naming platters they'd like to hear played on the air.

From this extensive probe into the musical tastes of listeners, program boss Moss has learned a number of interesting musical facts:

"We learned that listeners didn't want a too generous helping of rock and roll tunes, altho we discovered that the fans for this type of disk range in age from seven up to 90.

"We also learned that teen-agers are doing their homework in the afternoon, so they can have the evenings free for TV, and they like to listen to radio while they work. Their homework music favorite? Mantovani.

"The popularity of record artists shows the biggest and fastest turnover among the teens. It's much slower at the college level, and is practically fixed by the time they are adults. Frank Sinatra is still the big album favorite. Among Broadway show albums 'My Fair Lady' is tops at the moment, and a surprising number of teen-agers enjoy show tunes as much as do adults."

As a bonus for members of the "Platter Picker's Club," WABC has also added periodic gift showers, awarded to members whose phone numbers are picked at random and ranging from boxes of candy to laundry service.

But one of the fanciest "gifts" recently was—Frank Sinatra. Mail began to arrive by the sackload when a date with Frankie was offered as the prize in a letter-writing contest. The proud winner: 11-year-old Nancy Klapper, who danced and dined with the singer at the Empire Room, accompanied by mother while father stayed home to baby-sit for little brother.

DISTRIBUTOR NEWS

Raymond Davidson of Choice Records Distributing Company in Omaha lists "High School Confidential" by Jerry Lewis on Sun as his strongest new disk. Johnny Cash's "Come In, Stranger" also on Sun is also getting a strong initial reaction. "Secretly" by Jimmy Rodgers on Roulette is still going strong. "Blues for Handy" by Bill Doggett is his strongest King platter.

Jim Green, Music City Record Distributors, Nashville, reports that business has been picking up during the past few weeks. He's getting good action on several new disks. Hottest items are "Cha-Hua-Hua" by the Pets and "Jennie Lee" by Jan and Arnie on Arwin. "Don't Go Home" by the Playmates on Roulette is showing well. "Dream" by Betty Johnson on Atlantic looks like another hit. "Rumble" by Link Wray has broken out. "Do You Want to Dance" by Bobby Freeman on Josie is clicking. Biggest LP's at Music City are Roger Williams' "Till" on Kapp, "Lavern Baker Sings Bessie Smith" on Atlantic and "Count Basie at Newport" on Verve.

Stan Sulman of Stanley Distributors in Seattle names "Pretty Baby" by Gino and Gina on Mercury as his No. 1 record. "Padre" backed with "Spin Little Bottle" by Sarah Vaughan (also on Mercury) is big. "One Summer Night" by the Dandeleers on AMP-3 is perking. "I Wonder Why" by Dion and the Belmonts on Laurie appears a winner. Ernie Freeman's waxing of "Indian Love Call" looks as if it's hit bound. "Moonlight Bay" by Jimmy Haskell on Imperial is also moving well. Strongest albums are "The Flying Platters 'Around the World'" on Mercury, "Taboo" by Arthur Lyman on Hi Fi Record, "The King and I" by the Mastersounds on Pacific Jazz and "The Marching, Stomping Band of San Francisco" on Fantasy. Stanley until four months ago was part of C & C Distributors in Seattle. At the beginning of the year, the firm split into two separate operations.

George Leaner of United Record Distributing Company, Chicago, has several hot new disks. Strongest are "Yakety Yak" by the Coasters on Atlantic, "High School Confidential" by Jerry Lewis and "Come In, Stranger" backed with "Guess Things Happen That Way" by Johnny Cash. "Lend a Helping Hand" by Bobby (Blue) Bland on Duke is moving well. The firm recently acquired distribution of Tampa. Leaner stated that he feels stereo disks will prove a healthy boost to the record business.

In reflecting on the present business situation, Leaner stated that indie distributors are still garnering the larger proportion of hit disks and that despite the current recession, business is still at a relatively high level. He listed three factors that he felt are harming distributors. These are rack jobbers, one stops and discounters. Leaner feels that they have caused drastic reductions in distributor profits, and that in order to compete many distributors have had to match discounts up to 35 per cent, whereas discounts seldom formerly exceeded 10 per cent to 12 per cent. Leaner suggests that there be some unified association of distributors to combat the practice of excessive discounts. He also feels that many distributors are not aware of what he terms the "imminent dangers" in competition from one stops, racks and discounters.

NEW YORK SCENE: Bob Pare of Portem Distributors, Inc., lists "Try the Impossible" by Lee Andrews on United Artists as his No. 1 pre-chart platter. "I'll Always Be in Love With You" by Rosemary June on Paris is also strong. Other hot items at Portem are "Judy" by Frankie Vaughn on Epic and "I Dreamed" by the Three Playmates on Savoy. Hottest LP's are "Lester Lanin Goes to College" on Epic, "How Did He Look" by Joan Merrill on Westminster and "Great Russian Folk Dances" on Epic.

NOTES IN THE MAIL: Bob Heller of Chips Distributing Company in Philadelphia writes that the biggest disk in that city is Jimmie Rodgers' Roulette recording of "Secretly." Teacho and His Students have a hot contender with their Felsted platter, "Stop." The group is skedded for an appearance on "Bandstand" in the near future. Best selling LP's at Chips are "101 Strings" on Somerset and "Count Basie Presents" on Roulette.

TERRITORIAL TIPS: Disk getting the hottest action this week is "Sugar Moon" by Pat Boone on Dot. Sales are strongest in Minnesota, Pennsylvania, Washington, Ohio, Michigan, Tennessee, Alabama, Florida, Maryland, Virginia, Oklahoma, Iowa, New York, North Carolina and Indiana. The platter is already on the best-selling chart. Look for it to make a big leap. "High Sign" by the Diamonds on Mercury is also gaining. It's moving in Illinois, Florida, Iowa, Pennsylvania, California and Kentucky. Paul Anka's "Let the Bells Keep Ringing" (ABC-Paramount) is catching up to the flip side, "Crazy Love." It's the most requested side in Illinois, Iowa, Pennsylvania, Alabama and Utah. Other comers are "Teenage Doll" by Tommy Sands on Capitol, "Endless Sleep" by Jody Reynolds on Demon, "Jenny Lee" by Jan and Arnie on Arwin and "Padre" by Toni Arden on Decca.

Ingenuity Key to New AM

• Continued from page 1

that is given a set of working conditions based upon recognition of good judgment, freedom to develop ideas, and proper rewards for success.

Top Manpower on Move
"That's why top manpower is on the move," he added, finishing a summary which does much to explain moves, ranging from the recent shift of deejay Art Ford from WNEW to a program director's slot at the new WNTA Radio and TV slot to ex-New York radio exec Jack Soell's success with ABC affiliate WISN Radio and TV in Milwaukee.

Altho he admits that "radio is at this moment in the throes of momentous change comparable to any that has occurred in the past two decades," Bartell — oddly enough—is not among the ranks of indie broadcasters who feel that the networks, like the dinosaurs, are anachronisms outmoded completely by a changed environment.

"It would be foolhardy for modern radio to write off networks," says Bartell. "A good network station could have everything the independent has—PLUS. Of late, the network's 'plus' has been something

(Continued on page 42)

A symposium directed at better music programming in radio & TV

AFTER-HOURS SESSION

PANEL POSER:

What do you think of the "Top 40" record formula in radio and TV deejay programming?

Fifth Guest Panel of a Series



Lanny Ross, personality deejay, WCBS Radio, New York, N. Y.: "The Top 40 formula for radio programming is the abandonment of showbusiness and the submission to merchandising. It's pre-digested food for the ears with others doing the chewing; the public does the swallowing. But you can lose your taste this way. Granted, sales charts are necessary for many reasons, but not as a program guide, and more than a box-office report is the show. Radio has bigger responsibilities than a juke box."

Mark Lawrence, v.-p. & Creative Director, MacManus, John & Adams Agency: "As an adman, my approach to Top 40 stations is: 'It depends on what you're selling.' I think it's a station's prerogative to broadcast to the largest audience it can get. I see nothing wrong with Top 40, except perhaps that too many are using it. A station that plays only soft, relaxed music is bound to run out of gas; there's a limit on the supply of material available on record. At least there's a constant supply of Top 40 tunes. One thing that really interests us in buying spot radio is what kind of merchandising stations offer."



Robert A. DeBardelaben, program director, WLEE, Richmond, Va.: "WLEE is not a Top 40 station. We DO have a formula station. By this I mean that every piece of music is carefully auditioned, labeled, filed and programmed at the right time. In other words, we have a basic operational plan that we follow. As for TV programming, it's not in our field and I would hesitate to give an authoritative answer. I can sum it up by saying whether it's Top 40 or basic formula operation or whatever, if it's successful in your market at your station, then it's for you."

Danny Stiles, "The Katman," WNJR, Newark, N. J.: "There's one factor about Top 40 programming most people somehow forget—it depends on which Top 40 records you're talking about. National surveys are fine for record companies, since it gives them an overall picture. But radio stations don't play records nationally; they're played locally. And, local and regional tastes vary, as any distributor knows. A station and a deejay CAN build a strong audience by carefully checking on local music tastes, and developing a home-grown approach to spotting top disks."



Starting in "After Hours" next week . . .

A new question series begins. The Billboard invites your contribution as a panelist. Anyone with an opinion on the question below is welcome—radio-TV personalities, deejays, performers, composers, A&R men, publishers, etc. The question: "HOW CAN DISK JOCKEYS 'EDUCATE' LISTENERS MUSICALLY WHILE STILL CONFORMING TO CURRENT MUSICAL OR TALENT TRENDS?" Statements should be approximately 85 words, accompanied by glossy head shot photo. Address contributions to: AFTER HOURS EDITOR, The Billboard, 1564 Broadway, New York 36, N. Y.

THE BILLBOARD'S WEEKLY

Record & Equipment
Merchandising
News & Sales Tips

Audio Feedback

WORLD'S HI-FI FAIR: H. H. Scott is proud of the fact that two of the firm's hi-fi components have been chosen for exhibit at the World's Fair in Brussels. The chosen components are the Scott 280 power amplifier and the 330-C AM-FM stereo tuner. The amplifier is a high-powered 80-watt and the stereo unit has separate AM and FM sections to be used for reception of stereo broadcasts.

Sid Frey, enfant terrible of Eleventh Avenue, has been doing on-location recording in Chicago. He's set up his Ampex in Chicago Stadium to record "the world's largest theater organ" with Al Melgrade controlling the 80 stops and 40,000 pipes. The repertoire will be one of familiar marches and folk melodies.

NEW REPS: A new rep organization in the hi fi component field has set up offices in Los Angeles. Called Sid Weiss Associates, they will cover Southern California and Nevada for Concertone Tape Recorders, H. H. Scott and Stephens Trusonik. No address included with the news release. See your phone book.

Zenith has a new district sales rep in the Midwest. He is John K. Russell and his territory will include Cleveland, Detroit, Columbus, Grand Rapids and Saginaw.

SALES UP: The Magnecord division of Midwestern Instruments showed a gain of 60 per

cent during the first quarter of 1958 over the last quarter of 1957. The firm also reports that first quarter sales were substantially above the same period last year. The firm has also invested to the tune of \$100,000 for new product research and development during the first quarter.

Livingston Audio Products has joined with "Tape of the Month, Inc.," and is now their exclusive national distributor. The move is expected to speed delivery of recorded tapes to dealers. Tape of the Month is the third company to appoint Livingston as distributor within recent weeks. The other companies are Period and Dyna-Tapes.

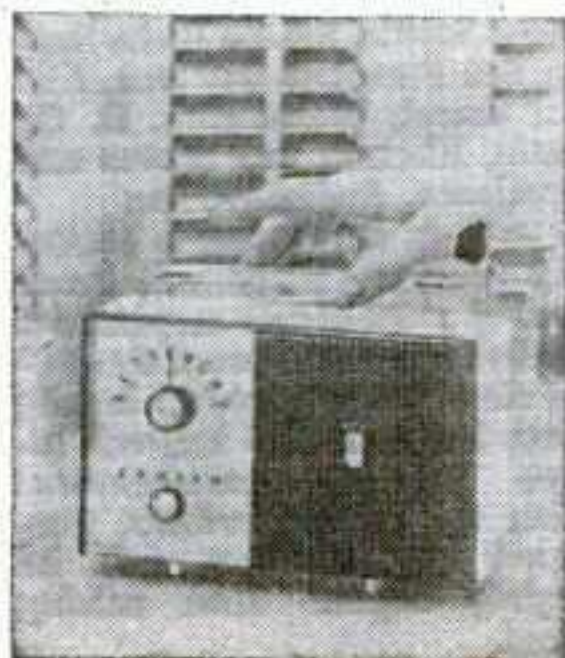
Sylvania has a new distributor in Ohio. The G & W Distributing Company will henceforth handle products for the firm's several Ohio Counties (Mahoning, Columbiana, Trumbull and Carroll) and three Western Pennsylvania counties (Mercer, Lawrence and Venango). G & W is located at 57 N. Meridian Road, Youngstown.

Westinghouse sees battery-operated TV in the near future. The firm now has a laboratory model that uses 23 transistors instead of vacuum tubes and it can operate either on house current or rechargeable batteries. Mass production, says Westinghouse, will have to await development of some new transistors.

and gold-color dial scale panel at the left. Cabinetry is available in a combination of white and ebony colors, green and gray, and champagne gold and white colors.

Suggested retail price of the Royal 900 is \$69.95 less batteries.

The receiver weighs 3 pounds 3½ ounces, complete with batteries. It is little more than 4 inches high, 7 inches long and 3 inches deep.



Zenith Intros
New Portable

Zenith Radio Corporation has introduced a tiny, cordless all transistor table-portable radio, the Royal 900. The Royal 900 uses special "feed back" circuitry coupled in the set with a 4-inch speaker.

The 900's undistorted power output is rated by company engineers at 500 milliwatts. It is powered by 8 "C" type flashlight batteries and operates up to 300 hours on a set. Cost of operation at normal volume level is a fraction of a cent an hour.

Features of the radio include precision vernier tuning, and a plug-in connection for "private listening" with an earphone attachment. The Royal 900 chassis is housed in a one piece, moulded cabinet with finished back. A "pull up" carry handle is mounted on top.

The face of the receiver combines ribboned grille on the right

HEARD OVER
THE COUNTER

John O'Donnell (Holyoke, Mass.) tells about the blushing teen-ager who asked: "Have you got 'Kisses Sweeter Than Mine'?"

Jack Gutridge (Campbell Music Co., Wash., D. C.) reports: "After whizzing thru the store by the record counter one day, a lady entered one of our listening booths and just stood there. After a few minutes she poked her head out to inquire 'Isn't this elevator working?'"

Deep in the heart of Amarillo, Tex., the Tolzien Music store had a customer who wanted a banjo string. When asked which one, the customer replied, "Oh, I don't know. Just the one that goes ping-g-g."

A card signed simply "Downtown Toledo" asks, "Can you imagine the buyer of a record department trying to sell Sid Bass' LP 'With Bells On' using Rintin-tin-tinabulation as part of the description? My boss does this."

"I want to get a 'Honeymoon Type' record for my wife!" "What do you mean by 'Honeymoon Type'?" "Well, I've been married for 14 years and my wife's been complaining lately about feeling tired and wanting to feel young again, so..." "SMI...?"

Stewarts Record Corporation informs us of a new name for the 45 r.p.m. record cases. A young lady suggested it when she asked for the price "of those cute suitcases that hold 45 r.p.m. records."

A rock an' roll buying youth waited until the store was empty before he entered and asked the salesman, "I don't wanna buy nuttin' but I got a bet with a guy. He don't believe me when I tell him that Wagner wrote that 'Parsifly'—didn't he?"

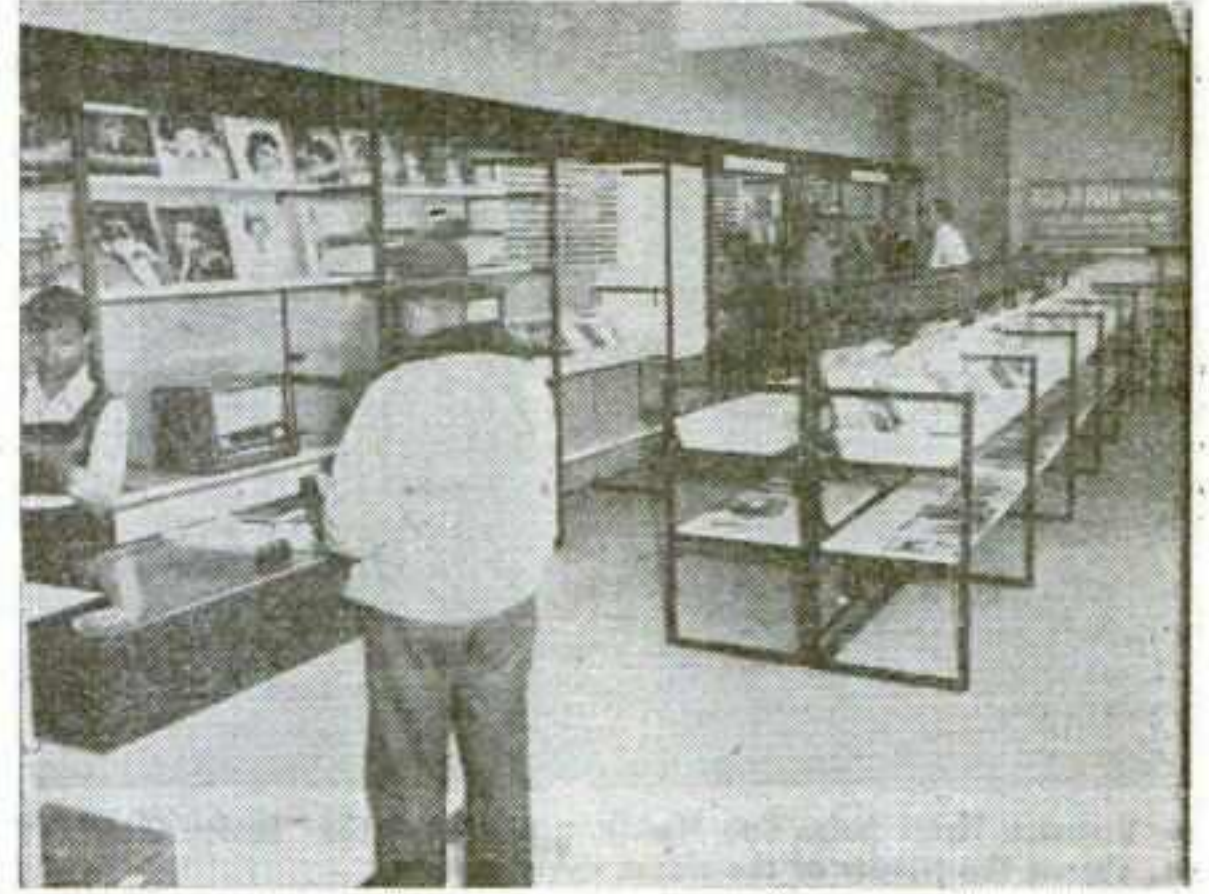
A father, accompanied by his six-year-old son, asked the clerk to play a vocal recording of "The Lord's Prayer." When it was finished he told the clerk to wrap it up and took out his money to pay him. Suddenly his son interrupted. "But, daddy, where's the part about 'lead us not into Penn Station'?"

Rabson's Randy Wood, New York City, tells of the following opera query—"By the way, do you have 'Lamico' by Fritz Mascagni?"

And we have our Homburg wearing customer asking for a record of "Anastasia." Before the salesman could look up the number, the customer said to him, "And don't try to get rid of that TV Anastasia number on me; I want the real one, from the movies!"

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.



The bandstand is a completely self-service operation, using fixtures by Holley Associates as many State-side dealers do.

BERMUDA SAGA

Ex-Band Man Sets
Disk Sales Pace

● Hamilton Dealer Cues Canny Promotion Sense

● Courts Tourist Gravy, But Builds Home M'kt

By SALLY MaGUIRE

HAMILTON, Bermuda—The week musician Terry Brannon opened his new record shop "The Bandstand" here, 10,000 members of Her Majesty's Navy arrived in port. Business at the shop was better than even the optimistic and enthusiastic Mr. Brannon could have predicted, and it's stayed that way ever since. According to the proprietor, sales on a recent Saturday were \$1,500, not a bad amount for a town the size of Hamilton and a shop the size of the Bandstand.

Sets Sales Pace

In the little more than two months that his shop has been open, Brannon has become one of the leading record dealers in the Bermuda Islands (there are eight other record shops) and the man who sets the pace that other record retailers follow.

A professional musician who was a member of the famed Coldstream Guards for many years and came to Bermuda nine years ago from England to play at the Princess Hotel, Brannon has a thoro knowledge and love of the music business. A large part of the success of the Bandstand is no doubt due to the fact that its owner is a well-known musician in the Islands, has his own television show, and is never too busy to discuss the latest pop records with a teen-age customer or play a piece of sheet music on the piano for an elderly lady.

The location of the Bandstand is excellent, according to Brannon, because it is diagonally be-

tween the two movie houses in Hamilton, center of business and social life on the Island. He stays open every night except Thursday (early closing day in Bermuda) and Saturday until 9:30 p.m. and beams recorded music into the street.

Incites Buying Mood

"Music incites a buying mood," Brannon believes, "and when we don't have any customers listening to records we listen to them ourselves, so there will always be music in the store."

Also, the lighting in the modern shop is kept going full blast at night and with two Columbia display racks revolving in the window to show the latest album covers "the place has a kind of exciting, night club look," he adds.

Simplified Inventory

Stock inventory is extremely simple, according to a system Brannon worked out himself. A metal rack divides every record in the bins and a tab at top shows title, serial number and label. Records are categorized by types: classical, jazz, pop, etc.

The sales clerks check racks daily and, when a particular number is down to one record, a card is filed in a box bearing name of that record's label. Practically all stock is out on display in the store. If Brannon finds during his weekly inventory check that one record is selling very fast he orders from his jobber. If the record is selling slowly, order goes to manufacturer, because he has found delivery from the latter to be very slow. When asked about getting rid of records that don't sell, Brannon declared that it should never be necessary to have a sale in his type of store. (Continued on page 12)



Terry Brannon (at piano) checks with local jockeys Jack Dodge, Lea Tedford, Ross Arnold and Willie Smith before programming the one-hour musical show sponsored by the Bandstand on Station 2BM.

2 RED HOT DISKS

CONNIE FRANCIS



I'M SORRY I MADE YOU CRY

K12647

SHEB



WOOLEY

Hottest Selling Disk in the Business!

Picked by Billboard

THE PURPLE PEOPLE EATER

K12651

from RED HOT M-G-M Records



The Billboard's Quarterly

TAPE SPOTLIGHT

DEMONSTRATION PAY-OFF

Applied Simplicity Builds Tape Recorder Sales

- Boulder, Colo., dealer's 'accommodation' line mushrooms for hefty profits
- Small investment, combined with sales savvy, brings solid results

By BOB LATIMER

BOULDER, Colo.—It doesn't require a complex piece of electronic engineering to produce an effective display system for tape recorders, according to Lyle Aber, operator of the two Aber's record shops in Boulder.

Tape recorders were just an "accommodation" at the two Aber stores until June of 1957, when Aber learned that a Denver distributor was offering a five-day trip to Las Vegas as a prize to dealers who turned over a set quota of recorders in the space of 30 days. Interested, Aber put some study into tape recorder merchandising, signed up for the contest, and within a month was declared a winner. He was so enthusiastic that he went back for a second order and won a second Las Vegas trip for his sales manager, who enjoyed the outing just as well.

Same Pitch Applied

Aber scored his initial success by using the same sort of merchandising methods with tape recorders as he had with high fidelity record players and phonograph-radio combinations. This included using some sort of colorful "gimmick" to attract customers, such as a year's free supply of classical record albums,

etc. When stereophonic tape recorders at prices of around \$300 to \$350 became available, Aber felt that he had a real merchandising opportunity and made a lot of physical changes in the store, as well as in the merchan-

SPliced TAPE ODDS & ENDS

Interesting revelations of a hidden tape recorder in the tape department of a well-known store that wishes to remain anonymous.

"My boss sent me down to get your price on a 10-inch reel, three to seven revolutions for some kind of naural tape machine. Can you give it to me in a hurry, please, I took a little extra long for lunch!"

"What do you mean, 'You haven't lived till you hear the two-speaker system?' My mother-in-law lives with us!"

"Do you have any sort of device to wipe away those annoying clicks between 'takes'?"

Continued on page 19

dising program, to capitalize upon it.

Quick Demonstrations

One of his first steps was to set up a display which extends down the left center wall of the store immediately adjacent to the record counter, to display 10 stereophonic tape recorders, side by side, operating from a single electrical supply source on the shelf. Below, in two large compartments, 5 feet long by 3 feet deep by 4 feet high, are eight remote speakers which work in pairs with any of the tape recorders above to demonstrate the stereophonic principal. Less than \$100 went into rigging up this demonstration unit, which is kept constantly ready, reels of stereophonic tape always on each recorder, so that any unit can be swiftly and impressively demonstrated at a moment's notice.

"That's all of the engineering we did," Aber said, "and, in fact, it is just about all there is to the merchandising program. We incorporate tape recorders regularly in our phonograph and record advertising, of course, use window displays and gimmick the offer with three recorded tapes for a set period after the recorder's purchase. We aim for at least a 30 per cent mark up, and depending upon the price opportunities which exist, we put any additional mark up in the form of free pre-recorded tape for the customer. We have found this has a lot of appeal, more than

Continued on page 19

EDITORIAL

NEW TAPE ERA

Can stereo tape and stereo disk exist side by side? This is the question The Billboard raised last February in the first "tape spotlight" issue of this year. And we pointed out that the stereo disks had a definite edge in being lower priced. It seemed to us then, as it does now, that the stereo disk out-puts tape in this important respect.

Another factor mentioned in that editorial was the possibility that RCA Victor would develop a tape to play at 3¾ inches per second, give the same high quality as tape at the 7½-inch per second speed, and thus get the same amount of music on half the tape. This, it logically follows, would half the price of the raw material and bring the cost of recorded tape down considerably.

Now, RCA Victor has gone beyond even our optimistic prediction. They have produced and will introduce to the trade next month a tape cartridge that will give quality reproduction at 3¾ inches per second and will contain four recorded tracks instead of the usual two tracks. Instead of halving the amount of tape needed for a given piece of music, they have quartered it. They have made it possible to bring the price still lower to a point where it is actually competitive with the stereo disk. While it seemed for a time the tape advocates were losing ground to the stereo diskophiles, the four-track, 3¾-inch per second technique has enabled them to regain lost ground and take off ahead of the disk.

Furthermore, RCA-Victor is offering their stereo tape in a special cartridge. The cartridge, or magazine as we'll call it from now on, will play stereo music for one hour without changing, turning, re-threading or anything else. It is simply inserted in the player and off it goes for an hour. How much will it cost? Most guesstimates place the price at about \$6.50. This is a little under the retail price of some stereophonic disks.

What about the player mechanism? RCA-Victor is reliably reported to have several player models ready. The simplest model is a player attachment, or magazine handler. It will perform the same function as the disk attachments have. That is, it can be plugged into any radio or TV set that has a phono jack. To enable it to play stereophonically, it has to be plugged into two channels—both a radio and TV set or two radios or a radio and a hi-fi set—any two independent amplifier-speaker arrangements. This player attachment, it is reported, will sell for as little as \$30. The line of tape players will then step up to a unit with one amplifier and speaker and, finally, to a complete unit with dual amplifiers and speakers. The units, except for the basic player attachment, will also have facilities for recording on tape. The specific details of what RCA-Victor will introduce and how they intend to promote will not be revealed by the firm until the first week in June.

The RCA Victor move raises some important questions. Will other tape recorder and phonograph manufacturers go along with the firm in producing similar units? RCA is encouraging them to do so with a free licensing arrangement. Many, if not all, will swing into production on RCA's coattails. What about the record companies? It isn't known whether or not RCA-Victor has explained their plans to them or whether they expect other companies to follow their lead in four-track 3¾-inch per second recording.

An even more important question is: where does this leave the music-record dealer? We said in February, and there is no reason why we should not repeat, that the new development puts the dealer in the spotlight where he belongs. The tape magazine and handler is an item for the music specialty shop—not the grocery supermarket.



Recorders are threaded up and set to go at Aber's. The store emphasizes the demonstration among salespeople.



Sound source is pointed out to customer. Speakers are located six feet apart. Stereo effect makes sound source hard to detect.



"The difference between stacked and staggered? Well, you see Madam, it's like this. But most tapes are for stacked head machines."

CAN YOU FILL THEIR TAPE NEEDS?

Let's face facts. Today's tape customers want a right tape for every recording need. It takes a truly complete line of high quality tapes to clinch sales these days. Good reason for you to stock and promote "SCOTCH" Magnetic Tapes—America's most complete line.

"SCOTCH" Magnetic Tapes lead all others in sales. They're pre-sold products, backed by the most famous name in tape. With "SCOTCH" Brand on your shelf, turnover is fast, profit margins higher, repeat business steady. Put yourself way ahead in tape sales this season with "SCOTCH" Brand!



I WANT ECONOMY! All-purpose "SCOTCH" Magnetic Tape 111 gives customers like him just what they want—flawless sound reproduction at lowest cost. Tape features acetate backing and "SCOTCH" Brand's unique built-in dry lubrication. Available in the popular 300, 600, 1200 ft. lengths. Outsell all other magnetic tapes!

REG. U.S. PAT. OFF.

SCOTCH Magnetic Tape

BRAND



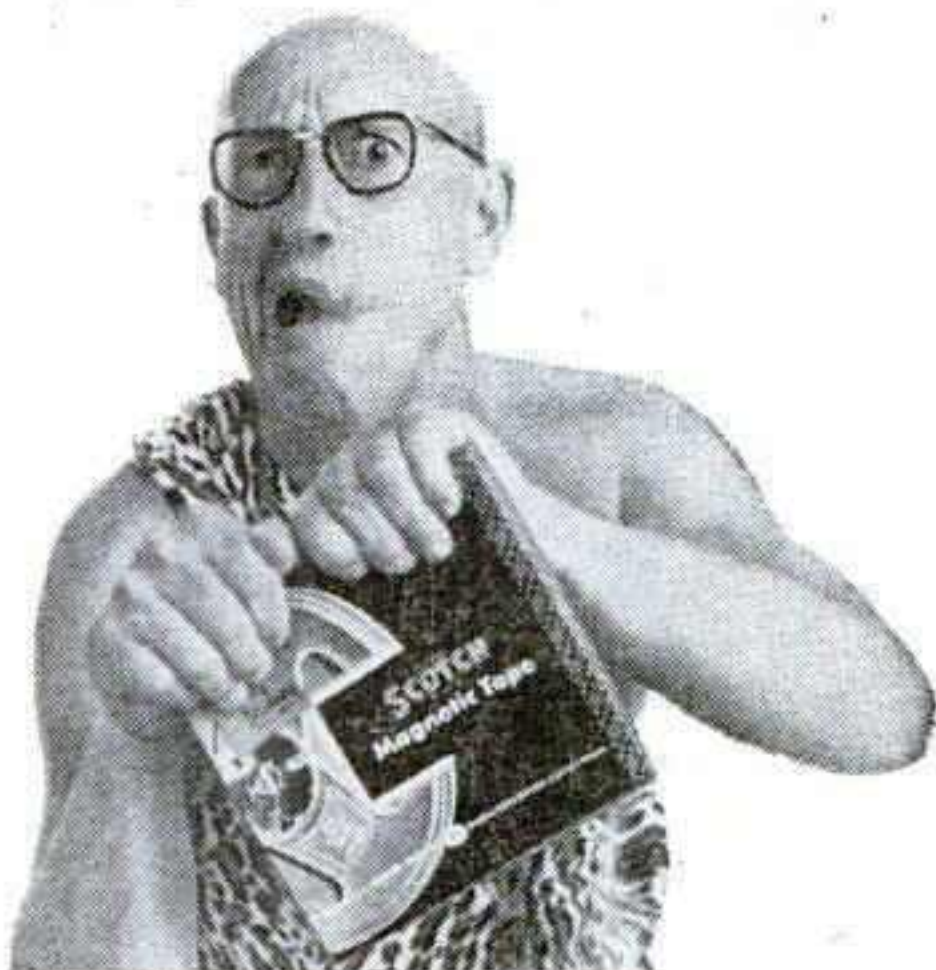
GIVE ME EXTRA PLAYING TIME! New "SCOTCH" Extra Play Magnetic Tape 190 is winning sales from buyers who want the convenience of 50% more tape on a standard-size reel. Give them as much recording time as 1 1/2 reels of standard tape, plus truly brilliant sound. Available in popular 900 and 1800 ft. lengths.



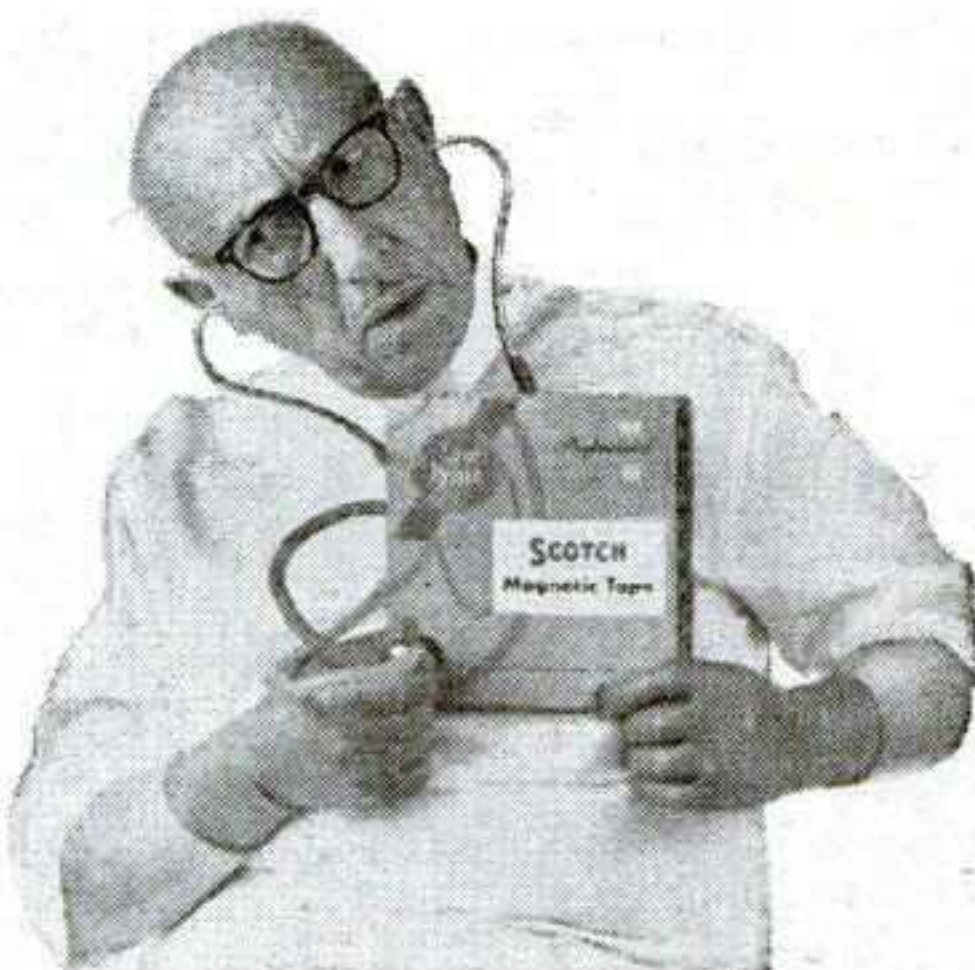
I'M FOR WEATHER BALANCE! "SCOTCH" Extra Play Magnetic Tape 150 is sure to make a hit with your customers every season of the year. Recommended for use in extremes of temperature and humidity. Has super-tough Polyester backing, super-potent oxide coating and 50% extra playing time. In 900, 1800 ft. lengths.



I WANT HIGHER FIDELITY! Fussy customers love "SCOTCH" High Output Magnetic Tape 120. It delivers greater dynamic range, freedom from distortion on signal peaks, and 133% more output for added tonal brilliance. Offers you a neat profit, too! Acetate backed, this remarkable magnetic tape comes in 300, 600, 1200 ft. lengths.



I LIKE 'EM TOUGH! "SCOTCH" Magnetic Tapes 102 and 122 make it easy to sell high-profit super-strength tapes. Their recording characteristics are similar to "SCOTCH" Magnetic Tapes 111 and 120, but these tapes are coated on weather-balanced 1 1/2 mil Polyester. Now available in popular 600 and 1200 ft. lengths.



I'M AFTER LOW PRINT! "SCOTCH" Low Print Magnetic Tape 131 is for your professional-level hi-fi fans. Sells well, because it's another 3M Company exclusive—with 8 db lower print level than conventional tapes. Superb recording characteristics, greater sensitivity make this a real buy. Comes in 1200 ft. lengths only.



I WANT THE VERY BEST! Double-strength "SCOTCH" Ten-silized Double-Length Tape 200 sells so fast, you'll have trouble keeping it in stock. First of its kind, it gives as much recording time as two reels of conventional tape, is twice as strong as ordinary extended play tapes. Available only in 2400 ft. lengths.

"SCOTCH" is a registered trademark of 3M Co., St. Paul 5, Minn. Export: 99 Park Ave., New York 16, Canada: London, Ontario.

MINNESOTA MINING AND MANUFACTURING COMPANY

... WHERE RESEARCH IS THE KEY TO TOMORROW



TAPE ACCESSORY

Demagnetizer Is Aid to Tape User

- Eliminates danger of putting "hiss" on recorded tapes
- Accessory has "plus" sale possibility, builds good will

Scene 1; the counter where you sell pre-recorded tape. A customer comes up with a serious frown, carrying three reels of tape you sold him a couple of days ago. The tapes, he says, all hiss so much he can't listen to them. It can't be his machine because he has a semi-pro model, price \$450, known for its extremely low noise level. He is an important customer, so you try one of the tapes yourself on the house tape playback system. Sure enough, it hisses like crazy. You pull down off the shelf three more of the same tapes, and just to be sure, try one of them on your machine. Fine sound, no noise trouble. Customer goes off happy.

Scene 2; three days later: Same customer, same tapes, same complaint. Swearing at his machine under your breath, you wearily put one of the tapes on the house machine. It hisses like crazy. You think you are crazy. All you can do is try again, with three more of the same.

Tape Users Unaware

But that is not all you can do, if this painful drama ever has you as a main actor. From the evidence, the customer's machine has a very common complaint—a magnetized head. It's surprising how many tape users, otherwise thoroly hip to the quirks of mag-

netic recording, are unaware of the dangers of head magnetization. One reason for this ignorance is that head magnetization is not very important, except on machines which, like the customer's, have a reasonably low noise level to start with, and very wide frequency response. Thus the better the machine the customer has, the more likely head magnetization is to cause trouble.

Here is the story on head magnetization. A sizable number of normal actions in the course of using a tape machine, such as switching on and off, changing functions, etc., send sharp impulses thru the head that tend to build up a permanent, or d-c magnetic field. Any d-c magnetization in the head will induce a d-c magnetic component on the tape passing the head. A d-c magnetization of the tape will raise the hiss level.

On for Good

The most insidious thing about head magnetization is that it puts hiss, not only on tapes recorded on the machine, but on any pre-recorded tape played on the machine. Once a pre-recorded tape has acquired an uncomfortable amount of hiss in this way, it is on that tape for good—no way to get it off.

The solution to all this is surprisingly simple. The head can

be demagnetized in a minute or two, with a demagnetizer like the Audio Devices Type 400. The demagnetizer plugs into the 60-cycle supply current and is held with its pole pieces against the machine head for about one second. Then it is slowly moved away, and the job is done. Audio's demagnetizer works on exactly the same principle as the bulk eraser for magnetic tape. The head is saturated, first with one polarity, then with the other. As the demagnetizer is moved away, the alternate waves of magnetization gradually decrease in level, until zero level is reached and the head is left unmagnetized.

What Pros Do

How often the machine owner must do this depends on how much he uses his machine. In professional recording studios where the tape machines are used constantly thru the working day, it is common practice to demagnetize every day. The home owner, of course, needs to do it much less often. But if he hears hiss on his tapes that he never heard before, he should immediately look into the possibility that his recording and/or playback heads are magnetized.

There are many other causes of hiss in a tape machine. Some of them are: (1) noisy input tube; (2) noisy resistor in preamplifier; (3) bad bias waveform; (4) bias leakage. These should be investigated when there is a stubborn hiss level on playback, or on tapes recorded on the machine. But when in addition to hiss on tapes made on the machine, pre-recorded tapes acquire a permanent hiss of their own, as already explained, head magnetization is almost surely the culprit.

Selling the head demagnetizer gives dealers an accessory profit. Offering demagnetizer service to customers looks like an easy, inexpensive good-will builder. The unit retails for \$10.

MRIA Sponsors 1st Distrib Congress

CHICAGO — The First Annual Distribution Congress to be sponsored by the Magnetic Recording Industry Association will unreel here this Thursday (22) at the Conrad Hilton Hotel with a special series of meetings and workshop sessions designed to acquaint members with the latest research and business developments in the tape field, with a particular emphasis on marketing problems and the growing boon in stereo.

Highlights of the meeting will include a series of "How-to-Do-It" workshop covering sales planning, sales direction, advertising and public relations. In addition, there are special sales sessions for manufacturers and sales reps. Ralph Freas, Associate Editor of The Billboard, will be a guest speaker in a meeting whose topic will be: "How to Sell Customers in the Music, Photographic and Audio-Visual Industries."

Other highlights include a Breakfast Meeting on May 22 at which Edward A. Altshuler, managing director of MRJA, will speak to dealers and distributors on the topic of: "How to Determine What Your Customers Want to Buy From You." The Luncheon Meeting will spotlight an address by Phillip L. Gundy, president of Ampex, on the subject of "The Future for the Tape Recording Industry."

This First Annual Distribution Congress is the MRJA's way of winding up their participation in the Electronic Parts Show at the Conrad Hilton (May 19 to 21). Most members are exhibiting at the show. The "congress" seemed

a logical move since they were all on the scene anyway.

All of the meetings during the one-day meet will be taped. The MRJA plans to make copies of the tape for widespread distribution among dealers who were unable to attend.

Sonotape Sets Spring Push

Westminster - Sonotape's classical spring releases include 17 orchestral works featuring all the major Gershwin works, Handel's great oratorio, "Israel in Egypt," and an addition to the Bach - Weinrich organ series. Twelve of these tapes are released in the popular 7000 series, retailing nationally at \$6.95.

The popular group includes 15 releases, featuring performers—Sy Shaffer, trombonist of the Arthur Godfrey Orchestra, Joan Merrill, Dick Leibert on the Byrd Theater organ in Richmond, Ferrante and Teicher of "Soundproof" fame, now heard in a new gimmick tape, "Soundblast."

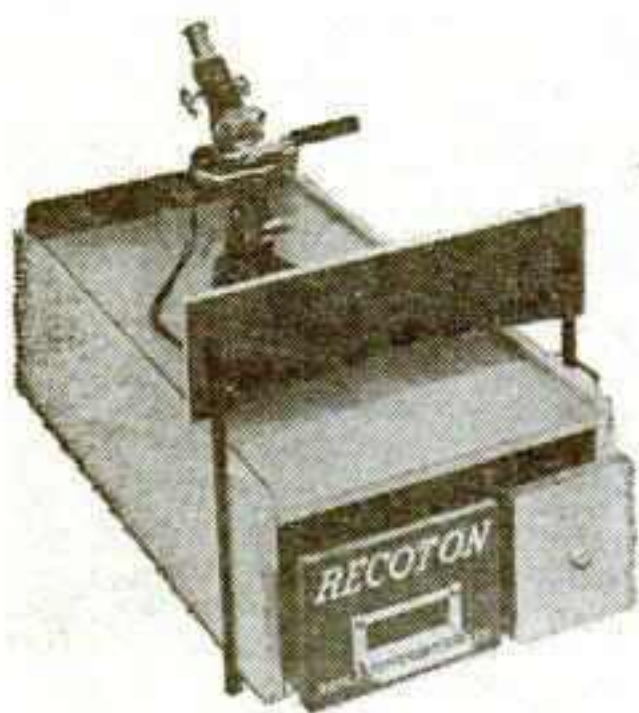
All the popular tapes are issued in the 7000-series, retailing at \$6.95.

AUDITION
a new selling force
...for dealers
...for manufacturers
IN FULL COLOR EVERY MONTH
IN THE BILLBOARD

there's always something NEW*



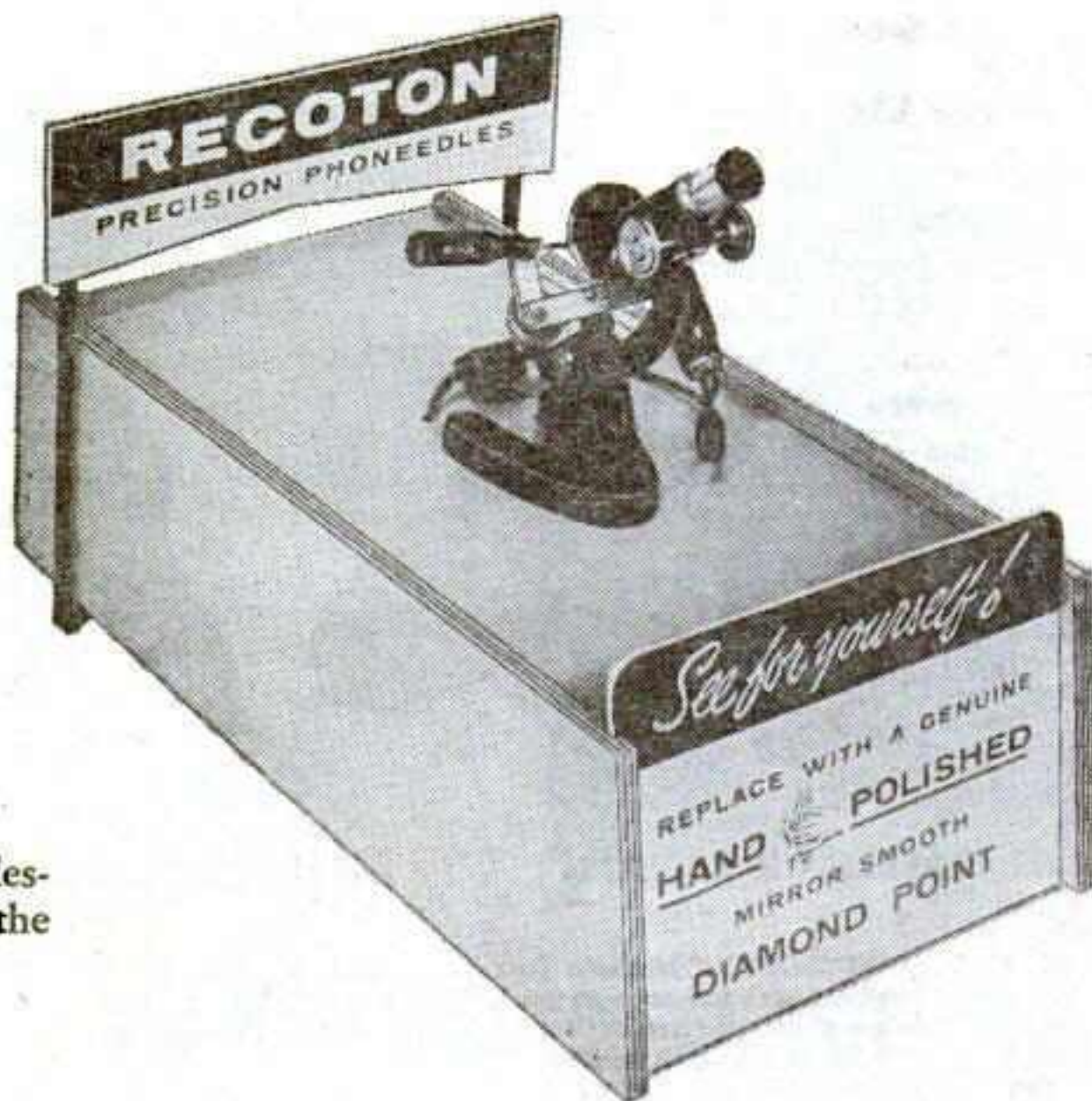
See it at Booth 314
ELECTRONIC PARTS
DISTRIBUTORS SHOW
May 19 to 21
Conrad Hilton Hotel
Chicago



Rear View: Showing two metal drawers... for ample storage of replacement needles and diamond needles.

* No. 1400
NEW... De-Luxe Birchwood Cabinet with Microscope Display

A most attractive display, of 7 ply birchwood and easily adjustable 100 power microscope. In eye catching color scheme, streamlined to occupy very little counter space. Here's a proven "Silent Salesman" that will blend harmoniously with the decor of your record department.



FREE!

The cabinet and microscope are FREE to the dealer with his purchase of a small selection of Recoton diamond needles.

DEALER'S CHOICE: Three "Hot-Selling" Kits to choose from.

Ask Your Distributor Today!

Recoton CORPORATION

52-35 Barnett Ave. L. I. C. 4, N. Y.

What's Better
Than a
Best-Seller?

A BEST SELLER

plus

A SMASH PROMOTION!

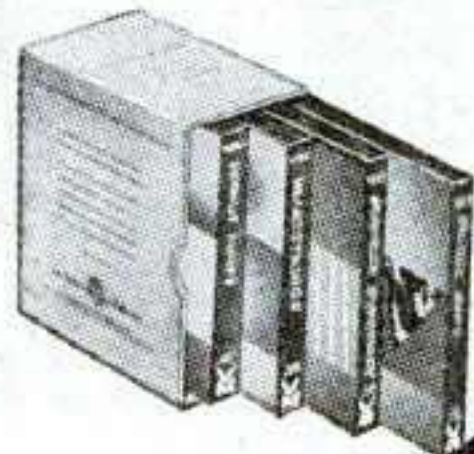
THE BEST-SELLERS:

V-M TAPE RECORDERS!

who says so? **BILLBOARD** says so!

THE BILLBOARD'S authoritative sales survey shows
V-M tape recorders are BEST-SELLERS ACROSS
THE NATION—IN EVERY CATEGORY!

THE SMASH PROMOTION: V-M STEREO TAPE LIBRARY, '58!



who says so?
V-M DEALERS
everywhere say so!

V-M Stereo Tape Library, '58

Classics, jazz, pops—FOUR
tapes, beautifully boxed. A
\$40 VALUE priced so low
you can GIVE IT AWAY
with every V-M tape record-
er you sell! And, brother,
you'll sell plenty!

Last Fall, V-M originated the stereo tape li-
brary promotion—a success on every count!
From all sections of the country, dealers large
and small reported volume and profits jumped
to all-time levels! NOW V-M DOES IT
AGAIN WITH A BRAND-NEW AND
BEAUTIFUL PACKAGE OF STEREO
TAPE RECORDINGS!

**MOVE THE BIG STEREO MARKET
TO YOUR STORE WITH V-M**

Call your Voice of Music
Distributor TODAY!



V-M 'Celeste' table-model tape
recorder plays stacked AND
staggered stereo tapes, records
and plays back monaurally in
flawless high-fidelity. (Legs op-
tional) Model 750 \$275.00 List.*

V-M TAPE-O-MATIC® portable
tape recorder. All-stereo play-
back, authentic high-fidelity mon-
aural recording and playback.
Model 714, \$225 List.*

*Slightly higher in the West



Tape Recorders from \$100-\$200	Total Stores
V-M.....	135
Webcor.....	118
RCA Victor.....	82
Wollensack.....	18
Columbia.....	12
(5 others listed)	

Tape Recorders Over \$200	Total Stores
V-M.....	114
Webcor.....	104
RCA Victor.....	44
(4 others listed)	

Recorders or Playback for Stereo Tapes	Total Stores
V-M.....	82
Webcor.....	60
RCA Victor.....	34
Ampex.....	15
(4 others listed)	

the **Voice**  of **Music**®

V-M CORPORATION

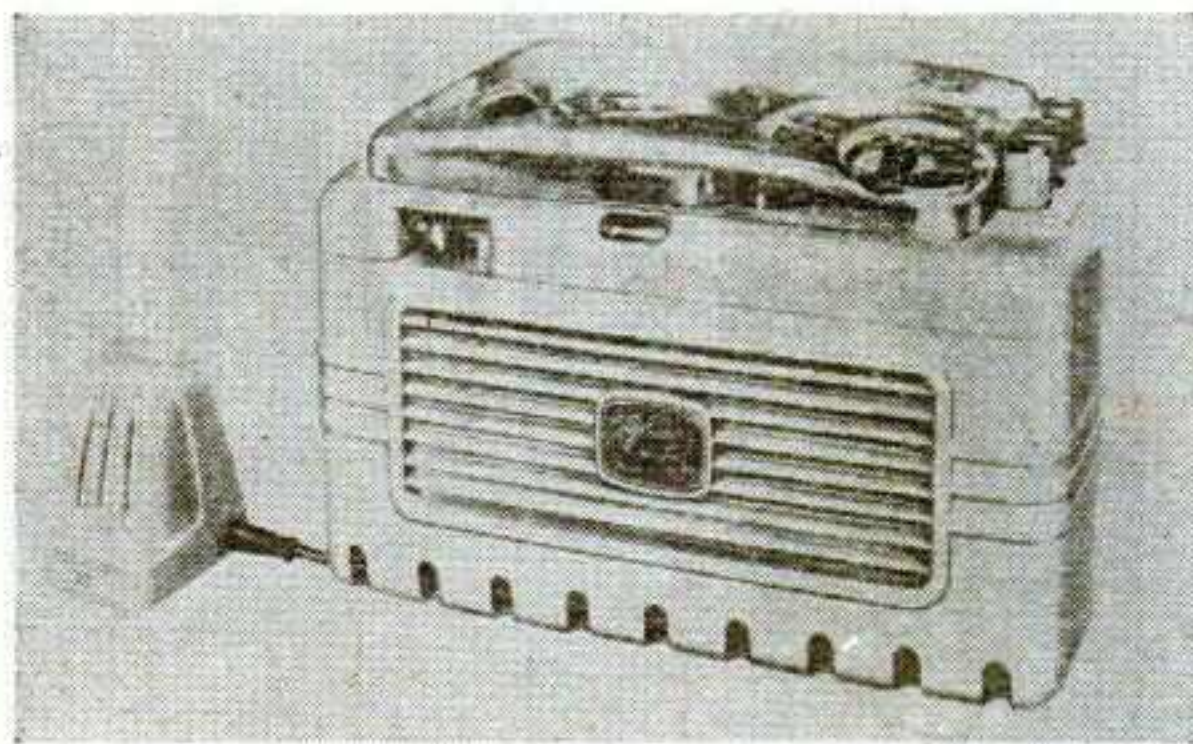
BENTON HARBOR, MICHIGAN

World Famous for the Finest in Tape Recorders, Phonographs and Record Changers

New Geloso Model Aims at U. S. Mkt.

NEW YORK — Working thru a 45-State distributor network, American Geloso Electronics is out to capture a solid 5 per cent this year of the total U. S. sales of tape recorders with a new seven-and-a-half pound portable

approximately a 35,000-unit sale in 1958, amounting to some \$6,300,000 in retail sales. So optimistic are Geloso sales execs that they are even talking of reaching a possible 50,000-unit U. S. sales level this year, spurred



unit that's already off to a fast sales start in many countries as both a dictating and recording device.

Geloso's sights are thus set on

by purchases of the junior-sized recorder with a special dictating attachment.

The recorder is an import, being manufactured in Milan, Italy, by Geloso, which claims to be the "largest integrated electronics manufacturer in Europe." All the recorder's components (with the exception of tubes, which are British Marconi) are made in one or the other of Geloso's nine plants thruout Italy. It's thus the first product of Italy's growing precision electronics industry to be marketed in this country since World War II.

About the size of a small table model radio, the Geloso is a sonic surprise, putting out a remarkably wide - range, flutter - free sound from its own self-contained speaker, or via connection to an external amplifier-speaker circuit.

It will record up to two hours on a 3 3/4-inch reel, reloads for which are being made available by Geloso. At its fastest speed (3 3/4-inch per second), the frequency response is reported at 80 to 10,000 cycles via a wide-range external speaker.

U. S. price for the Geloso is \$179.95, including a tape and rewind reel, microphone, and leather carrying case. A wide-range of accessories, including 6 or 12-volt inverters, telephone pickup, pedal controls, earphones and other units, is available.

Designed by John Geloso, head of the big electronics firm, the recorder is aimed at a variety of markets, from home recorder use to business applications, radio-TV interview uses, music rehearsals, medical interviews, educational and conference recordings.

Tape Prices Seen Equal to Disks

Technical developments will bring the cost of recorded tapes down to where they will be competitive with stereo records.

This prediction was made by Victor Machin, veepee (sales) for Shure Bros., Inc., manufacturers of cartridges, and other electronic equipment.

Pre-recorded tapes are now more costly to manufacture than records, which can be mass produced by a pressing process.

Tapes are individually reproduced by passing over a recording head.

The solution to making tape prices competitive with records is in a "packing factor," according to Machin.

"It is obvious that the more sound impressions you can pack on a reel of quarter-inch tape, the cheaper the reproduction process becomes," Machin said.

He said Shure engineers have been working for some time on two technical advances, each of which will double the present "packing factor."

The first development was the recently announced Shure TR-48 four-channel tape head which doubles the playing time of tape.

Originally, Machin explained, all tape recorders were "full-track." That is, the full-quarter-inch width of the tape was used for a recording. Later, it became possible to utilize "half-track" recording and playback heads.

Most tape recorders now on the market utilize the two-channel "half-track" system. Monaural recordings are played on the upper

track while the reel unwinds; then the tape is reversed and another recording on the lower track is played.

In standard stereophonic playback, where two channels are required, the tape can be played in only one direction.

However, the four channel system makes it possible to record two complete stereo performances on a standard reel of quarter-inch tape. Or, if desired, it can be used

(Continued on page 19)

ANNOUNCING

Omega STEREOGRAPHIC DISK

New First Releases

OSL-3 STEREO FILM SCORE—Destination Moon—Leith Stevens original score from the motion picture Destination Moon, Hans Sandaur conducting the Omega Orchestra \$6.95

OSL-4 STEREO MOOD MUSIC—Music For Heavenly Bodies—Paul Tanner, Therman Arrangements by Warren Baker, Andre Montero and his Orchestra \$6.95

also available on regular 33 1/3 long playing records and 7.5 ips. stereo tapes.

856 NORTH VINE STREET
HOLLYWOOD 38, CALIFORNIA

ABC ... PAID CIRCULATION PROVES READER INTEREST

WHEN YOU SEE "ABC," IT'S PROOF OF WHO AND HOW MANY READERS BUY THIS BUSINESS PAPER.

ANNOUNCING

Omega STEREOGRAPHIC DISK

New First Releases

OSL-1 DANCE TO STEREO—Champagne Music For Dancing—Lloyd Mumm and his Starlite Roof Orchestra \$6.95

OSL-2 MOOD JAZZ IN STEREO—Marx Makes Broadway "with flute and friends." Dick Marx, piano; Buddy Collette, flute. \$6.95

also available on regular 33 1/3 long playing records and 7.5 ips. stereo tapes.

856 NORTH VINE STREET
HOLLYWOOD 38, CALIFORNIA

now! bel canto BOWS WITH STEREOGRAPHIC RECORDS!

Biggest thing to hit the recording business since Bing Crosby! Stereo Records! In all the full tonal range you expect from stereophonic sound, all the technical excellence you rely upon from Bel Canto. Customers are hip: when they sing for these, make 'em happy: have the platters on hand! Then wrap up the sale. Lots of sales!

- NEW bel canto STEREO RECORDS:**
- "PLAIN VANILLA" Larry Fotine and the Beale Street Buskers. 2 sides, both great slabs of mellow Dixieland. . . SR/1001 \$5.95
 - "ALOHA TO JAZZ" The Polynesians do up one side a la Islands. The Buddy Collette Quintet swings way out on the reverse platter. Note: Aloha means "real gone." . . . SR/1002 \$5.95

- NEW bel canto STEREO TAPES:**
- "South Pacific" New World Theatre Orchestra & Hollywood Sound Stage Chorus. STB-36 \$9.95
 - "The Music Man" New World Theatre Orchestra & Hollywood Sound Stage Chorus. STC-37 \$7.95
 - "Silk Stockings"/"Pajama Game" New World Theatre Orchestra. STB-40 \$9.95
 - "Viva Stereo" Henry King & Orchestra. STC-41 \$7.95
 - "Plain Vanilla" Larry Fotine and The Beale Street Buskers. STB-38 \$9.95
 - "Pal Joey" Bobby Sherwood & His Orchestra. STB-39 \$9.95

ORDER from your distributor

bel canto

STEREOGRAPHIC RECORDINGS

2919 So. La Cienega Blvd., Culver City, California

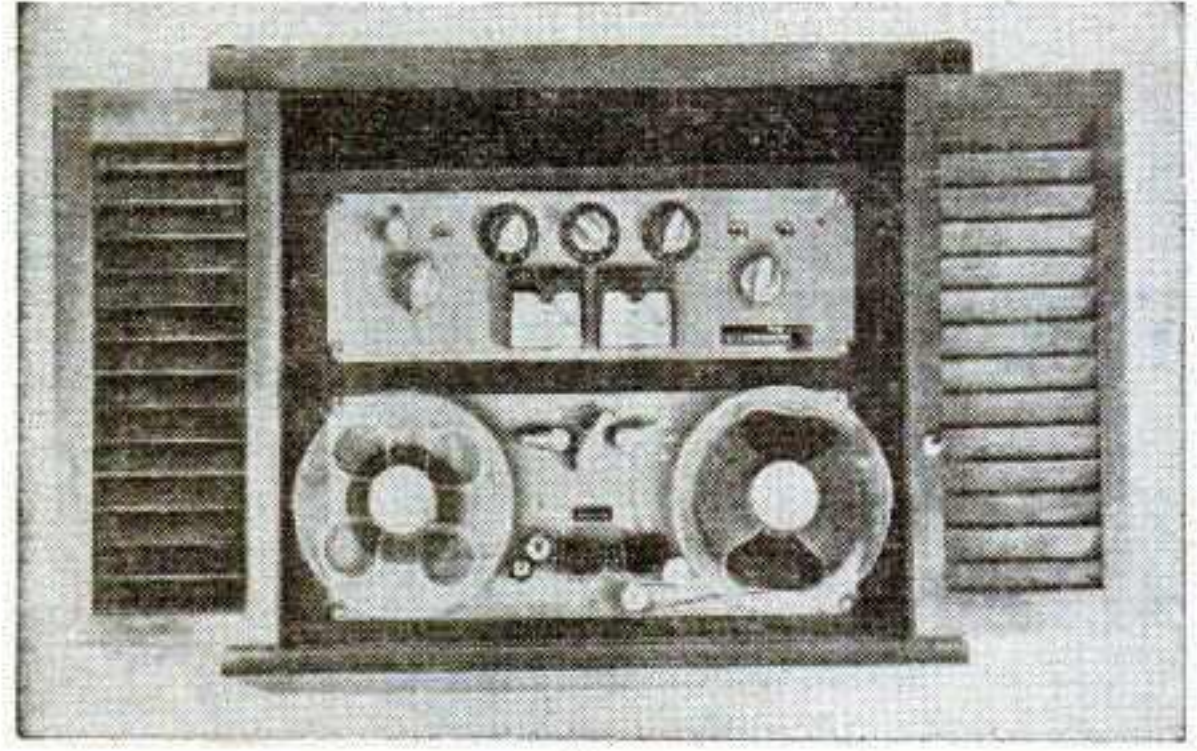
Irish Offers Sales Kit

A promotional kit containing point-of-purchase sales aids is being made available to Irish Tape dealers. This contains a giant "Advertised in Life" logo which may be used as a wall banner or as a background for an advertising display.

A wire "Wobbler" holds a card for counter display and a window streamer identifies the store as one handling recording tape. The kit contains also a number of arrows which can be used to indicate Irish stock on the dealer's shelves.

All Irish tape now being shipped from the plant carries an "Advertised in Life" sticker on the box.

Dealers may obtain these sales promotion kits by writing to Nat Welch, ORRadio Industries, Inc., Shamrock Circle, Opelika, Ala.



The Magnacord Division of Midwestern Instruments is showing their new Magnacordette, stereo recorder-reproducer which operates with a single knob control. The unit will be accorded intensive promotional treatment by the firm.

BIGGER BY THE MINUTE TAPE REVIEWS

SOUNDS OF JAZZ

Corky Corcoran and His Group—Celestial 7 SK-32

The one-time Harry James star tenor sax man gets a chance to show his wares in the feature spot, and he makes most of it. Recording of Corcoran, with drums, piano, guitar and bass, is beautifully handled by the Seattle label. The sax is on the left and the guitar on the right, and especially interesting is the unison work between the two, which gives a resultant floating feeling of reality. It's a program of easy-going jazz in eight different tune settings and it's suitable for background purposes or as music to be carefully heard. Good merchandise.

FOR TAPES WITH YEAR-AROUND SALES APPEAL TRY

Celestial HI-FI RECORDED TAPES

"music out of this world"

120 West Thomas Street
Seattle 99, Washington

One Stop DISTRIBUTOR FOR Recorded Tape!

You can order every tape on the market and your order will be filled immediately. You get a straight 30% discount on all regular tape releases, and we pay the postage. You also receive the latest information on titles, selections, new releases, availability and list prices.

Write for further information or order today. No Order Too Small—No Order Too Large! Please enclose check or money order. Sorry, no C.O.D.'s.

SATISFACTION GUARANTEED

MAL'S RECORDING SERVICE

Dept. B, 71-03A Beach Channel Drive
Arverne 92, New York 6Ranite 4-4607

Demonstration Pay-Off

• Continued from page 14

cash discounts or any other form of enticement."

Student Traffic Helps

Aber's, of course, has won powerful advantage in presenting stereophonic tape recorders in that almost all of the heavy floor traffic in the store is made up of people who like music—record customers, record player customers and the like. There is extremely heavy traffic from the nearby University of Colorado, which has 10,000 students on the campus, and which, understandably, is a prime record market. Accordingly, whenever an Aber salesman invites a customer shopping in any department in the store to listen to a stereophonic tape recorder demonstration, it is a certainty that the prospect will listen willingly.

Simplified Demonstration

The demonstration is simplicity itself. First, the prospect's tastes in music are ascertained and one of the stereophonic recorders, which already has a corresponding tape on it, is turned on. Aber shows the prospect first how simple it is to operate the machine, tells each customer something about the "stacked" head, double-track recording and similar points, and then invites the customer to step back a distance of some six feet to get the full effects from the two remote speakers. This never fails to bring excited interest, and is the all-im-

portant opening step toward a tape recorder sale.

15 Minutes Per Prospect

An average of 15 minutes is spent on each demonstration, after which the prospect is shown that Aber's service department is thoroly capable of maintaining small repairs and adjustments on tape recorders, as well as converting standard monaural types of tape recorders over to stereophonic with the addition of a stacked head, plus speakers. A lot of emphasis is put on the reliability of the five top, nationally advertised lines of tape recorders carried in stock, and similar points. Aber's long-established reputation as a high-fidelity center goes a long way toward building confidence and good will.

With this demonstration method, combined with one newspaper ad per week, plenty of window display and aggressive telephone follow-up on customers known to be interested but not sold, Aber's sold 33 stereophonic recorders at an average price of \$300 each from January 1 to the end of April, a dozen remote speakers amounting to \$80 or more apiece and 15 standard monaural tape recorders, for everyday recording purposes, all sold on the understanding that they could be converted to stereophonic use in the future. Aber hopes to maintain this pace thru the entire year, which, of course, would amount to 200 units and sees no reason why, as lower-priced stereophonic equipment opens up the market, that he should not do so.

"We are thoroly enthusiastic about stereophonic music ourselves," Aber says, "which, we think, has a lot to do with doing a convincing selling job."

Tape Splicings

• Continued from page 14

"You got anything in non-wipe-off tape? My kids are so darn playful!"

"Why, oh why did they have to come out with this stereo thing just when I was getting used to words like hi-fi, tweeter, woofer, etc.!"

"Gee, why didn't you warn my wife about those playbacks when you sold her the machine the other day!"

"Where do you display your Broadway show tapes? Incidentally, they must be for a 'STACKERED' head!"

"But, but . . . but where's the needle?"

"I know that it's so simple to operate that a six-year-old can do it with no trouble, but you see, my 10-year-old is like a four-year-old and . . ."

"You say you can record over and over on the same tape, but tell me, won't it sound funny?"

"Look! I don't care how long you've been selling tape recorders, I tell you mine goes at 16 revolutions and I want some tape for it!"

"And when I got home I looked and looked, but I couldn't find the erasers!"

"It took me a week before all the home recording tape stopped sounding like Donald Duck. Now that I've figured it out the kids are asking for him again!"

-FRED PERNITZ.



Current Webcor promotion on stereo units offers \$55.70 in Bel Canto tapes free with purchase of stereo recorder. Dealer aids in the form of counter cards and hanging display pieces are offered by the firm.

Tape, Disk Costs Equal

• Continued from page 18

to play four monaural channels on a single tape.

Machine explained that narrowing the width of the channels does not result in any loss of frequency response, and causes an insignificant decrease in output level.

He predicted that the magnetic recording field would make the switch to four-channel recording because of its greater efficiency and lower cost, especially with two-channel stereo recording.

Machine said that the second major break-thru in increasing the "packing factor" would be a further decrease in the tape speed.

High frequency response — the reproduction of the very high notes—is mainly dependent upon two things: the speed of the tape,

and the width of the gap in the magnetic recording head.

The first efficient tape recorders operated at a tape speed of 30 inches per second. As equipment was improved, this speed was repeatedly cut in half. Most home recorders now have a choice of two speeds—3¾ i.p.s., or 7½ i.p.s.

When techniques are developed for mass producing magnetic recording heads with smaller gaps, it will be possible to achieve high quality reproduction at still lower speeds. Machin said.

Altho further decreases in the price of reproducing tapes will increase interest in magnetic recording, Machin does not predict the demise of the record industry in the foreseeable future.

ABC ... PAID CIRCULATION PROVES READER INTEREST

WHEN YOU SEE "ABC," IT'S PROOF OF WHO AND HOW MANY READERS BUY THIS BUSINESS PAPER.

ON CAPTAIN!

Tony Randall with Jacquelyn McKeever, Edward Platt, Susan Johnson and Paul Valentine, and with Eileen Rodgers as Bobo.

TOB 28 \$23.95

THE BEAT OF MY HEART

Tony Bennett with Ralph Sharon and his orchestra. GCB 20 \$10.95

PERCY FAITH

VIVA

THE MUSIC OF MEXICO

VIVA!

Percy Faith and his orchestra. GCB 15 \$10.95

WEST SIDE STORY

Original Broadway cast including Carol Lawrence, Larry Kert, Chita Rivera.

TOB 13 \$23.95

THE LATEST ON STEREOPHONIC TAPES BY **COLUMBIA** COLORFULLY PACKAGED FOR PLUS SALES

WARM

Johnny Mathis with Percy Faith and his orchestra. GCB 17 \$10.95

SIBELIUS

Symphony No. 2 in D Major—The Philadelphia Orchestra, Eugene Ormandy, conductor.

NMB 12 \$17.95

OTHER VOICES

Erroll Garner with Mitch Miller and his orchestra. GCB 11 \$10.95

'S MARVELOUS

Ray Conniff and his orchestra. GCB 14 \$10.95

THE BILLBOARD'S WEEKLY

Packaged Records Buying Guide



BEST SELLING POP LP'S

FOR SURVEY WEEK ENDING MAY 10

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.

Table with 3 columns: Rank, Title, Weeks on Chart. Lists top 25 best-selling pop LPs including 'South Pacific', 'The Music Man', 'Johnny's Greatest Hits', etc.

Review Spotlight on . . .

The following packages, reviewed during the past week, have been selected for . . .

Popular Albums

NEAR THE CROSS (1-12") - Tennessee Ernie Ford, Capitol T 1005

The artist's previous religious LP's "Hymns" and "Spirituals" are still going strongly, and this third in the series should prove equally successful.

IN THE NIGHT (1-12")-George Shearing Quintet With Dakota Staton, Capitol T 1003

Success of Miss Staton's previous LP, "The Late, Late Show," plus the powerful lure of the "Shearing" sound makes this a likely click in both pop and jazz markets.

THIS IS JUNE CHRISTY (1-12")-Capitol T 1006

A great new set by the thrush. Pete Rugolo's tasty, modern arrangements give Miss Christy full room to exercise her appealing vocal treatment on an excellent program of ballads and up-tempo tunes.

POLLY AND HER POP (1-12") - Polly & Bill Bergen, Columbia CL 1138

Miss Bergen and her father have a happy bright sound on these mountain-styled country tunes. Appearances by Mr. Bergen on his daughter's NBC-TV show will undoubtedly spark interest in the package.

LESTER LANIN GOES TO COLLEGE (1-12")-Epic LN 3474

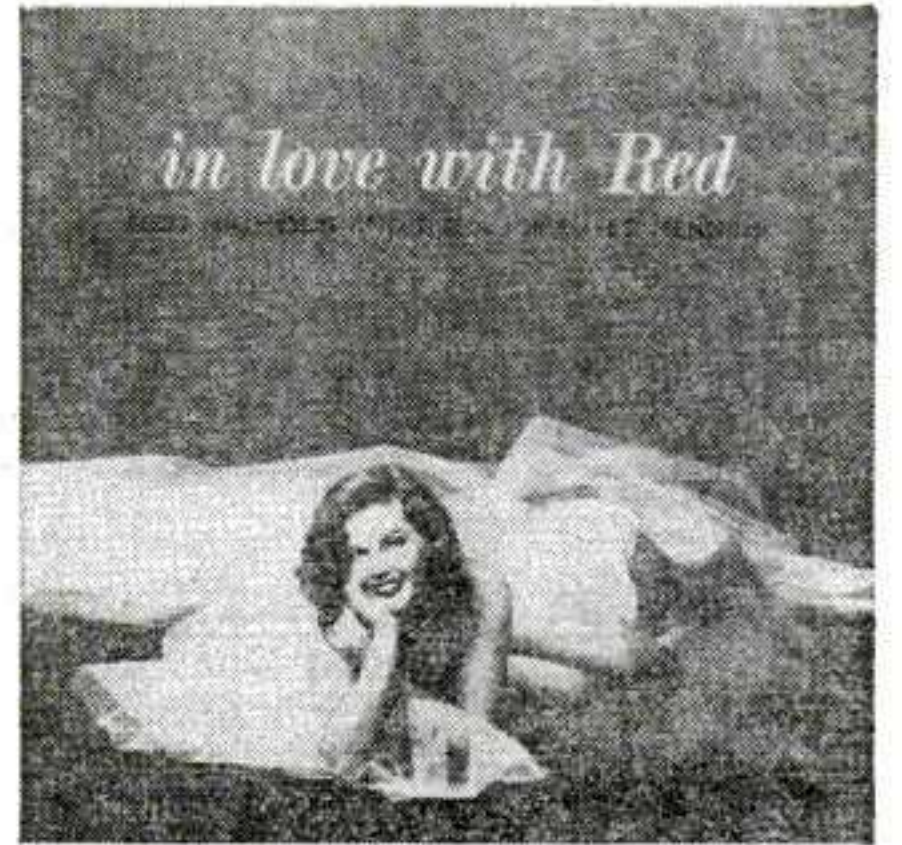
Here's another big item from the popular "society" dance ork. The several medleys include over 40 tunes. Audience applause and sounds give the feeling of a live performance.

Jazz Albums

THE FOUR FRESHMEN IN PERSON (1-12")-Capitol T 1008

The versatile crew (equally acceptable vocalists and musicians) present a program recorded live

Album Cover of the Week



IN LOVE WITH RED, Capitol T 999. Besides the obvious display merit of the lovely chick, the attractive cover shot in various hues of red to tie in with the album title.

Most Played by Jockeys

FOR SURVEY WEEK ENDING MAY 10

Albums are ranked in order of the greatest number of plays on disk jockey radio shows throught the country.

- 1. COME FLY WITH ME - Frank Sinatra
2. DREAM GIRL - Ray Anthony Ork
3. SAIL ALONG SILVERY MOON - Billy Vaughn
4. SWINGING ON BROADWAY - Jonah Jones
5. THIS IS SINATRA, VOL. II - Frank Sinatra
6. FABULOUS DORSEYS IN HI FI - Tommy and Jimmy Dorsey
8. LESTER LANIN AT THE TIFFANY BALL - Lester Lanin
9. MUSIC MAN - Original Cast
9. EYDIE GORME VAMPS THE ROARING TWENTIES - Eydie Gorme



Best Selling Pop EP's

FOR SURVEY WEEK ENDING MAY 10

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.

- 1. JAILHOUSE ROCK - Elvis Presley
2. RICKY - Ricky Nelson
3. PEACE IN THE VALLEY - Elvis Presley
4. HYMNS - Tennessee Ernie Ford
5. LOVING YOU - Elvis Presley
6. WARM - Johnny Mathis
7. ROGER WILLIAMS
8. THE SEVEN HILLS OF ROME - Mario Lanza
9. ELVIS - Elvis Presley
10. GLENN MILLER

SAVE MONEY

ORDER YOUR BILLBOARD SUBSCRIPTION TODAY



The Billboard, 2160 Patterson St., Cincinnati 22, Ohio

Please enter my subscription to The Billboard for one full year (52 issues). I enclose \$15 payment (saves \$3.20 on single copy rates).

Form with fields for Name, Occupation or title, Company, Address, City, Zone, State

NOW...increase traffic, increase sales

WITH

Mercury SAVE-O-RAMA



She saved \$1.00 by buying NOW!

Record buyers will come running to save dollars now. You build traffic! You clear shelves! You cure that after-spring sales slump with traffic that moves albums, singles, accessories profitably. Save-O-Rama puts wheels under your inventory.

During Mercury's great Save-O-Rama sale, customers save on *all* famous Mercury Hi-Fi Long Play records including latest releases.

It's Mercury's fifth annual summer sales plan and it's the greatest! Everything you need for this huge in-store promotion has been mailed to you. For more display material, call your Mercury distributor NOW!

YOU GET..!

Dramatic Window Streamers and Side-pieces...
Smashing Newspaper Ads...
Strong Mailing to Your Customers... In-store Displays... Wire Hangers...
Browse-box Streamer...
Wall Banner... everything to put over YOUR Save-O-Rama!

THIS IS BIG!

It's the answer to summer sag — at a profit for you!
Put up this material right away and you're IN the big Mercury Save-O-Rama!

MERCURY RECORD CORPORATION 35 East Wacker Drive, Chicago 1, Ill.



HONOR ROLL OF HITS

TRADE MARK REG.

THE NATION'S TOP TUNES For survey week ending May 10

This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1. All I Have to Do Is Dream By Boudleaux Bryant—Published by Acuff-Rose (BMI) BEST SELLING RECORD: Everly Brothers, Cadence 1348.	2	4	6. Chanson D'Amour By W. Shanklin—Published by Meadowlark (ASCAP) BEST SELLING RECORD: Art and Dotty Todd, Era 1064. RECORDS AVAILABLE: Fontane Sisters, Dot 15736; Ray Hartley, Vic 7228.	7	4
2. Witch Doctor By R. Bagdasarian—Published by Monarch (ASCAP) BEST SELLING RECORD: David Seville, Liberty 55132.	1	5	7. Return to Me 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.	6	6
3. Twilight Time By B. Ram, M. Nevins, A. Nevins, A. Dunn—Published by Porgie 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.	3	6	8. Kewpie Doll By Sid Tepper-Roy C. Bennett—Published by Leeds (ASCAP) BEST SELLING RECORD: Perry Como, Victor 7202. RECORD AVAILABLE: Jim Lowe, Dot 15693.	8	4
4. He's Got the Whole World in His Hands By Linden-Henry—Published by Chappell (ASCAP) BEST SELLING RECORD: Laurie London, Cap 3891. RECORDS AVAILABLE: Mahalia Jackson, Col 41150; Jo March, Kapp 215; Barbara McNeil, Coral 61972; Statesmen Quartet, Vic 7253; Travelers, Anx 4012.	4	8	9. Looking Back By Otis-Benton-Hendricks—Published by Eden-Sweco (BMI) BEST SELLING RECORD: Nat King Cole, Cap 3939.	15	4
5. Wear My Ring Around Your Neck By Bert Carroll-Russell Moody—Published by Rush & Elvis Presley Music (BMI) BEST SELLING RECORD: Elvis Presley, Vic 7240.	5	5	10. Book of Love By Warren Davis-George Malone-Charles Patrick—Published by Arc-Keel (BMI) BEST SELLING RECORD: Monatoes, Argo 5290.	10	7
Second Ten					
11. Sugar Moon By D. Wolfe—Published by Galatin Music (BMI) BEST SELLING RECORD: Pat Boone, Dot 15750.	18	2	16. Lollipop By J. Dickson-B. Ross—Published by Marks (BMI) BEST SELLING RECORD: Chordettes, Cadence 1345. RECORD AVAILABLE: Ronald and Ruby, Vic 7174.	12	10
12. Big Man By Bruce Belland & Glenn Larson—Published by Beechwood (BMI) BEST SELLING RECORD: Four Preps, Cap 3960.	18	2	17. Secretly By Hoffman-Manning-Markwell—Published by Planetary (ASCAP) BEST SELLING RECORD: Jimmie Rodgers, Roulette 4070.	-	1
13. Tequila 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.	9	12	18. Who's Sorry Now? By Snyder-Calmar-Ruby—Published by Mills (ASCAP) BEST SELLING RECORD: Connie Francis, M-G-M 12588.	13	12
14. Oh, Lonesome Me By Don Gibson—Published by Acuff-Rose (BMI) BEST SELLING RECORD: Don Gibson, Vic 7133. RECORDS AVAILABLE: Swallows, Federal 12319; Jackie Walker, Imperial 5490.	11	6	19. Catch a Falling Star By Paul Vance-Lee Pockris—Published by Marvin Music (ASCAP) BEST SELLING RECORD: Perry Como, Vic 7128.	16	17
15. Johnny B. Goode By Chuck Berry—Published by Arc (BMI) BEST SELLING RECORD: Chuck Berry, Chess 1694.	21	3	20. Sugartime By Charlie Phillips-Odis Echois—Published by Nor-Va-Jak (BMI) BEST SELLING RECORD: McGuire Sisters, Coral 61924. RECORD AVAILABLE: Charlie Phillips, Coral 61908.	14	19
Third Ten					
21. For Your Love By Ed Townsend—Published by Beechwood (BMI) RECORD AVAILABLE: Ed Townsend, Cap 3926.	23	2	26. Lazy Mary By Pagolo Citorello & Lou Monte—Published by Shapiro-Bernstein (ASCAP) RECORD AVAILABLE: Lou Monte, Vic 7160.	28	8
22. Let the Bells Keep Ringing By Paul Anka—Published by Spanka (BMI) RECORD AVAILABLE: Paul Anka, ABC-Paramount 9907.	-	1	27. My Bucket's Got a Hole in It 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.	22	6
23. Billy By Goodwin-Kendis-Paley—Published by Mills (ASCAP) RECORD AVAILABLE: Kathy Linden, Felsted 8510.	17	7	28. Rumble By M. Graft-Link Wray—Published by Valand (BMI) RECORD AVAILABLE: Link Wray, Cadence 1347.	-	1
24. Believe What You Say By J. Burnette & B. Burnette—Published by Reeve (BMI) RECORD AVAILABLE: Ricky Nelson, Imperial 5503.	25	6	29. Don't You Just Know It By Smith & Vincent—Published by Ace Publishing (BMI) RECORDS AVAILABLE: Huey Smith, Ace 545; Titans, Specialty 625.	27	7
25. A Wonderful Time Up There By Abernathy—Published by Fowler (BMI) RECORD AVAILABLE: Pat Boone, Dot 15690.	20	11	30. What Am I Living For? By Jay Harris—Published by Progressive (BMI) RECORD AVAILABLE: Chuck Willis, Atlantic 1179.	-	1
			30. Torero By Renate Carosone-Nisa-Hoffman-Manning—Published by Leeds (ASCAP) RECORDS AVAILABLE: Andrews Sisters, Cap 3965; Renate Carosone, Cap 71060; Julius La Rosa, Vic 7227.	-	1

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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.

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BEST SELLING POP SINGLES IN STORES

FOR
SURVEY WEEK
ENDING
MAY 10, 1958

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	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1. ALL I HAVE TO DO IS DREAM (BMI)—Everly Brothers	1	4	17. FOR YOUR LOVE (BMI) Ed Townsend	21	5	34. TALK TO ME, TALK TO ME (BMI)— Little Willie John	38	6
CLAUDETTE (BMI)—Cadence 1348			Over and Over Again (BMI)—Cap 3926			Spasms (BMI)—King 5108		
2. WITCH DOCTOR (ASCAP)— David Seville	2	6	18. SECRETLY (ASCAP)—Jimmie Rodgers	45	2	35. SUGARTIME (BMI)—McGuire Sisters	31	20
Don't Whistle at Me, Baby (ASCAP)— Liberty 55132			MAKE ME A MIRACLE (ASCAP)— Roulette 4070			Banana Split (BMI)—Coral 61924		
3. WEAR MY RING AROUND YOUR NECK (BMI)—Elvis Presley	4	5	19. CRAZY LOVE (BMI)—Paul Anka	18	5	36. WE BELONG TOGETHER (BMI)— Robert and Johnny	43	9
DONCHA THINK IT'S TIME? (BMI)— Vic 7240			LET THE BELLS KEEP RINGING (BMI)—ABC-Paramount 9907			In the Rain (BMI)—Old Town 1047		
4. TWILIGHT TIME (BMI)—Platters	3	6	20. WHAT AM I LIVING FOR? (BMI)— Chuck Willis	35	2	37. THE HIGH SIGN (BMI)—Diamonds	—	1
Out of My Mind (BMI)—Mer 71289			HANG UP MY ROCK AND ROLL SHOES (BMI)—Atlantic 1179			Chick-Lets (BMI)—Mercury 71291		
5. HE'S GOT THE WHOLE WORLD IN HIS HANDS (ASCAP)— Laurie London	5	8	21. LOLLIPOP (BMI)—Chordettes	13	10	38. CATCH A FALLING STAR (ASCAP)— Perry Como	28	17
Handed Down (ASCAP)—Cap 3891			Baby, Come-A, Back-A (ASCAP)—Cadence 1345			MAGIC MOMENTS (ASCAP)—Vic 7128		
6. RETURN TO ME (ASCAP)— Dean Martin	6	6	22. A WONDERFUL TIME UP THERE (BMI)—Pat Boone	15	14	39. TO BE LOVED (BMI)—Jackie Wilson	33	5
Forgetting You (ASCAP)—Cap 3894			IT'S TOO SOON TO KNOW (ASCAP)— Dot 15690			Come Back to Me (BMI)—Brunswick 55052		
7. LOOKING BACK (BMI)— Nat King Cole	10	6	23. DON'T YOU JUST KNOW IT? (BMI)— Huey Smith	20	8	40. TWENTY-SIX MILES (BMI)— Four Preps	32	15
DO I LIKE IT? (BMI)—Cap 3939			High Blood Pressure (BMI)—Ace 545			It's You (ASCAP)—Cap 3845		
8. BOOK OF LOVE (BMI)—Monotones	7	8	24. LAZY MARY (ASCAP)—Lou Monte	23	10	41. THE LITTLE BLUE MAN (BMI)— Betty Johnson	40	12
You Never Loved Me (BMI)—Argo 5290			Angelique (ASCAP)—Vic 7160			Winter in Miami (ASCAP)—Atlantic 1169		
9. TEQUILA (BMI)—The Champs	8	12	25. RUMBLE (BMI)— Link Wray and His Ray Men	41	3	42. NEE NEE NA NA NA NA NU NU (ASCAP)—Dickey Doo and the Don'ts	44	3
Train to Nowhere (BMI)—Challenge 1016			The Swag (BMI)—Cadence 1347			Flip Top Box (BMI)—Swan 4006		
10. JOHNNY B. GOODE (BMI)— Chuck Berry	12	3	26. SICK AND TIRED (BMI)— Fats Domino	22	3	43. TUMBLING TUMBLEWEEDS (ASCAP)—Billy Vaughn	34	7
Around and Around (BMI)—Chess 1691			NO, NO (BMI)—Imperial 5515			TRYING (ASCAP)—Dot 15710		
11. OH, LONESOME ME (BMI)— Don Gibson	9	10	27. YOU (BMI)—Aquatones	27	3	44. SAIL ALONG SILVERY MOON (ASCAP)—Billy Vaughn	39	22
I CAN'T STOP LOVING YOU (BMI)— Vic 7133			She's the One for Me (BMI)—Fargo 1001			RAUNCHY (BMI)—Dot 15661		
12. KEWPIE DOLL (ASCAP)— Perry Como	14	5	28. WHO'S SORRY NOW? (ASCAP)— Connie Francis	19	12	45. NOW AND FOR ALWAYS (ASCAP)— George Hamilton IV	—	5
Dance Only With Me (ASCAP)—Vic 7202			You Were Only Fooling (ASCAP)—M-G-M 12588			One Heart (ASCAP)—ABC-Paramount 9898		
13. CHANSON D'AMOUR (ASCAP)— Art and Dotty Todd	16	5	29. BILLY (ASCAP)—Kathy Linden	17	9	46. DON'T (BMI)—Elvis Presley	37	17
Along the Trail With You (ASCAP)—Era 1064			If I Could Hold You in My Arms (ASCAP)— Felsted 8510			I Beg of You (BMI)—Vic 7150		
14. BIG MAN (BMI)—Four Preps	25	2	30. TORERO (ASCAP)—Renato Carosone	36	2	47. ARE YOU SINCERE (BMI)— Andy Williams	29	14
Stop, Baby (ASCAP)—Cap 3960			Chella Lla (ASCAP)—Cap 71080			Be Mine Tonight (BMI)—Cadence 1340		
15. SUGAR MOON (BMI)—Pat Boone	30	2	31. SKINNY MINNIE (ASCAP)— Bill Haley and His Comets	24	5	48. I'M SORRY I MADE YOU CRY (ASCAP)—Connie Francis	—	1
CHERIE, I LOVE YOU (ASCAP)— Dot 15750			Sway With Me (ASCAP)—Dec 30592			Lock Up Your Heart (BMI)—M-G-M 12647		
16. BELIEVE WHAT YOU SAY (BMI)— Ricky Nelson	11	7	32. TEACHER, TEACHER (ASCAP)— Johnny Mathis	42	2	48. DO YOU WANT TO DANCE? (BMI)— Bobby Freeman	—	1
MY BUCKET'S GOT A HOLE IN IT (ASCAP)—Imperial 5503			ALL THE TIME (ASCAP)—Col 41152			Big Fat Woman (BMI)—Josie 835		
			33. JUST MARRIED (BMI)— Marty Robbins	26	4	50. LITTLE TRAIN (BMI)— Marianne Vasel and Erich Storz	48	3
			STAIRWAY OF LOVE (ASCAP)— Col 41143			Sunny Lane Walk (BMI)—Mercury 71286		

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 30 of The Billboard's Best Selling Pop Singles in Stores chart. Action sides are listed in capital letters.

- EL RANCHO ROCK (Marks, BMI)
- MIDNIGHTER (Golden West, BMI)—The Champs—Challenge 59007
- I WONDER WHY (Schwartz, ASCAP)—Dion & The Belmonts—
Laurie 3013. Teen Angel (Schwartz, ASCAP)
- JENNIE LEE (Daywin, BMI)—Jan & Arnie—Arwin 108—Gotta Getta
Date (Daywin, BMI)

All are previous Billboard Spotlight picks.



RECENT POP RELEASES COMING UP STRONG

FOR SURVEY WEEK ENDING MAY 10

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.

- A Very Precious Love *The Ames Brothers*
(ASCAP) RCA Victor 7167
- Zorro *The Chordettes*
(BMI) Cadence 1349

3 SUMMER-TIMELY HITS

1

THE ORIGINAL!

Now On Mercury # 71322

ONE SUMMER NIGHT THE DANLEERS

MERCURY 71322



2

JUST RELEASED!

Haunting instrumental...
picked by the trade and dee-jays

BRIGHT LIGHTS OF BRUSSELS EDDIE LAYTON

MERCURY 71311



3

TIMED FOR
PEAK
SALES!

Building for graduation sales

YOUR GRADUATION MEANS GOODBYE THE CARDIGANS

MERCURY 71251



ROULETTE HAS 5 BIG HITS



SECRETLY
b/w
MAKE ME A MIRACLE
JIMMY RODGERS
R-4070



**WHEN THE BOYS TALK
ABOUT THE GIRLS**
R-4066
VALERIE CARR



**DON'T GO HOME
THE
PLAYMATES**
R-4072



CHA-HUA-HUA
(Pronounced like the dog CHIHUAHUA)
R-4074
HUGO & LUIGI
THEIR ORCHESTRA AND CHORUS



**BIKINI
THE BIKINIS**
R-4073

The Original

a sound bet . . .
buy

and Breaking Fast!
LESLIE UGGAMS
I'M OLD ENOUGH | **ICE CREAM MAN**
R-4078



ROULETTE

Most Played by Jockeys

FOR SURVEY WEEK ENDING MAY 10

SIDES are ranked in order of the greatest number of plays on disk jockey radio shows throught the country. Results are based on The Billboard's weekly survey among the nation's disk jockeys. The reverse side of each record is also listed.

This Week		Last Week	Weeks on Chart
1.	ALL I HAVE TO DO IS DREAM (BMI)— Everly Brothers	3	4
	Claudette (BMI)—Cadence 1348		
2.	WITCH DOCTOR (ASCAP)—David Seville	2	6
	Don't Whistle at Me, Baby (ASCAP)—Liberty 55132		
3.	TWILIGHT TIME (BMI)—Platters	1	7
	Out of My Mind (BMI)—Mer 71289		
4.	WEAR MY RING AROUND YOUR NECK (BMI)— Elvis Presley	5	4
	Doncha' Think It's Time (BMI)—Vic 7240		
5.	HE'S GOT THE WHOLE WORLD IN HIS HANDS (ASCAP)—Laurie London	4	9
	Handed Down (ASCAP)—Cap 3891		
6.	KEWPIE DOLL (ASCAP)—Perry Como	6	5
	Dance Only With Me (ASCAP)—Vic 7202		
7.	CHANSON D'AMOUR (ASCAP)— Art and Dotty Todd	7	5
	Along the Trail With You (ASCAP)—Era 1964		
8.	RETURN TO ME (ASCAP)—Dean Martin	8	7
	Forgetting You (ASCAP)—Cap 3894		
9.	LOOKING BACK (BMI)—Nat King Cole	14	2
	Do I Like It (BMI)—Cap 3939		
10.	BIG MAN (BMI)—Four Preps	13	3
	Stop, Baby (ASCAP)—Cap 3960		
11.	BOOK OF LOVE (BMI)—Monotones	9	5
	You Never Loved Me (BMI)—Argo 5290		
12.	CHANSON D'AMOUR (ASCAP)—Fontane Sisters . . .	21	4
	Cocoanut Grove (ASCAP)—Dot 15736		
13.	SUGAR MOON (BMI)—Pat Boone	20	2
	Cherie, I Love You (ASCAP)—Dot 15750		
14.	SECRETLY (ASCAP)—Jimmie Rodgers	—	1
	Make Me a Miracle (ASCAP)—Roulette 4070		
15.	OII, LONESOME ME (BMI)—Don Gibson	10	7
	I Can't Stop Loving You (BMI)—Vic 7133		
16.	TEQUILA (BMI)—The Champs	12	11
	Train to Nowhere (BMI)—Challenge 1016		
17.	WHO'S SORRY NOW? (ASCAP)—Connie Francis . . .	15	11
	You Were Only Fooling (ASCAP)—M-G-M 12588		
18.	LET THE BELLS KEEP RINGING (BMI)— Paul Anka	19	2
	Crazy Love (BMI)—ABC-Paramount 9907		
19.	JOHNNY B. GOODE (BMI)—Chuck Berry	25	2
	Around and Around (BMI)—Chess 1691		
20.	THERE'S ONLY ONE OF YOU (ASCAP)— Four Lads	11	7
	Blue Tattoo (ASCAP)—Col 41136		
21.	BELIEVE WHAT YOU SAY (BMI)—Ricky Nelson . . .	—	3
	My Bucket's Got a Hole in It (ASCAP)—Imperial 5503		
22.	WHAT AM I LIVING FOR? (BMI)—Chuck Willis . . .	—	1
	Hang Up My Rock and Roll Shoes (BMI)—Atlantic 1179		
23.	DONCHA THINK IT'S TIME? (BMI)—Elvis Presley . .	—	1
	Wear My Ring Around Your Neck (BMI)—Vic 7240		
24.	TEACHER, TEACHER (ASCAP)—Johnny Mathis . . .	—	1
	All the Time (ASCAP)—Col 41152		
25.	BILLY (ASCAP)—Kathy Linden	17	7
	If I Could Hold You in My Arms (ASCAP)—Felsted 8510		



Territorial Best Sellers

FOR SURVEY WEEK ENDING MAY 10

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TOP RECORDS LISTED ALPHABETICALLY BY TERRITORIES

BOSTON

All I Have to Do Is Dream
Everly Brothers, Cdc.
Chanson D'Amour, Art & Dotty Todd, Era
Endless Sleep, Jody Reynolds, Demon
Johnny B. Goode, Chuck Berry, Chs.
Pretty Baby, Gino & Gina, Mer.
Return to Me, Dean Martin, Cap.
Twilight Time, Platters, Mer.
Witch Doctor, David Seville, Lib.

CHICAGO

All I Have to Do Is Dream
Everly Brothers, Cdc.
He's Got the Whole World in His Hands
Laurie London, Cap.
Little Train
Marianne Vasel & Erich Storz, Mer.
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.
Book of Love, Monotones, Argo
Chanson D'Amour, Art & Dotty Todd, Era
He's Got the Whole World in His Hands
Laurie London, Cap.
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

All I Have to Do Is Dream
Everly Brothers, Cdc.
He's Got the Whole World in His Hands
Laurie London, Cap.
Johnny B. Goode, Chuck Berry, Chs.
No, No, Fats Domino, Imp.
Return to Me, Dean Martin, Cap.
Stairway of Love, Marty Robbins, Col.
Twilight Time, Platters, Mer.
Witch Doctor, David Seville, Lib.

Looking Back, Nat King Cole, Cap.
Now and for Always,
George Hamilton IV, ABC-Para.
To Be Loved, Jackie Wilson, Brk.
Witch Doctor, David Seville, Lib.

NORTHERN OHIO

All I Have to Do Is Dream
Everly Brothers, Cdc.
Book of Love, Monotones, Argo
Looking Back, Nat King Cole, Cap.
Return to Me, Dean Martin, Cap.
Skinny Minnie
Bill Haley & His Comets, Dec.
To Be Loved, Jackie Wilson, Brk.
Twilight Time, Platters, Mer.
What Am I Living For? Chuck Willis, Atl.
Witch Doctor, David Seville, Lib.

NORTHWEST

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.
Lollipop, Chordettes, Cdc.
Tequila, Champs, Chal.
Wear My Ring Around Your Neck
Elvis Presley, Vic.
Witch Doctor, David Seville, Lib.
A Wonderful Time Up There
Pat Boone, Dot

PHILADELPHIA

All I Have to Do Is Dream
Everly Brothers, Cdc.
Book of Love, Monotones, Argo
Dinner With Drac, John Zacherle, Cam.
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.
SAN FRANCISCO AND OAKLAND
All I Have to Do Is Dream
Everly Brothers, Cdc.
Kewpie Doll, Perry Como, Vic.
Lollipop, Chordettes, Cdc.

ALL TITLES ARE LISTED IN ALPHABETICAL ORDER

FLORIDA

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.
Kewpie Doll, Perry Como, Vic.
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.

LOS ANGELES

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/Do I Like It
Nat King Cole, Cap.
Return to Me, Dean Martin, Cap.
Twilight Time, Platters, Mer.
Wear My Ring Around Your Neck
Elvis Presley, Vic.
Witch Doctor, David Seville, Lib.

NEW YORK AND NEWARK

All I Have to Do Is Dream/Claudette
Everly Brothers, Cdc.
Book of Love, Monotones, Argo
For Your Love, Ed Townsend, Cap.
Looking Back, Nat King Cole, Cap.
Tequila, Champs, Chal.
Torero, Renato Carosone, Cap.
Twilight Time, Platters, Mer.
Witch Doctor, David Seville, Lib.

NORTHERN NEW YORK STATE

All I Have to Do Is Dream
Everly Brothers, Cdc.
Chanson D'Amour, Art & Dotty Todd, Era
For Your Love, Ed Townsend, Cap.
Hang Up My Rock and Roll Shoes
Chuck Willis, Atl.

March From the River Kwai and "Colonel Bogey", Mitch Miller, Col.
Sugartime, McGuire Sisters, Cor.
Tequila, Champs, Chal.
Wear My Ring Around Your Neck
Elvis Presley, Vic.
Witch Doctor, David Seville, Lib.
A Wonderful Time Up There
Pat Boone, Dot

SOUTHERN OHIO

All I Have to Do Is Dream
Everly Brothers, Cdc.
Book of Love, Monotones, Argo
Every Night, Chantels, End
For Your Love, Ed Townsend, Cap.
I Met Him on a Sunday, Shirelles, Dec.
Talk to Me, Talk to Me
Little Willie John, King
To Be Loved, Jackie Wilson, Brk.
Witch Doctor, David Seville, Lib.

ST. LOUIS AND KANSAS CITY

All I Have to Do Is Dream
Everly Brothers, Cdc.
Big Man, Four Preps, Cap.
Book of Love, Monotones, Argo
He's Got the Whole World in His Hands
Laurie London, Cap.
Oh, Lonesome Me, Don Gibson, Vic.
Twilight Time, Platters, Mer.
Wear My Ring Around Your Neck
Elvis Presley, Vic.
Witch Doctor, David Seville, Lib.

WASHINGTON AND BALTIMORE

All I Have to Do Is Dream
Everly Brothers, Cdc.
He's Got the Whole World in His Hands
Laurie London, Cap.
Johnny B. Goode, Chuck Berry, Chs.
Oh, Lonesome Me, Don Gibson, 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.

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B/W

Cha-Cha Baby

1809



LONDON RECORDS



539 West 25 St., New York 1, N. Y.

A COUPLE OF G's THAT MEAN BIG MONEY!



GEORGIA GIBBS

sings

IT'S MY PLEASURE

c/w

HELLO HAPPINESS,
GOODBYE BLUES

47/20-7239



RCA VICTOR
RADIO CORPORATION OF AMERICA



• 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	Weeks on Chart
1. HE'S GOT THE WHOLE WORLD IN HIS HANDS (Chappell)	1	8
2. TWILIGHT TIME (Porgie)	2	5
3. ALL I HAVE TO DO IS DREAM (Acuff-Rose)	3	4
4. RETURN TO ME (Southern)	9	5
5. CHANSON D'AMOUR (Meadowlark)	5	4
6. WITCH DOCTOR (Monarch)	4	3
7. CATCH A FALLING STAR (Fisher)	5	20
8. KEWPIE DOLL (Leeds)	7	5
9. SUGARTIME (Nor-Va-Jak)	8	20
10. WEAR MY RING AROUND YOUR NECK (Hill and Range)	—	1
11. SUGAR MOON (Gallatin)	13	2
12. ARRIVEDERCI ROMA (Hill and Range)	10	7
13. LOLLIPOP (Marks)	11	9
14. PADRE (Jungnickel)	—	1
15. ARE YOU SINCERE? (Cedarwood)	15	10

• Best Selling Sheet Music in Britain

(For week ending May 10)

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.

I May Never Pass This Way Again—Chappell (Oval)	Sugartime—Southern (Nor-Va-Jak)
Swinging Shepherd Blues—Sherwin (Benell)	Who's Sorry Now—Feldman (Mills)
Lollipop—Anglo-Pic (Marks)	Oh-Oh, I'm Falling in Love Again—Sterling (Planetary)
Magic Moments—Famous-Chappell (Famous)	Mandy (The Pansy), World Wide (Duchess)
April Love—Robbins (Feist)	The Story of My Life—Sterling (Famous)
To Be Loved—Duchess (Pearl)	Tequila—Challenge (Jat)
Whole Lotta Woman—Sheldon (Geronimo)	On the Street Where You Live—Chappell (Chappell)
Tulips From Amsterdam—Cinephonic (not yet published in U. S. A.)	All the Way—Barton (Maraville)
Catch a Falling Star—Feldman (Marvin)	A Very Precious Love—Blossom (Witmark)
A Wonderful Time Up There—Morris (Morris)	Grand Coulee Dam—Essex (Ludlow)

• Best Selling Pop Records in Britain

(For week ending May 10)

Printed thru the courtesy of the "New Musical Express," Britain's Foremost Musical Publication.

This Week	Last Week
1. WHO'S SORRY NOW, Connie Francis (M-G-M)	2
2. WHOLE LOTTA WOMAN—Marvin Rainwater (M-G-M)	1
3. A WONDERFUL TIME UP THERE—Pat Boone (London)	3
4. LOLLIPOP—Mudlarks (Columbia)	10
5. WEAR MY RING—Elvis Presley (RCA)	5
6. TOM HARK—Elias & His Zig Zag Jive Flutes (Columbia)	7
7. GRAND COOLIE DAM—Lonnie Donegan (Pye-Nixa)	12
8. SWINGIN' SHEPHERD BLUES—Ted Heath (Decca)	4
9. LOLLIPOP, Chordettes (London)	6
10. IT'S TOO SOON TO KNOW—Pat Boone (London)	13
11. MAGIC MOMENTS—Perry Como (RCA)	8
12. TEQUILA—The Champs (London)	9
13. YOU NEED HANDS/TULIPS FROM AMSTERDAM—Max Bygraves (Decca)	—
14. SWEET LITTLE SIXTEEN—Chuck Berry (London)	17
15. KEWPIE DOLL—Perry Como (RCA)	—
16. I MAY NEVER PASS THIS WAY AGAIN—Robert Earl (Philips)	16
17. KEWPIE DOLL—Frankie Vaughan (Philips)	—
18. TEQUILA—Ted Heath (Decca)	—
19. TO BE LOVED—Malcolm Vaughan (HMV)	14
20. ON THE STREET WHERE YOU LIVE—Vic Damone (Philips)	—
20. BREATHLESS—Jerry Lee Lewis (London)	11

• 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 G. Peatman's copyrighted Audience Coverage Index.

Radio	Television
A Very Precious Love (R) (F)—Witmark—ASCAP	A Very Precious Love (R) (F)—Witmark—ASCAP
All I Have to Do Is Dream (R)—Acuff-Rose—BMI	All I Have to Do Is Dream (R)—Dennison—ASCAP
Another Time Another Place (R) (F)—Famous—ASCAP	All the Time (R) (M)—Livingston & Evans—ASCAP
Big Man (R)—Beechwood—BMI	Big Man (R)—Beechwood—BMI
Cha-Hua-Hua (R)—Daywin—BMI	Chanson D'Amour (R)—Meadowlark—ASCAP
Chanson D'Amour (R)—Meadowlark—ASCAP	Cherie, I Love You (R)—Harms—ASCAP
Cherie I Love You (R)—Harms—ASCAP	Do You Want to Dance (R)—Clockus—BMI
Dormi-Dormi-Dormi (R) (F)—Paramount—ASCAP	Dormi-Dormi-Dormi (R) (F)—Paramount—ASCAP
He's Got the Whole World in His Hands (R) Chappell—ASCAP	Dream (R)—Goldsen—ASCAP
Hello Happiness Goodbye Blues (R)—Bergman, Vocco & Conn—ASCAP	El Rancho Rock (R)—Marks—BMI
Hotspell (R) (F)—Famous—ASCAP	Endless Sleep (R)—Johnstone-Monte-Elizabeth—BMI
How Are Ya' Fixed for Love (R)—Tamarisk—ASCAP	Flip Top Box (R)—Dee Dee—BMI
Kari Waits for Me (R) (F)—Montclare—ASCAP	He's Got the Whole World in His Hands (R)—Chappell—ASCAP
Kewpie Doll (R)—Leeds—ASCAP	High Sign (R)—Vivo—BMI
Let the Bells Keep Ringing (R)—Spanka—BMI	I'll Always Be in Love With You (R)—Shapiro-Bernstein—ASCAP
Make Me a Miracle (R)—Planetary—ASCAP	I'm Glad I'm Not Young Anymore (R) (F)—Chappell-Lowal—ASCAP
Night They Invented Champagne (R)—Chappell-Lowal—ASCAP	I'm Sorry I Made You Cry (R)—Feist—ASCAP
Padre (R)—Jungnickel—ASCAP	Jenny Lee (R)—Daywin—BMI
Return to Me (R)—Southern—ASCAP	Johnny B. Goode (R)—Arc—BMI
Something's Always Happening on the River (R) (M)—Stratford—ASCAP	Little Blue Man (R)—Trinity—BMI
Teacher Teacher (R)—Korwin—ASCAP	Make Me a Miracle (R)—Planetary—ASCAP
There's Only One of You (R)—Korwin—ASCAP	Return to Me (R)—Southern—ASCAP
Torero (R)—Leeds—ASCAP	Rumble (R)—Valando—ASCAP
Twilight Time (R)—Porgie—BMI	Secretly (R)—Planetary—ASCAP
When the Boys Talk About the Girls (R)—Valy-Favorite—ASCAP	Sugartime (R)—Nor-Va-Jak—ASCAP
Who's Sorry Now (R)—Mills—ASCAP	Teacher Teacher (R)—Korwin—ASCAP
Witch Doctor (R)—Monarch—ASCAP	Wear My Ring Around Your Neck (R)—Rush-Presley—BMI
You Need Hands (R)—Leeds—ASCAP	Who's Sorry Now (R)—Mills—ASCAP
Young and Warm and Wonderful (R)—Frank—ASCAP	Who's Sorry Now (R)—Instant—BMI
Zorro (R)—Disney—ASCAP	You (R)—Instant—BMI
	Young and Warm and Wonderful (R)—Frank—ASCAP



Top 100 Sides

FOR SURVEY WEEK ENDING MAY 10

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.	ALL I HAVE TO DO IS DREAM, Everly Brothers, Cadence	2
2.	WITCH DOCTOR, David Seville, Liberty	1
3.	WEAR MY RING AROUND YOUR NECK, Elvis Presley, Victor	5
4.	TWILIGHT TIME, Platters, Mercury	3
5.	HE'S GOT THE WHOLE WORLD IN HIS HANDS, Laurie London, Capitol	4
6.	RETURN TO ME, Dean Martin, Capitol	6
7.	BOOK OF LOVE, Monotones, Argo	7
8.	LOOKING BACK, Nat King Cole, Capitol	10
9.	TEQUILA, Champs, Challenge	8
10.	JOHNNY B. GOODE, Chuck Berry, Chess	11
11.	OH, LONESOME ME, Don Gibson, Victor	9
12.	KEWPIE DOLL, Perry Como, Victor	13
13.	CHANSON D'AMOUR, Art and Dotty Todd, Era	14
14.	BIG MAN, Four Preps, Capitol	23
15.	SUGAR MOON, Pat Boone, Dot	27
16.	FOR YOUR LOVE, Ed Townsend, Capitol	18
17.	LOLLIPOP, Chordettes, Cadence	12
18.	DON'T YOU JUST KNOW IT, Huey Smith, Ace	17
19.	LAZY MARY, Lou Monte, Victor	20
20.	RUMBLE, Link Wray, Cadence	38
21.	SECRETLY, Jimmie Rodgers, Roulette	48
22.	YOU, Aquatones, Fargo	25
23.	WHO'S SORRY NOW? Connie Francis, M-G-M	16
24.	BILLY, Kathy Linden, Felsted	15
25.	BELIEVE WHAT YOU SAY, Ricky Nelson, Imperial	21
26.	TORERO, Renato Carosone, Capitol	36
27.	WHAT AM I LIVING FOR? Chuck Willis, Atlantic	55
28.	A WONDERFUL TIME UP THERE, Pat Boone, Dot	19
29.	MY BUCKET'S GOT A HOLE IN IT, Ricky Nelson, Imperial	27
30.	SICK AND TIRED, Fats Domino, Imperial	32
31.	SKINNY MINNIE, Bill Haley & His Comets, Decca	22
32.	CRAZY LOVE, Paul Anka, ABC-Paramount	23
33.	CLAUDETTE, Everly Brothers, Cadence	30
34.	TALK TO ME, TALK TO ME, Little Willie John, King	36
34.	LET THE BELLS KEEP RINGING, Paul Anka, ABC-Paramount	47
36.	SUGARTIME, McGuire Sisters, Coral	29
37.	WE BELONG TOGETHER, Robert & Johnny, Old Town	40
38.	HIGH SIGN, Diamonds, Mercury	55
39.	CATCH A FALLING STAR, Perry Como, Victor	30
39.	TO BE LOVED, Jackie Wilson, Brunswick	34
41.	TWENTY-SIX MILES, Four Preps, Capitol	32
41.	THE LITTLE BLUE MAN, Betty Johnson, Atlantic	38
41.	NEE NEE NA NA NA NU NU, Dickey Doo & the Don'ts, Swan	40
44.	DON'T, Elvis Presley, Victor	43
44.	NOW AND FOR ALWAYS, George Hamilton IV, ABC-Paramount	55
46.	JUST MARRIED, Marty Robbins, Columbia	35
46.	TUMBLING TUMBLEWEEDS, Billy Vaughn, Dot	45
48.	ARE YOU SINCERE? Andy Williams, Cadence	26
48.	SAIL ALONG SILVERY MOON, Billy Vaughn, Dot	40
50.	HANG UP MY ROCK AND ROLL SHOES, Chuck Willis, Atlantic	69
50.	DO YOU WANT TO DANCE? Bobby Freeman, Josie	81
50.	I'M SORRY I MADE YOU CRY, Connie Francis, M-G-M	87
53.	LITTLE TRAIN, Marianne Vassel & Erich Storz, Mercury	50
53.	MARCH FROM THE RIVER KWAI AND "COLONEL BOGEY," Mitch Miller, Columbia	59
55.	TEACHER, TEACHER, Johnny Mathis, Columbia	67
56.	IT'S TOO SOON TO KNOW, Pat Boone, Dot	45
56.	BREATHLESS, Jerry Lee Lewis, Sun	49
56.	YOU EXCITE ME, Frankie Avalon, Chancellor	54
56.	TEACHER'S PET, Doris Day, Columbia	59
56.	WISHING FOR YOUR LOVE, Voxpoppers, Mercury	62
56.	I MET HIM ON A SUNDAY, Shirelles, Decca	64
62.	SWEET LITTLE SIXTEEN, Chuck Berry, Chess	50
62.	THERE'S ONLY ONE OF YOU, Four Lads, Columbia	52
62.	THE WALK, Jimmy McCracklin, Checker	62
65.	NO, NO, Fats Domino, Imperial	55
65.	A VERY PRECIOUS LOVE, Ames Brothers, Victor	73
67.	MAYBE, BABY, Crickets, Brunswick	52
67.	BALLAD OF A TEENAGE QUEEN, Johnny Cash, Sun	59
67.	EVERY NIGHT, Chantels, End	65
70.	CHANSON D'AMOUR, Fontane Sisters, Dot	73
70.	JACQUELINE, Bobby Helms, Decca	82
72.	I WONDER WHY, Dion & the Belmonts, Laurie	—
72.	ALL THE TIME, Johnny Mathis, Columbia	65
74.	HE'S GOT THE WHOLE WORLD IN HIS HANDS, Mahalia Jackson, Columbia	82
75.	OH-OH, I'M FALLING IN LOVE AGAIN, Jimmie Rodgers, Roulette	73
75.	BLUEBIRDS OVER THE MOUNTAIN, Etsel Hickey, Epic	87
77.	MAKE ME A MIRACLE, Jimmie Rodgers, Roulette	—
77.	PRETTY BABY, Gino & Gina, Mercury	—
77.	ZORRO, Chordettes, Cadence	—
77.	GOOD GOLLY, MISS MOLLY, Little Richard, Specialty	73
81.	TEENAGE DOLL, Tommy Sands, Capitol	—
81.	ANOTHER TIME, ANOTHER PLACE, Patti Page, Mercury	87
83.	ENDLESS SLEEP, Jody Reynolds, Demon	—
83.	STAIRWAY OF LOVE, Marty Robbins, Columbia	69
83.	COME WHAT MAY, Clyde McPhatter, Atlantic	98
86.	DONCHA' THINK IT'S TIME, Elvis Presley, Victor	44
86.	DINNER WITH DRAC, John Zacherle, Cameo	72
86.	ALL THE WAY, Frank Sinatra, Capitol	73
86.	LONELY ISLAND, Sam Cooke, Keen	85
90.	HAPPINESS, Billy & Lillie, Swan	68
90.	ARRIVEDERCI ROMA, Roger Williams, Kapp	98
92.	JENNIE LEE, Jan & Arnie, Arwin	—
92.	BEEN SO LONG, Pastels, Argo	73
92.	LONG, HOT SUMMER, Jimmie Rodgers, Roulette	87
92.	AT THE HOP, Danny & the Juniors, ABC-Paramount	—
96.	CHERIE, I LOVE YOU, Pat Boone, Dot	—
96.	THE STROLL, Diamonds, Mercury	69
96.	HAVE FAITH, Gene Allison, Vee Jay	73
96.	MAYBE, Chantels, End	82
96.	WITCHCRAFT, Frank Sinatra, Capitol	85

SUN SURE SHOTS!

JOHNNY CASH

GUESS THINGS HAPPEN THAT WAY

b/w
Come In, Stranger
Sun 295

Billboard says . . .
"TALENTED LADY!"

JACK CLEMENT

TEN YEARS

b/w
Your Lover Boy
Sun 291

THE "SUN" RISE SOUND!

EDWIN BRUCE

SWEET WOMEN

b/w
Part of My Life
Sun 292

SUN RECORD COMPANY, INC.



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never before has such
a strong release been
used to introduce
a new label

RIVER ROCK

THE SENSATIONAL "FROGGY" LANDERS
Ensign • 3-4014

BILL DAWSON, WLMJ, SAYS: "BEST
THING THAT'S HAPPENED TO THE
RIVER SINCE GEORGE THREW
A COIN ACROSS."

Ensign distributor list

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|--|---|--|
| A-1 Record Distr.
Oklahoma City, Okla. | Gay Record
St. Louis, Mo. | Pan American Record Supply
Denver, Colo. |
| Allen Distr. Co.
Richmond, Va. | Golden Gate Distr.
Salt Lake City, Utah | Randy's Record Shop
Gallatin, Tenn. |
| Benart Distr. Co.
Cleveland, Ohio | Hit Record Distr.
Cincinnati, Ohio | Record Merchandising
Los Angeles, Calif. |
| Bertos Sales Corp.
Charlotte, N. C. | Hoosier Record Distr.
Indianapolis, Ind. | Record Sales
New Orleans, La. |
| Buckley's Record Shop
Nashville, Tenn. | Melody Distr.
Buffalo, N. Y. | Sandel Co.
Minneapolis, Minn. |
| Chatton Distr. Co.
Oakland, Calif. | Marnel of Maryland
Baltimore, Md. | Seaboard Distr., Inc.
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| Cosnat Distr. Corp.
Detroit, Mich. | Marnel Distr.
Philadelphia, Pa. | Seaboard Distr.
Hartford, Conn. |
| Cosnat Distr. Corp.
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Boston, Mass. | Music Sales Co.
Memphis, Tenn. | Stan's Record Shop
Shreveport, La. |
| Essex Record Distr.
Newark, N. Jer. | Music Service Co.
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ENSIGN RECORDS

REX PRODUCTIONS, INC.

8715 W. THIRD STREET

LOS ANGELES 48, CALIFORNIA • BRADSHAW 2-0607

VOX JOX

• Continued from page 10

Lemon, Art Roberts, Dave Davis and Paul Howard. Gimmick—according to WCUE—is that "each man is the 'Big Man' in the lives of their listeners during the period they are on the air." Public weighing ceremonies will take place during the week of May 18 at a central downtown Akron location.

Martin Block, WABC, New York, was so happy over the results of his "Win a Date With Frank Sinatra" contest, that he is currently conducting a new contest tagged "A Day With Day," whereby listeners may win a part in Doris Day's new film, "Miss Casey Jones." Contestants are called upon to use the titles of seven Doris Day records in composing an original 70-word story. Block is sparking the competition, via a daily 15 minute seg, featuring Doris Day platters.

SALES?: Dick Biondi, WHOT, Youngstown, O., has some interesting observations on the "Top 40" situation. He writes: "A recording star recently asked a teen-ager in a heavy 'Top 40' station city, 'How many records do you buy a week?' The girl answered, 'About one; sometimes none.' Reason: 'The radio station plays the songs every hour at least, so why should I buy it when all I have to do is turn on the radio?'"

"This leaves us with this conclusion," notes Biondi, "maybe it's better to play a record only a couple of times during a day, than to play it so many times that he gets tired of the tune and show."

THIS N' THAT: Nationally syndicated cartoonist, James V. Whiting, has been named assistant manager of WFLR, Dundee, N. Y. He will continue his morning show on the station. . . . Boston station WBZ recently celebrated Jug End Barn's 30th anniversary with a lively weekend party, climaxed by a "Roarin' Twenties" Saturday night shindig. . . . Alice Gallagher, who recently transferred from WAGE, Leesburg, Va., is emceeing WINC's first jazz show, which went on the air last month. The show, "Just Jazz With Alice in Jazzland," is aired from 9 to 10 p.m. on Saturdays, and features all types of jazz platters—Dixieland, swing, modern and contemporary."

YESTERYEAR'S TOPS—

The nation's top tunes on records as reported in The Billboard

MAY 15, 1948

1. Now Is the Hour
2. Nature Boy
3. You Can't Be True, Dear
4. Manana
5. Baby Face
6. Toolie Oolie Doolie (The Yodel Polka)
7. The Dickey-Bird Song
8. Little White Lies
9. Sabre Dance
10. I'm Looking Over a Four-Leaf Clover

MAY 16, 1953

1. Song From Moulin Rouge
2. Doggie in the Window
3. I Believe
4. April in Portugal
5. Pretend
6. Your Cheatin' Heart
7. Say You're Mine Again
8. Ruby
9. Seven Lonely Days
10. Till I Waltz Again With You

FLOOD WELL FIXED: We wish to amend our recent story re Joe Flood transferring from KTLN, Denver, to KUDY, Littleton, Col. Flood objected to the phrase "Flood is the last of the big jocks in this market who have fallen by the wayside, via Top Tunes programming." He writes, "I definitely have not fallen by the wayside but am working on KUDY with my same 'Up-see Daisy' show with an increase in pay of about \$6,000 over the \$32,000 I was making on KTLN. And as far as Top Tunes programming, I have always played the top tunes, (the secret of my success) altho I never called them the Top 40 or Top 30, I just played them along with "Ave Maria," "The Anniversary Waltz," etc.—just to name a few of the other songs that make up my program. Yes, I moved to KUDY, not only did my sponsors move with me but so did all my listeners. This is my 12th year with the same format." Flood moved over to KUDY without missing a broadcast. He currently is heard from 6:30 to 8:30 a.m. and from 3 to 4 p.m. across the board—the same time slots he filled at KTLN.

Money Rolls

• Continued from page 2

Earle Holliman's "Don't Get Around Much Anymore," Don Cornell's "You Go to My Head," Pat Suzuki's "Daddy" and "Black Coffee" and Leroy Holmes' "Basin Street Blues."

More Singles

Also belonging in this category are the following new singles releases—Ella Fitzgerald's "St. Louis Blues" and "Beale Street Blues," Caterina Valente's "Be Mine Tonight," Jerry Wayne's "You Can't Be True, Dear," the Rays' "Rags to Riches," Stan Wilson's "Lili Marlene," Gene Austin's "The Sunshine of Your Smile," Hutch Davie's "Woodchopper's Ball," Marie Knight's "September Song," the Smeed Trio's "Old Spinning Wheel in the Parlor," Clarence (Bad Boy) Palmer's "Love Is Just Around the Corner," Johnny Pate's "Five o'Clock Whistle," Henry Jerome's "Show Me the Way to Go Home," the Stroll Kings' "Have You Ever Been Lonely," and "I'll Always Be in Love With You," Joe Douglas' "Lover Come Back to Me," Gogie Rene's "Shine on Harvest Moon," Bonnie Lou's "Have You Ever Been Lonely," Ted Heath's "I've Got the World on a String" and many more.

Gale Quartet

• Continued from page 2

The four are Bill Peterson, Bernie Golden, Frank Sands and Chauncey Christian. They have taken over the balance of the Gale Agency, the acts that are not moving with Tim Gale to General Artists Corporation (The Billboard, May 5). The new agency will be in operation by next week.

Meanwhile, details of the move by Tim Gale to GAC became clearer last week. In addition to Gale, bookers Bob Astor and Al Valenti will accompany him to GAC. They will be in charge of the transferred acts' bookings until they are interegrated into the regular GAC operation.

Chuck Berry
Jimmy McCracklin
The Monotones
and NOW

"ANYTHING TO SAY YOU'RE MINE"

LULU REED
with **Sonny Thompson**
Argo 5298

"WINDY"
PAUL GAYTEN
Argo 5300

.....
NEW
Singular Hits

"MY JIMMIE"
SANDRA POWELL
Singular 714

"THAT'S THE WAY YOU GOTTA SING TODAY"
(OO-OO-AH)
THE CLIFF DWELLERS
Singular 713

CHESS PRODUCING CORP.
2120 S. Michigan
Chicago 16, Ill.
All Phones:
CALumet 5-2770

Petrillo

• Continued from page 3

ments within the AFM, none has so captured the faith of the rank and file.

Another remarkable aspect of Petrillo's career has been the gradual change in public opinion, with regard to him and the AFM. Petrillo was president 18 years. In the stormiest phases of his career, when he was fighting the Lea Act and the Taft-Hartley law, he was cartooned as a dictator talking down to presidents. Gradually, the press adopted a softer tone, playing up the more benign aspects of "The Boss." The change coincided with two developments: The formulation of a policy by Petrillo whereby he decided that instead of hopesessly bucking automation, it was wisest to regulate and control it, and, secondly, a press campaign by Hal Leyshon. The latter's handling of Petrillo is regarded as one of the most masterful publicity jobs in years.

Stormy Petrel

Petrillo, a stormy petrel in his earlier years, made no secret of the fact that bad times had come upon the music world, that employees were no longer to be dictated to, but rather negotiated with. The decline of theater, vaudeville and radio employment, the ironic fact that the musicians' own product negated live employment, forced this conclusion and resulted in the Music Performance Trust Fund—a milestone in the annals of labor and perhaps Petrillo's most important contribution to labor history.

Who will succeed him is purely speculative. The headquarters of the AFM is in receipt of quantities of telegrams urging that he reconsider his decision. More of the same urging is likely to occur at the convention. The Boss, like his predecessor, the late Joseph N. Weber, is not without sentiment; so a high point in emotion will be achieved in the City of Brotherly Love.

It is interesting to note that among the membership of Local 802, New York, a movement is underway plugging President Al Manuti as a possible successor. Manuti himself has said nothing on this point, but he is young and vigorous. Altho heading an urban local, Manuti takes the position that the strength of the AFM derives from the grass roots level and that the future of live music depends upon this grass roots level. It is felt Manuti will be pitching when convention time rolls around.

Mentioned prominently as a possible successor is Charles L. Bagley, vice-president of the AFM, and a Los Angeles attorney. Bagley is known to have strong support.

APT Records

• Continued from page 3

prexy, Sam Clark, said APT will do a considerable amount of its own recording in the future. For the present, he said, APT will utilize ABC-Paramount's artist and repertoire, sales and promotional personnel, with expansion plans depending upon growth of the new label.

In most cases APT will be distributed by existing ABC-Paramount distributors, altho Clark said new distributors will be assigned the label in areas where Am-Par distributors are already carrying too many lines. If the label's single releases click, Clark plans to issue a \$3.98 LP line under the APT tag.

The Hamilton platter ("While Walking Together" and "Crazy Eyes for You") was purchased from publisher Sidney Mills. The Cavaliers' disk ("Dance, Dance, Dance" and "Play by the Rules of Love") and the Stereophonics' record ("No More Heartaches" and "Love Is So Wonderful") were purchased from New York dealer Ed Portnoy.



Vik
answers
your
#1
request—

SUZUKI
ON A
SINGLE!

PAT SUZUKI

"MISS PONYTAIL"

DADDY

Vik X/4X-0239

BLACK
COFFEE

Vik records

BIG Dot HIT!!
DON and his ROSES...

SINCE YOU
WENT AWAY TO
SCHOOL

-and-
RIGHT NOW
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 THE NATION'S BEST SELLING RECORDS

FOR
SURVEY WEEK
ENDING
MAY 10, 1958

Guide

Weekly Juke Box Programming

POPULAR

NEW HIT
WHAT AM I LIVING FOR!
★ CHUCK WILLIS ★
HANG UP MY ROCK AND ROLL SHOES
Atlantic 1179

TWILIGHT TIME
★ THE PLATTERS ★
OUT OF MY MIND
Mercury 71289

TRAVELA
★ THE CHAMPS ★
TRAIN TO NOWHERE
Challenge 1016

NEW HIT
RUMBLE
LINK WRAY AND HIS RAY MEN
THE SWAG
Cadence 7347

BOOK OF LOVE
★ MONOTONES ★
YOU NEVER LOVED ME
Argo 5290

DON'T YOU JUST KNOW IF I
★ MURRY SMITH ★
HIGH BLOOD PRESSURE
Argo 545

OH, BURNING ME
★ DON GIBSON ★
I CAN'T STOP LOVING YOU
RCA Victor 7133

SUGAR MOON
★ PAT BOONE ★
CHERIE, I LOVE YOU
Dot 15750

YOU
★ AQUATONES ★
SHE'S THE ONE FOR ME
Fargo 1001

NEW HIT
SECRETLY
★ JIMMIE RODGERS ★
MAKE ME A MIRACLE
Roulette 4070

HE'S GOT THE WHOLE WORLD IN HIS HANDS
★ LAURIE LONDON ★
HANDS DOWN
Capitol 3891

KEWPIE DOLL
★ PERRY COMO ★
DANCE ONLY WITH ME
RCA Victor 7202

FOR YOUR LOVE
★ ED TOWNSEND ★
OVER AND OVER AGAIN
Capitol 3926

LOOKING BACK
★ NAT KING COLE ★
DO I LIKE IT
Capitol 3939

BIG MAN
★ FOUR PREPS ★
STOP BABY
Capitol 3960

NEW HIT
TORERO
★ RENATO CAROSONE ★
CHELLA ILA
Capitol 71090

LET THE BELLS KEEP RINGING
★ PAUL ANKA ★
CRAZY LOVE
ABC Paramount 9907

JOHNNY B. GOODE
★ CHUCK BERRY ★
AROUND AND AROUND
Chess 1691

LAZY MARY
★ LOU MONTE ★
ANGELIQUE
RCA Victor 7160

IT'S TOO SOON TO KNOW
★ PAT BOONE ★
A WONDERFUL TIME UP THERE
Dot 15690

WHO'S SORRY NOW
★ CONNIE FRANCIS ★
YOU WERE ONLY FOOLING
M-G-M 12588

CRANKSON D'AMOUR
★ ART AND DOTTY TODD ★
ALONG THE TRAIL WITH YOU
Era 1064

LOLLIPOP
★ CHORDETTES ★
BABY, COME-A BACK-A
Cadence 1345

WEAR MY RING AROUND YOUR NECK
★ ELVIS PRESLEY ★
DONCMA' THINK IT'S TIME
RCA Victor 7240

ALL I HAVE TO DO IS DREAM
★ EVERLY BROTHERS ★
CLAUDETTE
Cadence 1348

RETURN TO ME
★ DEAN MARTIN ★
FORGETTING YOU
Capitol 3984

MY DICKET'S GOT A HOLE IN IT
★ RICKY NELSON ★
BELIEVE WHAT YOU SAY
Imperial 3903

WITCH DOCTOR
★ DAVID SEVILLE ★
DON'T WHISTLE AT ME, BABY
Liberty 55132

SICK AND TIRED
★ FATS DOMINO ★
NO, NO
Imperial 3515

BILLY
★ KATHY LINDEN ★
IF I COULD HOLD YOU IN MY ARMS
Folsted 8410

COUNTRY & WESTERN

Records eliminated if duplicated in Pop List.

SEND ME THE PILLOW YOU DREAM ON
★ HANK LOCKLIN ★
WHY DON'T YOU HAUL OFF AND LOVE ME
Vic 7137

CURTAIN IN THE WINDOW
★ RAY PRICE ★
IT'S ALL YOUR FAULT
Columbia 41105

WHAT MAKES A MAN WANDER!
★ JIMMAY SKINNER ★
WE'VE GOT THINGS IN COMMON
Mercury 71256

NEW HIT
CRYING OVER YOU
★ WEBB PIERCE ★
YOU'LL COME BACK
Decca 30623

JACQUELINE
★ BOBBY HELMS ★
LYING IN THE SHADOW OF THE PAST
Decca 30619

IT'S A LITTLE MORE LIKE HEAVEN
★ HANK LOCKLIN ★
BLUE GRASS SKIRT
Vic 7203

RHYTHM & BLUES

Records eliminated if duplicated in Pop List.

NEW HIT
DO YOU WANT TO DANCE
★ BOBBY FREEMAN ★
BIG FAT WOMAN
Jotis 835

TALK TO ME, TALK TO ME
★ LITTLE WILLIE JOHN ★
SPASMS
King 5108

NEW HIT
JENNIE LEE
★ JAN & ARNIE ★
GOTTA GETTA DATE
Arwin 108

WE BELONG TOGETHER
★ ROBERT AND JOHNNY ★
IN THE RAIN
Old Town 1047

TO BE LOVED
★ JACKIE WILSON ★
COME BACK TO ME
Brunswick 55032

**OPERATORS
BEST BUYS**
Records are the same as those listed in POP,
R&B or C&W review sections.

BEST BUY
THE CHAMPS . . . El Rancho Rock
Midnighter
Challenge 59007

BEST BUY
JAN & ARNIE . . . Jennie Lee
Gotta Getta Date
Arwin 108

**OPERATORS
BEST NEW
RELEASES**
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.

OPINION
JOHNNY CARE . . . Happen That Way
Stranger
Come In, Son 295

OPINION
SAM COOKE . . . All of My Life
Stealing Kisses
Keen 2005

OPINION
JERRY LEE LEWIS . . . Confidential
High School Fools Like Me
Sun 296

OPINION
LITTLE RICHARD . . . Only My Best
Tunes, Plus More
Specialty 485

OPINION
ROGER WILLIAMS . . . Indiscreet
Young and Warm and Wonderful
Kapp 224

• Reviews and Ratings of New Jazz Albums

JAZZ ★★★★★

"GIGI" IN JAZZ
Shorty Rogers & His Giants (1-12") RCA Victor LPM 1696

This is one of the tastiest jazz treatments of the "Gigi" score. The arrangements are imaginative and artistic. Rogers and His Giants create a satisfyingly swinging mood. In addition to Rogers on trumpet and flugelhorn, personnel are B. Hollman, tenor sax; P. Jolly, piano; L. Bunker, vibes; M. Lewis, drums and R. Pena or B. Clark, bass. It will probably click best with West Coast fans, tho it offers wide appeal.

IN LOVE WITH RED

Red Nichols & His Augmented Pennies (1-12") Capitol T 999

A provocative cheesecake cover makes this package a sock display item. Contents are equally satisfying with Nichols deserting his usual jazz stylings to pro-

vide tasteful, swinging pop instrumental treatments of "Corky," "Indiana," and other listenable sides. Nichols has a fresh approach to mood music, which makes LP a solid deejay package.

JAZZ ★★★

SWINGIN' WITH BUD
The Bud Powell Trio (1-12") RCA Victor LPM 1507

The exciting Bud Powell continues his amazing piano work with this new release on the label. Powell himself supervised this set, and it is certainly one of his best LP's. Tunes include two standards, four originals, and jazz classics like "Shawnuff" and "Sait Peanuts." A fine set for Powell's many fans. George Duvivier and Art Taylor support Powell on this set.

SONNY CLARK TRIO
(1-12") Blue Note 1579

DUKE WITH A DIFFERENCE

Clark Terry, Trumpet with Johnny Hodges, Alto Sax; Paul Gonsalves, Tenor Sax & Various Artists (1-12") Riverside RLP 12-246

Seven of Duke Ellington's musicians and his son Mercer Ellington have banded together here to perform some of Ellington's most famous tunes—but as the title says, "With a Difference." Included are "C-Jam Blues," "Cottontail," "Mood Indigo," "In a Mellotone" and other familiar Ellington works, played in fresh, bright arrangements that are fun to listen to. Arrangers include Mercer Ellington and Clark Terry; musicians: Terry, Johnny Hodges, Paul Gonsalves and Billy Strayhorn.

GROOVIN' AT SMALLS' PARADISE

Jimmy Smith, Organ; Eddie McFadden, Guitar; Donald Bailey, Drums (1-12") Blue Note 1585

This is one of Smith's more subdued efforts. There are only four sets. Top track is "Laura," which shows the organist in top form and presenting one of the best things he has put on wax. Donald Bailey on drums and Eddie McFadden on guitar lend excellent assistance. It's a nice change of pace for the artist. His fans should find this to their liking. Other tunes are "After Hours," "Slightly Monkish" and "My Funny Valentine."

HOLIDAY FOR JAZZ

Joe Holliday Ork (1-12") Decca DL 848

Holiday really cooks here. Most of the tunes are originals by the tenor man. He is showcased with various instrumental combinations, and he shines equally well with each. Opening track, "Hello to You," is a wild up-tempo theme that spotlights some imaginative blowing. The over-all theme of the set is a modern, progressive sound. It can have wide appeal. Various groups include A. Farmer, trumpet; W. Marshall, bass; D. Jordan, piano and C. Payne, baritone. If pushed, this could be a profitable item.

JAZZ ★★

FURTHER EXPLORATIONS BY THE HORACE SILVER QUINTET
(1-12") Blue Note 1589

This new set featuring Horace Silver, one of the best of the hard-bop school of swinging pianists, is an attempt to fit Silver's driving style into a group of selections, mainly originals, with varied types of construction. Altho the group, consisting of Art Farmer, Cliff Jordan, Teddy Kotick and Louis Hayes, play them with skill and musicianship, Silver is not given full opportunity to show off the swinging style that is his forte.

WHOOPEE MAKERS' JAZZ

Carl Halen's Gin Bottle Seven (1-12") Riverside RLP 12-261

Carl Halen, already heard on the Riverside label in "Gin Bottle Jazz," uncorks here some authentic, home-brewed two-beat jazz with a strong early-New Orleans tang. Halen's crew, who have a real feeling for this type of music, are at their best in "Deed I Do" and "Copenhagen."

JAZZ ★

DUKES OF DIXIELAND
(1-12") Roulette R 25029

• Reviews and Ratings of New Classical Albums

CLASSICAL ★★★★★

SMETANA: THE MOLDAU; WEBER: INVITATION TO THE DANCE; LISZT: MEPHISTO WALTZ; BERLIOZ: MINUET, DANCE OF THE SYLPHS, RAKACZY MARCH (1-12")The Philadelphia Orch. (Ormandy), Columbia ML 5261

An interesting variety of tone poems and orchestral sketches are masterfully presented by the famed orch. The Weber, Smetana and Liszt works are heavily recorded. There is less competition on the Berlioz selections, which are excerpts from "The Damnation of Faust." Despite other available recordings of the works, Ormandy's name should prove a strong lure.

DELLO JOIO: VARIATIONS, CHACONNE & FINALE; VINCENT: SYMPHONY IN D (1-12")The Philadelphia Orch. (Ormandy), Columbia ML 5263

The publicity Dello Joio has been getting via TV appearances and articles should help expose this fine first recording of his "Variations, Chaconne and Finale," as performed by the Philadelphia Orchestra
(Continued on page 38)

• Reviews and Ratings of New Popular Albums

Continued from page 23

tons' "Ho Ho" and Gene Autry and Tom Glazer's sides are all delightful. Adults will enjoy as much as moppets.

COUNTRY & WESTERN ★★★

DANCE RANCH
Hank Thompson and the Brazos Valley Boys (1-12") Capitol T 975

A fine collection of vocals by Hank Thompson and dance instrumentals by the Brazos Valley Boys. Good country sound and beat thruout, all of which makes for a nicely mixed dance program. In the right territories, this should be a solid seller. Vocals by Thompson on "Headin' Down the Wrong Highway," and "After All the Things I've Done," would make a likely single coupling.

POLKA ★★★★★

POLKAS IN HI FI!
Frankie Yankovic & His Yanks (1-12") Columbia CL 1146

Bright, swiny offerings by a well-known name in the field. Instrumentation focuses on Yankovic's accordion but there's a big sound with an organ in the backing too. Tunes lead off with "Lichtensteiner Polka," and a smattering of waltzes are also included. Can be a worth-while item in its class.

SPECIALTY ★★

HERE COMES THE BRIDE
Hal Shutz, Organ (1-12") Columbia CL 1104

This is a well-timed album of wedding favorites like "Because," "Ich Liebe Dich" and the two most-used Marches. Speeded tempos may detract from sales. Title and cover should inspire reasonable sales.

RELIGIOUS ★★★★★

MEDITATIONS
Tedd Smith, Piano with Fred Rous Ork & Chorus (1-12") RCA Victor LPM 1636

Billy Graham's pianist Tedd Smith offers some impressive instrumental treatments of some moving sacred themes, ranging in mood from the spiritual "Deep River" and "When the Saints Go Marching In," to "The First Noel" and "Christ the Lord Has Risen Today." Strong entry for market.

ROCK-A MY SOUL
Martha Carson with Neal Hefti Ork (1-12") RCA Victor LPM 1490

Anthems and spirituals like "Shadrack," "Amen" and "Heaven" plus two Carson originals get a foot-tapping, uptempo whirl from the full-voiced thrush and a fine, unbilled group. Hefti's neat arrangements add to the pop market appeal, with title song worth a single.

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Spring Dress

Continued from page 3

Mikado" and the "Pirates of Penzance," by the D'Oyly Carte Opera Company, each with complete librettos; "High Fi-Esta," with the Edmundo Ros ork of London; Stanley Black's "For Latin Lovers," a mood set; a package by the Ted Heath band, of classic tunes popularized by Al Jolson; "The Art of Chevalier," with Maurice Chevalier, and "A Taste of Paris," with Raymond LeGrand and his ork.

Under the special turn-in deal, retailers can return to distributors any London LP's equivalent to 10 per cent of the value of the orders placed on London's "Spring Cavalcade of New Releases." It was stressed that dealers could take advantage of this at full dealer cost, even tho in some cases disks being turned back might have been purchased under previous discount programs. The current program winds up June 30, with a dating plan under which payment is due on August 2.

Promotion-wise, salesmen are being provided with de luxe booklets containing all covers in the new release and LP jacket kits. Extra promotion copies of the decks by Heath, Black and Ros are being provided to distribs at \$1 each for use in promotion with stations, newspapers, etc.

The announcement of the hold-the-line policy on price—at least till year's end—was seen as a stabilizing factor for dealers.



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Bill Would Pass PD Music

Continued from page 3

last year in France, a similar piece of legislation went into effect via an organ known as the Caisse Nationale des Lettres. In the French version of the plan, the copyright term is extended 15 years beyond the normal span of life of the longest living of any tune's composer plus 50 years. During this 15-year period, all royalties earned by a song are turned over to Caisse Nationale des Lettres.

Similar plans have been investigated in both Sweden and Great Britain by special commissions, but plans advanced have been rejected. However, the matter of the paid public domain is currently a subject of inquiry in Germany, Belgium, Holland and Denmark.

One music attorney, contacted for comment, indicated that the idea might have merit, inasmuch as it would provide a fund for music education and scholarships, etc., without costing the taxpayers "a red cent." But it was advanced by another observer that the music industry itself would be taxed, in effect, and for a program which could easily be expanded to cover the advancement of other schools of art beside music.

It should be stressed that the bill at present has been referred to the Senate Judiciary Committee, and it's believed that extensive hearings would have to take place before the committee would be likely to report it out. But it was pointed out that should such a bill become law in anything approaching its present form, it could become a hardship on diskeries and publishers alike.

In the case of the former, a source of royalty-free material which frequently manages to spawn a hit, would no longer be royalty-free, inasmuch as standard mechanical and performance roy-

alties would be payable to the government as perpetual owner of the copyright. On the other hand, the law could put a publisher in the curious position of having to pay a royalty on one of his own tunes, which had run out its initial and renewal copyright periods.

20th Subsid Signs Artists

NEW YORK — Two more recording artists have been signed by the 20th Century-Fox recording subsidiary, according to Henry Onorati, the diskery's prexy.

The first is Denise Lor, thrush of the daytime Garry Moore show from which Moore is exiting to do a nighttime TV variety show. The other is Roger Coleman, vocalist heard recently on the Decca and M-G-M labels.

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- ♦ The Steadies "ROCK TO THE PHILADELPHIA" b/w "ONE KISS & THAT'S ALL" JOSIE # 837
- ♠ Bobby Freeman "DO YOU WANNA DANCE?" JOSIE # 835

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AFM License Grants May Presage Peace

By CHARLES SINCLAIR

NEW YORK—What may well be the first "peace feeler" between the American Federation of Musicians and the Hollywood movie majors has been launched by the AFM in the form of new recording licenses to the platter subsidiaries of 20th Century-Fox and Warner Bros.

Since United Artists has had a waxing permit for about a month now, this leaves Columbia Pictures' as-yet-nameless record subsidiary as the only movie-owned record firm to change soon, since AFM execs report that Columbia has not yet formally applied for its permit.

The chief significance of the AFM decision to grant 20th-Fox and Warners the licenses is the fact that the AFM is still striking against these two firms and others as far as theater sound tracks are concerned. Movie makers today have been forced to record their sound-track scores overseas, in locations ranging from Mexico City to Vienna, or to use "canned" scores from record libraries.

Basically, the licenses apply to recording work that will be re-

leased for the general consumer record market, with clauses that require use for any other purpose to be cleared with the AFM.

However, the "peace feeler" aspect is seen in a remark by one AFM official that "it's not improbable that we may give permission to use such recordings in other fields—even movies."

The usual recording process of movie music, in which it's recorded essentially for sound track use, and then transferred to LP's or singles later, may thus be reversed in some cases, with tapes of single or album sessions eventually winding up as movie tracks. Other movie firms with wax licenses include Universal (via parent company Decca), Paramount (via Dot Records and ABC-Par) and M-G-M (which has had a license for many years).

Hitherto, the movie-owned diskeries operating without a license—20th Century-Fox, Warner Bros. and United Artists—had managed to skirt the issue by purchasing masters from firms who did have a license, or operating thru indie film producers who have licenses.

Comment on Rack Jobber

• Continued from page 5

told them they were classifying the racker as a sub-distributor.

Returns have plagued the distributor, especially from the rack jobber. Check of distributors at the MOA confab indicated that returns from rack jobbers average between 25 and 35 per cent. Distributors beware the fact that rack jobbers are asked continually to return specific single releases as they feel the momentum of the number, dying down, so that the rackers' overstock can be sold before the hit runs out in that territory. Most distributors said their requests for the return of the dying overstock from rackers met with no response. Records eventually were returned too late to be sold anywhere. In the interim, distributors had to re-order from their manufacturers to keep filling orders.

Read Asks Senate

• Continued from page 4

surveys of AFM in 1954-'55 have shown that over 50 per cent of the membership "does no musical work whatsoever." In view of this, he felt some law should be passed to insure that all money paid by employees as result of collective bargaining should be paid directly to the employees working under the agreements, or to a fund "for the exclusive benefit" of such members and their families.

Four law suits are pending in California courts against the AFM and all the employers who entered into trust fund agreements. The West Coast musicians are fighting to keep certain recording musicians' raises and movie-to-TV royalties from being siphoned into the fund, which dissidents claim is a vote-getting device to keep the Petrillo faction in power.

The fight has reached the Supreme Court, where the union has asked the high bench to deny a California Supreme Court decision giving jurisdiction to that State in the suit. Networks and their record companies, plus Capitol, Decca, Coral, and Loew's, Inc., claimed neutrality at the start of the fracas, but they have since joined in protesting California jurisdiction. The protest is on the grounds of possible liability both in California and in New York State, where contracts were concluded with Musician Fund Trustee, Samuel Rosenbaum.

from the one-time "Radio Research

Like Mark Twain's cliché about the weather, distributors, when asked what they were doing about their problems with rackers and one-stops, said they were doing a lot of thinking about it, but no positive action. One distributor said one of his major label competitors was keeping a separate inventory control card system on his rack sales to see what the percentage of return was, the discount and premium free merchandise etc.

All distributors stated that they are seriously thinking about cutting out the 300 free deal with the purchase of 1,000, pretty universally used for the past four years in dealing with one-stops. Primary reasoning behind this cutoff is that everybody is doing it and free records mean nothing impactwise.

Lomax Disks

• Continued from page 5

from the one-time "Radio Research Project," established in the Library of Congress with a grant from the Rockefeller Foundation in 1941. Previously, the ballad collection of 10 15-minute programs on the American folk song was available only to libraries, schools and radio stations.

At the time of the Radio Research project, John Lomax was Honorary Curator of the Archive of American folk song in the Library of Congress. Lomax recorded spirituals, blues, fiddle tunes, country ballads, railroad songs, sea chanties and ballads of the cowboys. He found singers like Lead Belly, Clear Rock, Iron Head, Kelly Pace, Alec Moore and Vera Hall.

The recordings are available from the Recording Laboratory, Library of Congress, Washington 25. The records are \$4.50 each, or \$20 for a set of five, plus tax and shipping costs. Order blanks will be mailed free on request to the Recording Laboratory.

Sinatra Brit. Pub. To Be Independent

LONDON — Ben Barton, Frank Sinatra's partner in the publishing company, Barton Music, is planning for the company to operate independently in this country beginning next month.

For three years the catalog has been handled by the Campbell Connelly group under an agreement which ends in June.

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Reviews of New Pop Records

Continued from page 38

reading of an attractive riff effort by Dale's Boys on this new waxing. Side could get some juke loot. (American, BMI)
Marching Blues...72
Listenable blues effort in march tempo is handed a good performance by the combo. Good side but flip is stronger for the market. (American, BMI)

ROY GAINES
Weeping Willow...75
RCA VICTOR 7243—Pretty rockaballad is handed good reading by Gaines. Fem chorus on backing is effective. (RUSH, BMI)
Skippy Is a Sissy...71
Exuberant chanting, of the Little Richard school, on pounding r.&r. tune. Dual market item. (Rush, BMI)

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JOHNNIE FULLER BAND
All Night Long...78
IRMA 112—New Orleans beat backs the Domino-ish vocal on this side. If pushed this could attract. (B-Flat, BMI)
You Got Me Whistling...71
Funky sound on a blues by the artist. This could catch on in Southern markets, if exposed. (B-Flat, BMI)

NOBLE (THIN MAN) WATTS
Shakin'...78
BATON 254 — Ingratiating rhythm-instrumental side with cheerful, bouncy beat and strong sax work. (Dare, BMI)
The Slide...71
Haunting instrumental with seductive tempo. Fine juke and jockey wax—both pop and r.&b. (Dare, BMI)

ROYCE PORTER
Breach of Love...74
MERCURY 71314—Porter packs feeling into reading on interesting up-tempo rockaballad with provocative fem answers. Solid dual market item. (Starrite, BMI)
Good Time...72
Fervid vocalizing on exuberant rockabilly tune. (Starrite, BMI)

RAY MARTIN ORK
Argentina Ballerina...74
UNITED ARTISTS 116—Provocative tune with catchy beat is wrapped up in perky arrangement, featuring Henry Busse-styled trumpet. Cute deejay wax. (Wood, ASCAP)
Spring in Spain...71
Lush theme sung with lilting conviction by mixed chorus. Pretty programming for jocks. (Criterion, ASCAP)

PAUL TATE
Dance On...74
FALCON 1012—Cute song is handled in good fashion by Tate on this new release about old time dancing and the modern style. (Tollie, BMI)
Everybody But Me...71
Paul Tate shows off a big-voiced spiritual style on this sad lament about life and loneliness. Lad has a voice. (Tollie, BMI)

JOHNNY JANIS
The Better to Love You...74
CARLTON 463 — Janis makes his debut on the label with a warm, believable rendition of a pretty ballad. The male vocal group and large ork support him in good fashion. Has a chance. (Midway, ASCAP)
Can This Be Love...70
The chanter handles this medium-paced ballad pleasantly, again supported by the large ork. (Evelyn, ASCAP)

TINA LOUISE
I'll Be Yours...73
UNITED ARTISTS 127 — The lass makes her debut on the label with a pleasant reading of a pleader-type ballad. She sings it with attractive wide-eyed quality. (Sudbury, BMI)
In the Evening...72
Okay reading of the familiar melody by the thrush backed closely by a full chorus. (United Artists, ASCAP)

TED HEATH ORK
Tom Hark...73
LONDON 1809—South African tune with a touch of shuffle rhythm receives a listenable instrumental performance by the Heath crew. Good dance effort here. (Southern, ASCAP)
Cha Cha Baby...72
The Ted Heath ork comes thru with a listenable cha-cha effort that could get some coin on the boxes. (Zodiac, BMI)

BENNY JOY
Crash the Party...73
ANTLER 4011—Benny Joy turns in a rocking reading of a pulsing blues effort on his debut for the label. Lad can sing and is a cat to watch. (Argo, BMI)
Little Red Book...72
On this side the warbler comes thru with a good quivering type of reading of a rockabilly effort. (Argo, BMI)

MARTY COOPER
Can't Walk 'Em Off...73
CREST 1043—The warbler turns in a listenable rendition of a rockin' blues items as he sings of the blues he has about his girl. Side could get some action. (American, BMI)
You Bet Your Little Life...72
Marty Cooper sells this rock and roll effort neatly, while the combo pounds out the beat behind him. (American, BMI)

JULIAN BARNETT & THE TALENTS
Don't Walk Away...73
HERALD 519—Nice reading on a rockaballad. This could also appeal in r.&b. marts. (Lark, BMI)
Come Back to Me...70
Pretty calypso tune is softly chanted by Barnett with a vocal assist from a male group. Fair chances. (Lark, BMI)

DARRELL GLENN
Make Me Smile Again...73
NRC 004—Darrell Glenn, who had the big hit "Cryin' in the Chapel" a few years ago, handles this big ballad with feeling over good ork support. Side deserves exposure. (Lowery, BMI)
Congratulations to Me...70
On this side the warbler turns to rock and roll and turns in a creditable reading of the medium tempo item. (Big "D," BMI)

JAMES (SUGARBOY) CRAWFORD
I Need Your Love...73
IMPERIAL 5513—Wistful ballad with old-fashioned flavor warbled pleasantly by Crawford with r.&r. backing providing interesting contrast. (Commodore, BMI)
It's Over...69
Honky-tonk-styled piano backing effective on okay reading on country-type tune. (Reeve, BMI)

THE THREE NOTES
Me Without You...72
TALLY 116—Another appealing performance by trio on poignant rockaballad, with dual market appeal. (Lu-Tal, BMI)
I've Been Thinking It Over...72
Jaunty rockabilly-styled chirping by group on catchy rhythm item. If disk gets any exposure it might step out. (Lu-Tal, BMI)

GENE AUSTIN
The Sunshine of Your Smile...72
RCA Victor 7237—Rendition of the oldie, in Austin's familiar style, gets you in the throat. Real pleasant sensation of nostalgia here which could get jockey spins. (Harms, ASCAP)
Sweetheart of de Molay...71
Another, but less familiar oldie gets the same general treatment as the flip. Pleasant wax. (Longview, ASCAP)

ARTHUR OSBORNE
Hey Ruby...72
BRUNSWICK 55068—Good swinging rockabilly side with an interesting piano, guitar, drums backing. Has an intense rhythmic feeling. Spins possible. (Tree, BMI)
Don't Give Me Heartaches...71
A minor flavored medium-beater with a down country guitar piano backing. Tune has an oft-repeated figure, for fair results. (Champion, BMI)

ROSEMARY CLOONEY & JOSE FERRER
You're So Right for Me...72
M-G-M 12655 — This is from the M-G-M album featuring Clooney and Ferrer singing songs from "Oh Captain," the Broadway musical. The pair handle it pleasantly. (Livingston & Evans, ASCAP)
Hey, Madame...71
Same comment. (Livingston & Evans, ASCAP)

FELIX GARCIA
Summer Love...72
R-DELL 104—In contrast to the flip, this side has a marked lyric quality, with an engaging beat behind it. (Cadenza, ASCAP)
Two Tacos...70
Instrumental with a Tex-Mex flavor. Instrumentation varies from the common run, and will be found unusual by jocks. (Cadenza, ASCAP)

JACK FASCINATO ORK
Diggin' Duggan...72
STEPHENY 1827 — A smart instrumental, with a modern feeling, and a subdued, relaxed quality. (Windy City, ASCAP)
Road Runner...69
Instrumental which catches a mood. This one has some unusual sound effects in the arrangement. (Windy City, ASCAP)

THE ROCKIN' CHAIRS
Rockin' Cahr Boogie...72
RECORTE 402—Guitar and drums lead the way behind the handclapping cats then everything breaks loose with

(Continued on page 42)

TOP NEW TEEN HITS ON ATCO

The Coasters



YAKETY YAK

ZINGI WENT THE STRINGS OF MY HEART
ATCO 6116

Bobby Darin



SPLISH SPLASH

JUDY
ATCO 6117

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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.

Table with columns: This Week, Last Week, Weeks on Chart, and list of songs with artists and record labels.

FOLK TALENT AND TUNES

Continued from page 10

only c.&w. station serving that city and Dallas. He will also work with Jack Henderson in producing and emceeing the regular Saturday night "Cowtown Hoedown." The station offers 18 hours of folk music a day.

Cousin Ralph has shifted from KJOY, Stockton, Calif., to KWC in the same city. With the latter station he has three slots, 5 to 7 a.m.; noon to 1:30 p.m.; 10 to 12 midnight, Monday thru Saturday, plus a Sunday gospel singtime, 9 to 10 a.m. . . . Ernest Jones writes that his recently inaugurated show on WABB, Mobile, Ala., is doing well commercially. Currently he's running a prize contest to pick a name for the stanza, an all-gospel seg. Jones infos that he's in need of wax.

Lullabies are being sung with good cause by Ferlin Husky and Justin Tubb. Mrs. Husky presented her husband with a daughter, Denise Roma, April 27, while Mrs. Tubb gave birth to a daughter, Leah Lisa, May 1. . . . Porter Wagener's latest RCA Victor release is "Tomorrow We'll Retire" b/w "Heaven's Just a Prayer Away." Both are reportedly doing well. . . . Stepping into the spotlight for the May 17 Prince Albert portion of "Grand Ole Opry" were Ferlin Husky and Slim Whitman, his special guest. Johnny Cash will star on the May 24 seg, with Justin Tubb as guest.

Jimmy Newman, of WSM's "Grand Ole Opry" and Dot Records, left Nashville May 9 for an extended tour of Southern California and the Hawaiian Islands. Before leaving, he appeared on the "Country America" network TV show in Hollywood on the 10th, and later the same night made a guest appearance on "Town Hall Party" in Los Angeles. Accompanying him on the tour are Red Sovine, Merle Travis and the Coker Family. Tour arrangements were handled by Perryman All Star Artists, Nashville. Newman's latest Dot release is "Step Aside Shallow Water." . . . "Opry" performers Roy Acuff, Johnny Cash, June Webb, the Jordanaires, the Wilburn Brothers, Johnny and Jack, Kitty Wells, Ernest Tubb and Minnie Pearl entertained in Nashville during the recent Cotton Carnival there.

The Barber Brothers, Paul and Don, have sold their West Coast interests and are back in Tulsa, Okla., doing business under the firm name Barber Bros. Enterprises. Their current presentation, "T-Town Jamboree," is playing dates in Oklahoma, Texas and Arkansas. The "Jamboree" roster includes the Three Harlow Sisters, Bob Boshears, Barry Ramsey, Marva Lee Bilby, Don Boshears, Marie Snyder, Houston Tee-hee, Donny Painter and the Oklahoma Trailriders band. Business is handled by Don, with brother Paul doubling as producer and emcee.

Bill Franklin's first two sides for King Records, "That Moon's No Stoppin' Place for Me" and "One Minute," are slated for release in two weeks. Bill, of the Franklin Brothers radio team, is currently heard over WRIC, Richlands, Va., and WTCR, Ashland, Ky. . . . Jimmie Crane has teamed with his brother, Troy, for a joint release on Oak Records. One side has Troy doing "Door of Love," with Jimmie contributing "Always Thinking of" (Continued on page 45)

This Week's C&W Best Buys

NO SELECTIONS THIS WEEK.

Review Spotlight on . . .

C&W RECORDS

- JERRY LEE LEWIS: High School Confidential (Penron, BMI), Fools Like Me (Knox, BMI)-Sun 296
JOHNNY CASH: Guess Things Happen That Way (Knox, BMI), Come In, Stranger (Hi-Lo, BMI)-Sun 295

C&W Territorial Best Sellers

FOR SURVEY WEEK ENDING MAY 10

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. All I Have to Do Is Dream Everly Brothers, Cdc.
2. Wear My Ring Around Your Neck Elvis Presley, Vic.
3. Just Married, Marty Robbins, Col.
4. Stairway of Love, Marty Robbins, Col.

Dallas-Fort Worth

- 1. Oh, Lonesome Me, Don Gibson, Vic.
2. Stairway of Love, Marty Robbins, Col.
3. All I Have to Do Is Dream Everly Brothers, Cdc.
4. Ballad of a Teenage Queen Johnny Cash, Sun
5. Wear My Ring Around Your Neck Elvis Presley, Vic.
6. Is It Wrong? Warner Mack, Dec.
7. Claudette, Everly Brothers, Dec.
8. I Can't Stop Loving You Don Gibson, Vic.
9. Just Married, Marty Robbins, Col.
10. Send Me the Pillow You Dream On Hank Locklin, Vic.

Houston

- 1. Oh, Lonesome Me, Don Gibson, Vic.
2. All I Have to Do Is Dream Everly Brothers, Cdc.
3. Wear My Ring Around Your Neck Elvis Presley, Vic.
4. Stairway of Love, Marty Robbins, Col.
5. What Makes a Man Wander? Jimmie Skinner, Mer.
6. Color of the Blues, George Jones, Mer.
7. Guess Things Happen That Way Johnny Cash, Sun

Memphis

- 1. Stairway of Love, Marty Robbins, Col.
2. Color of the Blues, George Jones, Mer.
3. All I Have to Do Is Dream Everly Brothers, Cdc.

Reviews of New C&W Records

DAVE RICH: City Lights .75 RCA VICTOR 7247-Sincere reading of a listenable c.&w. ballad. The weeper is nicely handled by the artist. Good potential in this market. (TNT, BMI)
Burn On Love Fire...75 The moderate tempo c.&w. tune has a slight Latin beat. Rich's vocal here is equally appealing. (Tree, BMI)

JIMMY DEAN: What This Old World Needs...75 MERCURY 71313-Breezy interpretation of amusing ditty with bouncy tempo. Should pull spins. (Starrite, BMI)
Fool in Love...74 Ingratating warbling on catchy item. (Starrite, BMI)

BILL CARTER: I Used to Love You...74 TALLY 115-Country rhythm side. Carter's vocal is backed by lively arrangement of guitars and piano. It's a change from the flip, and steps right along. (Lu-Tal, BMI)
Too Used to Being With You...72 A waltz, simple in sentiment, with a haunting quality, particularly in the arrangement. Carter's vocal is quite lyrical. Interesting wax. (Lu-Tal, BMI)

The following records, also reviewed by The Billboard music staff, were rated 70 or less.

- TROY CRANE: Door of Love/Always Thinking of You-Oak 103
JIMMY HINKLE: Moon Moon Moon Moon/It Ain't No Fun to Have the Blues-Fireside 28838
ABE MULKEY: Packed Up and Shoved Off/Lovin' You Is My Business-Tally 122
GEORGE WESTON: Hold Still, Baby/I Need You, Baby-Tally 118

Most Played C&W by Jockeys

FOR SURVEY WEEK ENDING MAY 10 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.

Table with columns: This Week, Last Week, Weeks on Chart, and list of songs with artists and record labels.

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ARENAS & AUDITORIUMS

Hetzer Preview for Minot; Another Kaiser Dome Set

By TOM PARKINSON

MINOT (N. D.) MUNICIPAL Auditorium will be the scene for a preview performance of "International Spectacular," a revue which Jimmy Hetzer is taking into Western Canada's important A-Circuit fairs. The show will be in Minot June 26-28. Arena people will be watching this closely because Hetzer is in touch with numerous managers regarding future bookings of the show. Produced in New York by Radio City Music Hall's Russell Markert, the show will make a tour of arenas after the fair season if present plans work out.

This style of show, produced originally for grandstand presentation, offers a good potential source for arena shows in the future. Put together for the August-October fair season, they often are willing and able to continue as arena shows. Some preliminary thought was given last year to the chance of putting a Barnes-Carruthers show into areas, but it didn't develop.

SAN ANTONIO'S DOUBLE-C Productions is promoting its coming National Food Show in Municipal Auditorium, as a giant smorgasbord. They say that response from food manufacturers and processors has been good. The show is said to be the first "major food show" in Texas.

The Alberta government's twin Jubilee Auditorium at Edmonton will be closed for about a month for alterations that will include the installation of new motors to speed the stage curtain action and a Fibreglas partition to be between the main foyer and the downstairs social rooms.

When H. Werner Buck's sports show in Chicago closed its successful first run some weeks ago, the exhibitors in the travel and vacation section presented him with a petition signed by more than 600 persons. The petition lauded his Show Management, Inc., for "wonderful co-operation given exhibitors by management personnel at all levels."

A FIFTH KAISER dome aluminum building is scheduled to be built in Fort Worth, this one for use as a theater in-the-round. The Fort Worth Opera Association's "Casa Manana" will seat 1,750 persons under its 145-foot dome. There will be a 32-foot circular stage in the center. Other Kaiser domes have been erected as auditoriums, and convention centers in Hawaii, Texas and South Carolina.

Joan Brandon, hypnotist, has been playing walk-around shows at arenas in such places as Pensacola, Fla., and Odessa, Texas. . . . At Dodge City, Kan., the Roundup Association has proposed construction of a roofed rodeo arena. . . . Prince George, B. C., has opened a new \$500,000 ice arena and it plans to use the building for rodeos, circuses, and other shows as well as for hockey. . . . Singer Jimmie Rodgers was featured at the Lilac Festival in Spokane's Memorial Stadium. . . . Omaha's Civic Auditorium has the National Conference Show of the Society of American Magicians on Saturday (31).

N. Y. Return Extended for U.S.S.R. Dancers

NEW YORK — An announced three-day run of the Moiseyev Dance Company in Madison Square Garden has drawn \$200,000 in the mail, or \$40,000 more than capacity, the Hurok Attractions office reports. As a result, three other days have been tagged on.

The troupe is booked in for two shows daily, June 20-22, single shows on the evenings of June 24-25, and two shows Saturday, June 28. The sold-out sign has been typical along the Moiseyev route since it opened in the Metropolitan Opera House last month. Sellouts extended from Detroit and Chicago thru Los Angeles, where the run begins May 24, plus San Francisco and Washington. Near sellouts are reported for St. Louis, Cleveland, Philadelphia and Boston.

Kochman Unit Replaces Rock In N. Y. Park

NEW YORK — The Jack Kochman Hell Drivers have been signed for a Memorial Day weekend performance May 30 thru June 1 in Ebbets Field, with a matinee and night show daily.

Opening attractions for the park was originally to be the Dick Clark Caravan Tour, a rock 'n' roll unit. Recent publicity given the riotous rock 'n' roll demonstration in New England compelled the showing here to be held off a while.

Kochman has had his unit in Europe. It will offer a full 28-act program in Ebbets Field,

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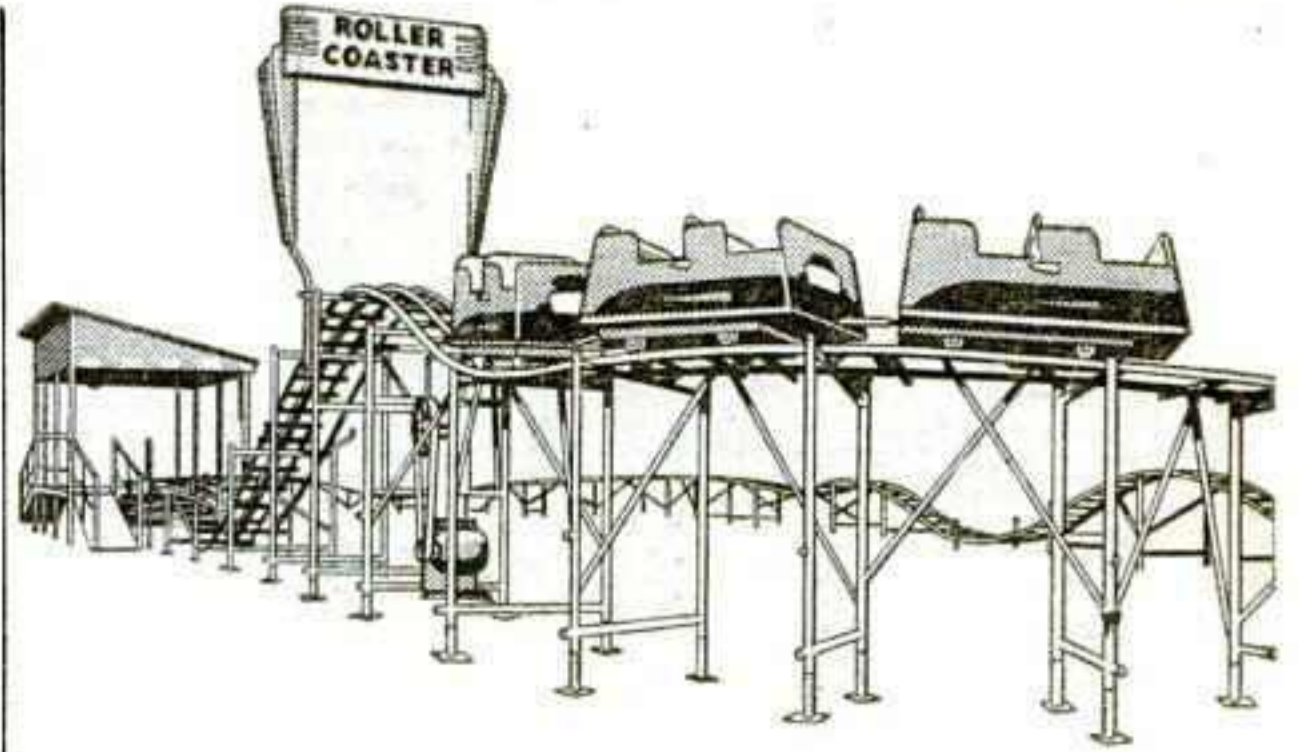
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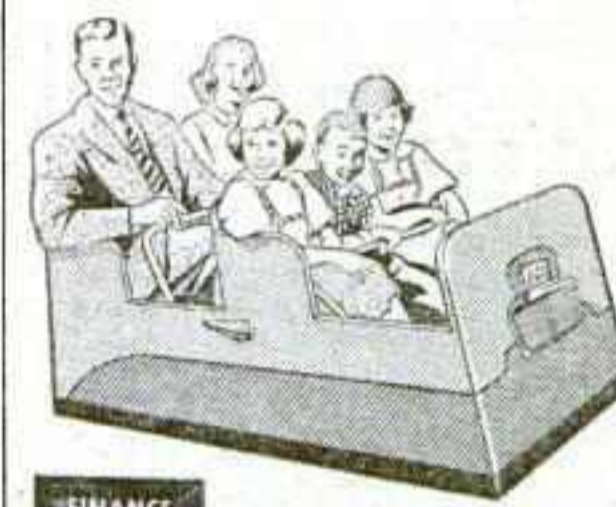


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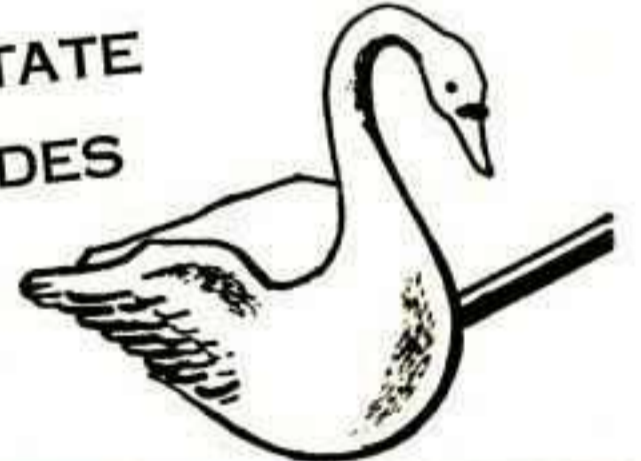
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Raceway Books Kids' Event And Fair Under Grandstand

WESTBURY, N. Y. — Two major events are in store for the big 209,000-square-foot sheltered area at Roosevelt Raceway, \$20,000,000 Eastern harness race mecca. The Mineola fair is scheduled for September, and the International Children's Fair next March.

Off-season usage has been in the minds of the track men for some time, and fair manager Charley Bochert has been among those drumming up interest in the big clear area beneath the grandstand. The children's fair is the first event to make use of the heated main floor and mezzanine. Dates are March 28 to April 12, 1959. Executive director of the event is Leon Klempner, who was involved in the Mayflower ship promotion. Potential is seen as very strong, with the Raceway having a capacity of some 50,000 visitors at once, and parking for 16,000 cars. Dates coincide with the Easter school vacation. The track is well situated in Nassau County, which has grown from 500,000 to 1,200,000 population since 1945. Its residents are typically young home-owners with children. Exhibitors can count on 11 out of the 16 days being school vacation, when families are open to suggestions on spending leisure time. Klempner and his group are shooting for 1,000,000 admissions. They will assemble live attractions, rides and exhibits, to support the amount of sales space which will be sold. The resultant atmosphere of entertainment is calculated to boost patron susceptibility to exhibitors are toys, games, kits, dolls, bicycles and other products.

'Convertible' Stadium Posed For Capitol

WASHINGTON—Plans for an ultra-modern circular stadium designed to seat 50,000 people have been released by the District Armory Board.

Stadium, slated for completion in 1960, will cost an estimated \$8,600,000, and will be as "new a concept as tomorrow morning's dew," according to George F. Shea, board chairman. It will seat 43,500 baseball fans, and have a sliding stand arrangement to convert it to a football stadium for 50,000 fans. Parking space will be provided for 12,500 cars, 100 buses and 200 taxis. There will be six entrance gates, and evenly spaced concession stands are to be distributed around the aisles at each level.

Plans for the project were drawn by New York consultants of the Praeger-Kavanagh-Waterbury firm, under authority of a law passed last year. (The Billboard, December 2, 1957.) The law set the site east of the National Guard Armory. The Praeger firm recommended that the Armory Board sell bonds guaranteed by the District Government, to be repaid over a 30-year period, with interest rates at 4 per cent.

Legislation spelling out finance terms and asking a boost in funds is expected to be introduced in Congress this week.

Western Cele Execs Huddle On Activities

SACRAMENTO, Calif. — Representatives of six major Western events scheduled to operate during the next several years, huddled here recently to co-ordinate plans and work together to build up travel in the area.

The events represented included the California State Fair, the 1960 Winter Olympics at Squaw Valley, Calif.; the World Science-Pan Pacific Exposition in Seattle in 1961-'62, the Colorado Rush to the Rockies Centennial in 1959, the Oregon Centennial Exposition and International Trade Fair in Portland in 1959, and the San Diego New World Exposition, tentatively set for 1963-'64.

The conference was called by Gov. Goodwin J. Knight of California.

Gresham, Ore., Repeats Free Fair Shows

GRESHAM, Ore.—A free stage-show policy again will prevail at the 53rd annual Multnomah County Fair here July 31-August 9, with Monte Brooks Productions of Portland putting together and presenting the attraction.

Sight acts exclusively will be used with line of girls and band, according to Duane Hennessy, fair manager. Annual uses no grandstand show due to pari-mutuel racing under lights. Free show plays twice daily.

Major policy change for fair this year will be a drastic reduction in space allotment for commercial exhibitors with one entire building converted to hobby show, grange booths and military displays, Hennessy said.

Grande Prairie Mulls Circus Show

GRAND PRAIRIE, Alta. — Plans for the eighth annual two-day fair in August are under discussion by officers and directors of the Grande Prairie Agricultural Society. A circus may be booked.

A series of barn dances may be held in the district to raise funds. Features will include a pet show, track and field events, parade, horse racing and a tractor safety demonstration. Secretary is Mrs. Hudson Adair.

DANBURY, Conn.—Walter E. Gruneberg has been awarded the refreshment stand concession at the Town Park, Lake Candlewood, for the next three years. He was high bidder, with \$7,230, or \$2,410 a year.

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Millions 'Oh-Ah' At Big Pyro Shows

- Forty-year-old events still draw strong turnouts
- Play important role in July 4, countless other events

Altho centuries old, fireworks have retained their appeal.

Evidence of this is the many years they have been featured at special events thruout the country. In the United States alone, millions annually see the colorful pyrotechnics at dozens of major celebrations, many of which are 40 or more years old.

One of the oldest is the 36-year-old Evanston, Ill., July 4 celebration held in Northwestern University's D y c h e Stadium. Sponsored by the North Evanston July 4 Association, it annually draws a crowd of some 30,000 for the fireworks and act program.

Almost as durable is the Independence Day celebration put on by the American Legion in Los Angeles' Coliseum. This pulls a crowd of between 75,000 and 80,000 and has been going for the past 26 years. And the fire department at nearby Pasadena has for many years been drawing upward of 40,000 to its program of fireworks plus the Polack Circus.

Equally popular is Chicago's American Legion July 4 celebration which has been in operation since 1935 and which annually pulls close to 60,000 to the lake-front Soldier Field.

Seen by 800,000
Probably the biggest event of its kind was the annual display sponsored, until several years ago, by The Philadelphia Bulletin. This was annually viewed by an esti-

mated 800,000 people. The event was discontinued when the site on which it was held was lost to buildings. The Bulletin, however, is still interested, and if a new location could be provided probably would resume its sponsorship.

One of the biggest one-time pyro shows in recent years was held by The Chicago Tribune in 1957 on the occasion of that newspaper's 100th birthday. Set up in Chicago's Grant Park, the show included a full mile of set pieces, was free and was viewed [\(Continued on page 55\)](#)

AERIALS

Secrets in Fireworks

- Families guard old formulas for colors
- Japanese products have best form

Like the rockets and missiles after which they are patterned this season, fireworks involve secret plans and formulas as well as continued research, especially for the aerial pieces.

The aim is to arrive at more brilliant colors or more spectacular designs or more lasting clusters. One leading fireworks factory has computed that in aerial work there are 3,200 possible combinations.

Working out these combinations and sparking them with secret or patented effects is the way companies come up with their features for the season.

Japanese aerial pieces have the reputation of showing more brilliant color and perfect symmetry, altho they fade out faster. Several U. S. firms are offering Japanese wares now. Similarly, one company is manufacturing fireworks under patents which are traceable to a predecessor that originated in England long ago.

Typical, too, is the story of a special amber colored aerial piece that is manufactured by a formula handed down thru generations of an Italian family. The color caught the eye of a fireworks man and his company followed up by buying the entire output of the family. But the formula remains a family secret.

New Buyers Come Strong

- Shopping centers loom as good pyro displays
- Drive-ins termed best users by some makers

If you have a shopping center or drive-in, fireworks factories consider you among their prime prospects for new business.

For these places have come up as relatively new and successful users of pyrotechnics.

One of the companies in Illinois reports that drive-in theaters are leading the field in using fireworks for holidays and special occasions. Some makers consider drive-ins as steady regular customers now, while a few say that this part of their business has [\(Continued on page 54\)](#)

BLAST OFF JULY 4

Fireworks Use Space Theme; Missiles, Satellite s Roar

- Pyrotechnics more timely than ever as ground, aerial pieces take theme
- Big users of fireworks include parks, shop centers, clubs, drive-ins

The Space Age has made fireworks more timely than ever, with the pyrotechnicians thruout the country springing this season with explosive offerings in the shape of missiles, satellites and rockets.

From an entertainment standpoint—if not that of candlepower

Fireworks, like the Fourth itself, are old favorites and odds are they are just as thrilling to today's jet-propelled youngsters as they were to those who marveled at the original Fourth and its fireworks. Moreover, the parents and grandparents are just as pleased by the show. It's family entertainment.

All this, of course, is a big business and not limited to the Fourth of July. Fireworks are year-around show business, and new buyers and exhibitors are turning up regularly.

Today, the country clubs are among the biggest buyers. Their golf courses provide excellent sites for what space men call the launching pads—the spot for firing the shows.

Municipalities are another big source of July 4 business for some fireworks concerns. But better customers for most makers are the American Legion, VFW, Kiwanis, Rotary, Lions and simi-

lar veterans and service organizations. Many of these buy shows to be fired as community celebrations.

While July 4 is the peak of the season and the first-thought time for fireworks everywhere, some of the most consistent users of pyrotechnics are more frequent users of this centuries-old form of entertainment and celebration.

Amusement parks are buyers of fireworks, not only on July 4, but frequently for Decoration Day, Labor Day and sometimes for every week or so of the outdoor [\(Continued on page 55\)](#)

JET AGE

Set-Pieces Still Tops

- Timely designs mark catalogs
- Standard designs keep popularity

New animation and action have come to set-pieces, and this season will include fiery satellites zooming around brilliant planets as the pyrotechnicians reach out for new worlds to conquer.

Set-pieces are those frameworks of fuses and fireworks that light up to depict all manner of pictures and designs. All-time favorite set-pieces is the American flag, a sure-thing for nearly every show.

There are many other favorites, with a pyrotechnic Niagara Falls being among the long-time favorites. A leading fireworks executive points out that 70 per cent of his firm's ground-pieces are standards, popular and requested every season.

The other 30 per cent is devoted to timely things like the sputniks and to such custom-made items a trademark, portraits or slogans.

DRAW IT?

Any Design To Fireworks

- Set-pieces can handle any art
- Trademarks among popular items

If it can be sketched, it can be reproduced in fireworks.

That's the way pyrotechnicians approach the question of what may be depicted in set-piece fireworks. Words, portraits, objects—these and more are old hat to the set-piece makers.

Coming in for more set-piece attention recently are such special pieces of art as trademarks, club insignias and brand names. This sort of business results because clubs are frequent displayers of fireworks now and because shopping centers and supermarkets are becoming more and more important in the fireworks business. In the latter type of show and also in some others, brand names and trademarks are shown. Often these are the marks of companies which sponsor or support the fireworks show.

Special FIREWORKS Section

or thrust—it's likely that Cape Canaveral with all its Space Age wonders won't hold a candle to hundreds of fireworks shows on the Fourth of July.

TWO KINDS

Do It Yourself Or Technicians?

- Sale of fireworks in two basic classes
- Prepackaged shows are half of sales

One of the first decisions a shopper for a fireworks show comes to is whether to buy a "package" or a producer.

In a package, the buyer gets the fireworks ready-made and ready to fire. But the firing is left to someone of the buyer's selection. It is a do-it-yourself basis.

In the second style of deal, the fireworks company not only sends the fireworks but also the trained personnel to fire them.

There is usually a difference in price and there are other advantages to each kind of set-up.

For a package deal to appeal, there has to be a man ready to fire the prefab fireworks. With war veterans at every hand now, most organizations or funspots have no difficulty in turning up one or more men experienced in

the handling of explosive and ready to take on the chore.

These package fireworks contain pyrotechnics especially designed for the amateur firer. There usually is a minimum in the way of set-pieces because of the problem in erecting those features. Normal package fare includes a set-piece of the American flag that is shipped already assembled. It's smaller than the set-pieces professional technicians could assemble and fire, but it's adequate for hundreds of customers. The package also includes a selection of aerial pieces and here the holiday pyrotechnician is able to do much the same as the professional.

But the professionally-fired show usually has more to offer. A company-trained person to fire the show means there can be more elaborate fireworks thruout. The aerial pieces entrusted to these experts turn out bigger, brighter, louder, higher than the others. It is with set-pieces that producers really shine. Trained men are required for displaying the big, modern animated feature pieces. The firing is important, but often an even greater requirement for this professional talent is in the setting up of the show. Elaborate set-pieces are assembled on the firing site from parts—both framework and explosive—that arrive dissembled.

50-50 Split

Place of firing is one of the factors that helps determine which kind of show to buy. If the location precludes aerial works in profusion, then set-pieces are in order and one then can determine whether his plans require elaborate ones or the more modest types that can be prefabricated. On the other hand, some locations are better fitted for high fireworks, and again this information will help in selecting [\(Continued on page 54\)](#)

SKY ROCKETS QUIT ORBIT

Remember sky rockets? What used to be a standard in every professional or backyard fireworks show has virtually disappeared, reports one fireworks company.

The reason, in Space Age terminology, is the fallout. But in plain talk among the graduates of neighborhood skyrocketry of a few years ago, the trouble now is that the authorities don't like the way the rocket drops its stick. Consequently, the familiar piece is absent from most modern fireworks shows, unless unique locations makes them feasible.

Think Santa Is Seasonal?

- Pyro operators in demand July 4
- Business tapers rest of season

Nearly as seasonal as that of Santa Claus, is the work of the professional pyrotechnician. An overpowering proportion of the jobs come on one day, July 4.

Their skills and chores sometimes are looked upon as being as demanding as Santa's, too.

So men to fire these shows are in short supply on Independence Day. Fireworks companies train specialists for the tasks and keep as many as possible reasonably busy during the year with special shows. More are listed for occasional jobs, but there aren't enough such jobs to warrant much interest, except in special instances.

Thus, when the Fourth of July rush is on, every available pyrotechnician is busy.

PYRO SERVES AS FINALE

Fireworks serve as the exclamation point to most shows in which they are included.

The companies specializing in this field point out that often their displays are fired as a finale. They may mark the wind-up of anything from a grandstand show to a politician's speech or a 10-year construction project.

Frequently, the Fourth of July shows are scheduled to last for an hour or more, and in such a case the fireworks may be the lone event.

But at other times of the year, the pyro usually comes as a climax, be it for a world's fair or a supermarket opening.



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NOT PROHIBITIVE

State, U. S. Laws Rule on Sale, Use

- Many States require fire dept. permits
- Express company needs proof of okay

Nearly half of the States now have laws regulating the use and display of fireworks, and federal law also applies to pyrotechnics.

Public displays are permitted in all States; however, in many places the sale of over-the-counter fireworks is prohibited or heavily restricted. Fireworks showmen have found that when private use of retail fireworks is limited the demand for public pyro shows increases. And with that increase comes some need for regulation to keep the Fourth, along with other times that fireworks are used, safe and sane.

Generally speaking, the States which have laws on the subject require that the sponsoring organization of a fireworks show must obtain a permit.

Permit Required

The permit usually is to be given by a State fire marshal, but sometimes the law specifies the sheriff, city council or fire department. Thus, sometimes the State requires a State permit, and sometimes it is a city permit that is needed.

Some places require that a bond be posted. Most require insurance.

The permit normally must be issued before the fireworks firm can ship the pyrotechnics to the

sponsoring organization. Express offices will decline to ship the materials unless a permit is in hand.

Concurrently, there is a federal law which states that fireworks cannot be shipped into a State where they are prohibited. At the time of its passage there was confusion about differentiating between retail fireworks, which most people believed to be the target of the law, and special fireworks for public displays and such special uses as in connection with clown acts and others. Now, however, that matter has been cleared up and fireworks for public or special uses may be shipped virtually any place if permits are issued.

Need More, Less?

Legal points also include the requirement that fireworks of many types may be fired only by licensed fireworks operators.

One fireworks manufacturer contacted on the subject stated that there now is not enough restriction as to the proper distribution of heavy display type wares.

And while a leading maker declares that there are "too many laws," another sees the need for a uniform law governing sale of both commercial and display fireworks. "Not an easy law, not a hard law," he specifies, "but a uniform, safe, restrictive law."

This is in line with still another fireworks expert's comment that "safety is the key to a sale."

Special FIREWORKS Section

New Buyers

• Continued from page 53

tapered off. But generally, the outdoor theaters are counted as effective users of fireworks.

Shopping centers have proved good for several makers in the past four or five years. One observation is that they are fireworks buyers primarily for their opening days only. But other makers in this field report that promotional departments for shopping centers are receptive to fireworks in many other cases. Even when fireworks are used as a one-time affair by such centers, the shows are drawing crowds and are being fired successfully at center parking lots.

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Fireworks Prices Rise, But Slower

Rises in the price of various chemicals has forced up the price of fireworks, according to the industry. But perhaps not too much.

Asked how their prices now compare with those of five years ago, the fireworks factories indicated the climb.

Two said the prices are about the same. Another spoke of a very slight increase in his rate. Then came a maker who said his prices are up 2 per cent, followed by one who noted a 3 per cent climb. Highest increases on the five-year period were 5 and 10 per cent.

But that margin over 10 years ago is sharper.

While one says the increases has been slight, most of the others mark hikes of about 10 and 15 per cent in the decade. One who recalls prices are 10 per cent higher declares they "should be 30 per cent higher." Backing him up to a degree is the manufacturer who points out that a key chemical which used to cost 7 cents a pound now is up to 30 cents.

Thus it seems that fireworks cost about 10 per cent more than from five and 10 years ago but that they have not climbed much in the past five years.

Two Kinds

• Continued from page 53

the basic kind of show to use.

Among the fireworks manufacturers, the division between package shows and those fired by technicians is about even. Some fireworks firms report most of their business is in one kind and some report most in the other, but it averages out at fifty-fifty.

Together, the two kinds of display fireworks comprise nearly all of the business being done today by manufacturers which replied to a survey conducted by The Billboard. Of these firms, a large majority indicated they take no part in the diminishing market for over-the-counter fireworks for the retail trade and backyard firing. While one reported 35 per cent of his business is in this non-show category and another reported 5 per cent, they were in the minority. Some other firms not taking part in the survey are more active in the sparkler and cap-gun type of fireworks.

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**Special
FIREWORKS
Section**

Blast Off

Continued from page 53

season. Most fireworks firms say the amusement parks continue to loom large in the total.

Ranking very high in the books of today's pyrotechnic makers and show producers are the drive-in theaters. Several makers declare that drive-ins form the most active part of their business.

Coming along in the drive-in class for some factories is the shopping center market. Today's modern shopping centers have expanses of parking area and many are promotion minded. Many are buying fireworks shows as part of the summer entertainment and promotion.

Continuing as a long-term fireworks location are the nation's fairs. Most of this business now is concentrated among the major State fairs and a large portion of these shows are fired by one fireworks company. Other makers and other fairs show a disinterest that tends to leave the field clear for the others coming into the fireworks market.

TOP RESULTS

**Special Events
Win With Pyro**

- Celebrations, dedications get strong attendance
- Centennials reach more and more parts of nation

Special events and celebrations are among the activities best suited to the use of fireworks, in the opinion of many users and manufacturers.

Centennials, celebrations and large outdoor special events constitute a big percentage of the pyrotechnic purchasers, according to a key executive in the fireworks industry.

And others back him up with word that anniversaries—with special attention to State centennials—are good places to buy fireworks.

Special events that are using pyrotechnics now, the industry reports, are dedications of new buildings, bridges and similar major construction projects. From the manufacturers' viewpoint, bridge dedications and the like are one-time prospects, good extra

Millions 'Oh-Ah'

Continued from page 53

by several hundred thousand people.

Thousands of Denver area residents annually see two major shows. Some 20,000 jam the University of Denver stadium, and have done it for 25 years, to see the Legion show. Countless thousands of others view the annual free display at Ben Krasner's Lakeside Park at the same time.

Another double-header of long duration takes place in Dallas each Independence Day. Held in the Cotton Bowl on July 3 and 4, it draws a total of close to 70,000 and has been doing that for years.

Another oldie, from the standpoint of years, is the annual fireworks show at the George Washington Birthday Celebration in Laredo, Tex. A whopping 25,000 see it, which is big for a city the size of Laredo. And at the annual Buccaneer Days at Corpus Christi, which has used pyrotechnics for the past five years, some 100,000 are annually thrilled by the displays.

Huge Audience
Ranking high on the list is the display fired annually at the Memphis Cotton Carnival. An estimated 200,000 to 250,000 line the Mississippi levees to see the displays. Fireworks play an important roll in the Orange Bowl doings in Miami each year. The annual January 2 show is made up completely of groundworks and is seen by some 50,000 paid customers.

Another Florida date where countless thousands see fireworks is presented on the final day of Tampa's Gasparilla event. Over the past dozen years the pyrotechnics have become an established part of that city-wide celebration.

The July 4 show put on each year by Station WBRC-TV in Birmingham is one of the biggest current shows. Fired from one of the "mountains" that surround that city, there's no telling how many thousands see the flash and thunder. In Atlanta 55,000 annually see the July 4 show, which has been traditional for years.

The Milwaukee Journal, one of that city's leading papers, uses pyrotechnics each year as part of its music festival. Originally held on the lakefront, the event has been moved to County Stadium—home of the world's champion Braves—and the seats are packed each year.

business but not prospects for repeat shows annually.

Assure Attendance

But from the users' viewpoint, fireworks prove to be an excellent and effective way to insure large attendance and wide attention for special events.

Several leading manufacturers of fireworks shows point up a pitfall that snares many committees planning special events. That is that they budget too little for fireworks—to little to allow for a show in keeping with the crowds it will gather and the attention it will get.

"Generally speaking," one maker states, "the money appropriated for these events is small and in some cases the contract is declined due to the cost of furnishing operators."

The same situation is reported by others. One says, "We find that too many of the special events . . . put more of their money into other attractions and try to cut down on the fireworks, thus they are overlooking the drawing power of fireworks as an attraction."

With centennials coming to more and more sections of the country and with big toll road, bridge and superhighway projects afoot everywhere, the special events prospects for fireworks loom large for the future, the industry believes.

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OHIO ASSN. AIMS AT VACATION TRADE

Adopt Slogan to Boost Attendance; County Events Optimistic on Season

COLUMBUS, O.—The Ohio Fair Managers' Association has adopted a slogan for this year: "Spend Your Vacation at the Fair," which was coined at a recent meeting here of the association's executive committee.

Former Gov. Myers Y. Cooper, Cincinnati, called the meeting and said the slogan was coined because of a consensus that many families would not take long vacation trips this year.

"Attending Ohio fairs will enable Ohioans to know their State better and to see Ohio's agricultural and industrial products on display, plus entertainment of the highest quality," he said.

Optimism marked the meeting which was attended by 25 secretaries or presidents of fairs throughout the State. James D. Murray, association president, summed up the discussion of the possible effect of conditions on fairs by stating that most Ohio fairs are in good financial condition and are optimistic that, with weather permitting, they will come thru the 1958 season with flying colors.

Three Worried

Because of their location in less industrial areas, most fairs are in communities little disturbed by unemployment. Only three fair secretaries attending the meeting reported business being down and

they were in locations where the steel industry has had an effect the early part of this year.

Many reported the construction of new exhibit halls, youth buildings, grandstands and livestock housing facilities. "The continued improvement of fair programs and the expansion of fair plants can only be interpreted as optimistic for 1958 and faith in the future," Cooper pointed out.

It was estimated that 3,000,000 people would go thru the turnstiles of county and independent fairs, and while Dr. James Hay, State Director of Agriculture, made no estimates, fair officials said they hoped the Ohio State Fair might add another half million.

The 96 fairs will open with the Jackson County Fair at Wellston, July 16-19 and will wind up with the Fairfield County Fair, Lancaster, October 8-11, followed by the Circleville Pumpkin Show, October 15-19.

CBC TO COVER CALGARY VIA LIVE VIDEO

CALGARY, Alta. — The Calgary Stampede will have a country-wide audience this year with the Canadian Broadcasting Corporation planning live telecasts of highlights.

U.S. networks are reported to be "dickering" with the CBC for the rights to carry the shows which will feature such special events as the opening day parade, chuck wagon races and rodeo competitions.

Rename Three To Michigan State Board

DETROIT—Three members of the Michigan State Fair Commission were reappointed by Governor G. Mennen Williams, upon expiration of their terms. They are Mrs. Helen Berthelot and Edwin J. Smith, Detroit, and Jack W. O'Connor, Hastings.

PLOWS BACK PROFITS

Rhinebeck Fair Adds Bldg., Expands Midway

RHINEBECK, N. Y. — The Dutchess County Fair here has contracted for a new administration building and has added 2,000 square feet to the midway area for this year's fair, running August 22-27.

The new administration structure was let at a price of \$30,000 to local builder H. Lou Seymour, with 10 firms in the bidding. Contract calls for completion by August 1. Building will be on the site of the former poultry exhibit

building which has been torn down. It will contain offices for the superintendent of gates, entries, secretary, State Police, and information office. There will also be a large meeting room for directors which can be used for general conference purposes. Structure will have a central heating blower system for winter, and air conditioning in summer.

Elsewhere on the grounds, the women's arts and crafts building, which has been on the property for 157 years, is being demolished. This will add 2,000 square feet to the carnival area, which this year will be filled by the Reithoffer Shows.

Insurance Firm Names J. Aston

DALLAS — James W. Aston, president of the Republic National Bank of Dallas and a director of the State Fair of Texas, has been elected to the board of directors of the Republic Insurance Company and the Allied Finance Company, both of Dallas.

San Antonio Expo Nets \$46,000 on '58 Run

SAN ANTONIO—A report of the continued steady growth of the San Antonio Livestock Exposition was one of the highlights of the 10th annual membership meeting held here last week at the Gunter Hotel.

Other features of the meeting, attended by some 200, was the election of a slate of 283 directors for the coming year and the re-election of the slate of officers.

The San Antonio Livestock Exposition has the distinction of being the only major livestock show in the nation which has shown a profit in each year of its operation.

Angus Cockrell of the auditing firm of George, Thrift & Cockrell, reported that the 1958 show had realized a profit of \$46,000. The life membership reserve fund, he said, remained intact.

Amplifying on the latter point, President E. W. Bickett said that the life membership reserve fund (on 1,134 life members) of \$113,400 is on deposit in local banks at 3 per cent interest. There is sufficient cash on hand, Bickett said, to maintain the staff and operate until the 1959 show. And the exposition has no outstanding bills.

A pictorial report of the 1958 show was presented, in which statistical facts indicated that the

ninth annual show was one of the best on record.

Officers re-elected were Joe Freeman, chairman of the board; Bickett, president; Mark L. Brow, first vice-president; Fred W. Shiel, second vice-president, and Lucian T. Jones, treasurer.

Six members of the executive committee elected are R. H. Friedrich, Perry Kallison, Joe R. Straus Jr., Jess McNeel, Gus Lowrance and Howard R. Murphy. These officers and executive committee members will meet in the near future to name eight additional members to the executive committee.

10,000 COPIES

Va. Assn. Illustrates Date List

DANVILLE, Va. — Ten thousand copies of the Virginia Association of Fairs membership and date list are being distributed thruout the State, and to people elsewhere who request them. The printing is novel this year incorporating publicity material as well as statistics.

Run off on large, folded yellow stock, the piece has officers and dates, plus fair officials, on the outside, and photos and literature on the reverse.

Association secretary W. E. (Bill) Finch, of Danville, tops the brochure with a Strates midway photo, and staggers other pictures of embroidery, livestock, mill equipment, and tobacco displays.

About half the mailing is intended for Chambers of Commerce brochure racks and for sending out on request. Each fair in the State also is getting a supply for distribution in their areas, and copies are also going to major industries, distributors, farm machinery dealers and others.

Other association officers for 1958 are Marvin W. Renalds, of Woodstock, president; J. C. Brickert, of Farmville, first vice-president, and J. A. Mitchell, of Richmond, A. C. Walker, of Roanoke, C. W. Wampler Jr., of Harrisonburg, and R. B. Lawson, of South Boston, all vice-presidents.

North Battleford Improvements Cut By Lower Profits

NORTH BATTLEFORD, Sask. — With 1957 profits down because of unfavorable weather during the fair, expansion work at the exhibition grounds has had to be curtailed. Concrete flooring has been installed in two of the livestock barns but plans for new and improved concession booths may have to be postponed until next year.

Features of the three-day exhibition will include fireworks, harness races with pari-mutuel betting, a light horse show and farm boys' and girls' camps.

President of the North Battleford Agricultural Society this year is A. Gordon Shepherd. N. W. Symonds is serving his 12th year as secretary-manager.

Tommy Sands Set at Iowa, Minn. State

CHICAGO — Tommy Sands, popular recording artist, will make appearances at two major Midwest fairs this year, E. O. Stacy, Music Corporation of America, announced.

Sands will put on a special teenage show at the Minneosta State Fair for one day and will also appear in a night grandstand performance. Last year Ricky Nelson filled this same spot.

The Iowa State Fair has also booked Sands as a special attraction.

Ruth Palmer Named Mgr. at Casper, Wyo.

CASPER, Wyo. — Mrs. Ruth Palmer has been appointed manager and acting executive secretary of the Central Wyoming Fair here. W. M. Shepherd, president, announced. She succeeds W. H. (Bill) Kittle, who resigned to take the manager's post at the Northern Wisconsin District Fair, Chippewa Falls.

Balloon Ascensions Set at Two Events

GRIDLEY, Calif. — A balloon ascension and parachute jump will be featured for the third consecutive year at the Butte County Golden Feather Fair here August 29-September 1, Joseph E. Whittaker, secretary-manager, announced.

Contract for the events was signed last week with the Badger Balloon Company, of Alhambra, Calif., with Victor Heisler, manager, representing the attraction.

Badger presented the event here the past two years.

Heisler said that the ascensions will also be featured this year at the Ozark Empire Fair, Springfield, Mo. Ralph Wiggins, motion picture stunt man who appeared in film version of Charles A. Lindbergh's life, will make the jumps. Associated with Heisler in the company is Al Sievert.

Wapakoneta, O., Issues '58 Book

WAPAKONETA, O. — The Auglaize County Fair has issued its 1958 premium book which, according to Harry Kahn, veteran manager, is the first one issued this year in the U. S.

The fair this year is adding a new steel stage with an all-weather top and is building a new Industrial hall, 175 by 60 feet and two new barns, 100 by 50 feet in size. All new reflectors are being installed in the race track lighting system.

Ill. State To Be Seen At Brussels

SPRINGFIELD, Ill. — Visitors to the Brussels World's Fair will be seeing the Illinois State Fair soon, it was announced here last week.

A film, "Illinois, Land of Lincoln," which includes shots of the fair here, has been selected to be shown at Brussels, presumably in the U. S. building.

WE HAVE THE BEST INSURANCE MARKET IN THE WORLD FOR GROUNDS LIABILITY, FOR COUNTY & STATE FAIRS

N. PERRY LUSTER
NATIONAL RACING AFFILIATES, INC.
 5555 SOUTH EVERETT AVE., JACKSON TOWERS CHICAGO 37, ILLINOIS
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AUGUST 11 THRU 18—6 BIG DAYS & NITES.
 *** 41st Annual ***
ALLEGHANY COUNTY FAIR
 COVINGTON, VIRGINIA

FREE AUTOMOBILE GIVE-AWAY
100,000 FREE TICKETS DISTRIBUTED

Public Wedding * Beauty Contest * Parade * Commercial Exhibits * Kiddies' Day * Farm Exhibits

JOHN MARKS SHOW ON MIDWAY
NOW BOOKING

DEMONSTRATORS—PITCHMEN—EATING CONCESSIONS
CAN PLACE

Rodeo—Thrill Show—Circus—Ice Show—Front of Grandstand.
 WRITE—WIRE—PHONE
 JOSEPH BEHOFF, SECRETARY-MANAGER, SUITE 2F, PEOPLES BANK BUILDING,
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BEST Merchandise BUYS

PREMIUM • GIFT • SOUVENIRS • PRIZE • NOVELTY-PITCH MERCHANDISE, ETC.

A WEEKLY GUIDE FOR THE WHOLESALE MERCHANDISE BUYER

Amazing Cel-Max Jewelry Offer

WHILE THEY LAST Popular styles . . . top quality . . . Every set an astonishing bargain. Sell at terrific profits!

- Hand set Sparkling Stones High style Earrings Bracelets - Necklaces



Simulated pearls and brilliant stones in assorted colors! Four fashion-designs 24K gold plated pieces in satin-lined gift box! Entire stock priced to close-out at sensational reduction! Stock up NOW - cash in all year! Write for famous CEL-MAX Bargaineer for other specials!

\$13.20 DOZ.

Order a sample assortment - watch them sell on sight!

Order today! 25% with order, bal. C.O.D.

CEL-MAX, Inc.

582 So. Main St. Memphis, Tennessee

NEW HORIZONS

Racks Broaden Sales Of Tricks, Novelties

By IRWIN KIRBY

Rack displaying, one of the merchandising wonders of the age, has provided many manufacturers with new retailing horizons, and the makers of tricks and gags were among the first to reap the benefits. This field, which includes such things as jokes, novelties, practical jokes, tricks, games, puzzles, etc., has been lifted out of its magic shop thru modern counter display methods.

A big advance in salesmanship, racks have brought these inexpensive items into gift shops, drugstores, cigar stores, supermarkets and many other outlets once thought unlikely prospects by the trick and gag men. While this ever broadening field of distribution has been a natural bonanza, it has also eliminated any concept of seasonal business, for the outlets cited pull strongly in patronage thruout the year.

Buy a rackful, jobbers can say confidently to storekeepers, and you're in business. As to what kind of business it meant, the retailer can get a 24-rod frame-type counter rack with 144 pieces of individually bagged stock, representing 65 basic items, for as little as \$25.92, and the rack comes with an attractive sign. The bagged items come either stamped with a retail price or a blank space in which the storekeeper fills in his own price.

The things which have added to this increase in distribution are the racks themselves, and the pliofilm bags. Most of these items are strictly impulse ones, and counter displays are a good way to place them right in front of the customer's eyes.

Novelties Galore

Novelty items of various classes have become numerous almost without end, as new manufacturing processes and inventive minds explore the possibilities. A piece which appears destined for stand-by status is the dazzle-eye spectacles which shows eyes wide open or slitted as the wearer changes the angle of his head.

Make-up and costume gags are popular. There are stick-on rock and roll sideburns, rubber noses in many shapes, mustaches, oversized shoes and false feet, giant ears, and carded make-up kits which retail for 29, 39 and 49 cents. There are many items calculated to alter the wearer's appearance in a shocking way. He can apply a dripping faucet to his forehead by suction. He can stick a vacuum blister third eye on his forehead, or don a pair of devil horns.

The Belgian Prince fountain statue, which has known success as a corkscrew and dribble-pour bar accessory, is also available as the Bubble Boy. With this variation, the user inserts a seltzer tablet or powder in the statue's base and it then bubbles merrily when immersed

(Continued on page 63)

WEINMAN WATCH Values! BULOVA! ELGIN! BRAND NEW STYLES Choice Lot! 6 for \$49

10 Men's Watches \$68.90

Standard Brand WATERPROOF WATCHES \$9.95

WEINMAN'S 182 S. MAIN ST., MEMPHIS, TENN.

FISHING SEASON IS JUST AROUND THE CORNER 60" GLASS ROD 65¢ each lots of 50 \$8.50 doz.

ENGRAVERS Sawyer Mfg. Co., Inc. Formerly MILLER CREATIONS 7739 S. Avalon Ave., Chicago 19, Ill.

BELL SALES CO. 1107 SO. HALSTED ST. Chicago 7, Ill.

Free Wholesale Catalog CONTAINING Expansion & Photo Idents Heart & Disc Pendants Aluminum Chain Idents Rings Pins Pearls Closeouts, Etc.

WATCH SPECIALISTS FOR 68 YEARS Unbeatable Charm Bracelet Watch, \$7.59. New Thin Watch, terrific band, boxed, \$7.00.

FISHING SPECIALS! ROD Large Deluxe Casting Rod. Top Quality. Grip Handle. Seat-Tite Reel Holder. VALUE-\$5.95. \$9.00 Dozen Sample \$1.00

WHOLESALE BUYERS' GUIDE Gellman Brothers GELLMAN BROS. 119 N. FOURTH ST. MINNEAPOLIS, MINN.

Merchandise You Have Been Looking for Catalog Now Ready-Write for Copy Today IMPORTANT! To Obtain the Proper Listings Be Sure and State in Detail Your Business and Type of Goods You Are Interested in.

ATTENTION, ALL Carnival, Jobbers, Roadside Stand and Stores. Write in today for new prices on all new Plaster Merchandise and Save. All orders will be shipped promptly.

SALESBOARD DISTRIBUTORS, JOBBERS & OPERATORS LOWEST PRICES-WRITE FOR PRICE LIST & CATALOG Peerless Products, Inc. AN INDEPENDENT MFG.

67,000 ACTIVE BUYERS read The Billboard Classified columns each week

WHOLE OF A BUY 75¢ EACH ONE PIECE PLASTIC HANDLE Glass Rod Shaft • Approx. 5 ft. • Multi-color space wrap • Authentic fish guides • Regulation tip • Packed 50 to master carton • No less sold. 25% deposit money order or bank check with order, balance C.O.D., F.O.B. Chicago.

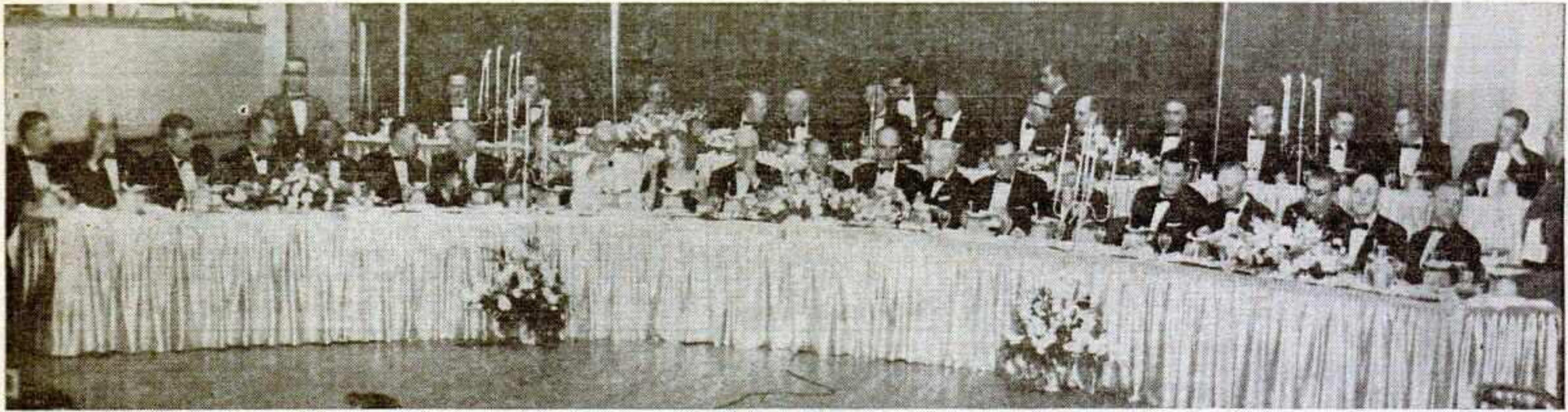
YOU CAN'T BEAT BRODY FOR MERCHANDISE 36" Asst. Dolls-Duck, Clown, Bear and Doll Faces. Asst. Taffeta Colors. Ribbons on neck and legs. Large Pompon on chest. Each in individual poly-bag.

WE ARE MANUFACTURERS ALL KINDS PULL TICKET CARDS TIP CARDS BASEBALL CARDS at very reasonable prices.

ENGRAVERS Sawyer Mfg. Co., Inc. Formerly MILLER CREATIONS 7739 S. Avalon Ave., Chicago 19, Ill. Phone: Waterfall 8-8855 for 24-hour service.

ONE BALL BOTTLES No. 8719-3 lb Bottle \$5.00 ea. No. 8720-4 lb. Bottle \$5.00 ea. No. 5005-12" Ball \$4.40 doz.

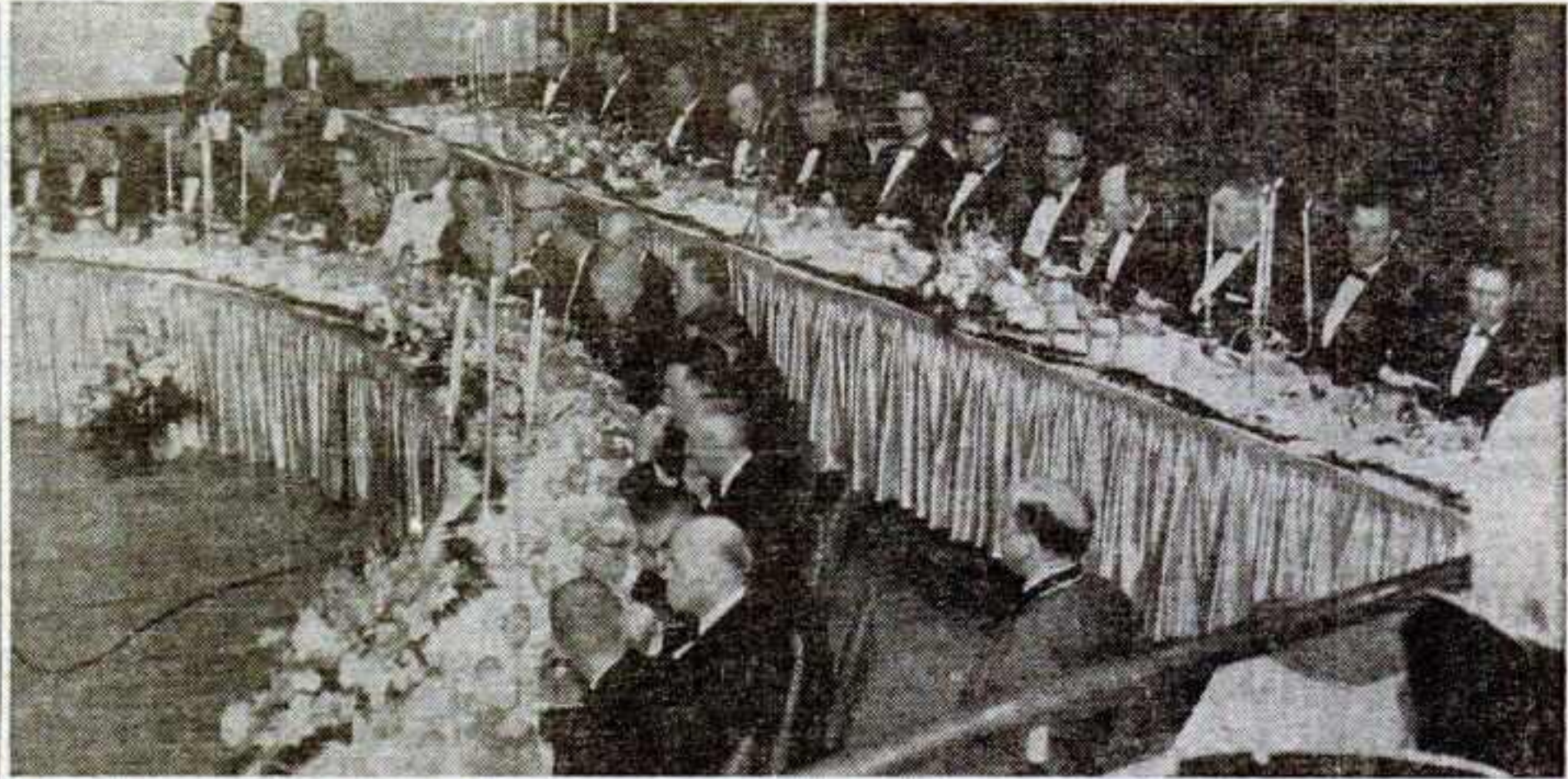
Midget Bible Only 1x1 1/4-in. Over 800 pages. Illustrated. Black over-leant cover, gold printed. ENGLISH PROTESTANT OR SPANISH CATHOLIC EDITION



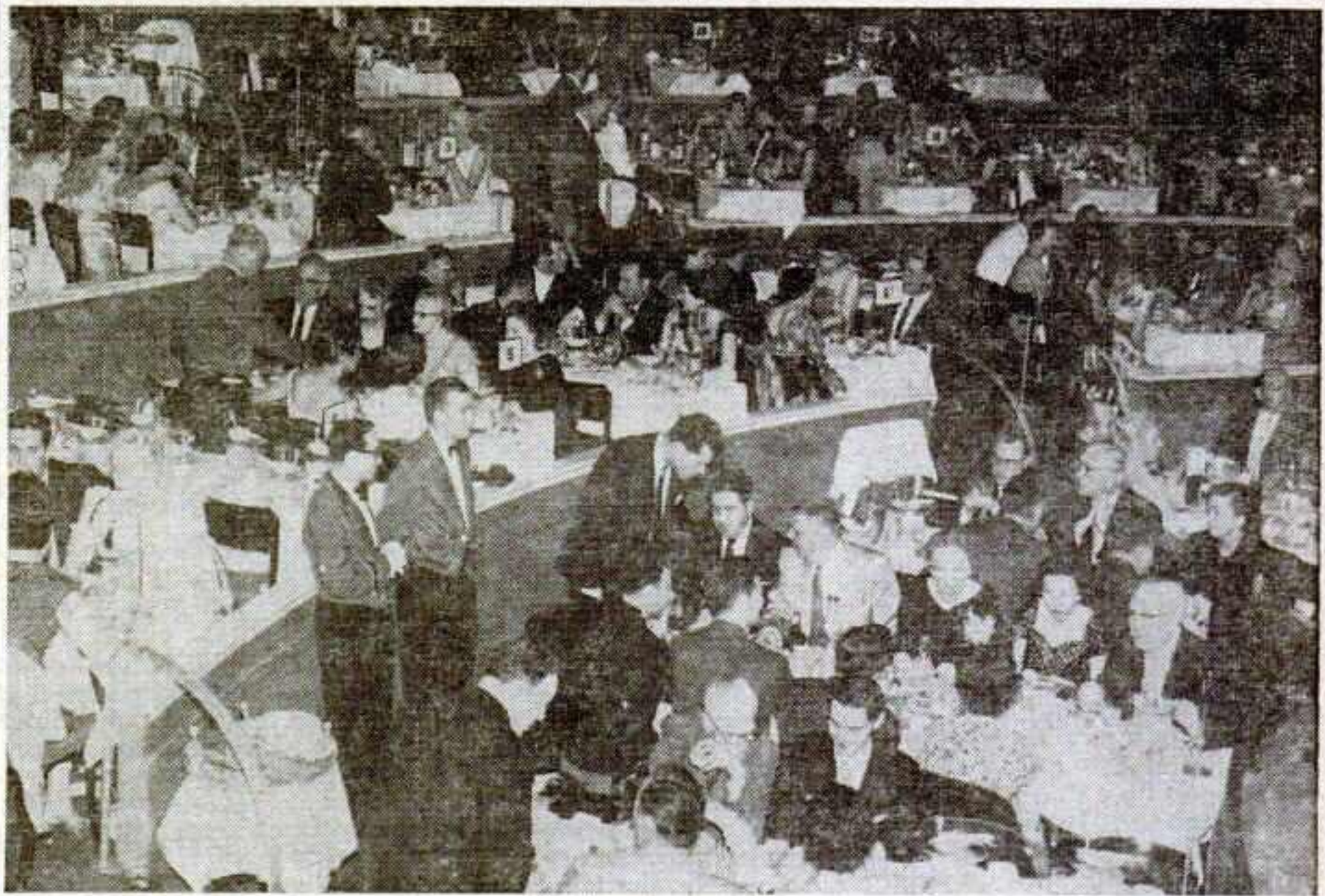
MOA'S BOARD AND GUESTS AT THE CONVENTION banquet May 8 in the Terrace Casino Room of Chicago's Morrison Hotel. Board members include (first row l. to r.) Bill Hullinger, Delphos, O.; Les Montooth, Peoria, Ill.; Howard Ellis, Omaha; Jim Tolisano, Hartford, Conn.; Willie Blatt, Miami; Lew Ptacek, Manhattan, Kan. Other MOA board members in first row (beginning from extreme right) are Harlan Wingrave, Emporia, Kan.; Ralph Ridgeway, Springfield, Mass.; Gordon Stout, Pierre, S. D.; Pete Weyh, Havre, Mont.; John Wallace, Oak Hill, W. Va.; Norman Gefke, Sioux Falls, S. D.; Vic Ostergren, Gary, Ind., and Max Hurvich, Birmingham, Ala. Others at first row table are guests. Shown in top row are (at center microphone) George A. Miller, president, Grass Valley, Calif.; (seated at Miller's right) Clint Pierce, Brodhead, Wis.; Al Denver, New York. To his left (l. to r.) are Martin Britz, Mont.; Harry Snodgrass, Albuquerque, N. M.; unidentified; Frank Fabiano, Buchanan, Mich.; unidentified; Lou Casola, Rockford, Ill.; Ted Nichols, Fremont, Neb., and Jim Hutzler, W. Va. See another view of speakers' banquet table below.



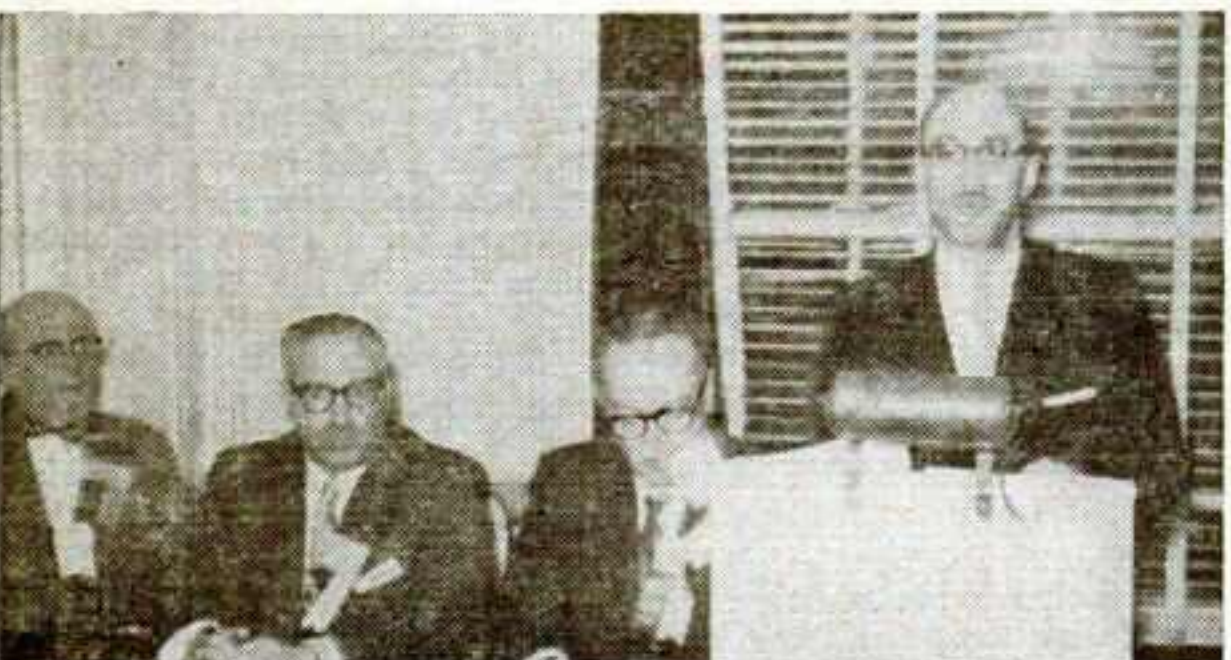
CLINT PIERCE, MOA first vice-president, addresses the convention during Wednesday business session while Norman Ditchburn (extreme left), head of the Ditchburn Organization, London, England, juke box manufacturing and operating company, looks on. Ditchburn also addressed group (The Billboard, May 12).



MOA AUDIENCE at Wednesday's general business meeting. Altho this picture does not show total number of people attending, it does show a large part of the group. Occupied chairs behind spot picture were scattered.



VIEW OF MOA BANQUET DINERS held May 8 at Chicago's Morrison Hotel. Record 1,300 persons attended banquet dinner and show. Identified in foreground is Ed Ratajack, AMI vice-president. District sales representative Tom Sams (standing) talks to Joe Collins, vice-president of AMI Sales Company, new subsidiary, seated next to Ratajack.



LEO KANER addresses operators attending forum on tax forms and dime play at MOA convention May 6. Dime play speakers shown are (l. to r.) Clint Pierce, of Brodhead, Wis.; Frank Fabiano, of Buchanan, Mich., and Harry Snodgrass, of Albuquerque.

League and urged operators to support the organization (See separate article).

He said that the juke box industry and the police force have one thing in common—the press seldom says much about the many good juke box operators or policemen, but let just one get out of line and the story makes the headlines.

Gefke suggested that the operators could get a start on a public relations campaign by letting their home-town papers know that they are attending the convention here, and, if possible, sending a picture. He said that small-town papers are anxious for news of that sort.

Stout said that the findings of the McClellan Committee on Labor Racketeering will probably hurt operators in metropolitan areas despite the fact that the operators were the victims, not the beneficiaries.



MOA PRESIDENT George A. Miller addresses opening meeting of MOA convention May 6. Others at speakers table are (l. to r.) Harry Snodgrass, MOA official and head of Border-Sunshine Novelty Company, Albuquerque, N. M., operating and distributing firm; Nicholas Allen, of the Washington law firm of Armour, Herrick, Kneipple & Allen, MOA counsel, who reviewed copyright hearings held in Washington in April (The Billboard, May 12); Miller, Denver, and Hilmer Stark, general manager of The Billboard's coin machine division, who spoke to group on public relations.

Ops Urged to Know Local Police and Elected Officials

CHICAGO — Speakers at the MOA public relations forum here May 8 were pretty much agreed that one of the most practical steps in setting up a public relations program is getting acquainted with local police and elected officials.

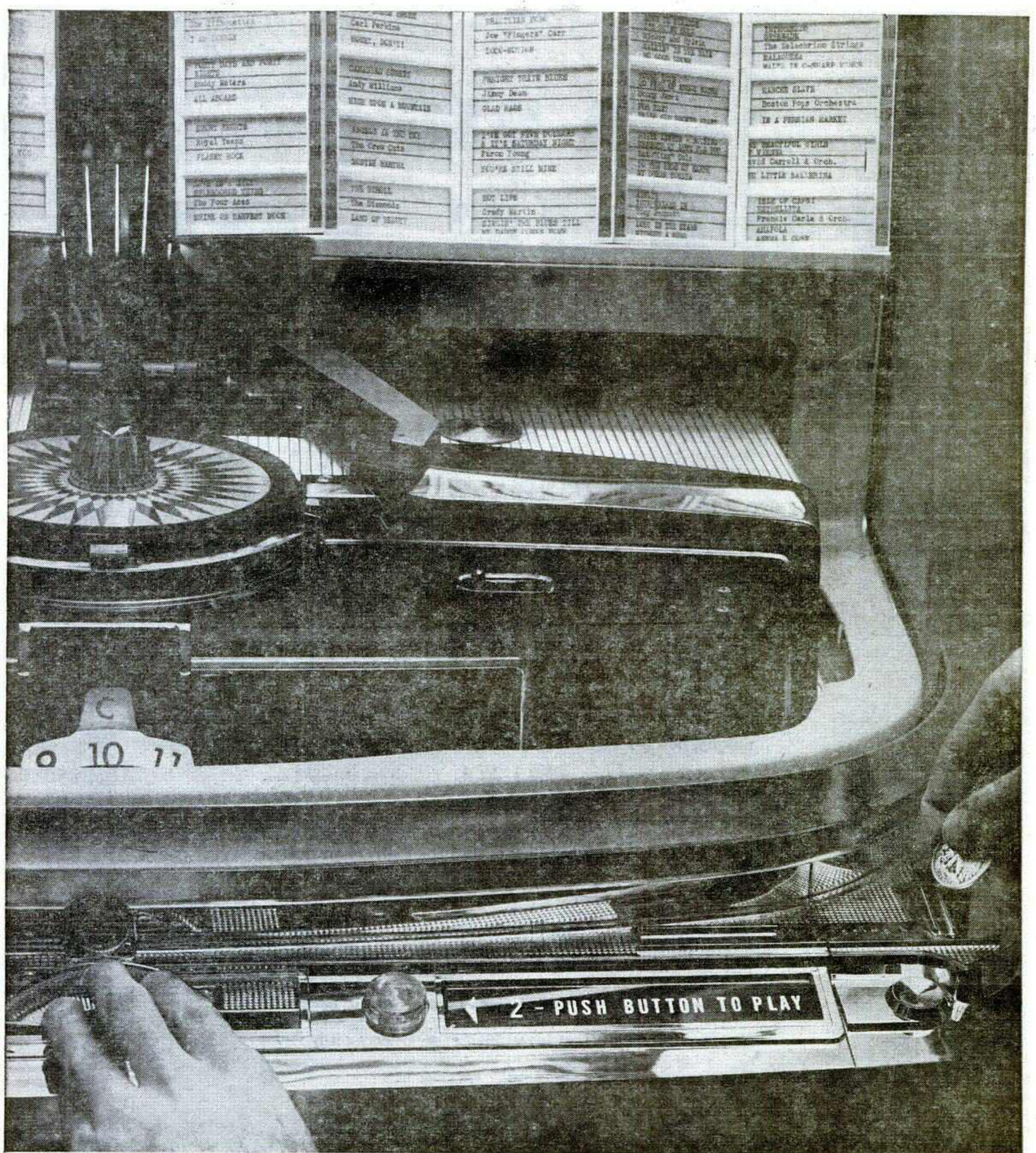
Moderators at the session were Gordon Stout, Norman Gefke and Willie Blatt.

Blatt told of the work he is doing in the Police Athletic League and how, thru this work, he has

made himself known in his community.

He said that many public officials have a bad opinion of the music machine industry, and the best way for the operator to correct that opinion is to meet these officials and change it. Blatt pointed out that these officials can be met thru civic and charitable organizations.

Joe Ruggerio, a Miami police officer, told the group of the work being done of the Police Athletic



the i's quicker than the hand

Pay no attention to those slight-of-hand boys . . . *the I is quicker* . . . the fast-on-the-uptake, fast-response, fast-play I-200M . . . the high-fidelity, high-speed juke box that keeps customers play-happy!

No delays during peak play hours. No disappointed patrons. One easy to understand and use SELECTOR DISC . . .

One SINGLE BUTTON PLAY . . . One INSTANT EYE-LEVEL TITLE DISPLAY showing all 200 selections. Everybody sees—everybody selects—everybody plays!

Servicing is a breeze. DEPENDABLE MECHANICAL ACTION means easy maintenance, no expensive replacements to worry about. PROGRAMMING is simple. PRICING is single play.

Fast eye-catcher, too. The AMI I-200M is beautifully styled—trimmed in non-clashing radiant colors—lighted to attract players yet without annoying glare . . . definitely a handsome and profitable addition in any location.

AMi Incorporated 1500 Union Avenue, S.E., Grand Rapids 2, Michigan • Chicago • Zurich

A BIG THANK YOU

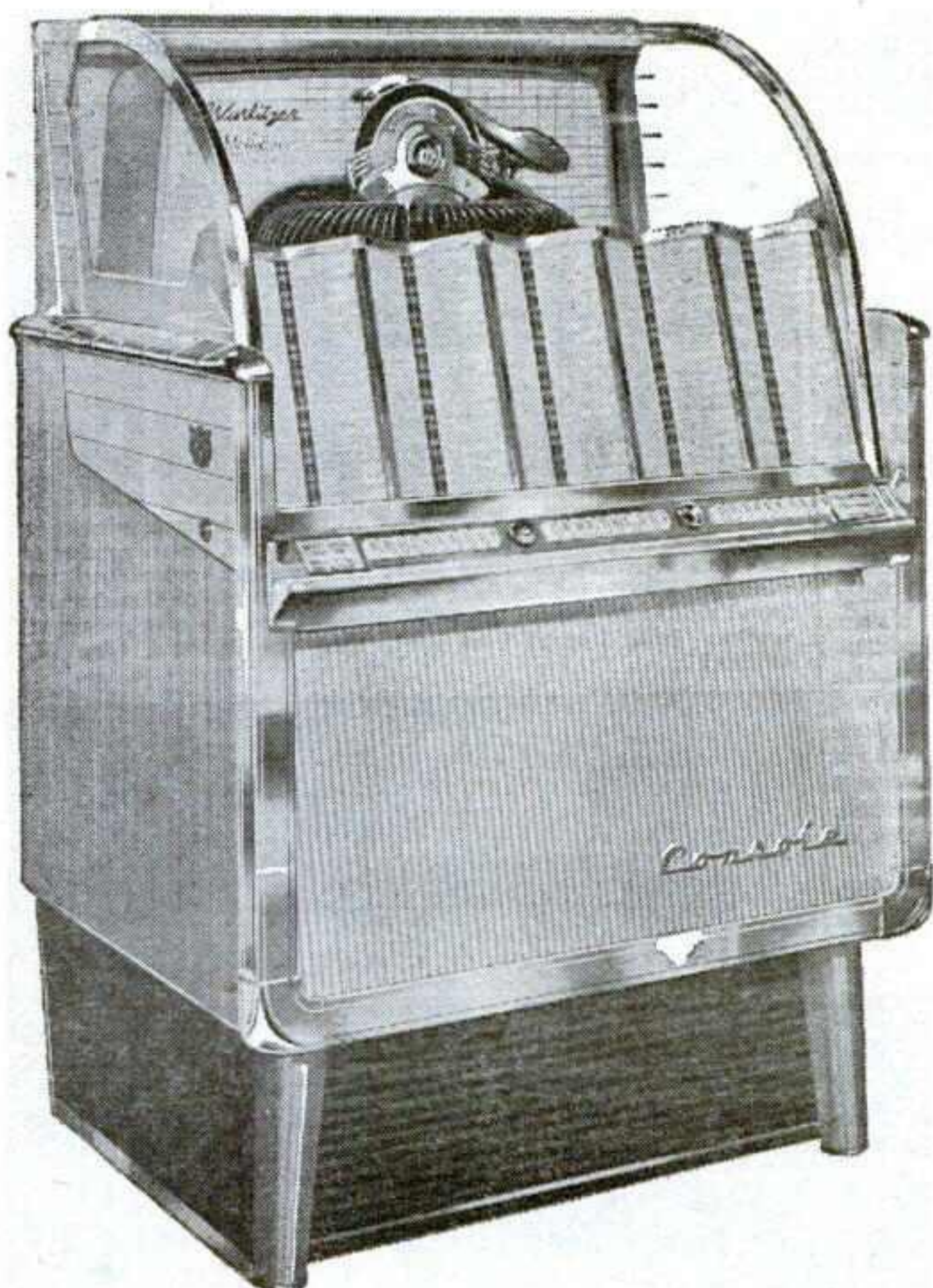
to our M.O.A. friends

We were mighty pleased at the tremendous acceptance of our new Model UPB-100 Phonograph introduced at the recent M.O.A. Convention. Operators and distributors, without exception, were fluent in their praise of its sleek, modern styling by world-famous designer Raymond Loewy. They were equally amazed at its mechanical simplicity . . . its "more-plays-per-hour" speed between selections . . . the unique, new 3-wire wallbox principle . . . and the many other new features that seasoned music operators have been seeking for years. And, since the convention, the news has travelled fast. Operators are asking for delivery promises. Distributors are clamoring for assignments. The entire industry is talking. And to those operators and distributors who were unable to attend the convention, we invite you to write for full details. Write today . . . and you will take your first step toward the best investment you could possibly make in automatic music operation.





**PYRAMID HALF DOLLAR PLAY
IN AN AMAZING WAY**



A Wurlitzer Console Phonograph with 50 cent Wall Boxes makes the greatest combination ever created for turning music into money.

Operators are fast finding that "50 Cent Play All The Way" is the answer to increased earnings in every location.

SEE YOUR WURLITZER DISTRIBUTOR

WURLITZER
Console
PHONOGRAPH
and
5250 WALL BOX



THE WURLITZER COMPANY • NORTH TONAWANDA, N.Y.

Established 1856

Gary Op Hikes Disk Buys

Continued from page 69

In an area acutely affected by the fear and reality of economic distress, his programming is guided by a simple philosophy.

Give them more, he suggests; give them more variety and give it to them with greater frequency.

Thus in the first three months of 1958, Le Gette has brought more records than in the corresponding period of 1957!

In 1957 Mr. Le Gette spent \$1,900 for records, or about \$158 a month. That expenditure will be exceeded in 1958, he predicted. Almost all his purchases are 45's. A few are singles.

Le Gette has all but abandoned EP's. He abhors them, and he doesn't care who knows it.

Le Gette does his record shopping weekly—on Mondays. For reasons he is willing to divulge, he makes almost all his purchases in Gary.

"I buy here in Gary because the price is no higher than in Chicago," Le Gette says. "Then there is the convenience. Another consideration is that I have access to the stock. And, further, buying here saves time."

As a rule, Le Gette says, he pays 65 cents for each record. For a disk in use in what Gary operates call "race spots," he is charged 75 cents.

"I pay more for the latter," he explains, "because I buy less of it."

Gary's Negro population is estimated at 55,000, about one-third of the city's inhabitants.

The "race spots" are, in the main, highly lucrative for Gary operators.

It is here that the demand is at its most phenomenal for rhythm and blues and, of course, for progressive jazz.

At least two of Gary's "race spots" use only progressive jazz records.

The hillbilly location, of which there are many in this heterogeneous community, is another point of tremendous importance to Le Gette as it is to other Gary operators.

At such a spot, Le Gette says, his programming is arranged as follows: 50 per cent country and western; 25 per cent pops and 25 per cent rock and roll.

The boys and girls in blue jeans and boots, whose rich accents of a rustic America below the Mason-Dixon line, bring added color and confusion to the Babel that is Gary, react with passion and with dimes—for Gary is on dime play to such artists of their tribe as Bobby Helms, Roy Price and Marvin Rainwater.

At Gary teen-age spots you'd be

lost without Pat Boone and Elvis Presley, Le Gette states. Or without rock and roll.

Perry Como belongs to the middle-age location, especially if it is patronized by women. In Gary, at least, as claimed by Le Gette, teenagers are something less than enthralled over him.

"Obviously," says Le Gette, "the popularity meter determines the changing of records, or, at least, from 95 to 99 per cent of them."

"Once in a while I employ categorization of records, but not often. As a rule, I do it only upon request. For instance, when a Polish record is requested, I will place in the section of the juke box reserved for foreign language records."

"I keep a very careful record of my programming. I maintain a pigeonholed card for every machine and its location. On this it is shown when a record was put on and when it was taken off."

And business, he adds, is good. "I make it so," he explains.

Details of Juke Tax Fight

Continued from page 69

was the duty of operators as independent merchants to bear their fair share of the tax burden and that only unfair, discriminatory or excessive taxation should be fought by operators. He said:

"Here this afternoon, we are a group of music merchants 'talking shop,' but back home we are each another one of the independent merchants that line the streets in our towns. As businessmen, we should be very civic-minded. We want to see our own community continually grow and we are willing to support it with both our time and money. This means that we are willing to pay our share of taxes and licenses. However, the unjust and discriminatory burdens that may be placed upon us require us to fight."

Ptacek, in a discussion of local taxes, asked for a show of hands of operators who had to pay personal property, ad valorem taxes on juke boxes and found that all of the 40 assembled did.

Ptacek said that the crucial question in paying a fair personal

property tax was whether the assessor understood the true valuation on equipment, the key to the amount of tax. Explaining that the assessors in some areas have instructions to follow on juke boxes as on refrigerators, or any other piece of equipment upon which personal property taxes are imposed he said that in many instances assessors do not know the correct valuation. As result, operators often pay too much.

An operator must be careful that he is not paying personal property taxes which are excessive. If he finds they are, or believes they are, he should make sure that he presents the facts to the proper authorities.

In answer to questions raised, several operators attending the forum said they paid from 16 to 20 per cent of the market value of the equipment.

Ptacek pointed out that sometimes operators can be unfairly taxed by an assessor who has been misled previously by an unscrupulous operator giving incorrect information on true valuation of equipment. He urged operators, therefore, to explain their own business to an assessor they believe may be unfairly taxing them because of insufficient knowledge.

Baker spoke briefly on both city and State licenses, since the current fight his association is engaged in is on both levels. He cautioned operators to be on their guard for

(Continued on page 82)

AMI Organizes

Continued from page 69

ship, will also manage AMI Sales.

Besides Ratajack, other officers are: Joe Collins, vice-president, former district sales representative of the parent company, who will head the new firm's sales department; S. J. Allie, secretary, who is also secretary and a vice-president of AMI, Inc.; and D. E. Heinisch, treasurer, who is also treasurer of the parent firm.

Others associated with the firm are Eugene Smith, Ray Grier, John Havrila and T. A. Smith.



THE MAYOR OF CHARLESTON, W. VA., the Hon. John T. Copenhaver (left), also spoke at the Thursday morning session at the MOA convention. Gordon Marks, of a London, England, juke box distributing firm (center), also spoke. Harry Snodgrass, MOA official and moderator of several business forums, is shown at right.



TAX PANEL at MOA convention shown in meeting room at Chicago's Morrison Hotel just before forum session they moderated got under way. (l. to r.) Lew Ptacek, Manhattan, Kan.; Harlan Wingrave, Emporia, Kan.; Dave Baker, Arlington, Mass., are music operators and officials of MOA. (See article elsewhere in this section.)



SPEAKER'S TABLE at opening general business session of MOA convention shows (l. to r.) George A. Miller, association president; reverend who gave invocation; California Rep. George P. Miller (D., 8th District) Albert Denver, MOA vice-president and head of New York Music Operators' Association.



FORUM ON TAX FORMS gets under way. Picture shows part of audience of about 50 who attended.



SPEAKERS AT THE THURSDAY MORNING business session at the MOA convention, May 8, include Gordon H. Garland, former speaker of the California Assembly (extreme left); Charles Lapp, professional speaker (third from left), and Joe Ruggerio, of the Miami Police Department (extreme right). Al Denver, an MOA vice-president, is also shown at the speakers' table (second from left). (See The Billboard, May 12, for articles.)



AT THE BANQUET. Picture shows part of large crowd enjoying festivities at the MOA convention banquet held Thursday night, May 8.

America's Newest



Selling the most complete line of SINGLE, LP, EXTENDED PLAY at Distributor-Wholesale Prices

No Mark-up— No Extra Charges Free Title-Strip Service

EP's, most labels 80c 45's—60c LP's \$2.47, \$3.09, \$3.69

C.O.D. or check and postage with order. Prices subject to change without notice.



Subsidiary of Shaffer Music Co. Seeburg Distributors

849 North High St., Columbus 8, O. 1889 Central Parkway, Cincinnati, O.

Swimming Pools Transportation Terminals Refreshment Stands Kiddielands Motels Sight Seeing Boats

Summer Resorts Vending Locations Amusement Parks

Arcades Roller Rinks Lodge Halls Shopping Centers

Drive Ins Driving Ranges Billiard Parlors

Bowling Alleys

only ROCK-OLA

Opens up brand new fields for Music

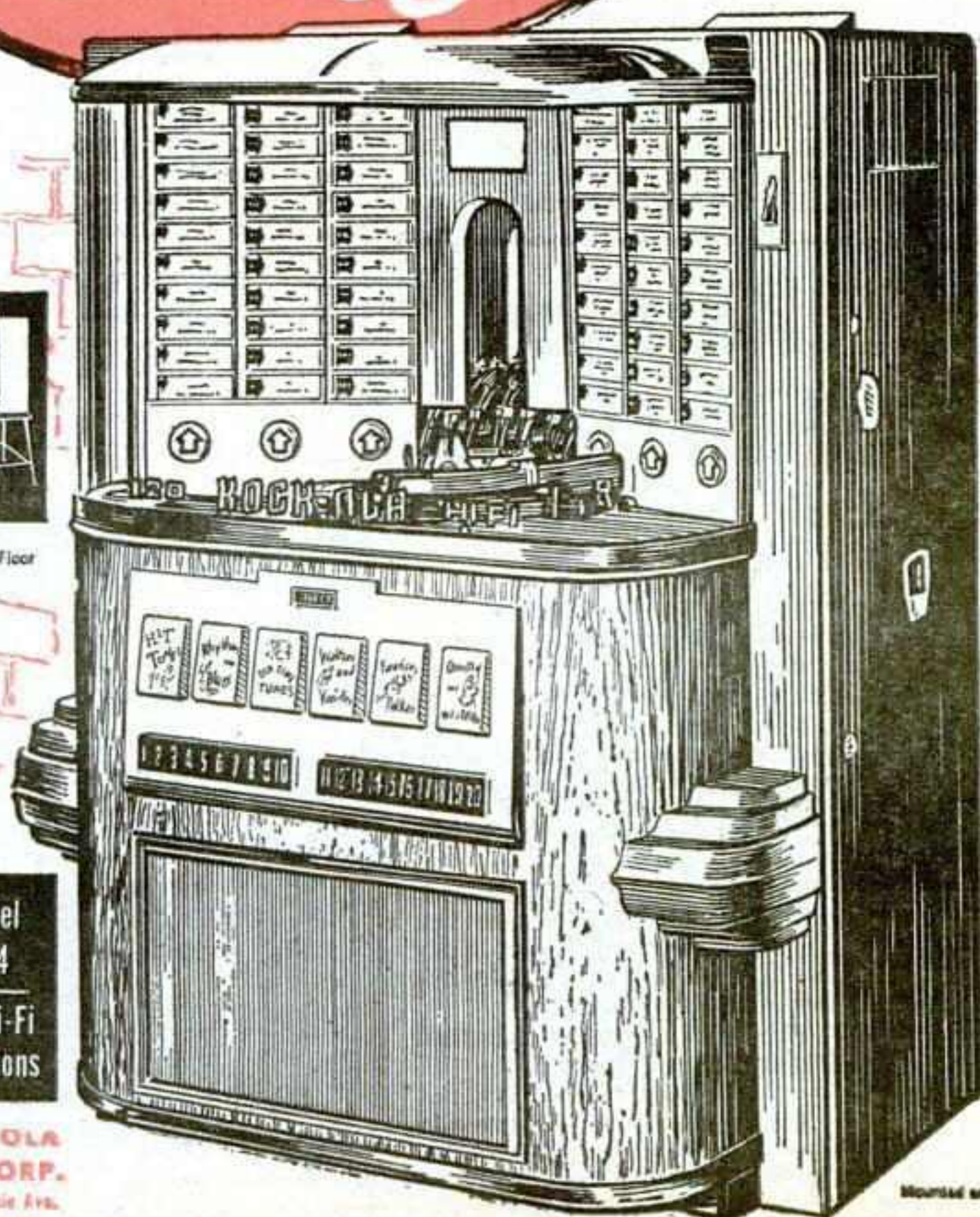
The newest and most startling innovation in the Phonograph Industry makes every public place a potential Music Location

Can be mounted directly on a wall, on a floor stand, on a counter or used as a "built-in"

On View Only at ROCK-OLA Distributors! See It Today!



Mounted on Floor Stand



Model 1464
120 Hi-Fi Selections

ROCK-OLA MFG. CORP.
550 S. Kedzie Ave.
Chicago 31, Ill.

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.

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.

(For 10-week period ending with issue of May 12, 1958)

MUSIC MACHINES

Table with columns: Model, High, Low, Mean Avg. Includes models like AMI Model C-40, Model D-80, Model E-40, Model E-80, Model E-120, Model F-80, Model F-120.

Table with columns: Model, High, Low, Mean Avg. Includes models like 1432 50 sel., 1432, 1434 50 sel., 1434, 1434, 1436 A 120 sel., 1438 120 sel., 1442 50 sel., 1446 120 sel.

Table with columns: Model, High, Low, Mean Avg. Includes models like HM-100-Hideaway, M-100-A, M-100-B, M-100-C, HF-100-G, HF-100-R, 100-W, M-100-G.

Table with columns: Model, High, Low, Mean Avg. Includes models like 1015 (46) 24 sel., 1017 (46) 24 sel., 1100 (47) 24 sel., 1217 Hideaway, 1250 (50) 48 sel., 1400 (51) 48 sel., 1450 (51) 48 sel., 1500 (52) 104 sel., 1550-A, 1600 (53) 48 sel., 1600-A, 1650 (53) 48 sel., 1650A, 1700 (54) 104 sel., 1800 (2/55) (W).

PINBALL GAMES

Table with columns: Model, High, Low, Mean Avg. Includes models like BALLY Atlantic City, Beach Beauty, Beach Club, Beauty, Big Time, Bright Lights, Bright Spot, Broadway, Coney Island, Dude Ranch, Frolic, Gayety, Gaytime.

Table with columns: Model, High, Low, Mean Avg. Includes models like Hi-Fi, Ice Frolics, Miami Beach, Nite Club, Palm Beach, Palm Springs, Spot Lite, Surf Club, Variety, Yacht Club.

Table with columns: Model, High, Low, Mean Avg. Includes models like CHICAGO COIN Basket Ball Champ, Home Run, Tahiti.

Table with columns: Model, High, Low, Mean Avg. Includes models like EVANS Saddle & Turf Club Model.

Table with columns: Model, High, Low, Mean Avg. Includes models like GENCO Golden Nugget, Invader.

Table with columns: Model, High, Low, Mean Avg. Includes models like GOTTLIEB Arabian Knights, Auto Race, Basketball, Bowlette, Chinatown, Cinderella, Classy Bowler, College Daze, Coronation, Crossroads, Cyclone, Daisy Mae, Derby Day, Diamond Lill, Dragonette, Duette, Duette Deluxe, Flying High, Four Belles, Four Stars, Frontiersman, Gold Star, Grand Slam, Green Pastures, Guys & Dolls, Gypsy Queen, Happy Days, Harbor Lites, Hawaiian Beauty, Hit 'n' Run, Jockey Club, Jubilee, Jumbo, Marathon, Lady Luck, Lovely Lucy, Marble Queen, Mystic Marvel, Niagara, Pin Wheel, Poker Face, Quartette, Queen of Hearts, Rose Bowl, Score-Board, Sea-Belles, Shindig, Skill Pool, Sluggin' Champ, Sluggin' Champ Deluxe, Southern Belle, Spot Bowler, Stage Coach, Sweet Add-A-Line, Toreador, Tournament, Twin Bill, Wild West, Wishing Well.

Table with columns: Model, High, Low, Mean Avg. Includes models like UNITED Cabana, Caravan, Circus, Havana, Hawaii, Manhattan, Mexico, Nevada, Pixie, Rio.

Table with columns: Model, High, Low, Mean Avg. Includes models like Singapore, Stardust, Starlet, Stars, Tahiti, Triple Play, Tropicana, Tropics.

Table with columns: Model, High, Low, Mean Avg. Includes models like WILLIAMS Army & Navy, Big Ben, C. O. D., Colors, Daffy Derby, Dealer '21, Deluxe Baseball, Disk Jockey, Dreamy, Eight Ball, Four Corners, Fairway, Grand Champion, Gun Club, Hayburner, Hong Kong, Jalopy, King of Swat, Lazy Q, Lu Lu, Nifty, Nine Sisters, Peter Pan, Quarterback, Race the Clock, Rag-Mop 5 Ball, Rainbow 5 Ball, Regatta, Screamo, Sea Lockets, Silver Skates, Singapore, Sky Way, Spark Plug, Spitfire, Star Pool, Struggle Buggy, Slugfest, Twenty Grand, Times Square, Thunderbird, Three Deuces, Super World Series, Wonderland.

SHUFFLE GAMES

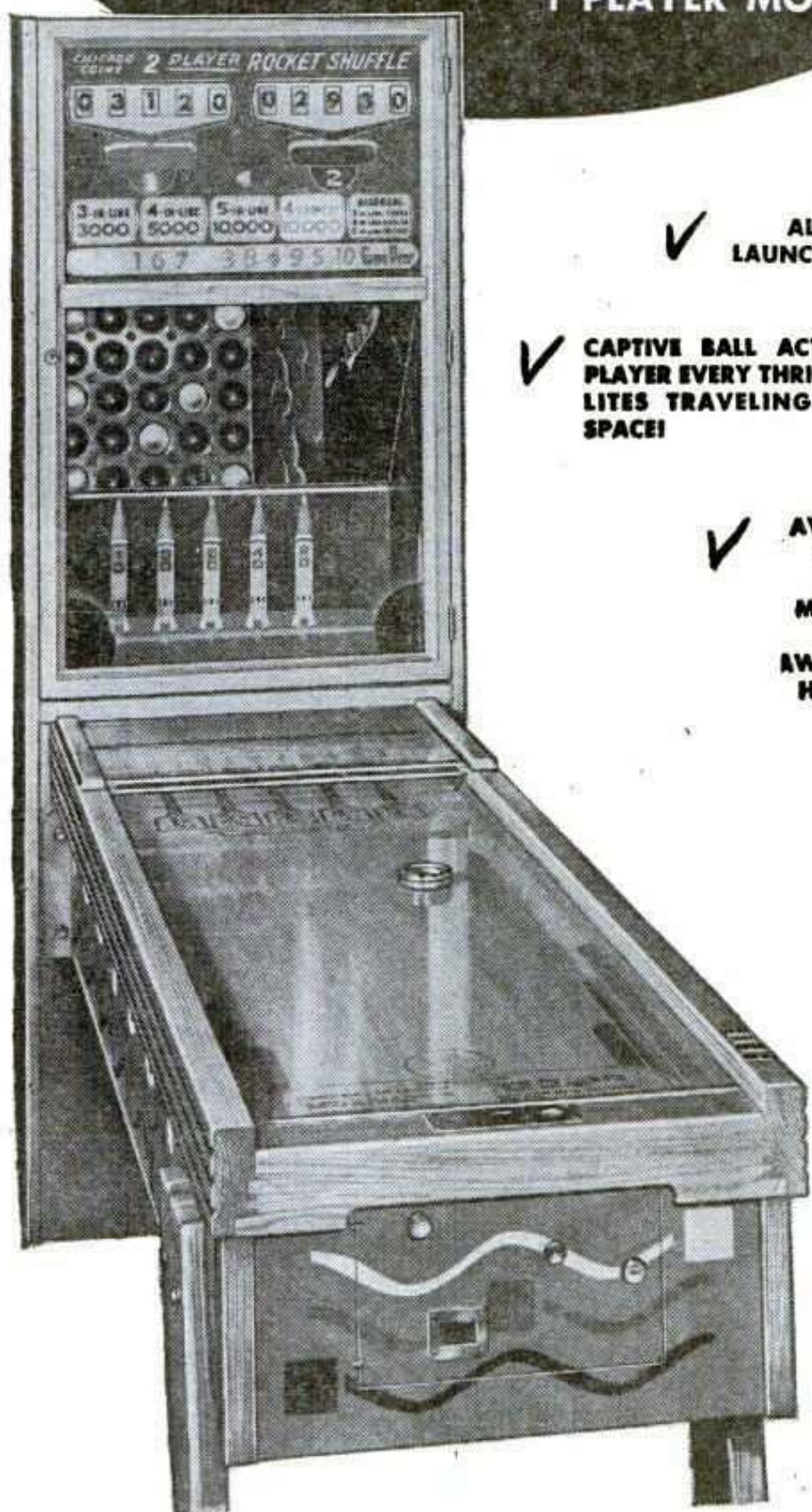
Table with columns: Model, High, Low, Mean Avg. Includes models like Ace Bowler, Advance Bowler, American Bank, Arrow, Banner, Bikini, Bonus Bowler, Bonus Score Bowler, Bowlette, Broadway Alley, Capital Deluxe Shuffle, Capitol, Carnival, Cascade, Century, Champion, Chief, Classic, Clipper, Clipper Deluxe, Clover Shuffle, Club, Comet Targette, Comet Deluxe, Criss-Cross, Criss-Cross Targette, Criss-Cross Targette Regular, Crown, Diamond, Domino, Double Score, Feature.

(Continued on page 79)

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 SATELLITES 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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NEW **STOP and SHOP** * SCORE BOOSTER

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NEXT-GAME MAGIC INSURES REPEAT-PLAY

Ball in Ballyhole, when Ballyhole is lit on backglass, gives player Magic Squares A, B, C, D and Magic Line E on first coin of next game . . . strongest repeat play insurance ever built into pinball.

* Player may stop shooting in middle of game and "shop" for higher scores by playing extra coins to advance scores.

OTHER FAMOUS BALLY FEATURES

4 MAGIC SQUARES PLUS MAGIC LINE Popular "Before and After" Feature

Player may shift Magic Squares and Line before shooting fourth ball, before shooting fifth ball or after shooting fifth ball, depending on panel lit. Fifth ball extra time panel may be lit by coin-play or by hitting roll-overs when lit.

CORNER SCORES

TRIPLE-DECK ADVANCING SCORES

Red, Yellow and Green Scores advance separately and score separately.

EXTRA BALLS



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FOUR

SHUFFLE ALLEY

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EXTRA SHOTS

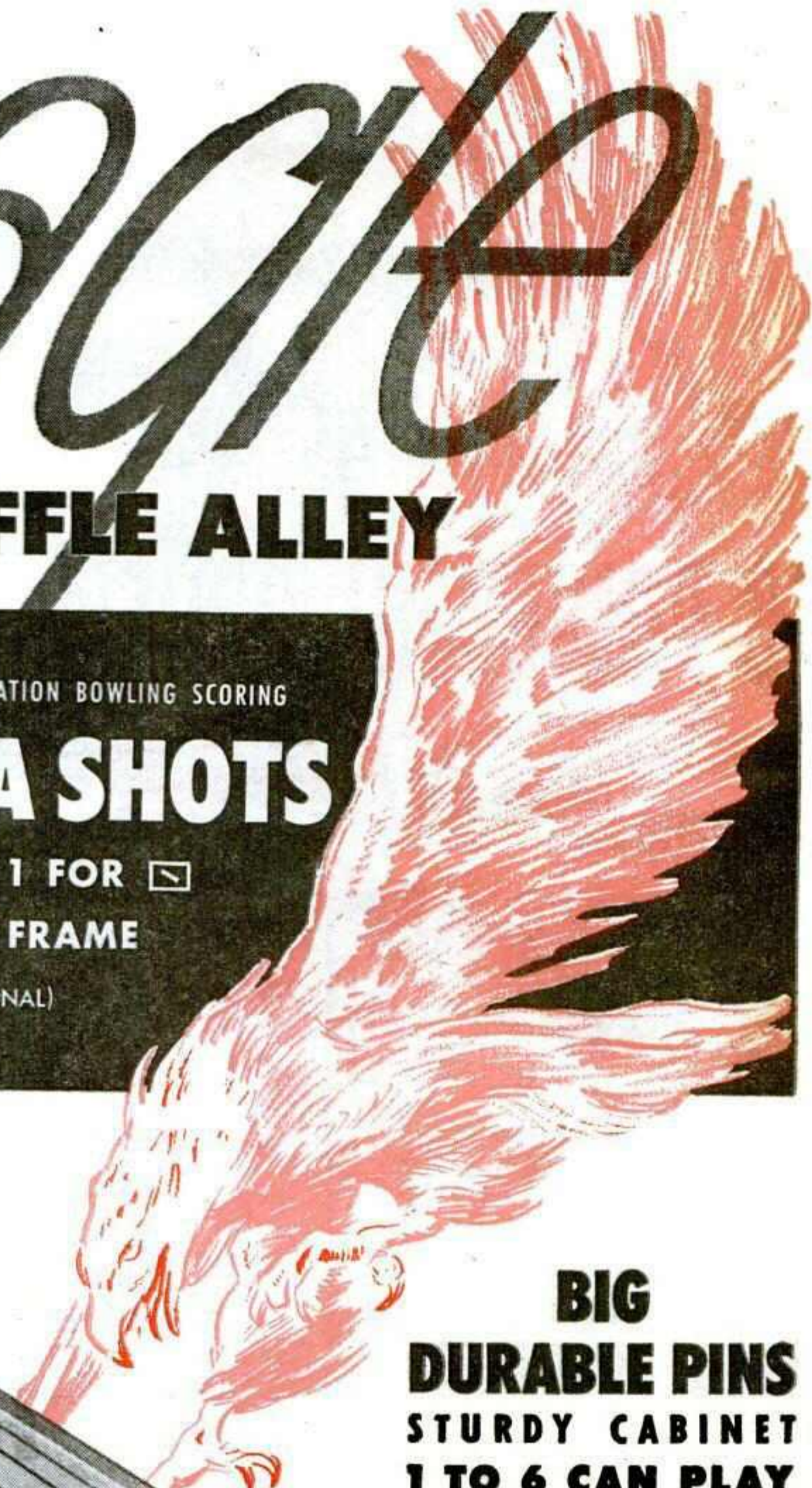
2 FOR 1 FOR
IN 5TH FRAME
(OPTIONAL)



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FOR EASY SERVICING

SIZE:
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2½ FT. WIDE

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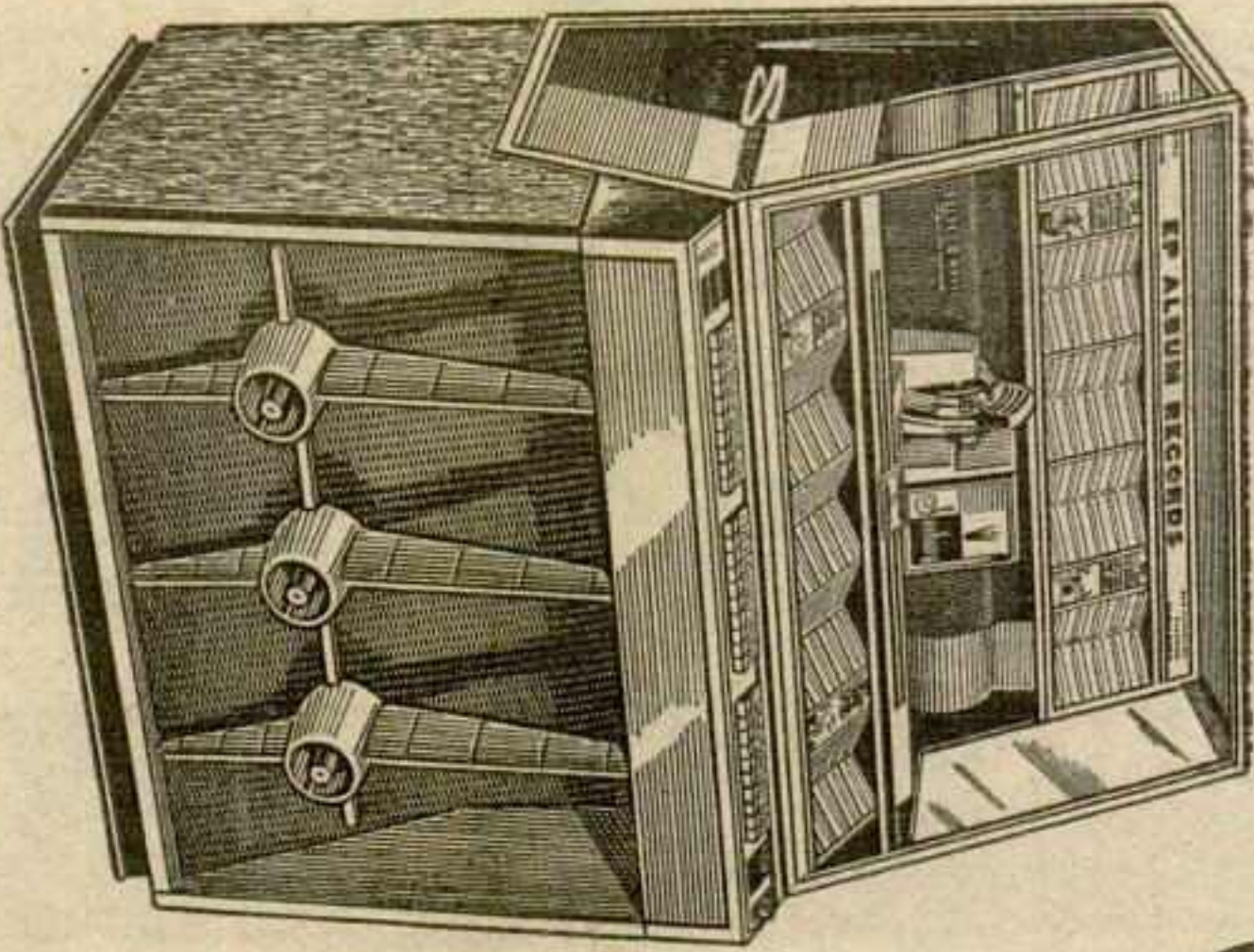
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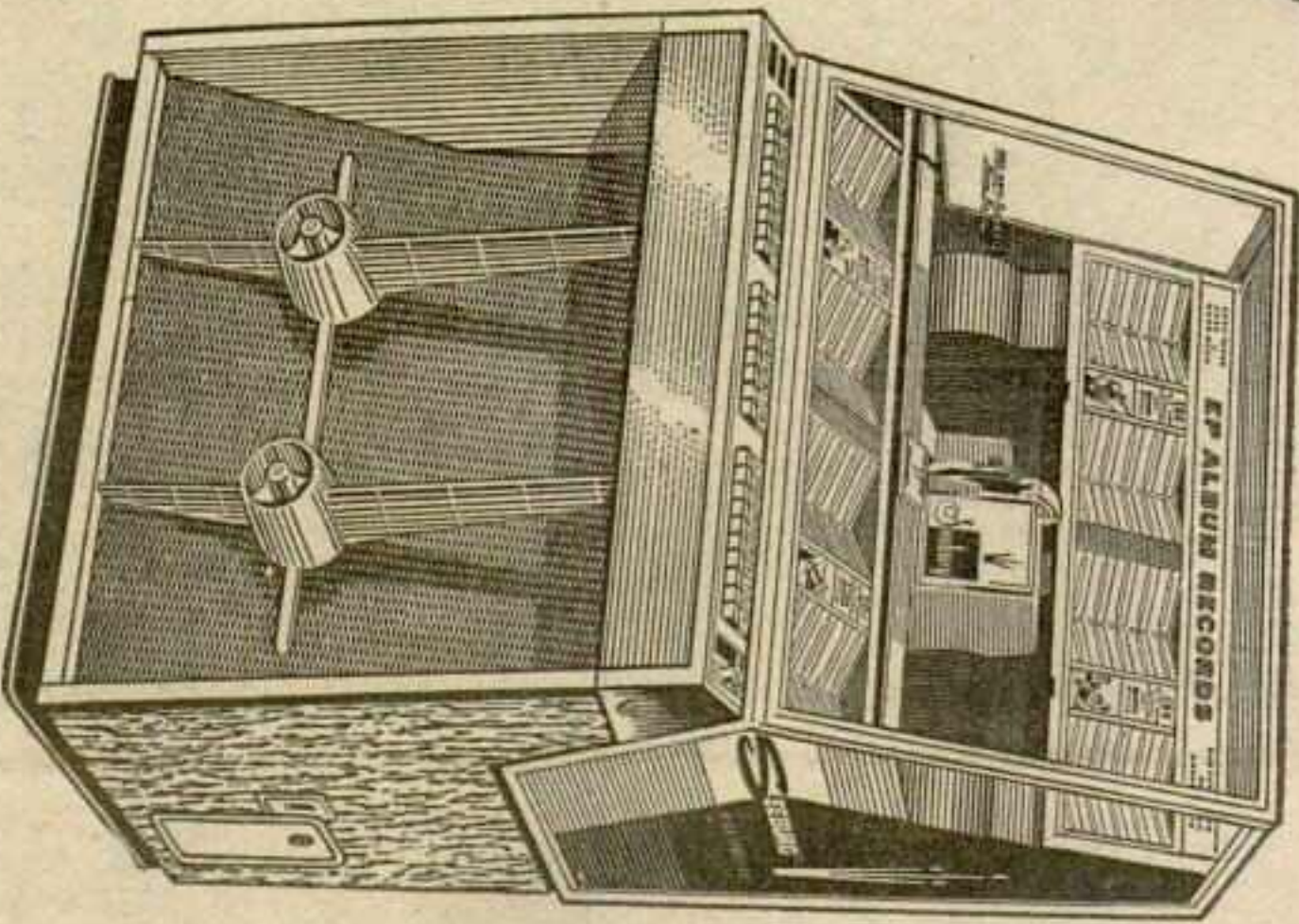
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